Ministry of Higher Education and Scientific Research
University Abou El-Kacem Saadallah Algiers 2
Faculty of Foreign Languages
Department of English

The Ruling and the Ruled:
A Comparative Study Between E. M. Forster's *A Passage to India* and Yasmina Khadra's *What the Day Owes the Night*

Dissertation Submitted in Partial Fulfilment of the Requirements for the Degree of Magister in English
Option: Literature and Civilisation

Submitted by:
Ms. Selma NEMIR EDDOUAOUDA

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Declaration

I hereby declare that the substance of this dissertation is entirely the result of my investigation and that due reference or acknowledgment is made, whenever necessary, to the work of other researchers.

I am duly informed that any person practising plagiarism will be subject to disciplinary sanctions issued by university authorities under the rules and regulations in force.

Date: .....

Signed: .....

Dedication

This dissertation is dedicated to the memory of my beloved grandfather SALEM. May Allah the Almighty have mercy on him.

To my wonderful father, who was and will forever remain the heaven of my life.

To my dearest mother.

To Omar.

To my little golden prince and princess: Iyad & Marame.

To my wonderful friends, to whom I will be eternally grateful and indebted including Lamia Meziane, Nadia Kasmi, Keltoum Ktir, Doukani Aya, Manel Boualem and Memdouh Zaoui and many other wonderful souls I might have forgotten to name.

Many thanks go to my beloved uncles Ahmed and Abd-Ennour for their endless support.

Acknowledgments

I am pleased to acknowledge my gratitude to those who have helped the making of this dissertation.

First of all, my thanks go to my teacher and supervisor Professor Zoulikha BENSAFI. I have been honoured to work with her. I thank her endlessly for providing me with all the necessary advice to progress in my dissertation without forgetting her motherly affection and care that helped to soften the most difficult moments of stress and despair.

Thanks are also due to Dr Chanane Massoud who was ready to give help whenever it was needed.

Special thanks to Mr Laghouini Said for his kindness and generous help with books.

I am grateful to the Faculty of Foreign Languages and Staff of the English Department at Bouzaréah University as well as the Central Library (BU) at the Faculté Centrale.

My sincere gratitude goes to the soul of Dr. Yamina Deramchia, who once taught me, May Allah Bless her soul and Reward her with Heaven.

Abstract

This research attempts a comparative study between E. M. Forster's *A Passage to India* and Yasmina Khadra's *What the Day Owes the Night*. This comparison explores separateness between the ruling and the ruled community in both novels as a major theme. The distance that separates each group from one another in Colonial India is exposed as a dramatic chasm that prevents every attempt at coexistence between the English and the Indians. Separateness in Khadra's imagination is an allusion to escape. In other words, Forster exposes separation to emphasize the necessity of connection between the Anglo-Indians and the Indians in Colonial India. Unlike Forster, Khadra inserts the concept of separateness to reveal the idea of escape that haunts Younes and the group of *pieds-noirs* because all of them try to settle a new life off the sad and ambiguous past they had once survived. In fact, the Europeans of Oran strive to distance themselves from the Arabs as if they want to suppress their existence in Algeria. The indigenous people on the other hand refuse to deal personally with the Europeans, considering this fact treason. The study also includes the Cult of friendship that both authors share as an essential key to coexistence because it may bring hope of amelioration and reconciliation. The strong will to achieve a positive change that haunts E. M. Forster and Yasmina Khadra is met with various obstacles. That is to say, both writers argue that all human beings are capable of forgiveness and tolerance since affection is an innate emotion in men. But the reality of misunderstanding, prejudgement, racism and the background of group superiority make unity and coexistence under the circumstance of colonialism a mere illusion. It is therefore our aim in this research to explore the intricate and ambiguous situations that characterize these colonized societies. We shall bring up and submit to our analysis the points of convergence as well as those of divergence that appear in these novels.

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INTRODUCTION

In his book *Culture and Imperialism*, Edward Said (1993) considers that "British India and French North Africa alone played inestimable roles in the imagination, economy, political life and social fabric of British and French society, and if we mention names like Delacroix, Edmund Burke, Ruskin Carlyle, James and John Stuart Mill, Kipling, Balzac, Nerval, Flaubert, or Conrad, we shall be mapping a tiny corner of a far vaster reality" (p. 6).

Though Edward Said does not name E. M. Forster and Yasmina Khadra in this "tiny corner", both names if they do not contribute to the colonial experience of Britain or France, do certainly describe and explore deeply the realities of British India and French Algeria. They picture a detailed image of the human realities of the subject race and the coloniser and meet in the gap of separation that both *A Passage to India* and *What the Day Owes the Night* echo. *A Passage to India*'s most striking theme of separation amidst the Anglo-Indians and the Indians reoccurs in Yasmina Khadra's *What the Day Owes the Night* between the Europeans of Algeria and the Algerians.

It is of capital importance to stress that both writers belong to two different realities and periods. Although E. M. Forster's Imperial India and Khadra's colonial Algeria seem to share similar colonial circumstances, the factors of setting and time make the existence of dissimilarities obvious. It would be useful to remind the reader that British "Laissez Faire" was at the opposite point of French assimilational "Diviser pour Refluer"

This research aims at analysing the existing separateness between the ruling and the ruled in E. M. Forster's *A Passage to India* and Yasmina Khadra's *What the Day Owes the Night*. We seek to discover more about the human relations between the coloniser and the colonised in both texts. We also seek to explore the reasons that prevent them to meet. This study seeks to open doors of investigation in order to understand the nature of relationship that existed between the ruling and the ruled in British India and French Algeria.

This comparative study tries to analyse the struggle between the ruling masters and the ruled community in terms of human relationships. Both writers display the self-image of the coloniser as being the ruling community over the colonised people. They also suggest possibilities of friendship and instances of tolerance between the two communities. But friendship between the British and the Indians proves illusory in India; similarly, the one attempted between the French and the natives grows dramatically painful, particularly after the outbreak of the Algerian war of liberation in 1954. *A Passage to India* and *What the Day Owes the Night* reveal that the human relations between rulers and ruled are indeed complex and problematic and can hardly reach perfection under the circumstances of colonialism.

Whereas E. M. Forster explores separateness in *A Passage to India* and demonstrates the dramatic chasm of separation between the English and the Indians in a serious attempt to bridge the gaps of remoteness, Yasmina Khadra seems to insert separateness to echo escape and suppression. In other words, while the natives in Algeria are almost suppressed as fictional characters and as human beings, the Europeans tend to distance themselves from the indigenous people. Khadra does not endeavour to make the two communities meet in French Algeria but rather calls for a post-independence reconciliation. Moreover, the love story that fails to bring Younes and Emily together adds to the difficulty of coexistence between the two communities knowing that Younes rejected Emily's affection because of the fleeting love affair he had with her mother.

This dissertation shows that both novels share a thematic similarity while exploring the gaps and confrontations between the ruling and the ruled. Besides, this separateness is revealed through superiority and cultural misunderstandings. Moreover, we may suggest that Forster and Khadra insert the issue of friendship to set up possibilities of coexistence between the two groups and finally believe that both of them seek humanitarian ends behind exhibiting

the theme of separation. We shall try to answer all these questions that underline the impossible coexistence of these communities throughout the present research.

The focus on the gap that separates the Anglo-Indian community from the Indian community in *A Passage to India* and other English works has in fact already been dealt with in previous studies (Alan Wilde, 1965; Lionel Trilling, 1967; Greenberger, 1969; Richard Martin, 1974; Reena Mitra, 2008). Our study tries to renew this theme while performing a comparative approach with the description of the French Algerian relations in *What the Day Owes the Night*. Alan Wilde (1965) looks at the Anglo-Indian relations through a study of India itself; he explains that it is because the British do not understand the true nature of India that their contact with the Indians is so meaningless. Trilling (1967) considers separateness a major theme in *A Passage to India*. He writes that separation does not only exist between the Indians and the British but it also does among the Anglo-Indian community itself. In a study of the literature of Imperialism in India, Greenberger (1969) studies a collection of British writings which describe the Anglo-Indian relations in two successive eras. He argues that the relations in the first era (1880-1910) are not worth mentioning.

The authors in this period do not see the relation between the British and the Indians a major problem and refuse to highlight it due to the general conviction that any contact with the Indians would bring bad consequences. The British must stay faithful to their "mission" in India: ruling and not making friends with local people. The second era of British Imperial literature (1910-1960) witnessed a major change in treating the issue of Anglo-Indian relations. Understanding the Indians, consequently, becomes a major theme. This growing desire to understand the Indians paves the way to a possible friendship between the British and the Indians especially with the deep philosophical division between the East and the West. This separateness which is ideological, strategic and political, calls for a major quest that *A Passage to India* tries to dramatise. Richard Martins (1974) views the relation between

the British and the Indians from a different approach, he posits that love (an inaccessible objective in the novel) vs. reality are a pertinent duality and argues that harmony can only happen once reality in India is reached and revealed, an equity which seems rather impossible on the ground of colonial India.

As to *What the Day Owes the Night* only few studies have been produced so far. In fact, the period that separates the two novels publication makes this shortage expected: *A Passage to India* appeared in 1924, whereas *What the Day Owes the Night* was first published in 2008. Yasmina Khadra undeniably came to writing only recently. Some academic articles and book reviews have tried to tackle the identity dilemma of Jonas and the question of the Algerian ambivalent identity. We refer to Belkacem Mebarki (2011) and Carmen Garcìa Cela (2012) who have provided some analyses that could converge with our objectives.

The present study focuses on the human relationship between settlers and natives and tries to draw attention to the gap that separates the two opposed communities in both texts. Due to the nature of this study, we have decided to look at the issue of human relations through a postcolonial perspective. Postcolonial theory is generally depicted as the study of the power relations and racist assumptions that justify the colonial system; it hence rests upon an inflexible binary order that designs the relation coloniser/colonised. Such a colonial order gives rise to various realities which are all intertwined. Race, otherness and ambivalence make the colonised community sink into difference and marginalisation and develop an inferiority complex. This issue increases the space between rulers and ruled and weakens every attempt at overcoming this binary logic.

The study springs from the common history of the setting of the two novels. E. M. Forster's imperial India and Yasmina Khadra's colonial Algeria share the same colonial history and a similar postcolonial reality _ both countries are still influenced by their colonial experience_ India was Britain's most thriving colony and its "Jewel in the Crown" and so was

Algeria for France; it was its centre of interest among all African colonies. The long epoch of colonialism that influenced both nations made them meet in many similarities. Many writers from the two fronts _colonisers and colonised_ and with different intentions adopted British India and French Algeria as an inspiring theme of writing. The sum of critiques introduced in this respect is undoubtedly in favour of *A Passage to India's* considering the number of studies produced. Our will thus to add a contribution to the previous studies lies in building a comparative bridge between the two texts.

Our research tries to explore the human relationships between the ruling and the ruled in E.M. Forster's *A Passage to India* and Yasmina Khadra's *What the Day Owes the Night* through exposing separateness as a major theme. Separation destroys every attempt at building harmonious relations between the two societies; friendship then takes the shape of a mere illusion when it fails to bring the members of both communities together. In addition to this, E. M. Forster's and Khadra's humanitarian efforts express a wish to overcome division while they highlight the harsh truth of colonial realities and remembrances, making hopes of amelioration a dreamlike quest. Is this separateness then naturally inevitable? Why are the ruling and the ruled unable to meet? Is it because of colonialism or because they have a different culture, a different religion and a different language? Therefore our questions in this research revolve around the reasons which explain the impossibility to construct a bicultural community in colonial setting.

The second chapter tries to draw a comparison between the ruling and the ruled. Forster and Khadra often meet but also part in terms of exploring separation between Anglo-Indians and Indians on the one hand and European Algerians and native Algerians on the other. This chapter highlights the use of separateness in both novels. Separateness in E. M. Forster's imagination is the disconnection between man and man; it is the major reason that prevents people – British and Indians – to subsist together whereas it echoes suppression in

Khadra's contention since the Algerian natives are almost absent from many events. We also apply ourselves to draw a portrait of the British coloniser and the *pied-noir* settler to demonstrate the contribution of their characteristics as Europeans above all in the making of this unbridgeable gab of separation. The British domineering attitude plus their inability to show feelings; the *pied-noir* for his part suffers an identity problem, struggling to find a place between the Arabs and the Europeans, and striving to regain European status by elbowing out any contact with the native Arabs. Apart from the *pieds-noirs* who were of poor extraction for their majority, the ruling communities in both contexts adopt superiority as a sacred attitude to distance themselves from the ruled masses.

The final chapter exposes the writers' common purposes in their treatment of 'Separateness.' It looks first of all at the writers' human tendency in that E. M. Forster inserts separation between the Anglo-Indians and the Indians to launch an intense appeal towards unity in British India. Khadra foregrounds separateness to reflect particular events in colonial Oran in order to present his own vision of a future reconciliation between some *pieds-noirs* and Algerians. Khadra lets destiny reshape events whereas Forster makes every effort to make the meeting of the two communities possible in Colonial India. 'The cult of friendship' is amongst the common points the two authors intend to reveal behind separateness; they argue that such a relationship, sacred as it is, might be the key of coexistence between the two 'opposed' communities.

The sum of studies that deal with the issue of Anglo Indian relations is not confined to E. M. Forster's *A Passage to India* only but went further to examine contemporary and previous writings as well. Greenberger (1969) gives a detailed account of most of the English literature of Imperialism to examine the different perspectives of Anglo-Indian relations in colonial India, whereas Alan Wilde (1965), Lionel Trilling (1967) and Richard Martin (1974) focus on the human and personal relations in *A Passage to India*, providing us with various views on the issue of the possibility of human coexistence between Englishmen and Indians.

In a study on the literature of Imperialism in India, Greenberger (1969) reviews a collection of British writings which describe the Anglo-Indian relations in two successive eras. He argues that the relations in the first era which stretches from 1880 to 1910 are not worth mentioning. The authors in this period do not see the relation between the British and the Indians as a major issue and refuse to highlight it due to the general conviction that any contact with the Indians would bring about bad consequences because they were afraid to get influenced by the Indians. This principle is derived from the personal view of the British as they considered themselves as "natural leaders" and their Indian subject masses as obedient children. All the writings of this period view the Anglo-Indian relations through approaches of superiority from the British side; a fact that meets the Indian recognition according to these texts. In fact, all the Indian characters show a faithful attitude towards their British masters.

The sum of English writings of this period (1880-1910) was to treat the Anglo-Indian relations from a paternalistic standpoint. As has been noted earlier the Indians obeyed the British and strove to remain loyal to them. "These authors," Greenberger quotes, "continually stress the necessity for the British to recognize that because the Indians are like children and they were the 'natural' leaders, they must be willing and able to use their position of strength" (p. 58). It is remarkable as well that the authors of this period hardly mention genuine relations between the two communities. Greenberger (1969) reveals that when these authors

write about Indians the English are excluded from their stories and vice versa; they do not actually think that this dividing approach of writing is bad.

Steel's writings (*The Flower of Forgiveness*, 1894; *The potter's Thumb*, 1894; *On the Face of the Water*, 1896) are shown here as an illustration for the study of the themes which examine the Anglo-Indian relations. The theme of superiority is pervasive and frames the circle of human dealings between the natives and the British most particularly in the stories on the Mutiny[1]. Among the best known Mutiny novels, *On the Face of the Water,* Steel relates how the English must impose their power and superiority on the Indians. It is expressed as a general view that the English fail to control the Indians because they do not recognize their power and do not dare to impose it on the Indians for "it was those who dared who saved India[2]". When power is settled as the only way to impose codes of order in India, one cannot wonder at the suppression of Anglo-Indian contact in this imperial literature because the whole question does not surpass an imperial mission that must be accomplished. Greenberger (1969) explains that the British settlers were reluctant to build social relationships with the Indians because they were cautious to catch any Indian cultural trait that would affect their identity.

In addition to that, the Englishman refused to get socially involved in India, so as to retain what he considered his rightful place in the English society. Other authors besides Steel, including Kipling and Scott, adopt the same themes in their writings. The Mutiny as noted before plays a fascinating source of imagination for these authors and keeps being the privileged theme of their fiction.

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[1] A revolt of Indian troops (1857-59) that led to the transfer of the administration of India from the East India Company to the British Crown. The free dictionary.com

[2] Scott, Flotsam in A. J. Greenberger: The British Image of India: A Study in Literature of Imperialism 1880-1960 (The Camelot Press Ltd: London, 1969) 59.

Greenberger describes their picturing of the relations between the two races as purely paternalistic. He relates that the Indians are shown to smile at the British victories approving of their achievement in India. He stresses: “Indians are shown to believe that true justice can come only through a personal appeal to the sahib” (p. 61) and to enjoy the way they are ruled. In fact this description sums up the loyal image of the Indian subject that most texts portray. When this Indian subject is involved with nationalism he becomes disloyal. In short, Greenberger notices that the amount of accounts written all along this period reflects a great separation between the two communities.

If superiority in the first writings contributes to the suppression of the Indian presence here in the second phase it serves to reshape the gap between the two communities and this is the main target of our study. The second era of British imperial literature (1910-1960) witnessed a distinguishing change in treating the issue of Anglo-Indian relations. Understanding the Indians, consequently, becomes a major theme. This growing desire to understand the Indians paves the way to possible friendships between British and Indians especially with the implication of the deep philosophical division between the East and the West. Imperial texts start to delve into the issue of Anglo-Indian personal relations because writer do really, Greenberger reveals, sense “that *personal* relations was the problem” (p. 150). He also emphasises that such a social problem indicates that no political reforms are required to set up a stable life in India; the whole question rests on how far the two communities can subsist together.

It is mentioned in Greenberger’s study that the writings of Kincaid, Candler and Diver look at the relations between the Indians and the British in order to figure out the basic problem that overshadows their personal relations. They in their turn suggest that the whole trouble comes back to prejudiced ideas on the part of the Indians. It is frequently reported in their stories that the Indian characters usually discover the kindness and virtues of the British

once they get into contact with them. Such conducts reveal the lack of communication between the two groups.

Greenberger comes back to Steel's writings; he argues that the texts produced in the 1890s look at Anglo-Indian relations from a new angle. Racial feelings come across the line of relation perceptions and the clash of races is inevitable thereafter. Steel opens the way towards new concerns beyond the mere human characteristics that govern two different communities acquaintance with colonial backgrounds. The notion of superiority and cultural difference starts to surround every attempt towards friendship between Indian natives and British Indians all throughout imperial writings. In that Greenberger reports Steel's note that "racial feelings enter into the picture no matter what anyone tries to do about it" (p. 152).

Other texts including Kincaid's, Thompson's and Forster's *A Passage to India* shed light on the possibility of the British making friends with Indians. The sum of these stories depicts visible obstacles towards building friendship between rulers and ruled. The many misconstructions that surround the atmosphere of the relation break every genuine attempt to bridge gaps of difference. Images of ill-fated friendship between the Indians and the British reoccur in Forster's *A Passage to India* and Kincaid's *Their Ways Divide*; where the two sides cannot help launching blind accusations at each other creating a prejudiced interaction. Greenberger stresses this second era of Anglo-Indian writings and he lays the emphasis on the failure of the British to understand their subject race and not the opposite. Indeed, he points out: "The inability to form such a friendly relationship is thought to be due to the lack of understanding. Unlike the first period, here more emphasis is placed on the British failure in this area than on the Indian side" (p. 156).

The meeting between the two communities has always been perceived as a sort of fantasy since the British are frequently pictured as thinking ill of Indians however cultured and intellectual they can be. On the other hand, the Indians look at them as their superior

conquerors. The imperial or colonial background functions as a fascinating source to settle India as a harsh place. Greenberger reports Thompson's words about the possibility of friendship in India to show the latter's emphasis on the absence of human reconciliation; madness in men is what prevents personal relations between the two races to progress and improve. To illustrate the present idea "Thompson thinks there is something elemental in India which makes a meeting between the races impossible. He calls these forces *bhuts* or ghosts" (pp. 156-157). The barriers that stand between the communities are called 'ghosts' because they are perceived as the evil power that prevents the Indians and the English to meet.

