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From Colonial Mimicry to Postcolonial Hybridity.

A study of Rudyard Kipling's *Kim* (1901) and

Mohammed Dib's *L'infante Maure* (1994)

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To our Families and friends.

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Abstract

This research paper is a postcolonial comparative study of Rudyard Kipling's *Kim* (1901) and Mohammed Dib *L'Infante Maure* (1994). To carry out this study, we have relied on Homi Bhabha's *The Location of Culture* (1994). Focus has been laid on the way the concept of "hybridity" is introduced and developed through different periods of time in the two works and how it influences the culture and identity of the two protagonists. In the first chapter, we have analyzed Kipling's novel in the perspective of colonial mimicry and have shown how British Empire uses mimicry to over control the natives and how it influences the lives and identity of the Indians and Kim. We found out that Kim has hybrid identity, he assimilated the two cultures. He works with the British Empire and behaves like a native. In the second chapter, we have dealt with Dib's novel in terms of postcolonial hybridity and come to the conclusion that Lyli doesn't want to choose between the different cultures of her parents and undertakes a journey of self-discovery. In the last chapter, we have studied the different views of hybridity in terms of "third space" and "fixity" in Bhabha's theory and Dib's novel. We have shown that Dib refuses the concept of "fixity" and asserts that having two cultures is a privilege, and enrichment to individuals. We have also shown that the goal of Dib's novel is more universal than individual. We have concluded that the two protagonists have a double cultures because of hybridity and both of them learn about their belongings during the journey that they undertake.

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General Introduction :

Hybridity is an umbrella term; it describes a variety of cultural experiences from the colonial period to the postcolonial time. In the colonial period, cultural hybridity was called mimicry. It describes the ambivalent relationship between the colonizer and the colonized. The colonial discourse supports the colonized to “mimic” the colonizer by adopting the white man’s manners, politics, values and culture. Homi Bhabha defines mimicry as “one of the most elusive and effective strategies of colonial power and knowledge.”¹ In other words, mimicry is a colonial project which aimed to “civilize” natives, but then failed, because colonial education posed a threat to the settlers. Bhabha asserts that “mimicry is at once resemblance and menace”² because the ambivalence into which it results destabilizes the authority of colonial discourse.

In postcolonial time, hybridity has become increasingly cultural, as a result of the waves of immigrant, who left former-colonized countries and settled in western societies. The second generation of these people have acquired the culture and the language of the host country, producing a class of people of mixed culture. In their definitions of the term hybridity, the critics Bill Ashcroft, Gareth Griffiths, and Helen Tiffin state that:

One of the most employed and most disputed terms in post-colonial theory, hybridity commonly refers to the creation of new transcultural forms within the contact zone produced by colonization. As used in horticulture, the term refers to the cross-breeding of two species by grafting or cross-pollination to form a third, ‘hybrid’ species. Hybridization takes many forms: linguistic, cultural, political, racial, etc³

In other words, hybridity is used in postcolonial theory to refer to linguistic and intercultural space, space of in-betweenness. It implies a direct contact between “the Self” and “ the Other” or their fusion in a single, mixed culture.

¹Homi K. Bhabha, *The Location of Culture* London: Routledge, 1994, 85.

² Ibid

³ Bill Ashcroft, Gareth Griffiths, and Helen Tiffin, *Post-Colonial Studies: The Key Concepts*. Abingdon: Routledge, 2007, 108.

In our research, we aim to draw a comparative study of two novels sharing as a main theme double culture. We have chosen two different periods and two different spaces. Rudyard Kipling who is a colonial writer, published his novel *Kim* in 1901. He reflects the life of Indians under the British Empire, through the protagonist Kim who will be confronted to two different cultures: the Irish culture and the Indian one. Mohammed Dib is a postcolonial writer who published *L'Infante Maure* in 1994. He tells the story of Lyyli, an enigmatic and endearing character already present in *Les Neiges de Marbre* (1990), who is an ageless little girl born of a Maghrebine father and a European mother. Having these two cultures, Lyyli embarks on a journey for a quest for identity.

Review of the Literature

Rudyard Kipling's *Kim* (1901) and Mohammed Dib's *L'infante maure*(1994) have been the target of a great bulk of criticism since their publication. Kipling's novel is considered as a colonial novel and that of Dib as a postcolonial one. They have been studied from various perspectives. To begin with, the work of Rudyard Kipling's *Kim* (1901) has been of great interest to many scholars. Variant readings of this novel place it as a transitional text between orientalist discourse on the one hand and the critique of imperialism on the other hand. In a new journal article, Roisin McCloskey contends that *Kim*, the novel about the "Great Game" in India, offers a more nuanced response to the British Empire.⁴ Although he won the Nobel Prize for Literature in 1907, Rudyard Kipling is publicly pronounced racist and imperialist, as Harish Trivedi observes, 'damned him as an artist for many readers'.⁵ However, in his novel *Kim*, Kipling offers a more nuanced engagement with the idea and the practice of the Empire than is suggested in such poems as 'The White Man's Burden'.

⁴ Roisin McCloskey, The Charismatic Adolescent in Rudyard Kipling's *Kim* in : International Research in Children's Literature, 2015 Volume 8 Issue 1, Page 75-88

⁵ Ibid

What makes Kipling at issue is that he has been associated with the representation of India. Yet, the India that he represents is British India under British colonial domination. Kipling writes about India with realism and affection, but he always supposes that British Empire has the right to maintain her control over the government. For instance, in the tale "His Chance in Life", Kipling emphasizes this feature of Imperialism. Kipling notes that even a small percentage of English blood (in Michele, the hero of the story) brings out leadership qualities.⁶ Edward Said in *Culture and Imperialism* (1994) has made a similar point. Said notes that Kipling makes a "loyal" Irish subject triumph in Britain's colony.⁷ Said also states that: "[Kipling] could not imagine an India in historical flux out of British control."⁸

In his *The pleasure of Imperialism* (1994) Edward Said says that *Kim* is "a master work of imperialism (...) a rich and absolutely fascinating, but nevertheless profoundly embarrassing novel."⁹ He re-reads it from the postcolonial perspective and says that many of the observations of Indian life presented in *Kim* as facts are derogatory stereotypes, derived from orientalist beliefs. Moreover, according to Edward Said, the portrayal of Kim as an orphaned quite a jungali boy, sensitive and friendly, is basically an image of Indian people. Culturally he was making them inferior. In his view, Indians were good-natured, sensitive, friendly but were jungali and uncultured.¹⁰

In the novel, as British Empire seeks to take control over India, Kim seeks to find himself. He struggles to create a new identity for himself "Who is Kim?" "What is Kim?" are two questions that Kim asks himself as the novel progresses. For example Kim poses exactly these questions from "his soul": "I am Kim. I am Kim. And what is Kim?"¹¹ repeated it again

⁶Edward, Said. *Culture and Imperialism*. New York: Vintage. 1994, 93-101

⁷Ibid.170

⁸Ibid. p.174

⁹Ibid. p.190

¹⁰ Ibid. p. 184

¹¹Rudyard Kipling. *Kim*, London: Penguin, 1994, 331.

and again. From the quotation, Kim seems to be confused and in confrontation with his identity. He is not able to determine the location of his culture. Indeed, this ambivalent identity is caused by imperialism: he is loyal to the British Empire.

Likewise Kipling's novel, the work of Mohammed Dib has been the subject of many works questioning about the identity crisis of the little girl 'Lylli Belle'. In a research paper presented by Goyon Carine, entitled *Etude Littéraire de 'L'Infante Maure' de Mohammed Dib* (2003), Goyon asserts that the protagonist 'Lyyli Belle' is stuck between two different worlds: the Maghrebine world which represents the country of her father and the European one which is the country of her mother. The confrontation of these two cultures created a kind of trouble and ambivalence in her identity. Goyon asserts:

Partagée déjà entre ses racines maternelles et ses racines paternelles, la fillette se révèle également tiraillée entre son âge d'enfant et sa mentalité d'adulte. Toujours prise entre deux eaux elle finit ainsi par s'assimiler à l'air, élément qui lui aussi existe sans exister, qui, éphémère et invisible, immatérialisable, est présent partout mais n'a réellement de place nulle part.¹²

Mohammed Dib uses the events of the nineties period as a setting of his story. Many migrants went to France during that time. Henceforth, Dib displays through the story of Lyyli Belle the life of a person who faces two cultures: the Maghrebine and the European. The author himself was shuttered between two countries: France and Algeria. Many Algerian authors tackled the same theme in their writing such as Assia Djebbar and Malika Mokkedem (...). They show through their writings the ambivalence of their identities and question themselves to which world they belong. In this work, the ambivalence of identity of the protagonist leads her to create an imaginary world in their garden, with many friends like 'Kikki'. She spent most of her time there, speaking with flowers and trees. According to her,

¹² Goyon Carine, *Etudes littéraires de l'Infante Maure de Mohammed Dib*. France, 2003, 55. http://www.limag.refer.org/Maitrises/GoyonDibInfante2003.htm#_Toc50993291.

they represent her family. According to Goyon Carine, the novel contains two stories, as she declares:

Deux histoires peuvent il est vrai y être lues : celle de Lyyli Belle, personnage exilé en quête d'une identité et celle, plus métaphysique, de l'écriture elle-même, exilée elle aussi et en quête de plénitude ¹³

Similarly to Goyon, Boualit Farida deals with the same novel, but from a different perspective. Her work is entitled '*L'Infante Maure : Le Manifeste Dibien de la Littérature Maghrébine Schizomanie contre Schizophrénie*'(2012). According to her, 'la schizomanie' appears when a person is isolated. In the case of Lyyli Belle, she rejects any relation with her comrades of school and even with her family. She asserts that she likes to be alone: "J'aime être seule. Je préfère. Je ne vois pas comment le temps passe. Le temps, simplement je n'y pense pas".¹⁴ It is obvious from this quotation that Lyyli Belle confesses to reveal her isolation, because it allows her to escape time and to redefine her own co-ordinates of existence according to the bad family structure which is determined by the father's absence. This tendency to the solitude of the girl is contrasted with the attitude of the mother as recorded by the girl herself: "Elle (Maman) est assise dans la cuisine avec une autre femme et chacune raconte ses histoires à l'autre. Le font-elles pour ne pas mourir non plus?"¹⁵ We note that the girl seizes only a contiguity relationship between a woman (her mother) and "another woman", incapable, in her schizomanie, to foresee any intersubjective relationship between two friends.

Therefore, the little girl 'Lyyli Belle' creates her own identity with her father's country as a lairs, as Boualit argues that from her isolation in the darkness and silence of her parents'

¹³Goyon Carine, *Etudes littéraire de l'Infante Maure de Mohammed Dib*. France, 2003, 82. http://www.limag.refer.org/Maitrises/GoyonDibInfante2003.htm#_Toc50993291.

¹⁴ Mohammed Dib, *L'Infante Maure* Alger: Dahlab, 2009, 49

¹⁵ Ibid, 145

room and in their absence from the house, Lyyli Belle began her rite of passage the first phase of "separation of the group" from the status of subject, "tinkering" an identity with the "debris" of the culture of the father's country. This reconstruction of identity the final phase of the rite of passage: aggregation is the "positive stage" of healing: the subject no longer assumes the infantile identities of the "stage of the garden," but refuses the lure of the mirror.¹⁶

In order to escape her constituent division, Lyyli Belle will elaborate her social identity by sparing her access to the symbolic order through the "re-father" that is the figure of the paternal grandfather; a positive hallucinatory figure in that it factiously introduces to the imaginary representation of the self beyond the cleavage. In other words, the "stage of the desert".¹⁷

Issue and working hypotheses:

From the review of the literature written on the authors' narratives, we notice that many works have been studied on the two works in different perspectives but, no study has dealt with the two works together. This dissertation, therefore attempts a comparative study of Kipling's *Kim* and Dib's *L'Infante Maure*. The objective is to trace the development in hybridity from the colonial to the postcolonial contexts, and in two different cultural spaces, respectively the Anglophone and the Francophone one. In other words, our research is interested in the ways issues of culture and identity are articulated via the subjects of paternity, education and assimilation or resistance. For this, the two authors and their respective fictions offer appropriate materials to illustrate how the hybridization of cultures

¹⁶ Farida Boualit, *L'Infante maure : Le manifeste dibien de la littérature maghrébine Schizomanie contre schizophrénie*. Algérie, 2012, 08.

¹⁷ Ibid, p.10

was respectively used by the colonial writer to control the natives and, then, after the decolonization period, as a means in the hands of the postcolonial writers to resist the hegemonic power of the West.

The idea of hybridity as a resistance is put forward in Homi Bhabha's *The Location of Culture* (1994) which stipulates that the blurring of boundaries caused by cultural hybridity poses a threat to the dominant ideology.¹⁸ However, in the case of Dib, this perception of hybridity does not seem to fit within the imaginary world created by his protagonist. Indeed, contrary to Bhabha's claim, Dib suggests that belonging to two worlds is a source of richness and novelty. In *L'Infante Maure*, this is suggested by the imaginary journeys of young Lyyli, whose sense of identity encapsulates rather than separates the cultures of Scandinavia and the Maghreb. The presence of these two worlds together with their histories and cultures, are symbolically suggested by the Snow and the Sahara, respectively.