In a detailed study on *A Passage to India* Alan Wilde (1965) presents descriptions of the Anglo Indians and the natives. He focuses on the principal characters in order to portray the normalcy of relations between English and Indians. He sees that the novel doesn't merely seek to picture the English Indian contact in India but it attempts to discuss the British rule in India via these descriptions. "It is because the British do not understand the true nature of India that their rule is so unsuccessful, their contact with the Indians so limited and meaningless" (p. 125). Dr. Aziz is presented in Wilde's study as a part to examine an Anglo-Indian human duality; Aziz represents the native part and the cluster of Indian ideas, dreams and duties. Dr. Aziz and Mrs. Moore relation feeds the hopes towards a possible friendship between two opposed worlds "western vs. oriental". The meeting of these "two widely different human beings" (p. 127) is a crucial incident for it can announce hopeful prospects of relations.

Alan Wilde views in the relation between the Muslim young man and the English lady growing hints of human affection which is not present in the Anglo-Indian society in India. Though this supposed *affection* cannot be concretised in the really *harsh* atmosphere of British India, the very idea often brings about freshness and that is what the elderly lady felt when she first met Aziz. Wilde transports Aziz from Mrs Moore's quiet and optimistic

attitude, to make him stand beside Mr Fielding in order to create a new duality; so that English-Indian relationships can be looked at from another perspective. Mr. Fielding being much more like Forster himself opens a new angle to look at the relation the author suggests; he is rational and self-conscious like any Englishman. Aziz's and Fielding's friendship was founded upon the conviction that the latter is *different* from the British. Aziz finds in his English friend nothing to intimidate Indians, some luxury and nothing of order. Their friendship is however restricted and encircled by uneasiness. If on the one hand Fielding chooses to return affection to Aziz, the fences that cover communication between the two men present indications of failure. This friendly relation could not bridge the gaps of communication.

The Mosque scene that seemed to open up prospects of friendship between the two races was followed by a complete failure. The Mosque, Wilde suggests, has a double symbolism. It was set at first as an implication of possible communication; nevertheless the word mosque implies the opposite meaning too. The party at Fielding's house was not a success as it was supposed to be, concretising thereafter the opposite implication. The sad irony that this scene involves breaks up the harmony Mrs. Moore and Aziz first encounter at the mosque might have engendered. Wilde mentions this failure that "makes clear how unstable is the order that first seems possible" (p. 128). The real order in British India upsets every hope towards genuine communication between the British and the Indians.

Wilde points out that the human relations in *A Passage to India* rest upon a false order. Mrs. Moore's and Adela Quested's desire to discover India, Aziz's and Fielding's attempts at communication and the rigid mentality of the Anglo-Indian community cannot even recognize the disorder that surrounds their universe. There is no human force within that can give efforts to give form to the misshapen British India or to create civilisation. He then observes:

> Mrs. Moore's and Adela's "passage to India" and Aziz's friendships, no less than the order of the Anglo-Indian community, rest on weak foundations. To a smaller or larger degree they are all based on a false assumption of order in the universe, and they do not recognize, or cannot face, the disorder or chaos, even the variety, around them. All the meetings, all the attempts at communication are threatened by disruptive, disorderly, meaningless forces. (p. 130).

Wilde looks at the human order in India from another angle; the obstacles that cover the possibility of friendships between the Indians and the English as has been said reflect a chaos in the universe itself and crack every expectation to establish a genuine communication between the two sides. The existing atmosphere is one of dilemma. Wilde argues that in order to reshape clearly the relationship between the Indians and the Anglo-Indians, Forster includes the element of inclusion and exclusion to suggest the limitless boundaries of things in India. In that the duality inclusion and exclusion do not function in harmony. Any attempt at inclusion necessitates an act of exclusion and the whole equation represents another illustration of chaos. It is stated in *Art and Order* that "any attempt to fix boundaries, to establish order, means that something or someone must be left out, and yet total inclusion is perhaps only another name of chaos" (p. 131). These limitless boundaries that fail each time to fix order in India are usually intertwined with a "beyond" word as suggested by Wilde; the choice of diction or rather the imagery mirrors another angle to look at English Indian relations. The words "beyond" and "infinity" and the "endless sky" add to the limitless space of human relations and demonstrate how deep is the space between the two communities. For when people in India fail to recognize the end of the sky it signifies that they are unable to find God there and the state of human relations there obeys an order of chaos.

> ...in still another, endless sky—this last perhaps the most frightening of all, for there man seeks God and finds only *le silence des espaces infinis*. Throughout the novel there is a constant use of imagery meant to suggest the limitless beyond—arches beyond arches, vaults beyond vaults, echoes beyond echoes—stretching out past the stars to the blue sky, past the sky to some colorless and silent infinity. (p. 131).

Wilde points out that the primitivism that involves the comparison between Indian and English cultures is not merely a question of civilization; Forster associates India with the word "primal" which is a strong illustration of emptiness and anguish.

Art and Order settles the question of order as a primary theme in *A Passage to India*, which is not resolved explicitly in the novel. The order that Forster wants to see in India is never determined. The broad lines of it remain mysterious within the dual question of inclusion and exclusion. Despite the ambiguity that covers Forster's order the human appeal to love is clearly expressed. The new order in British India must include personal relations, love and comprehensiveness.

The study of Lionel Trilling (1967) considers separation between the Indian native society and the English a major theme in *A Passage to India*. The novel he says presents a detailed anatomy of Anglo-Indian relations and he goes further when he argues that the text gives accounts of antagonism between rulers and ruled in India more than any other text. Trilling stresses that *A Passage to India* represents "an admirable if obvious devise for organizing an enormous amount of observation of both English and native society; it brings to spectacular virulence the latent antagonism between rulers and ruled" (p. 128). Trilling thus regards the antagonism between rulers and ruled as a major and equally as a profound theme. He affirms, "The separation of the English from the Indians is merely the most dramatic of the chasms in this novel" (p. 130).

Trilling looks at the relation between English and Indians from the perspective of antagonism. He explains that the barriers that stand amidst the two communities destroy any harmony between them. The cultural differences that each side recognizes make their meeting in India unattainable. Indeed, British and Indians are most likely to be perceived as foes rather than anything else. In fact, the words rulers and ruled Trilling is using here carry strong

connotations of imperialist realities. Human relations between rulers and ruled rest on mere colonial backgrounds and influence the cycle of English-English relations as well.

Trilling argues that the relation between rulers and ruled is above all a relation of separation as English and Indians cannot understand each other. He explains that this line of separation goes beyond the frontier of the two communities and settles itself in a fixed regulation that stirs every relationship in British India.

> The theme of separateness, of fences and barriers, the old theme of Pauline epistles which runs through all Forster's novels, is in *A Passage to India*, hugely expanded and everywhere dominant. The separation of race from race, sex from sex, culture from culture, even of man from himself, is what underlies every relationship. (p. 130).

Richard Martin (1974) looks at the relations between Indians and Englishmen from a different perspective; he argues that the question of personal relations is not a mere fact of colonial issues or imperial considerations. He reports C. F. Brander and Nirad Chaudhuri expressed opinions:

> Where so much criticism of *Passage* goes wrong is when it tends to view the novel exclusively in terms of its multi-racial plot and see it either as offering solutions to the world's problems, or, more narrowly, as a tract on colonialism, imperialism, and the Indian question. (p. 148).

Martin tries to treat the question of personal and human relations through involving a *love* vs. *reality* duality or rather dream vs. reality. He accentuates his point by saying that the course of human relations between Indians and Englishmen fails because neither part can achieve ultimate reality. The search for the latter necessitates a confrontation with the concrete experience of life in India for the mere appeal for ideal cannot fulfil the mission as Martin suggests in his study. The efforts of the scene in India to set ideal and reality in harmony cannot but lead in fact to the "hopelessness of disillusion" (p. 152). Mrs Moore's and Dr Aziz's friendship which is founded at the first place on ideals of love and affection – triumphing over all the confrontations that the bringing of two different minds and souls may

occasion– ends into a myth. The affection that both sides seemed to show at their first meeting in the mosque conceals the complex considerations of oriental and occidental; it is settled simply that the heart affection that the first impression has produced is enough to bridge a possible friendship tie between Aziz and Mrs Moore before it is exposed to the *harsh* and *unknown* Indian reality.

Dr Aziz and Mr Fielding's friendship, a most significant relation in the Anglo Indian relations, meets the same fate of disillusion and ends up in a literal separation. That relation shows the risk of representing an interracial friendship though it begins with hopeful prospects; Fielding while exemplifying Forster's liberalism is very optimistic as far as personal relations are concerned. Nevertheless, as the novel proceeds, this promising friendship between the two men is shown to be restricted. Martin's study points out that Mr Fielding's affection is reduced gradually towards his friend and the whole thing is set up as a "limitation of Fielding's humanism" (p. 155).

Martin argues that the different experiences of human relations in British India and the contact with India the land is strongly associated with a conflict between love and reality in India itself. Love in this respect is constantly referred to as an illusion whereas reality in India contributes to the "dwarfing of man and human aspirations" (p. 159) referring to the impossibility of an existing harmony between them, a harmony which is supposed to save human relations in India. In that respect, Martin comments: "The attempt to contact other people, to build up personal relations, the very ideal itself, are presented in opposition to the setting in which the events of the novel take place" (p. 161). India, thus, is responsible for reducing its people to an inferior category of beings. It is also responsible for giving a continual sceptical view of things. The living beings in India are referred to as men –an allusion to the English–whereas the majority of beings in the image of Indians are animalised.

Such a harsh representation, Martin stresses, is the result of a reality that carries a great deal of "human failure and an inherent destructive will" (p. 159).

The general atmosphere of human relations between the Indians and the British may be a projection of that state of things in India, the atmosphere as it is described and perceived is hostile to personal relations. Mrs Moore, Mr Fielding, Miss Quested and even Dr Aziz seem to deceive themselves from the beginning when the thought of genuine friendship with the other community occurs to them. This so called *affection* is steadily reduced to an illusion when that *love* between the Indians and the British *fails*. The image of India does no more meet the two English ladies' great expectations and the prospects of Anglo-Indian friendship are so fragile that they cannot at any rate survive amidst the cruel Indian reality which cannot help destroying human contacts between people. The contact with India as we are told by Martin leads to spoil the lovely intentions of affection in the first place giving rise consequently to a human relationship breakdown. It is stressed that destructive apathy is an ultimate result of the contact with India.

Reena Mitra's collection of essays presents a recent study on *A Passage to India*. The authors tackle the social-political life in British India and stress E. M. Forster's potent symbolic representation of the truth of human relationships between the Indians and the British during the times of the British regime in India.

Although social relations seem to be an attractive issue in Khadra's novel, only few studies in fact have been conducted towards Khadra's *What the Day Owes the Night*. Most of the critiques carried out are free opinions issued on social media websites and some other newspaper reports and reviews. Comparatively to *A Passage to India* published a century earlier, the former received almost no academic studies especially on the theme of human relations between Algerians and Europeans, or rather the black boots, *pied-noirs*. It is often treated as a secondary theme. In fact, Yasmina Khadra's *What the Day Owes the Night* has

not come yet under academic literary criticism and that explains this shortage in terms of references.

Belkacem Mebarki (2011) settles the debate over "Algerianity", which is a major question the narrator reflects upon throughout the novel. The study focuses thus on the dilemma of the narrator 'Jonas', how the latter waves between two different cultures and life styles. The self puzzlement and the perception of the other haunt Younes who is torn between his Algerian native community and his adopted European host society of bright prospects. In the eyes of the narrator, Arabs are confined to hostile spaces and their image debased with all the possible defects and blemishes. But the European inhabitants of Rìo Salado are bound to perfection.

The theme of human relations as said before has been given less attention here. Mebarki depicts the novel as a fiction that features two confronted communities due to their far distant cultural and social patterns. He argues that Khadra provides the reader with hints of a conflicting relation governing the two societies. The gap between the two communities lies in Jonas's mind; Mebarki demonstrates that the principal character is in a conflict with himself because he wants to get rid of his painful past through an emancipation quest. In other words he wants to build a personality far away from his harsh mannered native society. The European city mingled with western values offers him a good place for regeneration.

Carmen Garcìa Cela (2012) tackles many themes of colonial Franco-Algerian literature in relation to Albert Camus's, Kateb Yacine's and Yasmina Khadra's major works. "*Les Etrangers d'Algerie*" or The *Strangers of Algeria*, however, sheds light on European-Algerian relations while discussing the absence and presence of Arabs in the Camusian literary imagination pointing out that the fact has raised numerous questionings. In fact, Camus's writings have been always contested, because they describe Algeria's fascinating landscape while ignoring its indigenous people. The Arabs of Algeria are continually

forgotten as if they add to the stagnation of reality. It is said that Camus has never admitted the rupture between France and Algeria though social realities show openly that the Algerians and the French are inevitably opposed communities. It can be thus one serious reason for the marginalisation of Algerians in Camus's texts. Indeed, the Arabs are literally concealed from the city of Oran in *The Plague* "*La Peste*". Garcìa explains that the lack of sympathy towards the Arabs suppresses them. It is by a lack of sympathy towards their bodies and flesh that the Arabs are absent in Camus's novels.

Yacine Kateb's Nedjma refers to the Algerian labourers as "bodies" working under the sun in the fields. Kateb suppresses the Arabs as fictional characters and reduces them into "bodies" reanimated by the sun, eager "eyes" and strong "limbs".

Garcìa goes back to Camus's famous oeuvre *The Plague* that inspires images of revolt against the separation that the disease engendered. Camus settles brotherhood and unity between French and Algerians as a key to fight the curse of the plague. Garcìa reveals that Camus's sense of revolt abolishes separation and defends unity and affection.

In his book *The Outsider* or *L'Étranger*, Albert Camus emphasizes the idea of detachment of a *pieds-noir* called Meursault who lives in colonial Algiers. As far as The *Outsider* goes, the most obvious point is that Meursault kills an "Arab". The French protagonist and his friends all have names: the man he kills, and his friends, do not. This shows again that Camus has got a tendency to suppress the Arabs as fictional characters in his writings.

Garcìa (2012) examines the perception of the Arab and European community image in *What the Day Owes the Night* which is reflected via the narrator Jonas. Younes or Jonas belongs to two universes; the European Algeria of the rich people and the Arab Algeria of the poor. He has access to two languages, French and Arabic, and access to two worlds that fight for space on the same land. Garcìa argues that the image of the two worlds is opposed in

Jonas's imagination; the day is constantly associated to the European city whereas night invades the Arab spot. The day illuminates the European city; the night lets the ghetto sink in darkness. His perception traces a gap between the two communities.

The four friends coming from different ethnic groups are inseparable as a "pitchfork". Garcìa suggests that the meeting of these cultures in one arm gives Algeria the image of a golden age. The presence of the Arab community is suppressed as well, and reduced to descriptions of blurred characters; The Algerians are kept far from the scene of happenings and described in pejorative terms.

The failure of British rule in India, the British Indians' lack of affection and the superiority that the English as rulers imposed and adopted as a rigid code of behavior in India in order to succeed in their mission, sum up the number of reflections suggested by critics to highlight the fact of separation between the British and the Indians. However, the image of India the primal land is a recurrent element of analysis in every study on *A Passage to India.*

Alain Wilde (1965) suggests that the disorder that upsets the attempts at communication between the two races and disrupts hopes of friendship and affection is engendered by India itself. People are unable to love each other for India is an open space of anguish. Primal India or the endless skied India tells us how people are unable to communicate and how it is difficult for them to find God. In other words, it is reported that India, being a spot of natural and spiritual chaos is responsible for that disorder and disappointment of relations. The misshapen universe of India breaks every endeavour of communication among people. Martin's study (1974) adopts love and reality to look at human relations in India; it is put in plain words that the efforts of love fail to bring the two worlds together because it clashes with reality. Achieving ultimate reality in India is referred to as an illusion because harmony between love and reality is a myth; every single thing in India the land and the sky speaks roughness and apathy. *The Love That Failed* reveals that hopes of

friendship die gradually when exposed to reality; it is described in terms of an erosion of affection. Real India contributes to the dwarfing of man and human aspirations.

The insight of harsh or primal India is a picture suggested by E. M. Forster in *A Passage to India* and it is largely accepted by critics and commentators. This perception is revealed either explicitly or implicitly and became a crucial standpoint to justify the failure of relations between natives and settlers in British India.

We can even go further and say that the justification serves pro-imperialist concerns for Forster has always called for a just coexistence between British and Indians in India. The thought is stretching all over the novel in an attempt to make humanity predominant and bring different communities together. Forster does not call for the end of British rule in India but he rather criticizes its conduct in India. The survival of two different communities in one India is Forster's main concern; in the study, the atmosphere is tense, and foregrounds imperial connotations of racial difference. It is largely understood that the novel's concern is to describe the discord, but also to feature the bridging of oppositions between the two communities.

Surprisingly much of the burden of separation in *A Passage to India* is set upon India and its people. The idea of the vague haunts the novel in fact; and the contact with the harsh atmosphere of India leads to the erosion of affection and humanism on the part of the English (Mrs Moore, Mr. Fielding and Miss Quested). The encounter with the caves is a figurative image of that frightening atmosphere of separation that Indian nature provides to its people because they –the caves– "symbolize the terror of loneliness, isolation, and the darkness of the mind, echoing in exact measure and imitation each person's own thoughts and fears apart from other human beings and from one[3]".

[3] Ali Ahmed, E. M. Forster and India in Judith Scherer Herz & Robert K. Martin, E. M. Forster Centuary RevaluatioQQQns (Macmillan Press Ltd.: London, 1982) 281.

The majority of the studies exploring Khadra's oeuvre stress the problem of Younes's belonging to two different and opposed worlds. It pays little attention to the issue of human relations between the indigenous population and the European settlers. Though the writer reveals themes of a possible intercourse of love and friendship between an Arab and a group of *pied-noirs* the critiques have all flown into the dilemma that encircles Jonas's world and the quest for "Algerianity" and the position that haunts Jonas on the eve of the start of the Algerian war of liberation. The paralysis that makes Jonas unable to take a position concerning the happenings of the Algerian revolution, his quest to reconstruct himself away from his native community and the continual remorse that bonds him to his indigenous people was a capital theme of discussion and analysis.

The suppression of Arabs in the novel is hardly interpreted as a figure of separation between the two communities or a fear from contact as reported about Anglo-Indian relations in Greenberger's study. It is revealed as a reflexion of that vague ghostlike world that Younes wants to escape from, due to the connotations of the painful past it carries. This absence is often explained through the view of the author and has not given further implications in relation to the gap of separation between the two societies. The novel in fact provides a fertile setting to tackle French Algerian relations in colonial Algeria. The notion of the friendship between four boys coming from different ethnic groups, the integration of the Arab Younes into the European community in the city of Rio Salado and his being renamed Jonas construct a solid background to demonstrate that Arab vs. *pied-noir* human interaction. A quest that has been offered a narrow space actually in the few studies conducted in this respect.

The focus on the gap that separates the Anglo-Indian community from the Indian community in *A Passage to India* and other English works has in fact already been dealt with in previous studies as we have mentioned above (Alan Wilde, 1965; Lionel Trilling, 1967; Greenberger, 1969; Richard Martin, 1974). Throughout the collection presented here,

personal and human relations between Indians and Englishmen have been examined from various perspectives: antagonism, order, love vs. reality, imperialistic concerns. The sum of critiques introduced in this respect is undoubtedly in favour of *A Passage to India*. It will be difficult for us consequently to make further additions on the studies that explored *A Passage to India*. Our study tries to renew this theme through performing a comparative approach with the description of the French Algerian relations in *What the Day Owes the Night*. Our will to add a contribution to the previous studies lies in establishing similarities in terms of social relations between the two texts.