¹⁸ Homi K. Bhabha, *The Location of Culture*. London: Routledge, 1994

Method and Materials :

A- Method :

In order to trace the development of hybridity in the colonial and postcolonial contexts, we shall have recourse to H. Bhabha's *The Location of Culture* (1994). This study distinguishes the two types of hybridity that we are concerned with in this dissertation: the colonial hybridity, called by Bhabha colonial mimicry, and the postcolonial hybridity, linked to the "cosmopolitan migrant"

Colonial mimicry according to Bhabha is a mode of colonial discourse which articulates the difference of the colonized and "fixes the colonial subject as 'partial' presence."¹⁹ He defines mimicry as 'an exaggerated copying of language, culture, manners and ideas'.²⁰ For him, this exaggeration means that mimicry is repetition with difference therefore; it is not an evidence of the colonized's servitude.

After colonization, a new form of hybridity emerged, this time thanks to the waves of immigrants who joined the prosperous West from the former colonized countries. Bhabha calls "modern-day migrant". For him they form a culture which belongs neither to West nor to the mother country, and simultaneously sharing aspects of both.

Bhabha tries to explain the cultural differences through different historical periods and how the confrontation of two different culture can create a kind of "third space" in terms of culture and identity. 'Third space' is a space where cultural statements are set in a state of negotiation and transition between the culture of the colonized and that of the colonizer.²¹

As Bhabha says:

¹⁹Ibid, p. 86

²⁰Ibid, p.86

²¹ Bill Ashcroft, Gareth Griffiths and Helen Tiffin, *Post-Colonial Studies: The Key Concepts* Abingdon: Routledge, 2007, 118

It is significant that the productive capacities of this 'Third Space' have a colonial or postcolonial provenance. For a willingness to descend into that alien territory.... May open the way to conceptualizing an international culture, based not on the exoticism of multiculturalism but on the diversity of cultures, but on the inscription of cultural hybridity.²²

For Bhabha, the recognition of this ambivalence helps to overcome the exoticism of culture and diversity, in which lies the importance of hybridity.

B- Materials

Synopsis of *Kim*

Kim is a novel written by Rudyard Kipling in 1901. It became a true classic a century after its serialization in the United States. One discovers the young Kim, son of an Irish soldier, who finds himself an orphan and grew up in the dusty streets of India at the end of the 19th century. Brunet and tanned by the sun, he is easily passed as a little Hindu, even if deep inside he knew he was European. One day he met a strange lama in search of a mysterious river. Deciding to help her, Kim finds himself mixed up with the events that hit the Indian continent, particularly related to the clash between Russia and Great Britain, fighting for Asia. Novel of learning par excellence, Kim is also a novel of adventures, of espionage and spirituality. Through all the experiences of the young Kim and multicultural India, the latter is in fact in search of his identity, dislocated between the heritage of his parents and this Indian land he loves so much. "I'm Kim. I'm Kim. And what is Kim? This question is constantly recurring in the novel, as an unceasingly repeated antiphon. He follows the lama, in his own initiatory quest, he will, moreover, be led much further than he thought in his search for the answer to this question. At ease everywhere and with everyone, he is also the typical figure of the street kid, smart and resourceful, who gets out of all situations, especially with his deep knowledge of human psychology. Kipling describes India beautifully, from Delhi to

²²Homi K. Bhabha, *The Location of Culture*. London: Routledge, 1994, 38

the foothills of the Himalayas. A Kim-loved India, who loves this country more than anything and more purely than anyone, for he refuses to choose a camp.

Synopsis of *L'Infante Maure*

Mohammed Dib published his novel *L'Infante Maure* in 1994. It narrates the life of a little girl called 'Lylli Belle'. Lylli Belle is the daughter of a Nordic mother, and a Maghrebine father. She lives in a Nordic country, on the edge of a forest, and feels torn between two cultures that she perceives as different. She finds herself facing problems of location, especially since her father is still absent. Therefore, Lylli Belle climbs into the trees where she finds refuge and seems attracted by dancing, like her mother. She moves away from the real world and creates an imaginary one, with plants and trees as friends. Mohammed Dib tries to convey the discomfort of the little girl between the two cultures: the culture of the snow of the Northern Europe and that of the sand of the infinite desert.

The Historical Context of India in 1901

The British presence in India goes back to the early part of the seventeenth century. They argue that their conquest in India is only for the purpose of educating them. In British India the title "Babu" is used by Indians as a sign of respect towards men especially an educated one. Then, the British picked up the term and used it in a pejorative way to refer to a person who is educated but untrustworthy. Soon after, the Indians found out that the real target of the British is to take control in all areas. In the nineteenth century, the British Empire controlled the world politically, economically and culturally and its domination over India created a kind of imperialism and racial identity which became major issues of critics at that time. Mixed marriages were also a major cause of this issue, namely those of Irish soldiers marrying Indian women.

Kipling is a writer who saw imperialism as a movement which reformed the colonized

country in terms of education, administration, immigration, transportation and irrigation.²³ According to him, colonization is not just a political subject, but rather as something that has social and moral issues within it. In the novel *Kim*, Kipling tries to reflect the image of Northern India from Lahore to Benares during the British Empire rule. He tells about the division between the white and the non-white that existed during the British Raj in India at the turn of the 20th century. The story is about coming-of-age, adventure, espionage, travel, and the diversity of India's ethnic groups and characters.

The Historical Context of Algeria in the 90's

The Algerian literature has always dealt with various themes relating to the different political and historical contexts of independent Algeria. They narrate the evolutions of the Liberation War as well as the social revolution that followed independence. In the 90's, Algeria went through a difficult and cruel period because of the civil war and terrorism. The black decade, those "years of blood", of barbarism and savagery where Algeria was hidden from the eyes of the world in an invisible war. In fact, Algerian writers fled to France to devote themselves without risks and constraints to their task. Soon afterwards, the Algerian migrants in France started to claim their rights. They wanted self-affirmation about their belonging. The authors focused on the postcolonial period and the Algerian society. However, they were confronted with a double culture, a double linguistic reference that is due to colonization and immigration. So they began to write in an emergency, that is what it is called "La Littérature d'urgence" in which they denounced the cries of distress of an emigration without identity references and the political denunciations on both sides of the Mediterranean. These writings are in fact a form of testimonies written under the pressure of events, in an emergency. The objective was to transcribe the present and reveal the unspoken.

²³ K. Kaviyarasu *An International Refereed English e-Journal: Postcolonial Multicultural Identity in Rudyard Kipling's Kim*.

Mohammed Dib is one of the authors who wrote about the life experience in Algeria during and after the War of Liberation. *L'Infante Maure* can be considered as a fourth component to this trilogy; *Les Terrasses d'Orsol* (1985), *Le Sommeil d'Eve* (1989) and *Les Neiges de marbre* (1990). Dib tells through these novels about the territories of exile, mirages, wandering but also lost identity.

Life of Joseph Rudyard Kipling :

Joseph Rudyard Kipling was an English poet, short story writer and novelist. He was born on December 30th, 1865 in Bombay, India. At the time of his birth, his parents, John and Alice, were recent arrivals in India as British missionaries. As For him, India was a wonderous place. He learned the language and, in this bustling city of Anglos, Muslims, Hindu, Buddhist and Jews, connected with the country and its culture. However, at the age of six, his mother sent him to South sea England to receive formal British education. During this period, Kipling devoted himself to reading. He admired the work of Daniel Defoe, Ralph Waldo Emerson and Wilkie Collins. At the age of eleven, he excelled and discovered his talent for writing. Later, he returned to India, to begin his career as a journalist and made his home with his parents in Lahore. Yet, he soon gave it up to go back to his home country where he devoted his full time to writing for children and support for British Imperialism. He assembled a series of short stories into a collection of 40 short story called "Plain Tales From the Hills", which gained a considerable popularity in England. In addition to this, Kipling published a second collection of short stories "Wee Willie Winkie" (1888) and other works. Kipling was the recipient of the 1907 Nobel Prize in Literature. He died in 1936.

Life of Mohammed Dib:

Mohammed Dib was born in 1920 in Tlemcen, to a cultivated family of artisans. He attended elementary and secondary school in French. Before dedicating himself fully to his

career as a writer, Dib had experienced various professions: teaching, accounting, journalism in Algiers Republican, organ of the Communist Party. He was eventually expelled from Algeria 1959 and settled in France to begin his literary career. He was the first Maghrebine writer to receive, in 1994, the Grand Prix de la Francophonie. Dib belongs to the 52's generation and founded the Algerian literature of French expression, notably with his trilogy Algeria: The Great House (1952), The Fire (1954) and The Loom (1957) .Thanks to the Grand Prize of the Francophonie of the “Académie française”, Grand Prize of the novel of the City of Paris, Mohammed Dib was immediately recognized as a prolific novelist. He died in his home in La Celles-Saint-Cloud on May 2, 2003, at the age of 83, leaving behind him some of the most beautiful pages of Algerian literature.

Result and Discussion:

In addition to an introduction and a conclusion, this dissertation has three other chapters. In the first chapter entitled “The colonial mimicry in Rudyard Kipling’s *Kim*” we will study and analyze how mimicry is represented in the colonial period, and how culture and identity are articulated via the subject of paternity, education and assimilation. In the second chapter entitled “The postcolonial hybridity in Mohammed Dib’s *L’Infante Maure*”, we will deal with the same issues as the previous chapter, but in the postcolonial period. In the last chapter entitled “The Hybridity and the cosmopolitan migrant in the post independence” we will start to give the similarities between the two protagonists of the novels in terms of paternity, education and identity. Then we will give the differences between Bhabha’s work *The Location of Culture* and Dib’s view. This will enable us to show the development of hybridity from the colonial to postcolonial period and how it affects the life and identity of the protagonists. We will also illustrate our study with examples from the two novels.

Discussion:

Chapter One: The Colonial Mimicry in Rudyard Kipling’s *Kim*.

In this chapter, we will attempt to study how the British Empire and colonial mimicry affects Indian lives. Kim, the protagonist of the novel, born from Irish parent but living in India, finds himself between two cultures, two worlds opposing each other. These differences will push him to question his real identity. To reach our purpose, we will rely on the subject of paternity and education. Kim is an orphan who grows up in the streets of Lahore without any paternal figure. So, he takes surrogate fathers to teach him about life. Mahbub Ali, Colonel Creighton and Teshoo Lama are the surrogate fathers who teach him about the life and traditional culture of India and sent him to St Xavier’s school to have a British education.

Through the education that Kim receives, he wants to find who he really is, to which world he belongs.

A- Paternity

In this section, we will discuss the issue of paternity in Kipling's *Kim*. Throughout the novel, we notice that the protagonist Kim has two forms of paternity. On the one hand, there is his biological father who is an Irish sergent and on the other hand, he has many surrogate fathers throughout his life like the Lama, Mahbub Ali (...). Our aim in dealing with this issue is to show how this figure of paternity affects the life of Kim and how Kipling refers to his own experience in life through his protagonist.

The father figure is important in children's life. According to Donisha Acheampong, fathers are important to everyone, but they leave a powerful impact on boys.²⁴ They need their fathers to teach them how to be a man. Therefore, a father is like a pillar in education, since he must show his children the way to go and guide them in their development. The protagonist Kim is the son of Annie Shott and Kimball O' Hara. His mother dies of Cholera when he is young and his father succumbs to opium soon after. Thus, Kim becomes an orphan who grows up in the streets of Lahore, "a poor white of the very poorest"²⁵ without any father figure. Kim serves, in this way, as a proxy for Kipling, allowing him to express the imagination of the boyhood in India, who was denied in reality. Criteria have long recognized the emphasis on childhood in Kipling's works – As Sandra Kemp notes "His stories interrogate the 'other self' of his childhood"²⁶ Kim is one of the other selves, offering Kipling an opportunity to act out his childhood. Kim is able to do what Kipling was notable to do: he lives until maturity in the exotic land, with no parental authority. He is an orphan, surrounded

²⁴Donisha Acheampong *Why are fathers important?*
<https://www.saysoinc.org/uploads/assets/Why%20are%20fathers%20important.pdf>. P.01

²⁵Rudyard, Kipling. *Kim*. London: Penguin, 1994, 03

²⁶ Kemp, Sandra. *Kipling's Hidden Narratives*. Oxford: Basil Blackwell, Inc., 1988.p.01

by a number of surrogate fathers that care for him deeply as Mahbub Ali, Colonel Creighton and Teshoo Lama.

Mahbub Ali is known throughout India as a horse trader, but in secret he is a chain-man, or a spy who works in collaboration with Colonel Creighton in the “Great Game”.²⁷ At the beginning of the novel, Mahbub gives to Kim documents that he should deliver to Colonel Creighton. It is by this action that he starts to become a chain-man himself. After that, Mahbub asks Kim to spy on people and, in exchange, he offers him a meal or money. During the school’s vacation, Kim works as an assistant to Mahbub and becomes his apprentice of espionage. Mahbub Ali shows great support and stands up for Kim on several occasions, almost like a big brother, or a father that allows his child to learn from his own mistakes.²⁸ He blindly trusts Kim and he is ‘the one soul in the world who has never told him a lie’.²⁹

Similarly to Mahbub Ali, Colonel Creighton can be considered as a surrogate father to Kim. Both of them support the Great Game, but the only difference is that Colonel Creighton is a British whereas Mahbub is an exotic Oriental man who accepts British rule in India. Colonel Creighton is a man who, in a sense, can be seen as the personification of the mentality of British Empire.³⁰ When Kim and the Lama search for enlightenment and the holy river, the River of Arrows, Colonel Creighton orders Hurree Babu to spy on them during six months. Through this act, we can say that Colonel Creighton’s interest in Kim was directly paternal. Afterwards, he wishes for Kim to return and work ‘as an assistant chain-man in the Canal Department. He sends him to Lurgan Sahib because he believes that Kim needs to

²⁷ It is an intricate system of espionage that the British government used to maintain the security of British India’s northern most borders.