The lack of studies on *What the Day Owes the Night* gives us the opportunity to bring novelties in the present study; the sum of the studies done has explored the theme of identity split and dilemma between the two worlds the protagonist Jonas belongs to. The relations between the Arabs and the Europeans have been vaguely referred to and it is most often told from the mere angle of the writer Khadra's point of view. We content ourselves thus to look at the separation drawn between the two confronted communities from the perspective of Anglo-Indian relations in *A Passage to India*, knowing that many resemblances seem to bring the two texts together and make them explore similar themes.

CHAPTER 1

THEORETICAL FRAMEWORK

The present study, as introduced earlier, deals with two texts in two colonial settings and focuses on the human relationship between settlers and natives. It tries to draw attention to the gap that separates the two opposed communities in both texts. Due to the nature of this study, being set in a colonial context, we have opted to look at its issues through a postcolonial perspective. The separateness between the Europeans and the natives in *A Passage to India* and *What the Day Owes the Night* is analysed through a postcolonial approach in order to answer the research hypotheses.

According to postcolonial theory the colonial experience alters and modifies physical territories as well as human relations which are symbolised into the duality coloniser/colonised. The latter helps reveal the influence that colonialism exercises over rulers and ruled. Besides the political and economic life that colonialism may undoubtedly reshape, human life stands as a delicate theme in postcolonialism because it concerns the social and psychological life of the colonised communities.

The term 'postcolonialism' refers to all the characteristics of a society or a culture from the time of colonisation to the present. Postcolonial theory investigates what happens when two cultures clash and one of them imposes itself on the other. The theory thus springs from the colonised peoples' frustrations and sufferings, their cultural clashes with the coloniser's culture, and their fears and hopes to lose and to retain their own identities. Postcolonial theory includes the tools to resist this process and gives the appropriate pillars to reconstruct a politically and a culturally independent nation. Many critics distinguish a 'post-colonialism' written with a hyphen from a one word 'postcolonialism' arguing that the former refers historically to the phase coming after colonialism or after imperialism whereas the latter establishes an approach to look at the realities of formerly colonised societies and cultures. McLeod (2000) notes a hyphenated "post-colonialism" is an appropriate term to refer to a particular historical period entailing a similar meaning to phrases such as "after colonialism",

"after the end of the empire" and "after independence". McLeod then argues that "postcolonialism" overcomes this question of periodisation and rather refers to disparate forms of representation, reading practices and values. Due to the hot debate both terms have attracted, it will be appropriate enough here to settle one of the terms as a fixed terminology in order to avoid traps of confusion. We content ourselves to opt for the terminology as a single word term "postcolonialism" throughout all the study unless it is a quoted text.

Postcolonial theory is generally depicted as the study of the power relations and racist assumptions that justify the colonial system. It is very difficult to stress the origins of postcolonialism because writing about colonialism is as old as colonialism itself as stated by Ania Loomba (1998). Colonial discourse thus comes to shape postcolonial theory; it is the colonist's representation of the colonised or, as articulated in Said's Orientalism, the Western representation of Oriental cultures[1].

The term postcolonial as we explained earlier operates at least in two different registers; it is as hinted by Mongia (1994) "a historical marker referring to the period after official decolonization as well as a term signifying changes in intellectual approaches" (p. 2). The term comes to replace what was called "Commonwealth Literature[2]" in the last ten years in an endeavour to analyse and describe colonial discourse. It is not surprising thus to refer to postcolonial theory as an umbrella term for it covers a wide range of disciplines and various

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[1] Ashcroft, Griffiths & Tiffin (1998) postulate "colonial discourse is a term brought into currency by Edward Said who saw Foucault's notion of a discourse as valuable for describing that system within which that range of practices termed 'colonial' come into being. Said's *Orientalism,* which examined the ways in which colonial discourse operated as an instrument of power, initiated what came to be known as colonial discourse theory, that theory which, in the 1980s, saw colonial discourse as its field of study." (pp. 41-42).

[2] A literary term used by critics to describe literatures in English emerging from countries with a history of colonialism. The concept became involved into frequent use in the 1950s. This literature came to the scene of literary criticism in order to bring together writings from all over the world onto one equal footing. See McLeod, John (2000) for more information on commonwealth literature.

critical approaches to deconstruct the European thought about "peripheral" cultures. Robert Young (2003) contends that postcolonial theory is much more concerned with the relations between ideas and practices than with their static description. It explores ties of harmony and conflict between peoples and their cultural belongings, seeking to change the world that has been altered already by colonial struggles. Postcolonial theory is different not resembling scientifically built theories because it studies its cases through a related ensemble of perceptions that are occasionally identified with other disciplines.

> Postcolonial theory, so-called, is not in fact a theory in the scientific sense, that is a coherently elaborated set of principles that can predict the outcome of a given set of phenomena. It comprise instead a related set of perspectives, which are juxtaposed against one another, on occasion contradictorily. It involves issues that are often the preoccupation of other disciplines and activities, particularly to do with the position of women, of development, of ecology, of social justice, of socialism in its broadest sense. (pp. 6-7)

Bill Ashcroft et *al*. (1995) maintain that postcolonial theory is the product of European Imperialism. The rebellion against that immensely prestigious culture of the coloniser has launched the issue of colonial resistance that reoccurs in many postcolonial texts and has become a crucial construct in the building of postcolonialsm. We are told by Ashcroft et *al* that imperial culture "found itself appropriated in projects of counter-colonial resistance which drew upon the many different indigenous [...] processes of self-determination to defy [...] the power of imperial cultural knowledge" (p. 1). Postcolonial literatures[3] are identified as

[3] Ashcroft, Griffith and Tiffin (1998) articulate in a depiction of the key concepts of postcolonialism the term 'postcolonial literature' was originally labeled 'New Literatures in English' which was an alternative to 'Commonwealth Literature'; such emphasis is put because this literature used to refer to texts produced in English and not to writing available in classical languages like Sanskrit or in any of India's other languages. This conception is in fact problematic since it stands in isolation from the contemporary texts written in indigenous languages. 'Postcolonial literature', however, continues to be used outside the circle of Europe because it is often taken as an 'emancipatory concept'.

a product of interaction between colonial and indigenous cultural practices. It is put in plain words here that postcolonial theory has existed long ago before it had been given its present label because it is born from the bowels of colonial experience. It is of capital importance here to refer explicitly to postcolonial literature as being a crucial pillar at the building construction of postcolonial theory. Helen Tiffin (1998) asserts that postcolonial literatures are 'counter-discursive' devices in that they offer strategies to subvert the hegemony of the Western canon. Boehmer (2005) holds the same view while defining this literature as a subversive analysis of the colonial relationship. Above all, postcolonial writings sought to challenge colonialism by weakening the discourse that supported colonialism and justified its processes. These literatures called for decolonization through denouncing racial discrimination, recurrent imagery of subordination and the colonial myths of power. Although perceived as a nationalist literature at earlier times, postcolonial literature strives towards a "symbolic overhaul".

Ashcroft, Griffith & Tiffin (1998) argue that postcolonial theory discusses various experiences in relation to the colonial past such as race suppression, representation, slavery, place, resistance and difference. It also involves reactions to discourses of imperial Europe like history, philosophy and linguistics, and the fundamental experience of speaking and writing in the light of the colonial past that stretches and formulates all these concerns together into a postcolonial approach. The postcolonial approach came to highlight the relations that the duality coloniser/colonised engendered, the development of divisions based on racial discriminations as pointed out by Ashcroft et *al*. (1998) and the unequal treatment of the indigenous populations in settler societies paved the way to settle postcolonial theory as a process of resistance and a continuing appeal to reconstruction because societies that were once colonised are still compelled to colonial legacies. It is accentuated by Ashcroft et *al*.

(1998) that "all post-colonial societies are still subject in one way or another to overt or subtle forms of neo-colonial domination" (p.2).

In defining postcolonialism, Aijaz Ahmad[4] disagrees with Spivak on describing postcoloniality as "the heritage of Imperialism in the rest of the globe." He finds the word "heritage" striking to an extent that locks up "postcoloniality" into a periodisation zone, settling imperialism as a finished past epoch. His essay *The Politics of Literary Postcoloniality* in Mongia's book stresses that what comes after colonial history must be perceived as a continuing process, not an abrupt closure with the past.

Generally, postcolonialism addresses the experiences of imperialism and it stretches from the colonial past up to the present because it is believed by a great number of critics that the ills of colonial history have not yet cured arguing postcolonialism as a continuous process of description and reconstruction of the colonial legacies. Our study tries to cover colonial experiences in two colonial settings, British India and French Algeria, as far as the dichotomy coloniser/colonised is concerned. Relations of power that the colonial context carried reshaped the structure of colonies and their people and imposed dimensions of binary representations. Postcolonial theory developed various conceptual vocabularies to label the different aspects of its field. These concepts are smartly referred to as techniques and strategies for they offer effective ways to analyse colonial discourses and explain their representations.

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[4] From The Politics of Literary Postcoloniality in Padmini Mongia, Contemporary Postcolonial Theory (Arnold: London, 1997) 277-278.

The issues of postcolonialism are so numerous that they cannot be covered in a few pages since the theory takes its approaches from a variety of other disciplines. We content ourselves, thus, to state some of the major issues and those related to our study that stress the representation and the mutual perception of the ruling and the ruled.

1. 1. Some Issues related to the Study

1. 1. 1. Binarism

Binarism is a widely used term in postcolonial theory simply because it effectively deploys the various mutual perceptions within the duality coloniser/colonised and founds a relation of logic between the two heroes of colonialism.

Ashcroft et *al*. (1998) says that the binary order is a fundamental area in postcolonial theory for it locates the nature of relationship that governs coloniser and colonised. Ashcroft tries to give binarism a linguistic breadth in order to depict a deep meaning of the term. He articulates the thought that the origins of the word go back to the structuralist Ferdinand de Saussure who has suggested that signs do not acquire their distinguished meaning by referring to an object but rather this meaningfulness occurs when these signs are opposed to each other. The coloniser and the colonised are a combination of two signs which are eternally opposed to each other, and can even go further to stress that this duality can merely distinguish its meaning within a sphere of opposition.

Binary order entails a hierarchical violence since one term of the opposition is set dominant and superior. It is so obvious a fact since Imperialism is built on a binary logic that sees the whole world from the angle of the western thought. Its scope establishes a fatal relation of dominance that acts hand in hand with the major goals of imperialism. Ashcroft postulates that binarism is an extremely useful construct in the imperial ideology as it accommodates fundamental binary impulses. “To exploit vs. to civilise” are examples of impulses in that imperial exploitation is justified via the mission to civilise. In fact such

impulses embody further complexities beside opposition for the relation coloniser/colonised is not a simple and enclosed relation. It is stressed here that the colonised, representing the dominated part of the binary order, develops a flexible and irregular perception of himself against his dominant counterpart, the coloniser that engenders permanent identity struggles. Ashcroft demonstrates, "the binary colonizer/colonized, will evidence the signs of extreme ambivalence manifested in mimicry, cultural schizophrenia, or various kinds of obsession with identity" (p. 24).

We are given by Ashcroft a collection of binary dualities within the realm of imperialism 'centre/margin'; 'metropolis/empire'; civilised/primitive'… that circulate throughout the analysis of colonial experiences stressing the hierarchy of Imperialism. Colonial discourse has developed and adopted a variety of binary oppositions: coloniser/colonised, white/black, civilised/primitive, advanced/retarded, good/evil, beautiful/ugly, human /bestial and others. It is stressed by Ashcroft that such binaries can be clustered collectively to give a coloniser, white, human and beautiful attributes, in opposition to a colonised, black, bestial and ugly being, thus offering a logical strategy of domination. In other words, all these opposed combinations are put the way they are in order to justify imperial domination.

Amidst all these binaries, Ashcroft situates race as a 'catastrophic' binary system conception because it reduces the wide sphere of physical and cultural differences in colonies into a simple opposition of skin colour. It gives consequently a constant strategy of white/non-white binarism.

1. 1. 2. Race

Ashcroft et *al*. (1998) assert that 'race' was adapted by imperialism to set impulses of dominance and enlightenment. The term in fact is pertinent to the rise of colonialism because it draws the binary distinction between civilized and primitive. Racism in general traces

human divisions in the name of physical and intellectual distinctions in that Ashcroft articulates racism as "a way of thinking that considers a group's unchangeable physical characteristics to be linked in a direct, causal way to psychological or intellectual characteristics, and which on this basis distinguishes between 'superior' and 'inferior' racial groups" (p. 199). It is stressed by Léonidov (n.d.) that racism destroys ties of friendship and brotherhood between people; it holds the will to investigate reasons for hatred and rivalry between peoples. Racism thus can be perceived as a truly terrible arm that serves the interests of imperialism and justifies its conduct at marginalizing indigenous populations throughout history. In truth, race is not an imperialist invention but it quickly became imperialism's supporting idea. Ashcroft points out that anthropologists developed a great deal of theses on the development of human race in the 1800s. But it was asserted by Fernando Ortiz as stated by Léonidov that race theories which seemed to construct the body of a distinguished science of races was in reality a pseudo science that aimed to back up the arguments of the imperialist institution.

Ashcroft et *al*. (1998) demonstrate among these theories of race development that social Darwinism was adapted to imperialist policies for its paradoxical dualism that exists in imperial thought. what is meant by this dualism is 'the *debasement* and the *idealization* of colonized subjects', the debasement of the primitive involves the domination of the inferior races as a "desirable unfolding of natural law" whereas the idealization here is about a 'civilizing mission' to raise the conditions of these inferior races in accordance with the 'white man's burden' imperial ideology. Race thus is not a reflection of a mere biological phenomenon, Ashcroft argues, but it may rather be considered as a cultural fact because it is a product of historical processes as well such as imperialism and colonialism, and not of genetically determined physical differences.

1. 1. 3. Marginality

Marginality as a postcolonial issue is a result of the binaristic structure of the colonial representation. In his depiction of the term, Ashcroft et *al*. (1998) attempt to put in plain words the significance of the term and the misleading connotations it may contain. Marginality is often described as a state of being alienated from the imperialist scene; it indicates the limitations of the subject's access to the "central" power. Ashcroft therefore argues that the term involves structures of exclusion and oppression in the light of resistance. In other words, postcolonial discourse puts it as a primary feature to deconstruct the binary order of centre/margin rather than occupying functions of centrality.

Chew & Richards (2010) report Stephen Morton's words which provide a global summary of the term, maintaining meanwhile that marginality, which is often intertwined with implications of subjugations and oppression dialectally expresses challenge and demands a change in the power structure.

Marginality is one of the privileged metaphors of postcolonial studies. It is from the margins of colonial subordination and oppression on the grounds of race, class, gender or religion that postcolonial writers and theorists claim political and moral authority to contest or oppose the claims of a dominant European imperial culture. As Graham Huggan explains, 'marginality represents a challenge to the defining imperial "centre"' (as cited in Chew & Richards, 2010, p. 162).

1. 1. 4. Otherness

Otherness is a recurrent topic in postcolonial theory coined by Homi Bhabha (1983), as cited by Mongia (1997), as a fixed binary order between coloniser and colonised in order to justify conquest and colonial superiority. This order settles the native's inferiority as an unchanging rigidity in the marking out of the "subject race." Bhabha argues though that the colonised is wholly visible and knowable in the imagination of colonial discourse and he is still detected

as ‘other’. To Bhabha otherness is “an object of desire and derision, an articulation of difference contained within the fantasy of origin and identity” (p. 38) because the colonial subject is exposed to two representations that reveal actually the boundaries of colonial discourse; the colonised is both inscribed in the economy of pleasure and domination; besides, there is no room to categorise the colonised identity as original for such an articulation does not fit colonial discourse racial and cultural hierarchisation.

Ashcroft et *al*. (1998) note that the word ‘other’ is created to establish a binary separation between coloniser and colonised that legitimates the colonial presence. The subjectivity of the colonised hence is continually located in the gaze of its coloniser resistance. Complicity in this respect functions with ‘otherness’ because the colonial subject cannot but exists in the gaze of the coloniser. He is strained to please and to be loved by this master.

1. 1. 5. Identity

In truth, the issue of identity is analyzed in relation to the question of Otherness. That is to say it is constructed through the meaning provided by the self/other relationship. In that, the recognition of *us* is achieved with the existence of the *other*. In her book *The Paternalism of Partnership: A Postcolonial Reading of Identity*, Maria Eriksson Baaz (2005) argues that though the concept has been long ignored, identity has always been at the very centre of postcolonial studies. Hussein Dizayi (2015) in his turn states that the issue of identity is not a clear and fixed concept as one may imagine, it is more likely a question of crisis for it only becomes a concern when it is in crisis. Dizayi argues the crisis floated on the surface “due to the circumstances of post colonial era and the problematic conditions that faced newly freed nations and countries in their search and formation of self identity” (p. 1000). Being a highly complicated issue, identity identification has been tackled by many theorists in the field.

Fanon defines identity as an endless struggle inside the colonised. The latter wears the mask of the coloniser in order to hide the traits of the primitive native, for the colonised self is bound to a deep sense of humiliation and lack of self-esteem. Edward Said trusts that identity is connected to the ability to resist political and cultural oppression. It is a quest of regeneration and recreation of oneself as a postcolonial and anti-imperialist being. Said stresses that freedom lies in the reconstruction of colonised identities so they fight to assert who they are. It is necessary thus to state that the identity question is strongly intertwined with political and cultural subjugation; it is rather perceived as a crisis when explored in a postcolonial perspective.

As hinted earlier, the present study seeks to highlight the gap of separateness between the ruling and the ruled community, bringing together *A Passage to India* and *What the Day Owes the Night* in a comparative examination. In order to demonstrate this separation, we opted to analyse this research through a binary opposition. The latter thus as explained above represents a major construct in the postcolonial theory; tracing the relationship that governs the duality coloniser and colonised.

Both novels extend the image of the coloniser and the colonised as being opposed to each other and convey how both communities fail each time to meet because of the binary order that reappears at each attempt at reconciliation or coexistence. *A Passage to India* exhibits detailed instances of such oppositions between Indian natives and Anglo-Indians; in fact, the first scenes introduce a discussion among Indians on the possibility of friendship between the two communities in India, a friendship that is possible only in England according to a settled Indian view. Such an analysis brings back to mind the coloniser/colonised opposition, putting forward the issue of the ruling and the ruled as a fixed relation of opposed sides. It is liable here to assert that this conviction of binarism makes impossible for the two communities to meet.

The binary settler/native is built upon a hierarchical violence as noted by Ashcroft before, in other words one side of the opposition is constantly set dominant and superior over the other. The British settlers or the Anglo-Indians as referred to in Forster's novel are depicted as hierarchically superior over the Indians and perceived dominant, excluding Mrs Moore, Miss Quested and Mr. Fielding with whom they could develop a social intimacy in India. Forster conveys in different scenes of the novel the contention that "it is expected from a member of the subject race to hate his master" arguing once again that binaries both describe and design Anglo-Indian relations. We have already stated that the coloniser/colonised relationship consists in opposition, the British/Indian duality functions through allowing both sides to meet, to clash and then to break up.

If the Indian colonised gives signs of inferiority and weakness, the other side of the opposition is associated with a prejudiced sight of the subject race. With few exceptions, the English settlers look down at the natives, and are not willing to approach them; this image reoccurs in the novel to stress the racial perception of the colonised however educated or westernised he may be. The city magistrate is getting gradually upset and anxious about Mrs Moore and Miss Quested mixing with Indians: "I won't have you messing about with Indians any more! If you want to go to the Marabar caves you'll go under British auspices" (p. 69). Ronny seems to perform the British mission in India, he represents the strict role English authority is to play. That is to say he brings about various images of the British self image which is constantly opposed to the subject race. It is based on racism and prejudgment in the first place.