²⁸ Karin Uhlén *A White Orphan’s Educational Path in British India : A Postcolonial Perspective on Rudyard Kipling’s Novel Kim*.2016 <http://www.diva-portal.org/smash/get/diva2:898953/FULLTEXT01.pdf> .p.21

²⁹ Rudyard, Kipling. *Kim*. London: Penguin, 1994, 49

³⁰ Karin Uhlén *A White Orphan’s Educational Path in British India : A Postcolonial Perspective on Rudyard Kipling’s Novel Kim*.2016 <http://www.diva-portal.org/smash/get/diva2:898953/FULLTEXT01.pdf> . P.16

master the white, English skills. According to Creighton, to govern India, you should know India, its people, its culture and how they operate. As he says: “[t]he more one knows about natives the less can one say what they will or won’t do”³¹ and Kim is the perfect one who can help him to accomplish this mission.

Contrary to Mahbub Ali and Colonel Creighton, the Lama expressed his deep feelings of affection towards Kim through the novel. After only three days on the road together, the lama tells Kim that he has never loved a person as much as him and that he admires Kim for being ‘thoughtful, wise and courageous’³² The Lama teaches the traditional culture to Kim. He wants to do only good deeds in the world where he lives. He was devastated for the fact that Kim left him and went to St Xavier’s school. After that, he decides to pay for Kim’s education. Kim is grateful towards the Lama and believes that he changed his life for the better. As Kim says, “I was made wise by thee, Holy One” ...“My teaching I owe to thee. I have eaten thy bread three years. My time is finished. I am loosed from the schools. I come to thee”³³ Finally, Kim decides to take the road with the Lama who wishes to make him his chela and teaches him the Wheel of Life.

These characters are considered as surrogate fathers to Kim throughout the novel. Each one of them teaches him something and individually influences Kim’s life and education. Kim takes these surrogate fathers in order to answer his question: who is Kim? Kim’s biological mother dies when he was young and Kipling symbolizes India as the cultural mother of Kim, which is always present within and around him. This relationship is evident throughout the

³¹Rudyard, Kipling. *Kim*. London: Penguin, 1994, 123

³² *Ibid*,88

³³ *Ibid*,188

novel as Kim displays an intimate knowledge of the land and is able to appropriate its elements for food, water, and shelter to ensure his survival.³⁴

B- Education

This section will deal with the issue of education. Education was a strategy in the colonization process namely of large parts of the globe by European colonial powers. Kim's education is a framework in the novel as it changes his growth from street urchin to a sahib. Kim therefore, receives two types of education: that of his origin Indian traditional culture, language and religion (which is considered as a school of life), and a second type of education which is a formal one: that of St Xavier's school where he receives English education that is the dominant. This section will shed light on Kim's shift from informal education to the English formal education.

Kim grows up independently in the streets of India as a native and acquires the ability to blend into different ethnic and religious groups in India. The journey with the Lama enabled him to discover many peoples and cultures that made up India. This great talent pushed colonel Creighton to train him as a spy. In his journey with lama to Umballa, they met people representing customs, religion and culture from all over India. Kim was assimilated into both Indian culture and life style. As the story progresses, Kim is portrayed as a resourceful native who is able to provide life's necessities. As Kipling states it, India as awake and Kim was in the middle of it. Kim learned cunning, resourcefulness and a better understanding of human nature. The world of the Indian and the grand trunk road was just opposed to Saint Xavier's school.

Kim is discovered by an Irish regiment and nearly sent to an orphanage for soldiers Children. The Lama and Creighton intervene to send him to St. Xavier's school instead for

³⁴Lexi Stuckey *Something of Himself: Textual and Historical Revision in Rudyard Kipling's Kim*. 2008 <http://library.uco.edu/UCOthesis/StuckeyL2008.pdf> P.54

training in mathematics, map-making, and other skills of the Great Game along with a classical education. The chaplain Father Victor and Arthur Bennett decided that Kim cannot remain native any longer. He should be properly educated in an English school . The Englishman aims to use Kim's "nativity" to turn him into a spy. When Kim finishes his schooling at St Xavier's, he uses his travel with the Lama to spy. Along the story, Kim is a full spy and a sahib. The idea of educating him as a spy is discovered through his quest for the Red Bull which marks a new beginning for Kim .

St Xavier School is the first scene of Kim's formal education, for the chaplain all Englishmen should be true Christians. This Christianity leads them to ignore that Kim has no religion of his own . At St Xavier's, father Victor hopes "they will make a man o' you' ... a white"³⁵. Kim learns arithmetic, writing and cartography. He also learns to wash and eat in a common table and therefore becomes an Englishman. Kathryn Tidrick in *Empire and the English Character* (1992) writes of how the English schooling system "instilled the flamboyant cult of manliness" in its students.³⁶ Kim's education illustrates this since, he learns to be brave and loyal .Philip Mason in *The English Gentleman: The Rise and Fallof Ideal* (1982) notes: "Cat such schools a boy learned to do as he was told without question, later he learned to take it for granted that he would be obeyed. He learned to punish and to encourage. He learned in short to rule."³⁷

Kim is trained to be very observant so as to identify friends from enemy 'this training had given him some small knowledge of character, and he argued that fools are not given information which leads to calling out eight thousand men besides guns',³⁸not only public school that educated kim but also other relationships. In his early youth, Kim learns to keep his knowledge for himself. He was Mahbub Ali's messenger boy "It was intrigue of some

³⁵ Rudyard, Kipling. *Kim*. London: Penguin, 1994,

³⁶ Kathryn ,Tidrick .*Empire and the English Character* (1992) 218

³⁷ Philip,Mason.*English Gentleman : the Rise and Fall of an Ideal* (1982) 170

³⁸ Rudyard, Kipling. *Kim*. London: Penguin, 1994, 129.130

kind, Kim knew; but it's worth lay in saying nothing whatever to anyone except Mahbub..."³⁹. Mahbub was a teacher and protector of Kim; he also learns to be a reliable messenger to Mahbub ali. As we have mentioned earlier, Kim befriended the Lama who also became his teacher. It is described by Kim:"He does not know anything", adding immediately: "He is my master"⁴⁰. Kim is fascinated by the Lama's spirituality; however, he is aware of monetary needs and it is shown through his reply to Mahbub Ali's questioning of "Who are thy people?" Kim replies: "This great and beautiful land... I would see my Lama again. And, further, I need money"⁴¹

Kim also becomes very conscious that he has no religion and his education leads him to question: "What am I? Mussalman, Hindu, Jain, or Buddhist? That is a hard knot"⁴². He is confronted with Christianity in St Xavier and the Lama's Buddhism. The formal English school educated Kim for their benefits in order to dominate and establish British rule. Kim loves new experiences since, for him, experience in education and formal education is in St Xavier school (as we have already noted) and English public school has a colonial aim and a civilizational mission and Kim himself is the product of this mission.

Education theme in *Kim* has an imperialist vision; this is what Edward Said has argued in *Orientalism* (2003) 'the Orientalist is a person who seeks knowledge of the Orient in order to dominate it'⁴³. English education thus brings up the colonial in westerner Mannoni in *Prospero and Caliban*, arguing that the colonial situation provides an opportunity and space, for the predestined colonial to develop latent and repressed complexes of the European

³⁹ Ibid, 25

⁴⁰ Ibid, 99

⁴¹ Ibid,150

⁴² Ibid, 158

⁴³ Edward, Said. *Orientalism*. London: Penguin, 2003, 160

psyche.⁴⁴ Kim himself is a tool of conquest, in his experience in St Xavier and Great Game. He developed his hidden colonial tendency till he became a sahib.

C- Identity Crisis

This section deals with the double identity of the protagonist kim. Confronted to two different cultures the Irish and the Indian, he finds himself lost and questions to which world he belongs. The aim of this section is to show how colonial mimicry touches the life of kim and will be illustrated with given example from the novel.

“Identity is the traits and characteristics, social relations, roles and social groups, membership that define who one is”.⁴⁵ Many writers tackled identity in their writing and Rudyard Kipling was one of them. His novel Kim reflects British imperialism in India and the protagonist’s struggle with identity as a main concern. According to Kobena Mercer, “Identity only becomes an issue when it is in crisis. When something assumed to be fixed, coherent and stable is displaced by the experience of doubt and uncertainty”⁴⁶ In fact, Kim was born of Irish parents but he appears to be a native Indian due to his skin color and vernacular language. We can say that Kipling reflects his own experience through the life of the protagonist ‘Kim’. There are many similarities between the two. Similarly to Kim, Kipling had English parents but was born in India and educated in a British school. He describes British education in a negative way and refers to it as “the house of Desolation”⁴⁷ Likewise,

⁴⁴ Mannoni, *psychologie de la colonisation*, Seuil, 1950 réédité sous le titre *prospero et caliban*, Editions universitaires, 1984, et Le, Denoel, 1997, 97-109

⁴⁵ Mark R. Leary June Price Tangney, *Self, Self-Concept, and Identity in: Handbook of Self and Identity*. 2nd ed, the Guilford press, New York, London, 2012, 69

⁴⁶ Kobena Mercer, *Welcome to the Jungle: Identity and Diversity in Postmodern Politics in: Lawrence & Wishart, Community, Culture, Difference*. 1990, 04. <https://muse.jhu.edu/book/34784>

⁴¹ KATIE LAMBERT, *Rudyard Kipling in the House of Desolation*, 2009
<https://www.missedinhistory.com/blogs/rudyard-kipling-in-the-house-of-desolation.htm>

⁴² Rudyard, Kipling. *Kim*. London: Penguin, 1994, 89

Kim expresses his unpleasant feeling with British education: “They [Bennett and Victor] send me to a school and beat me. I do not like the air and water here”⁴⁸

According to Bhabha’s view, Kim lives “in the unhomely world” and this causes his “ambivalencies and ambiguities”. He is involved in an ambivalent position as colonizers toward India where they were born. Bhabha considers the instability and ambivalent nature of colonial discourse for imposing its domination over other people.⁴⁹ Kim assimilates the two cultures and changes his identity in each situation. We can say that he has a “hybrid identity”, he has an identity of Sahib and a native. For instance, when he wants the help of Mahbub, he speaks to him in English: “Oh ; Mahbub Ali, but am I a hindu ?”⁵⁰ .Mahbub at first refuses to help Kim and the Lama, but when Kim speaks English Mahbub’s attitude changes. He suspects that Kim was a Hindu but, by speaking English, Kim proves that he is not. Many times in the novel, he uses features of British culture, for example when Lurgan Sahib, a chain-man in the ‘Great Game’, examines to hypnotize Kim, Kim takes benefit of being a white man.

In another passage, he changes his identity to an Indian. In the station, he reveals himself as an Indian in order to avoid being cheated on. He says: “This may serve for farmer, but I live in the city of Lahore. It was cleverly done, babu. Now give the ticket to Umballa”⁵¹. Kim behaves like the natives: “An hour passed, and Kim, with the best will in the world to keep awake all night, slept deeply. Now and again a night train roared along the metals within twenty feet of him; but he had all the Oriental’s in-difference to mere noise”⁵²

⁴⁹ Fatemeh Ghiasvand and Bahman Zarrinjooee, Hybridity: The Effect of Imperialism in Rudyard Kipling’s *Kim* in: *Journal of Novel Applied Sciences* , 2014, 1695

⁵⁰ Rudyard, Kipling. *Kim*. London: Penguin, 1994,15

⁵¹ Ibid,23

⁵² Ibid, 221

In every situation, Kim changes his identity from British to Indian or from Indian to a British in order to protect himself. These contradictory descriptions of shifting identities show the hybrid identity of different Indians. However, in the end Kim questions his real identity: “Who is Kim. Kim. Kim?”⁵³ He repeated this question several times in the novel, and this repetition shows that Kim is in-between position. Furthermore, he questions: “I am Kim. I am Kim. And what is Kim?” His soul repeated again and again.”⁵⁴ He asks about his identity. His ambivalence of “hybrid identity” is due to imperialism. We can say that the journey with the Lama to search for the river is a journey of self discovery to Kim. He will discover a lot of thing about his identity and his belonging.

Kipling continually hints to Kim’s identity issue throughout the novel and depicts his Irish identity in a negative way. He asserts: “Swiftly, Kim took up the money; but for all his training, he was Irish enough by birth to reckon silver the least part of any game”⁵⁵. In fact, Kipling tries to make Kim’s identity ambiguous: “There is a white boy [Kim] by the barracks waiting under a tree who is not a white boy”⁵⁶

After the end of the Great Game, Kim seems to recognize his own identity, but still denies the fact that he is a Sahib and emphasizes that he is the Lama’s disciple: “Thou [the Lama] hast said there is neither black or white (...) I am not a Sahib. I am thu Chela.”⁵⁷ Through this novel, we can say that the colonizer and the colonized are in an in-between position where they do not know to which culture they belong. Because of their imitation, they are involved in an ambivalent and mimic behavior.