Race functions to set up both impulses of dominance and enlightenment and draws the binary distinction between civilized and primitive as a consequence. The bridge party demonstrates much of the racial thoughts conducted by the English; the party was organized unwillingly in the honour of the two English ladies. The Indian guests who "stood massed at

the further side of the tennis lawn, doing nothing" (p. 30) are kept swarmed and speechless behind a fence while the British seem to distance themselves and elbow out any possible contact with the Indians as if they would be contaminated by approaching them; Mrs. Callendar replies to one of Mrs. Moore's questions about Indians "he can go where he likes as long as he doesn't come near me. They give me the creeps" (p. 20). We learn from the English that it is impossible for an English to come across a native socially, however virtuous he may be because the British are not allowed to "mess around" with their inferiors; "well, we don't come across them socially, they are full of all virtues, but we don't" (p. 21).

The English contention of the Indians is a racial one; a fixed inflexible view to deal with the other side of the opposition settler/native. Natives in this respect are exposed to a great deal of prejudice and are often criticised for the least conducts and mistakes they commit; this criticism is often told out of ignorance of the Indian cult and way of life. Ronny who represents the British rigid authority in the novel bears most of the comments and the criticism produced at the Indian behalf. He tells Adela suspecting Dr Aziz's invitation to the Marabar caves "and there you have the Indians all over: inattention to detail; the fundamental slackness that reveals the race" (p. 69).

Race cannot be perceived outside the sphere of otherness for it is, in its turn distinguished by its fixity. Homi Bhabha states: "An important feature of colonial discourse is its dependence on the concept of "fixity" in the ideological construction of otherness" (as cited in Mongia, 1998, p. 37). Binary order is established within otherness as a fixed rule to look at the colonised masses in *A Passage to India*. The subjectivity of the colonised or rather the "other" hence is continually located in the gaze of its coloniser. Otherness as discussed earlier posits the native's inferiority as a static rigidity in the marking out of the "subject race" dwarfing the existing entity of the colonised into an "other".

Instances of otherness are various in the text for the duality self/other works hand in hand with Forster's main theme of Anglo-Indian relations. Indians are depicted as distant, blurred and strange, like India itself. Again, the bridge party scene function as a strong illustration to reveal otherness in the novel, it demonstrates how the native presence is put at the margin. Going back to Bhabha's contention of the term, the Indian other is a verbalization of difference that prevents the native to identify with the British. The other gets his existence in the gaze of his master who does actually strive to suppress this existence. The Indians are often passed unnoticed in that we are told by Forster that two English ladies got into Dr Aziz *tonga* and drove to the club without his permission. The car seems to be more visible than Aziz whom they did not reply or give a bow. In fact, the scene depicts an instance of English ignorance towards the Indians; Aziz's existence is worth nothing beside his car. This ignorance that dwarfs the native and diminishes his value in the eyes of the British self proves to be a recurrent image in *A Passage to India*.

Similarly, *What the Day Owes the Night* pictures another binary relation between the Algerian natives and the French settlers. Yasmina Khadra settles the duality settler/indigenous opposed to each other from the very beginning of the novel. In that, this opposition is revealed through the life order that sets the two communities apart. Each space constitutes a strange world for the other community to live in; each world keeps its purity and denies to be mingled with the other. Binarism is revealed once Younes and his family leave their village to the city; the sight of the *roumi* (western) women bare-headed unveils a new world, different from his.

> Curiously, I saw the women in the city did not wear the veil. They walked around with their faces bare; the old women wore strange head-gear, but the younger ones went bare-headed, their hair on show for all to see, seemingly unperturbed by the men all around them. (p. 17).

The two communities live in parallelism as told by the narrator ‘as though we had appeared from some parallel universe’ (p. 123). Such a distinction incarnates an unbridgeable gap between the indigenous people and the European settlers.

Binarism reappears when Younes leaves his home in Jenane Jato to live in his uncle’s house at the European city. We are given a full description of the shift; the narrator draws a remarkable comparison between the native part of the city and Jonas’s new comfortable home. He says that the difference was so great that he felt dizzy; the first acquaintance with the European city puts forward a dark filthy dead and damned order vs. a bright, clean, alive and blessed order.

> It was a beautiful neighbourhood. The streets were bordered by neatly trimmed ficus trees; there were benches where old men could sit and watch the world go by and leafy squares where children could play. These children were not dressed in rags like the children in Jenane Jato, their rosy faces were not pitted with the marks of damnation. (p. 62).

The native, according to Khadra’s description, is constantly melting in darkness for the novel puts the opposition dark/light a major one. We have already mentioned the notion of parallelism which keeps separating the two worlds just like day and night are separated. This opposition takes the shape of a generic formula and covers the various binaries the relation coloniser/ colonised may imply.

Khadra’s novel pictures both communities, the Algerian natives and the French settlers, as two different worlds. They seem to meet in order to separate again because they do obey a fixed logic of opposition. The indigenous people clash with the Europeans whenever a meeting occurs and vice versa. In truth, the native presence is a disfigured one; excluding the westernised Jonas and his uncle Mahi, the Algerian mass at Jenane Jato and other corners in Oran are depicted as an inferior race of people. Peg-leg, the barber and Bliss the house owner and other faces seem to belong to a secondary human zone. The description which is the

narrator's perception elbows out those creatures from human normalcy; they look like creeping up from an inferior spot of the living while associated with recurrent images of physical and mental ugliness "...a bald man who sat on the ground like a fakir, his open mouth revealing a single stump of tooth" (p. 51).

Racism marks its presence all throughout the text as a traditional dimension to reveal the superiority imposed over the colonised in the name of race. The Arabs are despised and looked down upon as shown in several scenes. Race springs from the superior outlook of the coloniser's self. In that, the opposition master/slave is performed par excellence par André Sosa son of the largest area owner in the district; he keeps bossing over Jelloul his servant. Until this latter flees to the front of liberation to fight, the European master's conduct remains typically racist. André's words reflect the prejudiced image of the coloniser; "Leave it, José. You don't have servants you don't know what it's like [...] Arabs are like dogs, you have to beat them to get them to behave" (p. 135).

In truth, Younes is the one who does not know his place; his visible resemblance with the European settlers reduces its implication as 'native'. Yet, his being strange in the European community of Oran marks his otherness:

> He was quite capable of treating my intervention as a Muslim siding with a murderer from his own community. Hadn't he brushed me off when I tried to offer my condolences at José's funeral; hadn't he said that *all* Arabs were ungrateful cowards? Why would he say such a thing in the Christian cemetery where I was the only Muslim if not to hurt me? (p. 281).

Younes starts to feel rootless and alienated; once his friends go on to their own life as if his *roumi* fellows are the only link which ties him to his present community. Jonas grows excessively lonely and indifferent and begins to seek his old self 'Younes'; he recognizes the 'other' in him wants to come into appearance because he has finally understood "Jonas was fading and Younes was coming to the fore" (p. 256).

These are the traits of otherness as far as the narrator Younes is concerned. Otherness is inevitably associated with the indigenous people or rather the Arabs as referred to by Khadra. Arabs are almost suppressed and are often described to bring about darkness and malaise; in Jenane Jato

> time stood still; nothing ever happened; the same weather-beaten faces stared into the sun, the same shadows melted into the darkness [...] the street urchins stopped dead, then lined up to stare at us as we passed, their tattered rags hanging from their scrawny bodies." (p. 76).

As a reader, one can easily notice their absence for the other as mentioned earlier is the invisible presence of the present. The gaze of the European self cannot catch their sight nor can it make their proper distinction as human beings.

The last chapters of *What the Day Owes the Night* reveal Younes's identity dilemma; his being torn between two opposed communities and two different identities raises an ambivalence issue. Younes who feels an intruder-like amidst the European community is no difference from westernised Aziz; in that both of them receive a western education at the coloniser's schools. In fact, ambivalence functions vis-à-vis the question of the identity struggle which is broadly discussed in Khadra's oeuvre.

Khadra's notion of identity is treated in the same way; after a considerable time of contemplation, Younes grows self-conscious about his native identity and gives way to questioning "had I been Jonas or Younes?" (p. 266). Younes's/Jonas's ambivalence struggle is more of loyalty and betrayal; he grows confused by degrees when the question of his personal relations depends on taking sides. He realizes he is living a constant dilemma feeling guilty whenever he thinks of his own people. The thought of breaking his friendship proves unacceptable to him for Jonas is depicted by Khadra as the kind of sensitive young man, betraying one of his friends is a matter of sacred principles. The continual speech inside Jonas becomes intense once the war of liberation becomes at hand; he then finds himself totally lost

between emotions of temptation and resistance trying to find out his 'self' which he has lost on his way to Rìo Salado.

> Why, when my friends laughed, did I hesitate a moment before laughing with them? Why had I always felt that I had to carve out a place for myself among my friends? Why did I feel guilty whenever I met Jelloul's eyes? Had I been simply tolerated, integrated, biddable? What had stopped me from being myself, forced me to identify with the society I was growing up in and turn my back on my own people? (p. 266).

Younes's dilemma gives rise to otherness again, his being tattered in *Us* and *Them* prevents him to recognise his natural place. In the 'us' zone, Jonas succeeds to survive and make up pleasant ties of friendship; nevertheless he cannot identify himself as one of the 'us' community. He tries to go back to his original place yet he is detached and disintegrated from a dark world he wants to escape. Jonas is more like the adopted child of the European community in Rìo Salado; he is as Jelloul describes him one of 'them' but lives like one of 'us'. In short, Younes finds it difficult to carve out a place for himself between two opposed worlds while a binary order governs every single relation within.

After looking at both texts, binary order seems to settle itself as a rigid reality that keeps separating the ruling and the ruled within the colonial settings of India and Algeria. This gap of separateness that our dissertation tries to stress is a direct result of the logic of opposition between the coloniser and the colonised; it keeps each side apart out of superiority vs. inferiority impulses. The same opposition contributes to bring about ambivalence within the colonised psyche. In that, Aziz and Younes present an effective illustration of that dilemma.

It is clear hence that *A Passage to India* and *What the Day Owes the Night* develop and feed representations of coloniser/colonised binaries. Each text treats the duality in accordance with 'community': the Anglo-Indian vs. the Indian natives and the European settlers vs. the Algerian indigenous people give full accounts of colonial realities implications.

This representation traces the line of subjugation from the racial suppression of the colonised other up till the struggle of identity dilemma. When Jonas realizes he cannot be but an 'other' within the European society that hosted him, he starts questioning his identity and roots and the war of betrayal and loyalty takes shape. Dr Aziz, the westernised Indian, does not need a discovery to confess his otherness but rather his is swaying between pleasing the English and offending them; he has more to do with ambivalence that manage to break a possible intimacy with the Anglo-Indians in India.

Forster and Khadra consider the reconciliation between the ruling and the ruled to be a challenging endeavour. The notion of reconciliation keeps circulating in order to offer alternatives of coexistence. Despite the pervasive view of rivalry between the masters and the subject race, both texts insert humanism as a key solution for the two opposed communities to survive together, humanism attempts at reducing the binary opposition. Younes/Jonas considers his friendship with members of the European ruling community a sacred relationship although it is mingled with a sense of remorse sometimes. Despite the prejudice he seems to show against the British, Aziz in his turn thinks affection may settle a peaceful atmosphere in India because he believes that people need to be surrounded by kindness to be able to lead a happy life.

Separation, nevertheless, proves inevitable when the wishful thinking of both writers clashes with the harsh reality of colonialism letting binarism to function as a closed circle in both texts. We can deduce thus that binary order which is a major construct in postcolonial theory functions as a principal pillar in the novels this research intends to compare, a binary order reveals the nature of human relations two opposed communities may lead in a colony. Besides, it displays the continual struggle the colonised experiences while living side by side with their oppressor. We opt for postcolonial theory to approach the present study because E. M. Forster's and Yasmina Khadra's vision on the ruling and the ruled coexistence holds

postcolonial perspectives as explained above. In truth, the view of the writers oscillates between separateness and possibilities of reconciliation despite the burden of colonialism, which is what the postcolonial approach explores and develops.

CHAPTER 2

THE RULER AND THE RULED

The present chapter sheds light on the thematic similarity between both novels in that E. M. Forster and Yasmina Khadra meet as regards the gap of separation that keeps disconnecting the two opposing groups i.e. the settlers and the local people. We try to draw a portrait of the British and the *Pied-noir* in an attempt to reveal their contribution to the making of this distance between the ruling and the ruled. The chapter looks at the concept of superiority revealing a rigid binary construct in the relationship coloniser/colonised and a major factor of separation.

Although Charles Larson (2010) considers that *What the Day Owes the Night* is very similar to Orhan Pamuk's *The Museum of Innocence,* both novels focusing on the effects of thwarted passion and bad decisions committed by young people in their youth, and for which they pay the rest of their lives, the novel exhibits a number of realities under the circumstances of foreign occupation which can be shared with *A Passage to India*.

Though written and published in two different environments and eras, both *A Passage to India* and *What the Day Owes the Night* display many similarities in picturing the realities that govern the ruling community (the Anglo-Indians and the *pieds-noirs*) and the ruled community (the Indians and the Algerians). The separation that lies between rulers and ruled is more likely to be the outcome of the superiority vs. inferiority interchange above all. Besides, the cultural differences between the two groups are often a subject of prejudice and distorted interpretations.

Many critics and commentators consider separateness in *A Passage to India* a major theme around which the issues of unsuccessful British rule and imperialism are criticised thoroughly. Lionel Trilling (1967) asserts in a study on E. M. Forster that the theme of separateness is pervasive in *A Passage to India* but the gap that separates the British from the Indians is a dramatic chasm in the novel. Trilling explains that this line of separation goes

beyond the frontiers of the two communities and sets for itself a fixed rule that characterises every relationship.

Khadra allows separateness to penetrate his text in order to demonstrate Jonas's identity dilemma and his presence alternating between the European and the native society. Although critics do not seem to focus on separateness as a thematic priority, a fact that we have already pointed to in the review, the atmosphere of separation, gaps and barriers is persistent as a stream of consciousness that the narrator Jonas emphasises while telling the story. Jonas's integration in the European community makes the theme of separateness even tangible because it is eventually revealed from the narrator's experience.

2. 1. Separateness

In colonised societies, separateness identifies with discrimination and racial rejection as explained earlier; this contention however can still embody some distinctive implications when used in two different settings. It is necessary therefore to look at the meaning of separateness from Forster's and Khadra's point of view respectively.

In *A Passage to India* separateness is a theme of barriers and fences as hinted by Lionel Trilling (1965). It reflects the lack of communication between the British and the Indians, the fear of human intimacy and different cultures. Separateness controls every relationship in the novel. In truth, it overcomes the sphere of coloniser and colonised into British India itself; we can touch a sense of distance at every single construct of life. It runs over the novel and makes every genuine human contact impossible. In this respect, Trilling accentuates:

> The theme of separateness, of fences and barriers, the old theme of Pauline epistles which runs through all Forster's novels, is in *A Passage to India*, hugely expanded and everywhere dominant. The separation of race from race, sex from sex, culture from culture, even of man from himself, is what underlies every relationship (p.130).

Separateness designs the paradigms of life between the ruling and the ruled in British India; in other words, relations between India and its people are confined to it eventually. Both communities fail to communicate because they actually fail to reach one another in India. Separateness in *A Passage to India* mirrors disconnection between people and their human consciousness.

The issue of social relations between the English and the Indians is early discussed in the novel. Aziz, Mahmoud Ali and Hamidullah speak about the possibility of friendship between the two communities; Mahmoud Ali argues that it was impossible while Hamidullah contends that it is only possible in England.

> 'I only contend that it is possible in England,' replied Hamidullah, who had been to that country long ago [...]
> 'it is impossible here. Aziz! The red-nosed boy has again insulted me in court. I do not blame him. He was told that he ought to insult me. Until lately he was quite a nice boy, but the others have got hold of him (pp. 5-6).

Still in *What the Day Owes the Night* the theme of separateness functions so as to show that the two communities live apart; yet it is much more tangible in Younes's consciousness because he seems to put fences between his native community and himself. Separateness acts as a denial of his existence as a colonised or rather as an Arab and contributes to make him live a continual identity struggle. Unlike *A Passage to India*, Khadra's text reshapes separateness and gives it a different dimension. In fact, the idea of separation haunts Younes; in the first place he tries to detach himself from his roots performing the opposition of coloniser and colonised at the same time. In Younes's westernised world, separateness is an effective tool to escape from his bitter past of poverty and humiliation.

Very early in the novel, separateness can be perceived in *What the Day Owes the Night*. In the first chapter, Younes describes his arrival in the city of Oran and relates his

father's behaviour towards the Europeans they cross on the way. Younes's father's attitude foreshadows a tangible distance between the indigenous people and the European settlers:

> As we walked farther, the hubbub died away [...] A few elderly European men with crimson faces lingered outside their front doors. They wore baggy shorts, shirts open to reveal their paunches, and broad-brimmed hats to protect their pale necks. Exhausted by the heat, they chatted over a glass of anisette set down on the pavement, distractedly waving fans to cool themselves. My father strode past without greeting them, trying to act as though they were not even there (p. 17).

Far from Younes's consciousness that defines a full portrait of coloniser and colonised relations from a westernised indigene's point of view, separateness conveys a great deal of suppression connotations that place each community beyond the reach of the other. In that, the relation between the Europeans and the Arabs is one of opposition and suppression. Separateness suppresses the colonised society and reduces them into shadow-like beings and disfigured dirty creatures. Separateness in Khadra's Imagination hence is not confined to the idea of barriers and fences but rather it defines itself through a fixed parallelism that divides the world of coloniser and colonised through a determined suppression and rejection of the other.

2. 2. The Ruling Community

In a colonial context, the ruling community refers to the group of people that rules over another group which is considered to be inferior in rank and race. The ruling community is not always confined to authority for postcolonial theory associates a lot of terms in accordance with the word 'coloniser' to widen the perspective of the community which rules, such as master, settler and colonist. Postcolonial theory suggested the word 'settler' to refer to 'those people who do not rule' but who do live in the colony as citizens enjoying privileges of land and rank above all.

India which is a colony of occupation model, i.e. the British ruling community are pure masters. In fact, most of the Anglo-Indians in *A Passage to India* enjoy several forms of rank privileges and represent the self image of Britain. The word coloniser/master seems to fit the community of Anglo-Indians according to the description of E.M. Forster. Albert Memmi (1957) portrays the coloniser as a stranger who comes to the colony and lays roots of existence and citizenship; in Memmi's imagination the coloniser swings between *invader* and *settler* but he realises in the end that he is a foreigner.

> A foreigner, having come to a land by the accidents of history, he has succeeded not merely in creating a place for himself but also in taking away that of the inhabitant, granting himself astounding privileges to the detriment of those rightfully entitled to them. And this not by virtue of local laws. (p. 53).

The ruling community has much to do with the connotations of 'settler' or 'colonist' in *What the Day Owes the Night* because the community of Rio Salado consists of settlers coming from different European countries and became legitimate citizens with a lot of civil liberties. We can relate, hence, the European community in Khadra's text to Ashcroft's description of the settler colony; Ashcroft, Griffith & Tiffin (1998) state that a settler is displaced from his own point of origin to a new area called colony. Although most of them have a different nationality from the Metropolitan Centre, settlers act as agents of power while given properties and civil rights that put them in a superior position than native peoples themselves.

Yet, Ashcroft et *al*. associate the term settler or colonist with identity issues in that they assert that settlers "are frequently constructed within a discourse of difference and inferiority by the colonising power and so suffer discrimination as colonial subjects themselves" (p. 211). It is stressed that settlers insist on retaining traits of identity difference from the native population to distinguish their own community from the local ones. In truth, the gap of separation between the ruling and the ruled might indicate the colonist's desire to

state his superiority and this justifies in a way his refusal to mix with the natives or adopt their way of life. Settlers as a community are protected by the colonising authorities and act therefore in accordance with its philosophy. Ashcroft et *al*. assume that the settler community functions in the colony with native criteria but they strive to build their own identity.

> On the positive side, as settlers themselves become indigenes in the literal sense, that is, born within the new space, they begin to forge a distinctive and unique culture that is neither that of the metropolitan culture from which they stem, nor that of the 'native' cultures they have displaced in their early colonizing phase. The new culture may, and indeed often does, involve borrowings from both of these prior social and cultural forms (p. 212).