⁵³ Ibid, 290

⁵⁴ Ibid, 331

⁵⁵ Ibid, 29

⁵⁶ Ibid,81

⁵⁷ Ibid, 433

D- Mimicry and Empire

This section studies the period of British Empire in India and colonial mimicry. The British Empire ruled the Indians and they imitated them in their cultural habits. The objective of this section is to show how the British govern India and the resulting image that the Indians developed through imitation.

The colonial discourse is the discourse where representation, images, and identities of colonial subjects: the colonizer and the colonized are unequally constructed and maintain.⁵⁸ According to Bhabha, the concept of “Fixity”⁵⁹ is the foundation of colonial discourse which consists by the cultural, historical and racial differences between the colonizer and the colonized. Moreover, the colonial discourse is characterized by the use of sexual connotations, using masculine adjectives to refer to the Europeans and feminine adjectives to refer to the colonized people.

The colonial discourse is a system of statements which dominant group in society constitutes the field of truth by imposing specific, knowledges, disciplines and values upon dominated groups⁶⁰.

In the sense that the colonized see themselves of that part of the colonial discourse which based on the centrality of Europe. In defining the colonized, the Europeans created their own reality and imposed it so to become a truth. The colonizer is superior, civilized and masculine, whereas, the colonized is inferior, uncivilized and effeminate.

Through Bhabha’s analysis, we can distinguish the contradictions within colonial relationships such as ‘ambivalence’ and ‘mimicry’ which revealed the inherent vulnerability

⁵⁸ Colonial Discourse and Stereotype, 2012,

<https://indonesianenglishteachers.wordpress.com/2012/04/17/colonial-discourse-and-stereotype/>

⁵⁹ An important aspect of colonial and post-colonial discourse is their dependence on the concept of "fixity" in the construction of otherness. Fixity implies repetition, rigidity and an unchanging order as well as disorder.

⁶⁰ Foucault, Said, Bhabha, *Postcolonial Key Terms*

of colonial discourse. Mimicry as a concept of postcolonial study describes the ambivalent relationship between the colonizer and the colonized.

When colonial discourse encourages the colonial subjects to ‘mimic’ the colonizer, by adopting the colonizer’s cultural habits, assumption, institutions and values, the result is never simple reproduction of those traits. Rather, the result is a ‘blurred copy’ of the colonizer that can be quite threatening⁶¹

In other words, when the colonized tries to mimic the colonizer in their culture habits, institutions and values, they didn’t create a similar image, but a copy which is blurred to the original one. As Bhabha asserts “a difference that is almost the same, but not quite”⁶² He defines mimicry as “the sign of double articulation; a complex strategy of reform, regulation and discipline which ‘appropriates’ the other as it visualizes power”⁶³

In the second half of the 19th century, the British Empire maintains its imperial power towards India. Kipling reflects this period in his novel and says: “who holds the Zam-Zammah (...) holds the Punjab (...) for it was the first of the conqueror’s loot”⁶⁴ The British Empire wanted to establish a system of reformulation in order to educate the colonized Indians by giving English training. However, during this civilizing mission, native people create mimicry and find themselves in an in-between position: maintain their values and cultures or imitate the colonizer’s way of life.

“Colonial mimicry is the desire for a reformed, recognizable ‘Other’ as a subject of difference that is almost the same, but not quite”⁶⁵ that is to say, it is a desire to serve the ties with ‘self’ in order to move towards ‘other’. Kim, the protagonist of Kipling’s novel

⁶¹ Bill Ashcroft, Gareth Griffiths and Helen Tiffin, *Post-Colonial Studies: The Key Concepts* Abingdon: Routledge, 2007, 124-125

⁶² Homi K. Bhabha, *The Location of Culture*. London: Routledge, 1994, 86

⁶³ Ibid, 86

⁶⁴ Rudyard, Kipling. *Kim*. London: Penguin, 1994, 01

⁶⁵ Homi K. Bhabha, *The Location of Culture*. London: Routledge, 1994, 86.

Kim, shows his affinity for colonial mimicry, when he desires to make reformation and give the importance of education. For instance, his relationship with language. Kim speaks English and the vernacular language at the same time. Kipling marks a shifting in the two languages through kim who speaks in one language and thinks in one another. For example, when kim speaks with Lurgan Sahib, he shifts from thinking in Hindi to thinking in English : “So far Kim, had been thinking in Hindi, but tremor came on him, and with efforts like that of a swimmer before sharks, who swalling it and look refuge in--the multiplication-table in English”⁶⁶

Similarly to Kim, Huree Babu, who moved-up in India, trained by English agents in order to become a spy and gather ethnographic records about the geography of India for the extension of British rule. Through these two characters we can say that they are mimic men. Kim acts like a native and a Sahib in the same time. B. Riche and A.Guendouzi assert that:

Kim’s identity becomes the site wherein the conflictual economy of colonial discourse, what Edward Said in *Orientalism* describes as the tension between the synchronic demands for essential identity and the diachronic, counter-forces of historical change, takes place. Kipling resolves this conflict by creating a prototype of a new imperial breed, who is simultaneously native-born and bred individual and English trained and obedient administrator. It rejects all kind of racial miscegenation and calls for colonial mimicry as an elusive and effective strategy of knowledge and domination »⁶⁷

In addition to this, Kim « found it easier to slip into Hindu or Mohammedan grab when aged on certain businesses »⁶⁸Said asserts that kim is a person capable of changing his appearance quickly like a “chameleon-like character”⁶⁹During the journey Kim meets many groups of people from different culture, and he mimic them in their language, behavior and ideas. Kim’s hybrid identity makes him in an in-between position, he doesn’t know if he

⁶⁶ Rudyard, Kipling. *Kim*. London: Penguin, 1994,123

⁶⁷ Rich Bouteldja and Guendouzi Amar “the economy of desire and power in colonial and postcolonial Juvinal Fictions” or Education and Identity in Rudyard Kipling’s *Kim* and Ayi Kwe Armah’s *the Healers*, 2008, 08

⁶⁸ Rudyard, Kipling. *Kim*. London: Penguin, 1994,05

⁶⁹ Homi K. Bhabha, *The Location of Culture*. London: Routledge, 1994, 155

wants to be a native nor a sahib. And the effect of mimicry, which leads him to be in an ambivalence position, creates his anxiety.