The community of settlers in *What the Day Owes the Night* seems to identify with the metropolitan culture in sharing civil liberties and class privileges. However, the end of the European settlement in Algeria imposes a new order; the colonists lose both Algeria and France.

2. 2. 1. The *Pieds-Noir*

The *Pieds-noirs* (singular: *pied-noir*) or black feet, also black boots is crucial to any understanding of Algeria's population mix. Anthony Ham, Nana Luckham & Anthony Satten (2007) explain that the label refers predominantly to French and European settlers and their descendents in Algeria and refers equally to Algerian Jews.

The origin of the word *pied-noir* goes back to 1901 according to Dictionnaire Le Robert; it referred to sailors working in the coal room of a steam ship. These bare-footed sailors had their feet blackened by coal and soot. This derogatory term evolved to refer to people of French descent born in Algeria. Other popular interpretations include a reference to French officials who were generally dressed in white clothing with black boots.

It is important to stress the difference between the *pieds-noirs* and the Metropolitans, a division that did not exist in British India. The Metropolitans were basically French people bound to the Metropolis or the centre of French Colonial Rule in Algeria.

2. 3. The Ruled Community

The root sense of the word "native" means anyone born to the land and whom the Oxford Learner's Dictionary (2011) defines as a person who lives in his/her birth place. In colonial contexts, the term native was swayed to a pejorative usage; Ashcroft et *al*. (1998) indicate that the term was taken to categorize those who were regarded as inferior to colonial settlers and administrators. Natives in this respect are members of a "less developed culture" and require colonial care so they can be brought into modernity. Natives thus became associated with negative concepts such as 'savage', 'primitive', 'uncivilized' and 'children-like'. This pejorative perception of the native population increased the colonisers' fear of going 'natives' and demonstrates the notion of separateness between the ruling and ruled communities.

In the colonial context, the ruled community is another label of the colonised masses that live under the power of the metropolitan centre. Ashcroft et al. (1998) conclude the idea of the colonised peoples is one of a population that is intrinsically inferior existing outside history and civilisation. A colonised is pre-determined to inferiority which makes his subjection a natural state that necessitates colonisation as a virtuous civilising task involving education with paternalistic control. It is necessary here to refer to alternative labels that are frequently used in the present study; terms which are closest to the ruled community implications such as natives and subject race.

The ruled are referred to by two different terms in the two novels' contexts. In A *Passage to India*, the Indians are often called natives and labelled Orientals i.e., deriving from the east and therefore opposed to the westerners that are presented by the British. The oriental is looked down upon and perceived as inferior. Besides, they are often called by racist names

and accused of being mean people at least by the British administration in the city of Chandrapore. In that respect E. M. Forster contends: “Suspicion in the Oriental is a sort of malignant tumour, a mental malady that makes him self-conscious and unfriendly suddenly; he trusts and mistrusts at the same time in a way the Westerner cannot comprehend” (p. 248). In *What the Day Owes the Night*, the context is French Algerian where all the indigenous population is Muslim. The ruled are referred to as *Arabs*, a label that is used even to refer to Berber Algerians, and Muslims. These two generic terms also imply connotations of inferiority and discrimination.

2. 3. 1. Natives

Subjection is another sign of domination in colonial discourse. It affects the identities and capacities of colonised people to resist the conditions of their domination as mentioned by (Ashcroft et *al*., 1998). Ashcroft et *al*. explain the term subject in accordance with the enlightenment philosophy; Descartes’ statement ‘I think, therefore I am’, they illustrate, explains subject through a thought reality paradigm; when the colonised is manipulated, his existence as a free individual is invalid. Members of the subject race hence are those colonised masses whose autonomous human consciousness is manipulated by colonist domination and whose existence is obviously dependent on the metropolitan centre.

The ruled community in Forster’s and Khadra’s imagination can identify with the definitions given above for both Indian and Algerian natives feed representations of subjugation and dependence.

2. 4. Settings and Characters

2. 4. 1. Setting

The present setting of both novels is one of colonialism; *A Passage to India* and *What the Day Owes the Night* feed representations of two opposed communities within a colonial context. Because the novels’ most striking theme sheds light on the ruling and the ruled relations

within the colony, the setting is one of separateness and distance. Although the identification of 'separateness' alters in a way in the two contexts as noted earlier, it keeps the characteristics of opposition and distance that seem to penetrate the atmosphere of the novels since the first scenes that describe the setting of the two texts. Forster's and Khadra's description of the setting being divided into two areas represents a clear distance between the two groups that share one land.

The novel begins with a description of the city of Chandrapore. The physical separation of the city into sections plus the separation of earth and sky are indicative of a separation of deeper significance that exists between the Indian and the English community. Chandrapore is essentially divided into two parts: a pleasant part where the British live and a plain, poor part where the natives live. The native section of Chandrapore is opposite to the British section, as Alan Wilde (1965) puts it:

> India in general and the native section of Chandrapore in particular stand in direct opposition to the tidy, well-ordered British community. Chandrapore is a sprawling growth from the Indian soil; its monotony is the monotony of the mud that surrounds the city. (p. 124).

The symbolism of the setting accentuates the atmosphere of contrast that characterizes the two groups in India. Norma Ostrander (1967) argues that Forster's diction uses parts of the setting to reveal a relation of contrast between the two communities.

> The language that Forster uses to describe the town creates the feeling of monotony, vast space, and infinity. The separation of the English settlement from the Indian is as distinct in the character and attitudes of the people as it is in the physical appearance of the houses and grounds.
>
> Forster uses the sky as the symbolic arch which is almost the only common link between the two national groups. By implication, he contrasts the infinite power and mystery of the immense sky with the discordant affairs of earthbound men (p. 16).

Forster often inserts descriptions of the setting to highlight the separateness of communities in India; beside the general view of the native part of Chandrapore, there is the mosque and the Marabar Caves which the author introduces to mirror the theme of remoteness and gaps throughout the novel. The caves as a part of British India constitute a turning point in the course of events. The fact that Aziz is accused of assaulting Miss Quested confirms the prejudgment of the British and contributes to weaken the relation between Aziz and his English friends. The Marabar caves leads in a way to reveal the real India for they establish the essential truth of Mrs Moore's experience in British India. The visit to the caves can be summed up in echoes and horror; the same echo "boum" is all that can be heard whatever is the sound produced. Ahmed Ali[1] argues that the echo in the caves reflects people's failure at communication and affection. In that, Mrs Moore's experience which is the climax of the novel comes to meaninglessness and faintness. The possibilities of friendship, that her encounter with Aziz in the mosque has suggested, abruptly fall down after a frightening echo.

> ...the Marabar Caves symbolize the terror of loneliness, isolation, and the darkness of the mind, echoing in exact measure and imitation each person's own thoughts and fears apart from other human beings and from one another, snapping in a macabre act the strings of the heart so that it becomes for ever immune to the call of love. (p. 278)

The setting in *What the Day Owes the Night* inserts a love and peace vs. horror relation. Jonas is met with affection and ease after he leaves Jenane Jato for the European city in Oran. The introduction of the setting presents a striking truth of the difference between the native and the European community. Khadra uses this comparison recurrently as a reminder of deep and dramatic distinction. In truth, the atmosphere of Jenane Jato that is filled with

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[1] Ahmed Ali, E. M. Forster and India in Judith Scherer Herz & Robert K. Martin, E. M. Forster Centuary Revaluations (Macmillan Press Ltd.: London, 1982)

horror and dislike keeps Younes far from his community. The sense of rejection gets intense when young Younes is handed over to be looked after by his uncle in the city. He thereafter is sent to the French school and assimilated to the colonial way of life, which exercises a tremendous impact on how he viewed life in the native section, and begins to perceive his native society from a perspective of discrimination and degradation that is occasionally mingled with a sense of sympathy.

> My uncle brought me back to Jenane Jato, and the place seemed more terrible than it ever had. Here, time stood still; nothing ever happened; the same weather-beaten faces stared into the sun, the same shadows melted into the darkness. (p. 76).

The setting is one of disconnection as well; the city of Oran contains a blending of two separated communities, the French dwell in the European part of the city, far away from the isolated Arab part that is "Muslim, Arab and Berber to its fingertips. Cut off behind the Moorish walls of the mosques" (p. 265). The native section survives in a marginalised spot of miserable poverty hiding away from the Europeans' eyes. The description of the two parts of the city as two parallel lines is in every single detail a visible depiction of opposition.

2. 4. 2. Characterisation of the Ruling and the Ruled

Alan Wilde (1965) introduces the Anglo-Indian community to describe the order of human relations in British India. They are agents of an imposed civilisation that ignores the untidiness of things in India. The tributes of their order, however, act out of determination not feeling or understanding which make the English "isolated in the vastness of the India with which they have no real contact" (p. 124). Wilde writes that the British as a society are lacking in affection, i.e. they are not able to love and come close to each other, unable to communicate properly:

> The British as a class are the more easily typified, and their chief characteristics are revealed in Forster's description of the civil station of Chandrapore, the home and symbol of the determined but uneasy foreign rule: cold, sensible, colorless, the civil station is, like the British, lacking in imagination, lacking in sympathy. (p. 124).

The native Indian community that constitutes the other pole of the two national groups belongs to the educated group, having received a western education. They all serve under the British officials. Ostrander (1967) articulates: "The Indians are introduced as intelligent and perceptive people who resent their treatment by the British but generally accept it with a humorous cynicism" (p. 16). Unlike the English, the Indians are filled with sympathy and ready to show courtesy whenever it occasions. The latter being a major virtue in the oriental mind is eventually opposed to the western conventions. Such opposing points of view serve as a constant source of irritation on both sides. To illustrate the Indian sympathy Aziz asserts:

> …kindness, more kindness and even after that more kindness […] we can't build up India except on what we feel. What is the use of all these reforms, and Conciliation Committees for Mohurram, and shall we cut the Tazia short or shall we carry it another route and Councils of Notables and official parties where the English sneer at our skins? (p. 100).

Here, Aziz draws an analogy between his friendship with Fielding and India's relationship with Britain. Just as Fielding approaches Aziz with affection Aziz believes Britain should also approach Indian through affection, rather than the racist attitude that the Indians receive from the Turtons.

In Algeria, Younes's first encounter with the European community in Rìo Salado is positive: they are "friendly, impulsive people who would shout across the street to one other, hands cupped like megaphones" (p. 112). Such an impression anticipates an easy integration within Rìo Salado and its people. In practice, the Europeans including Jonas's close-knit friends are products of a settler colony that was born and grown-up in Algeria. Apart from Andre's and his father's preconceived judgment, the Europeans do not seem to bear any resentment towards the "Arabs". They lead a prosperous, quiet life far from the Arab

environment and clutch to Algeria's ground with a genuine faith in it, considering it their own homeland.

The indigenous Algerians or the "Arabs" are an accurate manifestation of their native district. They are more likely to be called masses than individuals. Khadra's own characterisation of the Arabs is filled with 'dehumanisation' in the sense that these people live beneath the line of existence; they are poor and uneducated and most of them have the demeanour of gangsters and are presented as inhuman creatures. They seem desperate and try to clutch to life living in the memories of war braveries or waiting uselessly for a departed beloved to come back:

> The barber went on for several minutes, and when the [Peg-Leg] ex-soldier still did not react, he took a deep breath and, staring up into the sky, started to sing: *I miss your eyes and I go blind every time you look away I die a little every day searching for you in vain among the living ...*
> Resigned, the barber sat back ... he knew there was no one to listen to his song. His only muse was one he conjured out of whispers and sighs, and he knew he would never be worthy of her. The silver mirror reflected the disparity between his lowly body and his grand desires: he was short, scrawny, and so stooped he was almost a hunch back, as ugly and as poor as Job himself; he had no house, no family and no prospect of making his pitiful life any better. (pp. 53-55).

The Muslim community as a whole –Arabs and Berbers– is the mirror image of darkness and death and it is at every hint of existence opposed to the European society in Rio Salado; Khadra often refers to them as shadows melting in darkness. In fact, like Forster's *sky* and *caves* symbolism, Khadra tends to insert the succession of light and darkness/day and night to demonstrate the gap of remoteness between the two groups.

2. 5. The Portrait of the Coloniser

2. 5. 1. The Portrait of the British

Critics argue that there is an apparent quest for the ideal Englishman in *A Passage to India*. E. M. Forster's critical attitude towards the British rule and the Anglo-Indians in British India

springs from the traditional imagining of the typical Englishman, the product of the English public school. Thus, before drawing the portrait of the Englishman, that Forster wishes to see in British India, it is of capital importance to figure out the 'typical Englishman' whom the Anglo-Indian society seems to reflect appropriately throughout the novel.

The Typical Englishman

In *Notes on the English Character*, E. M. Forster notes that the English character is essentially middle class since it is the dominant force in England and responsible for the sum of literature that had been produced in the nineteenth century. Solidity, caution, integrity, efficiency, lack of imagination and hypocrisy are the national characteristics of the English middle class i.e. of the English. The Anglo-Indian community Forster criticises in *A Passage to India* replicates this class in practice. The play of *Cousin Kate* is often performed in the club to represent the life of the middle class: "They spoke of *Cousin Kate*. They had tried to produce their own attitude to life upon the stage" (p. 32). This play Forster says it mirrors the hypocrisy Anglo-Indians show in India.

The English is above all the product of the English public school, the curse of British rule in India; Forster notes that the English enter into the public school system "with well-developed bodies, fairly developed minds, and undeveloped hearts. And it is this undeveloped heart that is largely responsible for the difficulties of Englishmen abroad" (p. 2). He has been taught that showing feelings is unacceptable, that he must repress his emotions until a special event occurs, because the English people must show firmness in all situations. Showing too much feeling would put the Englishman at risk to lose his emotional capital entirely. The following conversation between Aziz and Fielding comes to affirm the writer's point of view.

> − Your emotions never seem in proportion to their objects, Aziz
> − Is emotion a sack of potatoes, so much the pound, to be measured out? Am I a machine? I shall be told I can use up my emotions by using them, next.
> − I should have thought you could. It sounds common sense. You can't eat your cake

and have it, even in the world of the spirit.

− If you are right, there is no point in any friendship; it all comes down to give and take, or give and return, which is disgusting, and we had better all leap over this parapet and kill ourselves. (p. 225).

In addition to the question of feeling, Forster adds a note on the slowness of the English. The latter keeps calm when a crisis happens because he has a practical mind, and looks for ways to resolve this crisis.

In fact, Forster's notes aim to shape the perfect Englishman. Forster says the Englishman must go beyond his restricted 'drawn' image. He must own the warm sympathy, the romance, the imagination that constitute his personality.

What is to be British?

The polished image of the British gentleman is derived from the old mood of the Anglo-Saxon soul. The British man is the standard type of culture and good manners who is assigned to spread culture and enlighten people throughout the empire. With the British involvement in the colonies, the self image of the British took imperialistic dimensions.

A large number of nineteenth century English poets and novelists associate the image of the British with imperialism; the first characteristic that distinguishes the British from the other races is the innate ability to rule. Greenberger (1969) stresses that "the ideal British hero [...] is brave, forceful, daring, honest, active, and masculine" (p. 11). These criteria are natural to the British race. The British man is principally a man who knows how to command. He uses his power for the common welfare out of duty.

We can refer here to *Rule, Britannia!,* a British patriotic song written by James Thomson to depict the Superior Britain. This poem was very popular among Royal Army that was adapted as Britain's second national anthem.

When Britain first, at Heaven's command,
Arose from out the azure main;
This was the charter of the land,

And guardian angels sung this strain:

"Rule, Britannia, rule the waves; Britons never will be slaves."

The phrase "Rule, Britannia, rule the waves; Britons never will be slaves" are repeated on the last part of each stanza to stress the importance of this expression, and that Britons are not born to be ruled but to rule over the other nations.

It is necessary here to stress the striking difference of the British conduct outside England. The behaviour of the English abroad seems to haunt Forster, as stated in *A Passage to India;* the British Indian community tends to subvert the standards of the old middle class in India. Ronny remonstrates to Mrs Moore:

− We're not out here for the purpose of behaving pleasantly!

− What do you mean?

− What I say. We're out here to do justice and keep the peace. Them's my sentiments. India isn't a drawing room.

− Your sentiments are those of a god.

− India likes gods. And Englishmen like posing as gods. (p. 41).

The British of England act according to the standards of the English gentleman. An ideal that was adopted and shaped in the nineteenth century as suggested by Christine Berberich (2007) to become crucially Victorian; "Gentleman – a word simultaneously conjuring up diverse images, yet one so difficult to define. When we hear the term, we might think of Englishness; of class; of masculinity; of elegant fashions; of manners and morals" (p. 3). Berberich (2007) sums up that the idea of the English gentleman comprises so many values "from behaviour and morals to education, social background, the correct attire and table manners" (p. 5). Englishness, thus, from the nineteenth down the twentieth century lies in 'civility' and 'manhood'. The portrait of the Victorian English, nevertheless, risks breaking the livable ideals of Englishness abroad.

The British of India on the other hand, tend to violate the codes of civility; they behave as a typical ruling class where everything is legitimate and allowed in the colony.

They seem to subvert the sense of Englishness in India. The sense of nationalism, of being English often appears in a steady feeling of pride. The Anglo-Indians resurrect the image of the manly British man whose mission is to set order and civilisation.

A Passage to India gives recurrent images of this violation; we are told about lady Turton who gives and receives bribes, about the British women's constant lack of taste and decorum. As to the sense of privacy that sounds crucial to the English, the city magistrate subverts the rule and puts in plain words that "nothing's private in India" (p. 26).

2. 5. 2. The Portrait of the European

The portrait of the *Pied-noir* comes to shed the light on the European settlers in colonial Algeria and their daily attitudes towards the indigenous population. Besides his being a settler colony as hinted above, the *pied-noir* community is hugely characterised by an identity crisis plus a strong feeling of belonging to the colony.

The conflicting character of the *pied-noir*'s identity is revealed in their relationship to the indigenous population on the one hand and Metropolitan France on the other. The European-Algerian's constant indecisiveness of being French and Algerian shapes his identity dilemma. In this respect, Ali Yedes[2] asserts "the vacillation between the desire to be French and the conviction of being also Algerian was a constant emotional dilemma in the European-Algerian soul." Yedes goes further when he explicates the fact that whether in France or in Algeria, the *pieds-noirs* could not have a definite direction in terms of identity; they were greatly affected by an Arab/Berber culture and life style that could not be denied and still reluctant to admit it. This fact pushed a group of European-Algerian educated elite to call for restoring the lost 'European essence' of the European Algerian self.

[2] Chapter 12 in Tyler Stovall & Van Den Abbeele, *French Civilization and Its Discontents: Nationalism, Colonialism, Race* (Lexington Books: New York, 2003). 243.

In fact, the conviction of their being Algerians results from a deep feeling of belonging. Their settlement that started in 1830 and went on till 1962 made the European-Algerians clutch to Algeria over many decades and consider it their ultimate homeland.

Unlike the Anglo-Indians who *go* to India as administrators and not settlers, the European settlers or the *pieds-noirs come* to French Algeria in order to lay roots; they come to never go back searching for better opportunities of life outside Europe; "leaving for a colony is not a choice sought because of its uncertain dangers," assumes Memmi (1957) "nor is it a desire of one tempted by adventure. It is simply a voyage towards an easier life" (p.47).

Yedes says that their stay in Algeria makes them grow culturally apart from the French of France; being exposed to indigenous groups 'Arabs and Berbers' and to a particular North African atmosphere, the *pieds-noirs* lost a lot of their French traits and proved thereafter to have ambiguous ties towards the Metropolitan society. In this respect, Yasmina Khadra describes the *pieds-noirs* as being indecisive in their behaviour with the indigenous people. Younes narrates that a group of *pieds-noirs* children from school proved a moody and strange attitude towards him.

> I still found roumi children to be strange creatures — they could be all smiles one minute and snub you the next. In the playground they would sometimes fall out with each other, declare themselves sworn enemies, but the moment an interloper appeared —usually an Arab or a 'poor relation' from their own community— they joined forces against him. They would ignore him, mock him, bully him. (p. 83).

The *Pieds-noirs* as a ruling community prove to be different from the British Indians who come to India as 'visitors' if one may say. Ali Yedes reports Daniel Leconte's contention on a study called *Les Pieds-noirs* and comments as follows:

> Among the defining elements that linked the European-Algerian settlers together was the "mentality" of a lost homeland. This involved the painful sense of being excluded from the mother country, the metropole that was ungrateful to its sons and daughters. convinced that he/she has been cheated and used by a society that in a way practically

> created and shaped his/her destiny in order to satisfy its economical thirst, the European-Algerians held a "tenacious" grudge against the metropole. (p. 241).

The hatred that the European-Algerian bears towards the metropolitan France justifies in a way his holding onto the colony. The feeling of injustice, of being used by the French authority and the abrupt cut with the motherland gives rise to the structure of the European-Algerian's psyche and urges within him the emotional bond of belonging. In that, Yedes (2003) reiterates: "In the face of such adverse relations with France the claim on Algeria became such a passion for the European settlers. A powerful sense of belonging to its land came to prevail over the questionable legitimacy of their presence" (p. 242).

Before closing up the portrait of the *pied-noir* it is necessary to refer to the existence of a strong bond of belonging in Khadra's text. In truth the last chapter of *What the Day Owes the Night* tells a lot about this question. The meeting of the friends again in France raises deep and genuine feelings of nostalgia for the homeland Algeria, post French Algeria now, and reveals the *pieds-noir* community's regrets after leaving this country.

> 'C'est la vie,' André says philosophycally. 'Life gives with one hand and takes away with the other. But it's not the same, it's not the same at all… losing your friends or losing your country. It eats me up inside just thinking about it. If you want proof, round here we don't talk about *nostalgia*, we say *nost-Algeria*.' He takes a deep breath, his eyes glittering in the lamplight. 'Algeria still clings to me,' he confesses. 'Sometimes it burns like the Tunic of Nessus, sometimes it envelops me like a delicate perfume. I've tried to shake it off, but I can't. How can I forget it? I've tried to forget thinking about my youth, to move on, to start with a clean slate. I can't. (pp. 377-378).

2. 6. British Superiority Revisited

A Passage to India reveals the feeling of British superiority as a major factor of separateness between the Anglo- Indians and the Indians. The superior attitude of the British gives rise to obstacles that prevent both races (Indians and British) from interacting positively within the

space of British India; superiority is a strong factor of ignorance of the "other"; in fact, cultural misunderstanding itself is part of this attitude of contempt of other people, due to belittling them or trying not to know about their virtues.

The British superior attitude has been tackled in many historians' texts as an English racial virtue to rule. Traditionally speaking, it is believed that the British did not attempt to be superior because they were racially gifted people, possessing by nature the capacity and the power to rule. Robert Stern (2001) explains that the British of India believed they are a different race whose mission is to perform the morals of the Christian civilization:

> ...the British were a race apart, particularly gifted by nature in head and heart to rule according to "law and system" and by their custodianship of a higher, European civilization−Christian, at once morally and intellectually superior, and committed to civilizing mission in Asia. Anglo-Indians were the "new race of Asia" [...] the British Indians were a "ruling race". (p. 6).

This mentality sets itself a crucial construct to handle the British Empire; Pandian & Parman (2004) maintain that British superiority became a leading attitude by the end of the second century of the British presence in India, entirely convinced that the Indians could not be equals to the British. The perception of the relation between the ruling and the ruled in India is reshaped in the rooted idea of British superiority; in that a dichotomy of "surmountable division" between English and Indians was created on a racial basis. Pandian & Parman assert "the British saw themselves as endowed with superior moral, intellectual, and physical characteristics" and that their "cultural assumption was that the British "race" had a mission to reform, educate, civilize, and govern Indians" (p. 193).

2. 7. The So-called Superiority of the *Pieds-Noirs*

The *pieds-noirs* strive to assert their identity at the expense of the indigenous population; in that they tend to look down on the colonised masses in order to prove a coloniser's superiority. Superiority thus in a European-Algerian context takes a new interpretation, it is

not exercised to justify the colonial institution and its enlightening mission but rather to satisfy the *pied-noir*'s pride. In an essay entitled *The Question of Pieds-Noirs Identity*[3], Ali Yedes affirms the superior attitude of the *pied-noir* community goes hand in hand with their identity problem and their constant attempts to demonstrate their distinctive traits and uniqueness as a European community in French Algeria.

> These European-Algerians were well aware of their own conflicted conditions; they wanted to maintain their superiority over the indigenous people but they did not know any other lifestyle except the one that was urging them, reluctantly or not, closer to the Arab/Berber population. Ironically, the more they felt distant from and inferior to the Metropolitan French, the more they felt the Arab/Berber people should be inferior to them. (p. 238).

It might be deduced here that the superior attitude of the European settlers towards the Algerian natives is above all a reaction of their own inferiority to the French of France. Superiority, hence, becomes a tool with two functions: it keeps the European traits of the settlers and contributes to keep them apart from the indigenous people. They actually try hard to establish a distance between the Algerians and themselves, an attitude that is frequently shown in *What the Day Owes the Night*.

When we speak about superiority, the attitude includes belittling and scorning the Arab. It is in short exercised within a context of disdain; Abou El-kacem Saadallah (1999) states that the *pieds-noirs* tend to express contempt of the Arabs in order to overcome their inferiority complex of not being entirely 'French'; in truth they tend to distance themselves from the natives and their culture in an attempt to stress their difference and affirm their perfect self image. Some of them refused to learn Arabic considering it an inferior language,

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[3] Chapter 12 in Tyler Stovall & Van Den Abbeele, French Civilization and Its Discontents: Nationalism, Colonialism, Race (Lexington Books: New York, 2003).

which caused the gaps of separation between the two communities to become wider and wider. This superiority over the indigenous culture led to a major cultural misunderstanding from the European settlers' behalf. Saad Allah reiterates this superficial awareness of Islam reflects the settlers' contention that such a religious culture, indigenous as it is, is not worth knowing because it is principally linked to the indigenous society, a group that is practically inferior culturally. In truth, superiority in *What the Day Owes the Night* is mingled with contempt and shown through the prejudice that the European settlers often show towards the others. Younes narrates:

> The teacher turned to the rest of us. 'Can anyone in the class enlighten me as to why Monsieur Abdelkader did not do his homework?' without bothering to put his hands up, Maurice yelled: 'Because Arabs are lazy and shiftless, sir. The whole class erupted with laughter and this had set me brooding. (p. 84).

Similarly, in Forster's novel, the superiority that many British people feel and exercise toward the native Indians justifies the cold relationship between them and the prejudice that each community bears towards the other. The superior attitude of the British over the Indians springs from the British conviction that superiority is a key position to maintain their position of leadership. A similar attitude of superiority reoccurs in *What the Day Owes the Night*. The scene of Jaime Jiménez Sosa addressing Younes that the great and thriving Algeria owes everything to the French is a strong connotation of superiority and pride. Jiménez performs a king like attitude when speaking; he stands on the top of the hill "legs apart, his hand describing a large arc, holding his glass like a sceptre [...] Jaime surveyed the landscape, nodding as he did so: a god contemplating his universe could not have been as inspiring" (p. 283).

A passage to India contains several representations of superiority issuing from the Anglo-Indians, these widen the gap of separateness and makes the distance between the British and the Indians much more visible. This superior attitude reflects the binary order

upon which rests the whole study, on the other hand the Indians are well aware of their status as “inferiors” in the eyes of their English rulers, as expressed many times by the principal character Aziz; the latter reveals this complex through an apparent prejudice against the English of India especially those who serve at the British administration. In truth, Aziz endeavours to overcome this feeling of inferiority through living in a virtual world of his own which is built upon the past glories if the Mughol Empire. His dreams reflect a keen desire to regain his lost pride as an Indian.

The city Magistrate’s words “India isn’t a drawing room” represent the British rule intentions and conducts in British India. The conviction says that the British are confined to perform their mission in India faithfully; in that any personal relations with the Indians are strictly banned because they put at risk the priorities of British rule in India. Ronny is reluctant to accept the idea of mixing with Indians throughout the novel; he addresses Fielding

> ‘I say, old man, do excuse me, but I think perhaps you oughtn’t to have left Miss Quested alone.’
> ‘I’m sorry, what’s up?’
> ‘Well... I’m the sun-dried bureaucrat, no doubt; still, I don’t like to see an English girl left smoking with two Indians’ (p. 66).

The several attempts of the British to belittle the natives and marginalise them seem to create a dramatic distance between the two communities and contribute to destroying the bridges of communication that Forster wishes to establish.

Such a ruling superiority constitutes another barrier that prevents the English from knowing the Indian culture, a fact which gives rise to a major cultural misunderstanding and increases prejudice towards them. Ronny assumes that the Muslim Indians throw their dead people in the river and let them be eaten by crocodiles. Such a statement by a British Administration officer reveals a deep ignorance of the ruled community’s ethnic and religious

diversity in India. Superiority hence does not merely hold the British sacred mission in India but it rather leads to generate an unbridgeable gap of separateness between the two communities that destroys every attempt towards harmony.

The insertion of superiority in *What the Day Owes the Night* takes a different dimension; for the community of European-Algerians are neither rulers nor gifted by God to rule but are rather gifted by the Metropolis to find a homeland. It is appropriate then to say that superiority in this context of the European settlers is better linked to the idea of escape which stresses the whole idea of separateness between European settlers and the indigenous people. In fact the Europeans as stressed earlier tend to maintain a superior attitude to affirm their difference from the indigenous population; this superiority is revealed when the natives are brought close; the Algerian Djelloul, servant to André Sosa, is recurrently treated as an inferior by his master to show the superior attitude of the European settlers that occupy the fictional space of Khadra's text.

Jaime Sosa's most striking statement −"we created Algeria"− puts across the attitude of the *pieds-noirs* community in colonial Algeria; it both stresses their priority of access to the land and marks their superior position as masters over the indigenous Algerians. He trusts that staying in Algeria is their natural right due to their achievements and the sacrifices they did for Algeria's sake.

> That mansion I think of as my castle, the huge white house where I was born, where I played as a child, my father built it with his own hands like a monument to the glory of his ancestors. This country owes everything to us [...] we created Algeria, it is our finest creation. (pp. 285-286).

It must be mentioned here that due to the apparent absence of the indigenous community in *What the Day Owes the Night*, the attitude of superiority is rather symbolical and it can refer to the fact that each lives in a separate area from one another; besides, contacts with Algerians are hardly noticed and that goes back to the writer's contention of separateness that is one of

suppression and escape, as stated previously. Yet, superiority in this fictional milieu is also a practical device to enhance the separation between the European and the indigenous community, for the *pieds-noirs* strive to elbow out all kinds of contact with the native mass to show their superiority.

Separateness between the ruling community and the ruled community in both *A Passage to India and What* the *Day Owes the Night* might be an explicit result of the superior attitude of the ruling group; this attitude in its turn is a central characteristic in the portrait of the Anglo-Indian and the European-Algerian. Superiority as hinted earlier obeys a strict binary order that gives power to one community at the expense of the other in order to create the colonial order.

In his book, *Black Skin White Masks,* Frantz Fanon provocatively asserted that "the feeling of inferiority of the colonized is the correlative to the European's feeling of superiority. Let us have the courage to say it outright: *It is the racist who creates his inferior"*. And here fanon makes it clear that the binary order self/other gives rise to endless dualities of opposition and makes a rigid separation between the two groups of the coloniser and the colonised. Fanon's analysis of coloniser/colonised relationship reflects how superiority dehumanises and oppresses groups of individuals based on race, origin, religion, or skin colour. It is also the starting point that reshapes a series of relationships between the ruling and the ruled marked by difference, distance and contempt.

CHAPTER 3

THE WRITERS' COMMON PURPOSES BEHIND EXPLORING SEPARATENESS

Although E. M. Forster and Yasmina Khadra tackle separateness between the ruling and the ruled community from two different perspectives, both authors stress similar purposes behind exploring such a theme. Whereas E. M. Forster aims to bridge the gap of difference between the Anglo-Indians and the Indians in British India, Khadra inserts separateness so as to accentuate the desire of escape of Younes and the *Pieds-noirs* community from a painful past, which the European city seems to promise.

Difference, distance and contempt are the writers' common areas of resemblance; they define, settle and justify separation between the ruling and the ruled in both settings. They do equally demonstrate the functioning of 'binary order' in the relation between both communities within a colonial context where each community is opposed to one another. The writers do, however, suggest the cult of friendship as a key to make possible the coexistence of the two groups amidst the drama of colonialism.

3. 1. E. M. Forster's and Yasmina Khadra's Humanitarism

3. 1. 1. E. M. Foster a 'Votary' of Humanism

It is largely acknowledged that Edward Morgan Forster is one of the best known humanist figures throughout history. His adherence to humanism as a faith and doctrine carve his unique and profound perception of humanism. Forster's strong belief in the human race makes him eventually a humanist apart for he argues all human beings possess the seeds of virtues and good morals innately.

Sunil Kumar Sarker (2007) points out that 'belief in the human race', according, to Forster is "the belief that the human race, in spite of all the hurdles before it, would be able to progressively refine its 'standard of moral values" (p. 124).

Sarker contends that in Forster's humanist perception, the ideal society must be a close-knit community of individuals where all would be tied together with the bond of spiritual love. He always dreamt of a society where each and every member would be a friend

to all the rest overcoming the obstacles of racial and religious differences. *A Passage to India* comes to reify the Forsterian ideal society while suggesting ties of friendship between British and Indians. E. M. Forster inserts separateness as a dramatic chasm that goes beyond the frontiers of the two communities to separate the citizens of Chandrapore from India and from themselves. The writer reports the gap between the Anglo-Indians and the Indians to stress the necessity of bridging gaps and drawing both communities to live together in peace and harmony. He equally aims at breaking human silence and paving the way to genuine communication between the two sides. Lionel Trilling (1967) confirms in a study on E. M. Forster that the sense of separateness in *A Passage to India* is pervasive and broods all over the book:

> The theme of separateness, of fences and barriers, the old theme of Pauline epistles which runs through all Forster's novels, is in *A Passage to India*, hugely expanded and everywhere dominant. The separation of race from race, sex from sex, culture from culture, even of man from himself, is what underlies every relationship (p.130).

Indeed, the reader can notice a persistent call for bridging the gaps of separation between the British and the Indians. Separateness is shown from the first chapter through a description of the city of Chandrapore; Forster's use of diction to describe the Indian landscape reinforces the idea of separation. Words such as "the streets are mean", "the temples ineffective", "the very wood seemed made of mud, the inhabitants of mud moving", "so abased, so monotonous is everything that meets the eye", (p. 3) reflect the depth of separateness in Chandrapore; the city seems silent, its buildings soundless and its inhabitants are as muted as mud.

Compared with the earlier novels, *A Passage to India* echoes Forster's considerable view of life with a higher tone as if it presents the last chance for the idea of coexistence in British India. The novel, as Wilde puts it, contains symbols of emptiness and desolation rather than of a fuller life. The image of India is said primal and horrifying because its communities fail to contact each other and interact properly.

Forster's belief in human nature as explained above makes him call both Indians and British to live together on good terms because he insists the seeds of virtues in them can help them to overcome all the obstacles that the colonial atmosphere of British India keeps putting in the way. The idea of coexistence that opposes the nightmare of separateness cannot but obey the voice of goodness and affection as stressed by Forster. Forster's will to draw English and Indians together despite the existing separation, does not merely express a desire to solve the 'great' problem of India as expressed by Trilling (1967), "Forster's book is not about India alone; it is about all of human life." (p. 137).

In her essay "Quest for Human Harmony in *A Passage to India*", Sunita Sinba argues that Forster insists on the view that the Anglo-Indian rule in India can only be successful through the attitude of courtesy and decency. It is stressed that Forster aims at connecting the East and the West to make the world a better place to live because the novel is all about the human race's attempt to find a lasting home. Sinba states "the urge of bridging the difference between the East and the West and exploring the barriers of race, of class, of age and gender seems to be Forster's prime concern in *A Passage to India*" (as cited in Reena Mitra, 2008, p. 31). The search for connection is a redundant appeal in *A Passage to India*. Unity functions as an ultimate power to change the realities of detachment and muted voices. In an essay in *Centenary Revaluations* (1982), Barbara Rosecrance argues that the novel exposes the conflict between the two opposed communities as a way to a prevalent issue and places the profound quest undertaken for unity and human universality as the sole way to salvation.

> *A Passage to India* moves between polarities of exclusion and inclusion, separation and unity, discord and harmony, negation and affirmation, the emptiness of the caves and the fullness of a universe animated by divine presence, the reductive vision and the inclusive vision. The novel's burden is the demonstration of discord, the search for unity its motive power. Bridging the oppositions is a continuous appeal. (p. 242).

Forster had always given priority to human relationships, but being a homosexual himself pushes some critics to relate his themes with homosexuality. In this respect, Warner states E. M. Forster believes the natural passions and emotions of the body are good, and that "the world would be a better place if man would enjoy them honestly and without shame" (p. 8). Other critics go further when they proclaim Dr Aziz and Mr Fielding friendship in *A Passage to India* is more likely a homosexual love affair[1]. Forster has always hated the public school system for its being responsible for the creation of the underdeveloped heart of the Englishman. Forster's "remote" and "dreamlike" writing forms stress his uniqueness in terms of themes and text creation. In that, Rex Warner concludes:

> ...it seems probable that [Forster's] ultimate reputation will rest upon the five novels. It will be seen that their message [...] is not easy and is not entirely liberal. Good sense and good will may seem to be his standards, and often he appears to be writing in the liberating tradition [...] but his novels go further than this. They penetrate the boundaries of deep dissatisfaction and despair; and, though they bring back nothing that seems either flashily or immediately valuable, no key to understanding, no quick hope of amelioration, nevertheless the mind that has visited his world is wider for the experiences of vision or of nightmare of both. (p. 32).

3. 1. 2. Yasmina Khadra a Contemporary Humanist

Unlike E. M. Forster, Yasmina Khadra does not seek to bridge gaps between the Algerians and the *pieds-noirs*. *What the Day Owes the Night,* regardless of the colonial context that shares resemblances with *A Passage to India*, reflects the gulf between the two communities to stress the idea of escape and suppression. It features the escape of the principal character Younes from the painful past that accompanied his life in Jenane Jato on the one hand and the

[1] Peter Childs comments, the book's (absent) centre is therefore the (homosexual) relationship between Fielding and Aziz – whose name means 'beloved' in Arabic and Urdu. (*The Cambridge companion to E. M. Forster*)

suppression of the indigenous Algerians on the other. In truth, the *pieds-noirs*' attempts to suppress the 'Arab's' presence come to reinforce their priority in 'Algeria, the homeland'. But ironically, this insistence on separating themselves from the Arabs that was made tangible after the war of liberation ended when escape was no more a choice but an obligation.

It must be recalled that the novel was written forty-six years after the colonial experience of French Algeria ended. It came to bring to mind the human experience of both communities under colonial Algeria, namely memories of *pieds-noirs* who were forced to leave their found 'homeland'. In truth, Khadra's oeuvre received a great deal of admiration especially from the *pieds-noirs* for it revived dear slices of their life in Algeria as they said; the book has awakened beautiful, happy and human moments they once experienced and witnessed in Algeria. The novel has been even made into a movie and was surprisingly directed by a *pied-noir,* Alexandre Arcady.

Khadra puts across a clear attempt at reconciliation between the *pieds-noirs* and the Algerians but he seems reluctant to change facts in colonial Algeria. The novel has never been meant to reconcile Algerians and *pieds-noirs* during colonial times but rather it seems to hold a philosophy of fate. That is to accept destiny as it is and go on where your fate leads you. In an interview held with Yasmina Khadra the latter expresses that the character Younes is both adventurous and serene, a duality that never tried to change his destiny[2]. The writer reiterates that he has been unwilling to change facts but has preferred to let history and time to bear them out for both communities. It is possible to state that the idea of separation in colonial Algeria does not haunt Khadra as much as departure does. The novel gives hopes and

[2]Alexandre Arcady - Yasmina Khadra, Entretien croisé (2012, September 12). Retrieved from: medias.unifrance.org

a space to forget and tolerate. It calls both communities to overcome their bad feelings and renew contacts. Khadra argues that he wanted to offer a book capable of pulling people together, a book that could help them to overcome the wounds of the past[3].

In this respect, Benaoumeur Khelfaoui (2011) asserts that *What the Day Owes the Night* bears the writer's passionate appeal to humanize the French Algerian rapports. Khelfaoui relates Khadra's intention to reconcile people with history and make the latter common for both societies. He introduces the novel as a hopeful background to bring ahead happy projects for both sides especially the generation that did not experience the Algerian war. Khelfaoui considers the book a new reading of the epoch of French Algeria that tries to overcome the sadly burdened colonial past for both the Algerians and the *pieds-noirs*.

Khadra displays a contemporary brand of humanism. Whereas Forster insists on changing facts in British India by joining the Anglo-Indians and the Indians as a single harmonious community, Khadra rather wants reconciliation. The writer does not defend the stay of the *pieds-noirs* and the colonial power in Algeria but he rather suggests reconciliation with the past so that both communities, Algerians and *pieds-noirs*, can overcome their differences, the bloody past and the drama of colonialism. In his biographical book "*L'imposture des Mots*" Khadra asserts that the writer is the second chance of humanity[4]. Such a declaration might reveal the writer's view of life meaning that words can help improve facts while it is not in our power to change fate at a certain point of time.

It is important to state here that unlike E. M. Forster, Yasmina Khadra did not reach the Algerian colonial experience because he was born in 1955; one year only after the Algerian revolution in 1954. Khadra; thus, was not inspired from his own experience of French Algeria but was told about this experience.

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[3] Alexandre Arcady-Yasmina Khadra, Entretien croisé (2012, September 12).

[4] "Un écrivain est la seconde chance de l'humanité" retrieved from Citation Dictionary.

3. 2. The Cult of Friendship as a Key of Coexistence between the Two Communities

Both writers consider friendship as a key to make coexistence between the ruling and the ruled communities possible. Forster and Khadra try to settle a possible harmony between the two communities who try in their turn to find a more lasting home beyond the confrontations that a colony may engender. *A Passage to India* begins and ends by posing the question of whether it is possible for an Englishman and an Indian to ever be friends, at least within the context of British colonialism.

To E. M. Forster, friendship is a matter of such great importance that he once declared "if I had to choose between betraying my country and betraying my friend, I hope I should have the guts to betray my country."[5]

Friendship in the Forsterean imagination is equal to virtue itself for he strongly holds that reliability in the world of personal relationships is a matter for the heart that signs no documents. He writes "What is good in people −and consequently in the world− is their insistence on creation, their belief in friendship and loyalty for their own sakes[6]". Sunil kumar Sarker (2007) articulates that Forster did not belong to any political party and did not equally hold any political views because he believed that friendship was the only possible political jargon that can bring about positive change in the world. In fact, Forster may be best called the pioneer of 'the cult of friendship' since he was the first one to propose genuine friendship as a central pillar to establish the ideal society where every member of it, regardless of his origin, religious and political doctrines, must live in peace and love. Sukar points to the various models of ideal society that preceded Forster's, he says that these models have all missed the most cardinal point of achieving the ideal society; however, "it was Forster who

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[5] From *What I Believe* in, Kamani Marg Modern Essays:Studying Laguage through Literature (Orient Longman: Bombay, 1987) 2.

[6] *Ibid*., 6.

first spoke of [friendship] out in clear terms, and emphatically" (p. 125). He assumes then that Forster's conception of friendship is a total one, that is to say it must be both a spiritual and a physical closeness. It depends above all on the warmth of character and its goodness, which is what he articulates:

> 'Warmth of character' was the corner-stone or desideratum of Forsterean humanism. 'Warmth of character' or simply love. His humanism was not only magnanimously inclusive but also close-knit. Man could practise humanism only in the proximity of man. Spatially distant relationship between man and man was, to him, no sign of humanism; men must be naturally and closely drawn to each other by the force of love, and one must imaginatively posit oneself in the condition of the other and thereby realise the other, so that cohesion and empathy may sprout. This was what he termed friendship. (p. 124).

Again Sukar reiterates this conception through Mrs Moore and Dr Aziz's friendship which he names 'a very warm relationship'. The cult of friendship in *A Passage to India* is reinforced by Mrs Moore's philosophy of goodness. Good behaviour and affection and good will thus are basic constructs at the building of human harmony among the Indians and the Anglo-Indians. Though human affection has been weakly established as a hopeful theme in *A Passage to India*, Mrs. Moore's ability to love opens doors of hope and her youthful voice, as Wilde (1965) asserts, announces spirits of optimism in India.

Throughout the novel, the barriers of interracial friendship in a colonial context are explored and personally experienced by the principal characters, Fielding and Aziz. The meeting of the two men at Aziz's house can be taken as a turning point in their friendly relation. To be sure, the outburst of confidence and the affection that followed their assembly opened serious prospects ahead. In that the chronicle of Aziz's wife's photograph both embarrassed and impressed Fielding when he muttered, "really, I don't know why you pay me this great compliment, Aziz, but I do appreciate it" (p. 100). Aziz spoke about brotherhood; that he allowed Fielding to see his wife out of brotherhood "all men are my brothers, and as

soon as one behaves such he may see my wife" (p. 100). He equally expresses frankly that Indians need kindness because it is the only hope for a promising coexistence. Aziz's words contained a great deal of warmth and honesty as if arising from a dream. When the two men are parted Forster comments that love has triumphed to draw them together as friends: "But they were friends, brothers. That part was settled, their compact had been subscribed by the photograph, they trusted one another, affection had triumphed for once in a way" (p. 105). Cyril Fielding whose character seems to accentuate Forster's ideal Englishman conveys the author's faith in personal relations. Fielding's constant efforts to reach Aziz prove his will to establish a genuine communication with the Indians. The former believes the world "is a globe of men who are trying to reach one another and can best do so by the help of good will, plus culture and intelligence" (p. 52).

What the Day Owes the Night is a story of love and friendship. Yet friendship is a 'human value' as pointed by Khelfaoui (2011). The relation that binds Younes, Jean-Christophe, Fabrice and Simon is so crucial in the novel because it introduces Younes to the community of *Pieds-noirs*. Their friendship is so intimate that it has attracted attention in Río Salado. We are told by Younes, "They called us the 'pitchfork'. We were as inseparable as the tines of a fork" (p. 131).

Khadra's contention of friendship can be seen from three complementary angles. First of all, he makes the idea of friendship between coloniser and colonised a possible issue, Khadra here allows us to conceive the four friends outside the colonial context of the setting. They are depicted as individuals rather than members coming from two opposed communities.

Khadra strives to associate friendship with human consciousness and puts it as an innate requisite that must be accomplished. In this respect, Ali Yedes[7] affirms that friendship between Algerians and *pieds-noirs* was possible at least at an individual level for both communities, who are human beings above all, were able at times to go beyond the drawn lines of antagonism. He assumes:

> as colonizer/colonized, they both carried a certain hatred and *mépris* for one another as members of those opposing groups, but as individuals, each had a friend or acquaintance that he/she would get along with; a person to who he/she wished no harm. (p. 237).

The first chronicles of their friendship makes the colonial background less perceptible while describing the harmony between them four as delightfully perfect. Younes narrates:

> Of the gang, Simon and I were closest. We lived a stone's throw from each other, and every day he called for me and we would go and meet Jean-Christophe on the hill. The hilltop was out fort. We would meet under an ancient olive tree and look down at Río Salado shimmering at our feet. Fabric was always last to show up, and always with a basket full of kosher sausage sandwiches, pickled peppers and fresh fruit. Together we would hang out there until late into the night, dreaming up improbable schemes and listening to Jean-Christophe talking about the tribulations he suffered at the hands of Isabelle Rucillio. Fabric, for his part, drove us insane reciting poems and dysenteric prose... (p. 132).

In addition to human consciousness, Khadra introduces the notion of friendship from the outlook of integration. To be sure, Younes or Jonas succeeds to fit into the European community thanks to his relation with the European settlers. It is the key of his coexistence in Río Salado. Symbolically, friendship makes the meeting of Day and Night possible. The two parallel worlds seem to meet at a certain point to evoke hopes of survival. However, it is by

[7] in Tyler Stovall & Van Den Abbeele, French Civilization and Its Discontents: Nationalism, Colonialism, Race (Lexington Books: New York, 2003).

the shaking of this relationship that Jonas starts to lose the marks of his life in the European community. Once his friendship with the *pieds-noirs* is abated, Jonas begins to question his position seriously; he now feels empty and rootless. He is again close to the blurred zone he strived to suppress. The sensations of loneliness, rootlessness and disintegration become appalling.

> I felt like a castaway drift on an empty ocean. The streets, the vineyards and the orange groves, the gossip in the cafés, the farmers' jokes, none of it meant anything to me now. [...] I needed a friend, a confident, someone I had known long ago, and anyone who could offer me a feeling of closeness now that my friends in Río Salado had vanished. (p. 297).

Finally, it must be said that friendship is presented as a noble relation. It is sacred at least for Younes who is firmly unwilling to betray his friends, even at the expense of his happiness. Younes adopts friendship as a culture, he attempts to achieve the most of it and he is ready to make more sacrifices to keep it unharmed. We are told by Khadra that Jonas lives the terrible struggle of taking sides after the burst of the war of liberation for he finds it too steep to betray a friend. He is all the time cautious to commit mistakes when it comes to his circle of friends. In fact, it is in this sense that the cult of friendship takes shape in *What the Day Owes the Night*. As to the "cult" in friendship, James O'Rourke & Elisabeth Tuleja (2008) sum up, "culture includes a group's communication patterns" (p. 5). The culture of friendship, thus, is the art of reaching the other; it is the efforts of Jonas to preserve the ties of friendship all throughout the endless conflicts and disagreements in French Algeria.

The 'intercultural spirit'[8] of Younes/Jonas illustrates the idea of coexistence between the two groups. The dualities that his name[9] bears, opposed but drawn in one person, sum up symbolically Khadra's contention of coexistence in the light of love as the only triumphant element that could go over the million confrontations which encircle the relation between the Europeans and the Algerians. The central character and the narrator holds the two opposed polarities in one intercultural entity; he is both Younes and Jonas, Arab and European, Muslim and Christian and the son of adoptive parents who are equally culturally and religiously different. The Mahi/Germaine relationship echoes clearly the possibility of coexistence between the Arabs and the Europeans which is confined to the existence of love and tolerance. It must be mentioned here that the cult of friendship works hand in hand with love to triumph over the ethnic and cultural dissimilarities between the two communities.

Uncle Mahi is the human voice in *What the Day Owes the Night* for he conveys the writer's human messages throughout the events and he exerts a tremendous influence on his nephew who seems to murmur the same principle of tolerance and affection. The harmony that draws the Muslim Algerian Mahi and the Catholic European Germaine greatly affects Younes; he admires the ties of love that bring two people from two different religions together.

> I loved to see [my uncle] walking arm in arm with Germaine, so intimate they barely registered the world around them. In the effortlessness of their relationship, the ease of their conversation, there was a tenderness and an honesty that was almost sacred. They were the most honourable couple I had ever known. Though they needed nothing and no one to complete them, still, when I watched them, I felt inspired and

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[8] Benouameur Khelfaoui, L'écriture de L'histoire: Un Dialogue Entre les Deux Rives dans « Ce que le Jour Doit a la Nuit », de Yasmina Khadra (Edition Edilivre: Paris, 2011) 105.

[9] khelfaoui (2011) notes the choice of the name Younes/Jonas reflects an intercultural presentation of the character since it echoes both a biblical and Quranic vision. The two holy books reveal an identical version of the history of Jonas for the Jewish-Christians and Younes for the Muslims. He deduces that this joining of two different religions is perfectly reified when Younes/Jonas recites verses of Quran beside Émilie's grave in a Christian cemetery.

> filled with a joy as beautiful as their modest happiness. Their love demanded no compromise, it was perfect. According to sharia law, a non-Muslim must convert to Islam before marrying a Muslim. My uncle had not seen things this way. It did not matter whether his wife was a Christian or a kafir. If two people love each other, he told me, they need not fear excommunication, for love appeases God. (p. 232).

The words of old Younes beside Émilie's grave in Aix-en-Provence say a lot about his belief in human coexistence between the European-Algerians and the Algerians regardless of the visible differences and the painful circumstances of the war.

> I crouch down next to Émilie's grave, clasp my hands next to my lips and recite a verse from the Qur'an. It is not Sunni tradition, but I do it all the same. In the eyes of popes and imams we are Us and Them, but in the eyes of the Lord we are one. (p. 368)

In an interview in *Le Soir d'Algerie*[10], Yasmina Khadra hinted that his love has triumphed in the story. Love works as a boosting energy to prompt hope; to help overcome difficulties; to look beyond the narrow space of opposition, to let human consciousness decide and choose. After forty years of separation, Younes, Jean-Christophe, Fabrice and Simon meet again at Aix-en-Provence, France. There in a different setting, that is strange to either community, the voice of love rises again to pull the four friends together.

3. 3. Distance, Difference and Contempt

3. 3. 1. Distance

Distance is pervasive in the fictional world of British India; it is both concrete and insubstantial. The failure of both communities to reach one another suggests the existence of an unachievable distance between the Anglo-Indians and the Indians.

[10] Mohamed Chafik Mesbah, (2007, April 20) retrieved from lesoirdalgerie.com

The scene of the bridge party reflects a great deal of expressed distance, the attempts to bring the two communities closer prove illusory and do ironically make the remoteness more apparent.

> The bridge party was not a success – at least it was not what Mrs Moore and Miss Quested were accustomed to consider a successful party. They arrived early, since it was given in their honour, but most of the Indian guests had arrived even earlier, and stood massed at the further side of the tennis lawns, doing nothing. (p. 30).

The Indians keep at a distance from the British, they are too far to contact or to interact with. It must be stressed here that the British of India seem to distance themselves and elbow out any possible contact with the Indians as if they would be contaminated by an illness. Ostrander (1967) observes the party, given by the Turtons, is prejudicially a failure because it only serves to show more clearly the distance of peoples, as each group keeps to itself.

In addition to concrete demonstration, distance is reflected through the failure of communication between the two groups, a point that proves significant in E. M. Forster's imagination. Despite being intimate, Aziz and Fielding are not able to get on; the discomfort that encircles their relationship suggests an existing distance between the two men's minds and souls. In fact, although the last scene of "Mosque" launches a possible friendship between the men, it puts the motif of distance an inevitable element. For in this part of the novel, the failure of communication, notes Wilde, reaches its climax; the meeting of the Mohammedans, the Hindu doctor and Fielding at Aziz's bungalow does not foster any positive feelings but rather it demonstrates "the disgruntlements, the suspicions, and the pettiness of the men" (p. 134). This physical closeness is meant to display the mental remoteness among this group of men. Wilde accentuates this distance which distressingly breaks up communication between people and deprives them of their human qualities.

> Oddly, the men who leave Aziz's bungalow seem in some way closer together than are any of the other people in the novel, but the contact is only, and distressingly, physical. They are part of a common, molten mass, separated, to be sure, by pockets

> of dead, stagnant air, but commonly encircled by the vast inanimate world. Indeed the bond they share is so distressing that they hurry off on their separate ways, for they have lost their human attributes–and, if communication is difficult among men, it is still necessary first that there be men if there is to be communication. (p. 134).

The gulf between the European-Algerians and the Arabs echoes an infinite distance that cannot be roofed eventually. Distance is shown as a rigid and overwhelming obstacle to reach one's ultimate happiness and ease. The distance drawn between Jonas and Émilie prevents their love to flourish, the distance between Younes and his community raises in him a constant internal struggle and finally the literal distance that separates the *pieds-noirs* from Algeria affects Younes as well, who becomes alienated from the French community.

To begin with, Younes's new place in the European city and then in Río Salado stands in parallel to Jenane Jato; distance is reflected through parallelism for the two communities need to cross their boundaries in order to access one another. Jonas's visits to the native section demonstrate a great deal of remoteness; his access to Jenane Jato with uncle Mahi, then with Germaine's cousin and finally alone and even when he drops Jelloul off in his neighbourhood reflect a constant feeling of distance and separation. Visiting the native section usually takes the shape of a journey; the length of the distance crossed can be felt, heavy as it is, the atmosphere of getting into the native section takes more time, more energy and much distress.

> When the path petered out, I left the bike on the slopes and helped Jelloul down the hill. The marabout's hill was only a few kilometres from Río Salado, but I could not remember ever having passed this way. People shunned the place, as if it were cursed. Suddenly the simple fact that I was on the far side of the hill terrified me. I was scared something might happen to me, and I knew that if anything did, no one would think to come looking for me here. (p. 177).

Still in the native part of Oran, the recurrent appearance of Younes's father wearing "the same green jacket, which seemed to be untouched by time and weather" (p. 154) in the distance

demonstrates the distance that cuts him off from his people; it denotes that his father, sign of his roots and belonging, is far beyond reach.

The image of distance becomes complete in the last part of the novel when old Younes travels to Aix-en-Provence in order to see his friends. Here Younes makes his passage in an entirely different way; he now crosses literal boundaries, on plane. The bicycle and his feet would not help him reach the other bank. It must be stressed here that the *Pieds-noirs*'s departure from Algeria signifies their ultimate distance from their 'found' homeland.

3. 3. 2. Difference

The most obvious difference *A Passage to India* tries to exhibit is the difference between the East and the West; it serves as a generic term to the ensemble of disparities between the Indians and the British which are principally cultural. In that, the issue of cultural misunderstanding rests upon 'difference'.

To begin with, Forster stresses the difference between the oriental and the Occidental early in the novel. The meeting of the English lady and Aziz exposes a possible union between two different worlds, a possibility that proves illusory with the progression of events. Their very meeting stirs the major difference that makes the English and the Indians stand apart. Richard Martin (1974) articulates that Dr Aziz and Mrs Moore relationship was about a success in having found the common ground of emphasising emotion rather than reason. It is more opposite, therefore, to state that the most striking difference Forster wants to expose is that of the West and the East. Martin assumes that the continuing struggle between the two polarities is the struggle between the "Western forms of reasoning and logic" and "the elusive emotional and mysticism of the East" (p. 154). The friendship of Aziz and Fielding makes the issue of 'emotions' manifest for in the course of their relationship the two men are met with many obstacles that prevent them to reach one another.

In truth, their respective cultures keep them apart; Fielding's expression "Your emotions never seem in proportion to their objects, Aziz" accentuates the major difference between the two communities. In this respect, Wilde (1965) affirms that the relation between the two men is characterised by an uneasiness that appears whenever a conversation between Aziz and Fielding takes place. He considers Fielding's friendship with Aziz "genuine but somehow restricted; he can, perhaps, give all his love, but not all of himself" (p. 128). In the same respect Lionel Trilling (1967) affirms: "for although Fielding and Aziz reach out to each other in friendship, a thousand different assumptions and different tempi keep them apart" (p. 129).

The notion of 'primal India', as suggested by Richard Martin, is another device to express difference. It is because India is primal, mysterious and oriental that the British fail to understand it and consequently fail to establish contact with the Indians. Beside the question of emotions, the duality mystery vs. clarity comes to complete the vision of difference. The caves, as highlighted by Martin, are but an interpretation of the difference between England and India, "the caves are inextricably bound up with the confrontation of India and England, of instinct versus rationalism" (p. 161). One may conclude that the difference shown in *A Passage to India* is primarily a confrontation between the light of western rationality and the emotions and primal mysteries of India. Wilde puts it in plain words:

> Compared with the earlier novels, *A Passage to India* reveals a much more profound and elemental primitivism, a primitivism that involves not only the usual comparison of two cultures or of two ways of life, but of civilization as a whole with whatever preceded it. (p. 135).

The issue of difference in *What the Day Owes the Night* is overwhelmingly sharp because Khadra's description of the landscape and the two communities does not rest upon a mere cultural difference. It is primarily based on a human basis. The life led by the *pieds-noirs* is totally different from that of the Algerians. This difference is made early in the novel

once Jonas leaves Jenane Jato to live in the European city. Khadra's emphasis on describing the city with its landscape and people make the issue of difference really explicit to the reader. Younes' new life at his uncle's house makes the idea of difference a redundant motif in the story.

> It was a beautiful sunny house, though a little disorienting, with its hidden doors, its spiral staircase and the built-in wardrobes that I first mistook for rooms. I thought about my father, about our shack and the farm we had lost, about our filthy hovel in Jenane Jato; the difference was so great that I felt dizzy. (p. 66).

The idea of disparity basically obeys a binary order. In fact, the idea of difference revives each time the image of the poor, filthy and dark indigenous section versus the rich, clean and bright European city. The quotation above comes to stress this binary presentation when Younes compares "filthy hovel" with "sunny house". As articulated by Ashcroft, Griffiths & Tiffin (1998) binarism involves the logic of both opposition and dominance; the two worlds are in contrast to one another since they are in every way different but still one has the power to control the other; so that the indigenous Algerians are overshadowed by weakness and misery. The symbolism of 'day' and 'night' of the title both foreshadows and sums up the existing difference between the two communities. The narrator, Younes, having experienced the darkness in Jenane Jato cannot help comparing the two worlds now in the light of the European city.

Difference is shown through the physical character of Jonas. In fact, Jonas's blue eyes and fair hair made easy his integration in the European community. In other words, his violation of the space passed unnoticed being like a *roumi* himself. He was accepted because he looked like a European. Once Jonas's Algerianity is made manifest to Isabelle, who reacts, "It makes all the difference! We are from different worlds, Monsieur Younes" (118). In this respect, Abou El-kacem Saadallah (1999) postulates that the community of *pieds-noirs*

regards the Arab as a strange man that belongs to a different category of people. And this is largely expressed and reflected in their popular culture[11] .

3. 3. 3. Contempt

Besides the implication of distance it entails, the bridge party in Forster's can be taken to demonstrate contempt also. It is in this setting that the Indian guests are publicly rejected. The British attitude led by Mrs. Turton and Mr. Heaslope shows much disdain towards the natives; they strive to keep at a distance. Greenberger (1969) explains that the British intended to keep their English blood and culture 'pure' by prohibiting intermarriages with the Indians and by rejecting their culture because "the strength of the British lay in being British through and through" (p. 16). The British believed that the possession of a pure blood and culture was the required quality to run a successful rule in India.

In truth, contempt arises from the issue of the self image of the British in India, their natural superiority prevents them from dealing or mixing with the members of their subject race; however westernised local people remain an object of contempt. We are told by Mrs Callendar that their presence, i.e. the Indians, gives her "the creeps" because they are regarded with prejudice by her and her community. So, the Indians are not met with the same courtesy the English receive; they are often the object of ignorance and disrespect. The meeting of Aziz and the two English ladies at old Callendar's bungalow illustrates their lack of decorum in India. Now "His bow ignored, his carriage taken" (p. 11), Aziz feels painfully scorned.

It is equally important here to note that this feeling of contempt is felt by the Indians; they know 'their place' in the eyes of the Anglo-Indians, a fact that might increase the amount

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[11] Saad Allah (1999) defines the colonist's popular culture as the expression of the daily encounter of the European individuals with the indigenous population. It represents the conducts and the attitudes between the two communities as conceived and interpreted by the *Pieds-noir* society. Chapter 5: *Colonialism and the Colonist's Popular Culture in Algeria* from: *Studies and Views in Algeria's History.*

of prejudice from the Indians. Dr Aziz whose critical attitude towards the British shows much of his feeling seems to reveal signs of dignity while discussing with Fielding. This is an attitude he adopts in order to make up for his feeling of weakness and inferiority as an Indian subject.

What the Day Owes the Night is also full of this motif. The text feeds various representations of the disdained image of the Arab self; it must be noted that these representations are told from Jonas's perception. Although he is integrated into the *pieds-noirs'* community, Younes cannot fit into their own cultural framework. Due to the suppressed presence of the indigenous Algerians in the novel, the only explicit contact between coloniser and colonised is that of André and Jelloul, the latter is continually despised by his master, thus exemplifying the traditional image of the colonised being disregarded and ill-treated by the colonial master.

Contempt is so deep in Khadra's text for both the demonstration and the perception of the *Arabs* reflect much of it that it seems rooted in them. They are the object of disgust and sympathy. Such a disfigured account erodes every attempt towards connection between the two communities.

> A group of naked children were playing in the dust, their bellies swollen, and flies crawling on their faces. Then I realised that it was not simply the stench; it was the drone of the flies, incessant, voracious, filling the foul air like some baleful supplication, like the breath of some demon that lowered over human misery, a sound as old as time itself. At the foot of a low *toube* wall, a group of old men lay dozing, mouths open, huddled beside a sleeping donkey. A madman, arms raised to the heavens, stood babbling wildly beneath a marabout tree... (p. 177).

When Isabelle discovers that her future fiancé Jonas is an Arab with a 'rectified' French name she decides to end their relationship. Jonas's European like appearance could not save him from rejection because his origins state he belongs to a different community.

− Everyone calls me Jonas... what difference does it make?

> − It makes all the difference! We are from different worlds, Monsieur Younes . . . And the fact that you have blue eyes is not enough. I am a Rocillio, or had you forgotten? You surely don't think I could marry an Arab? I'd rather die! (p. 118).

The idea of mixing with Arabs was unacceptable for the bourgeois girl. In truth, this very incident opened Younes's eyes; he now realizes that, although he goes to the French school and has *roumi* friends, he is different and does not belong to their community.

> I noticed that no one in Rìo Salado wore a billowing *haik*, and that the dishevelled wretches in turbans who haunted the vineyards from dawn to dusk did not dare come into Rìo Salado itself, and that my uncle –whom most of the villagers assumed was a Turk from Telemcen– was only Arab to have succeeded in putting down roots in this fiercely colonial village. (p. 119).

After that harsh discovery, Younes seems to clash with a reality which was hidden to him. The gaze of Isabelle puts him in his place and he realizes thereafter that he cannot be French.

Saadallah (1999) notes that the popular culture of the *Pieds-noir* relates contempt in the description of the Arab stereotype; in that there is a connotation of disdain while referring to him as ugly, savage and inferior. The common picture of the Arab is to appear ridiculous and funny; he is an uncouth creature with an impossible language and strange conducts. In addition to his being a low-grade individual that does not deserve a proper treatment, in the eyes of *pieds-noirs* story tellers the Arab has an intense homosexual propensity. He might constitute in this respect an eventual danger to children. In fact there is a similar contention in *What the Day Owes the Night*; we are told by Jonas that Peg-Leg and other gangsters in Jenane Jato may cause harm to the brood passing by. Bliss's words "if you're so keen on war, why don't you fuck off to Spain instead of hanging around here drooling over little boys" (p. 56) warning Peg-Leg to stay away from Jonas reflects much of the expressed idea above. Saadallah (1999) asserts that this scorn of the Arab self serves as an effective devise to keep the *pieds-noirs* community apart from the indigenous society which is regarded a lower class.

The theme of separateness in *A Passage to India* and *What the Day Owes the Night* swings between similarities and disparities. Yet, due to the writers' different situations about personal relations, the motives the authors want to reveal when exploring separateness seem to be different. It is because the two texts belong to different settings and each holds a different 'human' belief about the relationship between the ruling and the ruled. E. M. Forster's main concern can be summed up in the difference between the West and the East and his continuous endeavour to achieve a proper dialogue between the two polarities. In his famous essay *Notes on the English Character*, Forster asserts, "people talk of the mysterious East but the West also is mysterious. It has depths that do not reveal themselves from the first gaze" (p. 6). Khadra differently, does not intend to call the two communities to understand one another for the description he provides sways between balance/unbalance and perfection/imperfection and conveys how the colonial experience destroys the colonised being and throws him into degradation. For Khadra rather, cultural difference between the two groups should stop being an issue. What is prevalent is to look at the crucial human being within each community. He wants to settle a new life upon the "joyful" memories of the *pieds-noirs* in colonial Algeria.

CONCLUSION

The theme of separateness goes beyond the simple idea of division while it swings between E. M. Forster's and Yasmina Khadra's contentions since both authors explore the theme in two different settings and situations. Whereas *A Passage to India* endeavours to bridge the gap of difference between the British and the Indians in Colonial India, *What the Day Owes the Night* sets up separateness between the *pieds-noirs* and the Algerians in order to demonstrate the idea of escape from the past that haunts both Younes, the protagonist, and the European community. Unlike E. M. Forster, Yasmina Khadra does not insist on the idea of coexistence between the ruling community and the ruled community in a colonial setting. He rather calls for a possible reconciliation between the Algerians and the community of the *pieds-noirs*.

The present research rests upon a postcolonial approach due to its colonial context. It actually tries to bring two colonial novels together through a comparative study between the ruling community and the ruled populations of the occupied countries. The comparison between A *Passage to India* and *What the Day Owes the Night* aims, therefore, to highlight the existing distance between the opposed groups and to explore the impossibility of coexistence and friendship between communities, under the colonial circumstances. Separateness, as we mentioned earlier, is the major point of similarity between the two novels. E.M. Forster's and Yasmina Khadra's treatment of separateness, thus, seems to reveal some common points such as distance, difference and contempt. In fact recurrent scenes in both texts reflect the existence of these motifs that govern the relationships between the coloniser and the colonised. Nevertheless, the difference of the settings provided in both novels gives rise to a series of dissimilarities, above all the division between the ruling and the ruled. The ruling community, the British in India and the Europeans in Algeria are different in their relation to implementing colonialism. The British in India are introduced as "comers", not settlers. Besides, most of them serve the British Government and enjoy a considerable prestigious life. The European settlers or rather the *pieds-noirs* on the other hand come from

different European countries seeking a safe asylum, and end up laying roots in Algeria. Despite all these apparent differences the two novels meet to show common human concerns each in its distinctive way.

After looking at the issue of separation between the ruling and the ruled in *A Passage to India* and *What the Day Owes the Night*, our comparative study seems to converge with the research hypotheses starting with the thematic similarity that E. M. Forster and Yasmina Khadra share. These two novels represent the impossible encounter of two cultures despite the attempts of convergence. Both communities fail to connect because of the colonial background that surrounds the setting: the superior attitude of the ruling group and the constant cultural misunderstandings that wipe out every effort at communication. Besides, both authors introduce friendly relationships to generate a better human contact between the opposed communities relying on the human essence of people that can go over any possible obstacle.

The wish to bring the opposed communities together in *A Passage to India* rests upon the sacred relation of friendship, a relationship that is constantly confronted to the question of cultural misunderstanding. In fact, colonialism keeps reminding the two communities of their inevitable conflict since it imposes itself as a harsh *reality* in India, dwarfing every attempt towards connection. In this respect, Richard Martin (1974) writes that love clashes with reality making it an illusory ideal. He argues that "love will succeed and personal relations may work did not come true. Forster, having taken fourteen years to come to the despairing conclusion in the face of reality, leading to the fulfilment of the vision of the ultimate reality, was still far away." (p. 183).

It is obvious that Forster's wishful thinking suggests hopes of amelioration and genuine efforts at personal connections between the Anglo-Indians and the native Indians. These endeavours, however, are brought into despair and dissatisfaction. The final scene in *A*

Passage to India reports an ultimate disagreement between Dr Aziz and Mr Fielding, putting the quest of understanding India in question again.

> 'Why can't we be friends now?' said [Fielding to Aziz], holding him affectionately.
> 'It's what I want. It's what you want.'
> But the horses didn't want it − they swerved apart; the earth didn't want it, sending up rocks through which riders must pass single-file; the temples, the tank, the jail, the palace, the birds, the carrion, the Guest House, that came into view as they issued from the gap and saw Mau beneath: they didn't want it, they said in their hundred voices, 'No, not yet,' and the sky said, 'No, not there.' (p. 288).

The final scene in *What the Day Owes the Night* is less dramatic. It describes the *reunion* of old Younes and his *pieds-noirs* friends after forty years of separation. This meeting takes place in Aix-en-Provence, France and not in Algeria.

> Jean-Christophe gives me a wink.
> « *Tapka 'ala kher*, Jonas. Go in peace »
> He hugs me again, and I can feel his body trembling in my arms. Our embrace lasts for an eternity — to the irritation of the Air d'Algérie attendant. Jean-Christophe is the first to break away. His voice chocked, his eyes red, he says in a small voice:
> « Go on, get going… »
> « I'll be waiting for you, » I say.
> « I'll come, I promise. »
> He smiles.

The amount of affection revealed by Younes and Jean-Christophe brings forward hopes of reconciliation. It also accentuates Khadra's belief that love can overcome cultural differences and triumph over colonial oppositions. Yet, this warm gathering between the two old friends does only take place after the end of the French colonial rule in Algeria.

At the heart of his novel, Yasmina Khadra puts love that transcends colour of the skin, ethnicity, religion and language, yet Younes cannot live his love story. In spite of Yasmina Khadra's strong will to bring the *pieds-noirs'* and the Algerians' history of

confrontation into a present of reconciliation, the Algerian author seems to promote this determination at the expense of the indigenous population. In other words, the suppression of the Arabs as both fictional characters and human beings and the focus on the ambivalent identity of Jonas. This fact might have led many academic writings to place the question of Algerianity a primary concern in their analysis of *What the Day Owes the Night*. Furthermore, the reader can detect a Camusian influence that is reflected in the idea of coexistence of Europeans and Algerians together, in a colonial context in Camus's case, while Camus only refers to the beauty of the Algerian landscape instead of referring to the Algerian people. It looks as if the *pieds-noir* in *What the Day Owes the night* is much more rooted in Algeria, the *land*.

Khadra's influence by Albert Camus appears in the very beginning of the novel when he quotes Camus: "In Oran, as elsewhere, for lack of time and thinking, people are forced to love each other without realising it." *The Plague*. In the third chapter, Khadra refers to Camus again when Younes goes to the bookshop to pick up *The Plague* for his uncle Mahi.

Although the two colonial settings may seem to be similar, elements of divergence appear gradually in the two novels because the forms of colonialisation are not identical. The objectives of the British in India are not identical as to the French Royaume Arabe as Napoleon was having in mind. To this extent, the reader can understand why dreams of cohabitations in India between the British and the upper classes in India and the dreams of assimilation of the indigenous people in Algeria have taken different shapes and contours.

The reader can understand from this comparative study that it is not the structure of the cast system of India or the tribal structure of the indigenous population in Algeria that caused the collapse of the dream of coming together but rather the inner structure of the adverse society that made this dream impossible.

The value of this work lies in trying to compare two different colonial realities through fiction, while taking the challenge to show that the geographical distance between the settings and the chronological difference between the two publications do not prevent drawing a comparative study in terms of personal relations between the coloniser and the colonised. As a final thought, examining the personal relations between coloniser and colonised within the context of colonial Oran may add to the understanding of *What the Day Owes the night* and may eventually inspire the analysis of the novel from other perspectives. Indeed, shedding light on the relation between a group of Europeans and some Algerians opens the way to further studies to be undertaken.

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Résumé

Le Gouvernant et le Gouverné :
Etude comparative entre *Route des Indes* d'Edward Morgan Forster et *Ce que le Jour Doit a la Nuit de* Yasmina Khadra

Notre thème de recherche traite du colonisateur et du colonisé dans une étude comparative entre deux romans: *Route des Indes* d'Edward Morgan Forster et *Ce que le Jour Doit a la Nuit* de Yasmina Khadra. La distance séparant le colonisateur du colonisé présente un point commun entre les deux romans bien que la différence spatio-temporelle fait que Forster et Khadra posent tous deux la question de l'écart civilisationnel. Forster essaie de souligner le fossé qui sépare les Hindous des Anglais pour montrer l'importance de la communication sociale entre les deux sociétés et il insiste aussi sur l'importance de valoriser les relations personnelles intercommunautaires positives, pour ainsi faire cesser cette regrettable réalité et réaliser l'objectif d'une coexistence heureuse et apaisée. Yasmina Khadra de son coté parle de l'écart qui existe entre les Algériens et les Pieds-Noirs dans le but d'une éventuelle réconciliation entre les deux sociétés, de plus, cette réconciliation est un symbole d'évasion dans le texte de Khadra; cependant on observe dans la communauté des Pieds-Noirs une tendance à éviter les Arabes pour préserver ainsi son statut de group dominant. La culture de l'amitié est un facteur primordial que l'on retrouve dans les deux œuvres, présenté comme un moyen pour mettre fin aux tensions issues de relations personnelles entre gouvernants et gouvernés. Croire en l'amitié comme relation sacrée indique l'humanitarisme qu'adoptent les deux auteurs, Foster et Khadra. Forster est parmi les plus grands auteurs anticolonialistes de son époque. Chacun d'eux souligne la capacité de pardonner chez l'homme, et ils croient aussi que l'amour qui réside dans l'âme humaine est capable d'affronter les difficultés; mais la différence culturelle existant entre gouvernants et gouvernés et aussi la posture autoritaire exercée par le colonisateur contre les masses colonisées est une réalité qui empêche l'avènement d'une coexistence positive.

ملخص

الحاكم والمحكوم:

دراسة مقارنة بين "رحلة إلى الهند" لإدوارد مورغان فورستر و "فضل الليل على النهار" لياسمينة خضرا

يتناول هذا البحث علاقة المستعمِر بالمستعمَر و هذا من خلال دراسة مقارنة بين الروايتين "رحلة إلى الهند" و "فضل الليل على النهار" لكل من الروائيين ادوارد مورغان فورستر و ياسمينة خضرا. المسافة الفاصلة بين المستعمِر و المستعمَر تمثل وجه التشابه بين الروايتين إلا أن اختلاف الزمان و المكان يجعل كلا من فورستر و خضرا يشيران إلى مسألة الانفصال بمفهومين مختلفين ناهيك عن اختلاف تركيبة كل من الجماعتين المتنافرتين في الهند و كذا الجزائر المستعمَرة. يحاول فورستر إبراز الهوة الفاصلة بين الهنود و الإنجليز لبيان ضرورة الاتصال الاجتماعي بين الجماعتين كما أنه يلح على الاهتمام بالعلاقات الشخصية بينهما من أجل الانتصار على هذا الواقع المؤسف و تحقيق غاية التعايش. ياسمينة خضرا من جهته يوظف مفهوم الانفصال بين الجزائريين و الأقدام السوداء من أجل مصالحة ممكنة بين المجتمعين كما أن الانفصال في نص خضرا يرمز إلى الهروب و هذا يتجسد في محاولة يونس الهرب من ماضيه التعيس بالإضافة إلى مجتمع الأقدام السوداء الذين يسعون لتجنب مخالطة العرب للحفاظ على بريستيجهم كأوروبيين.

ثقافة الصداقة كما يسميها إ. م. فورستر عامل أساسي يرتكز عليه كلا العملين لأنه بمثابة طوق النجاة الذي بإمكانه إنقاذ دراما العلاقات الشخصية بين الحاكم والمحكوم في كلتا الروايتين. الإيمان بالصداقة كعلاقة مقدسة يدل على التوجه الإنساني الذي يتبناه الكاتبان حيث يبرز كل منهما قدرة الإنسان على التسامح و تجاوز الأخطاء كما أنهما يؤمنان أن المحبة الكامنة في الروح البشرية قادرة على مواجهة الصعوبات.

لكن الاختلاف الثقافي الكائن بين الحاكم والمحكوم وكذا خلفية الاستعلاء المُمارَسة ضد الجماعة المستعمَرة واقع يحول دون تحقيق حلم التعايش.