Sanjiv Kumar asserts that, the menace of mimicry is its double vision which in disclosing the ambivalence of colonial discourse also disrupts its authority.⁷⁰ However, mainly all postcolonial critics agree that it is mimicry that disrupts the colonial discourse by double vision and double articulation. As Bhabha mentions : it is a double vision that is a result of what I've described as the partial representation/ recognition of the colonial object.⁷¹ Homi Bhabha, comes to the conclusion that mimicry is both threatening as well as supporting to colonial powers, thus he calls it the metonymy as:

In mimicry, the representation of identity and meaning is rearticulated along the axis of metonymy. As Lacan reminds us, mimicry is like camouflage, not a harmonization of repression of difference, but a form of resemblance, that differs from or defends presence by displaying it in part, metonymically. Its threat, I would add, comes from the prodigious and strategic production of conflictual, fantastic, discriminatory 'identity effects' in the play of a power that is elusive because it hides no essence, no 'itself'.⁷²

⁷⁰ Sanjiv Kumar *Bhabha's Notion of Mimicry and Ambivalence in V.S. Naipail's a Bend in the River*, 2011, 02 http://www.researchersworld.com/vol2/issue4/Paper_13.pdf

⁷¹ Ibid

⁷² Ibid

Chapter two: Postcolonial Hybridity in Mohammed Dib's *L'Infante Maure* (1994)

In this chapter, we will try to analyze the novel in order to demonstrate that hybridity in the post-independence period affects the life of the second generation in relation to the questioning of their culture, identity and belonging. To achieve this purpose, we will interpret the subject of paternity, education and exile in the novel. Lyyli Belle is born out of a mixed couple: a Maghrebine father and a Nordic mother. She suffers from the absence of her father and doesn't know to which world she belongs. She is not stable in her social balance, and doesn't want to go to school. She rather likes to stay alone in her garden and speaks with her imaginary friends and her grandfather who will teach her about the origins of her father's country. Dib was exiled from Algeria and spent all his life in Europe and therefore uses real facts in his novel. From the three previous sections, we illustrate how they influence on the culture and identity of the protagonist. Lyyli Belle has a trouble in her identity, she doesn't accept to be in between the two cultures. According to her, once her identity is found, wherever she goes, she will be home.⁷³

a) Parents figure

The aim of this section is to demonstrate how this parent figures influence her life as well as her sense identity and culture. Born out of a mixed couple, the little girl suffers from the constant absence of her father and the duplication of her mother's personality. So Lyyli creates a world of hers in the garden where she seeks her belonging. This section deals with the parent of Lyyli Belle. They play an important role in Lyyli's life and in the novel.

As mentioned in the previous chapter, the father figure is important in the life and development of children. Fathers are important because they leave an impact on growing boys

⁷³ Nacer, Berbaoui *La discontinuité énonciative dans l'œuvre de Mohammed Dib, corpus d'appui : Le Métier à Tisser et l'Infante Maure*. 2012, 26

and girls.⁷⁴ In other words, the father is like a hero for his children. They feel safe and protected and are affected by him. He is like a guide in their development and education. Lyyli Belle has a Maghrebine father and a Nordic mother. In the novel, the father is described as a nomadic, “un nomade [dont la] patrie est un campement dans le désert”⁷⁵. Lyyli has her parents, but her father is still absent. We notice through the first page of the novel that the little girl is fascinated by her father. He is someone exceptional in her eyes, as when she says: “Je le regarde, cet homme. Il n’est ni un homme, je veux dire n’importe lequel d’entre ceux qu’on croise dans la rue, ni autre chose. Ni autre chose parce que, quand je le regarde, j’ai l’impression d’être sous mon propre regard. C’est ça, un papa?”⁷⁶. In the above quotation we perceive that Lyyli is very attached to her father.

Gradually in the novel, her father leaves and comes back somewhere without specifying where. This absence affects the little girl. She claims: “Papa, si tu pars chaque fois comme tu le fais, alors pars une bonne fois pour toutes ou reste une bonne fois pour toutes.”⁷⁷ Because of this absence, the girl is disturbed and she is not stable in her mental and social balance. She is angry at her father who has abandoned her and her mother and she expresses her dissatisfaction by saying: “Je ne trouve pas d’explication, je ne trouve qu’une plainte qui s’enrage et crie en moi. Je ne trouve qu’un vide. Il se fait un vide autour de nous. Nous sommes toutes deux abandonnées. Et papa, ce merveilleux papa, qui sait si bien danser, puisqu’elle l’affirme : autour de lui aussi un vide.”⁷⁸ Then she describes him as a wolf “le loup de desert”. The wolf represents a danger for the human being and she compares her father to it

⁷⁴ Donisha Acheampong *Why are fathers important?*

<https://www.saysoinc.org/uploads/assets/Why%20are%20fathers%20important.pdf>. 01

⁶⁸ Mohammed Dib *L’Infante Maur e Alger*: Dahlab, 2009, 104

⁶⁹ Ibid, 81.

⁷⁰ Ibid, 21-22

⁷¹ Ibid, 90

because he is regarded as a source of imbalance. But despite his absence and instability, the little girl is still waiting for her father's return. Goyon asserts:

À la lumière de ces différentes interprétations, l'instabilité du père entre son côté divin et son côté animal, entre son devoir et son être ne fait aucun doute et déstabilise forcément la fillette, toutefois la foi religieuse ou humaine qu'ils ont l'un pour l'autre semble préserver l'équilibre, vaincre les paradoxes et agir pour l'harmonie.⁷⁹

The second important character in the novel and the life of the protagonist is her mother. She is presented as a housewife who does the housework perfectly: "Maman ne m'appelle pas. Elle doit être occupée. À lire le journal, à coudre, à confectionner un gâteau pour le goûter."⁸⁰ "Belle comme elle est, maman est allée nous préparer à manger."⁸¹ We can see that the mother reflects a typical housewife which represents a source of balance in the life of Lilly. Even if the mother is described as a woman who has accomplished these tasks, we can see in the course of the novel another aspect of her personality which reveals her double identity. Sometimes she is happy while other times she becomes sad and lifeless. It is discovered later that she has a split personality simultaneously gentle and violent. Lylyi says:

Maman c'est la douceur dans toute sa violence finalement. La violence la rapproche de nous, sa douceur l'éloigne. Il faut la prendre comme elle est. Dans ses emportements, ce qu'il y a autour d'elle, elle le balaie, elle vous jetterait n'importe quoi à la tête bien qu'elle fasse partie de ces personnes qui ne veulent jamais perdre ce qu'elles possèdent.⁸²

According to the analysis of Goyon, the mother, although a stabilizing figure in the family because she fulfills her daily role as a housewife, is nonetheless an unpredictable, indefinable person.⁸³ Lylyi is considered as the link and the intermediate between this couple. She sees

⁷⁹ Goyon Carine, *Etudes littéraire de l'Infante Maure de Mohammed Dib*, France, 2003
http://www.limag.refer.org/Maitrises/GoyonDibInfante2003.htm#_Toc50993288

⁸⁰ Mohammed Dib *L'Infante Maure* Alger: Dahlab, 2009, 17

⁸¹ *Ibid*, 23

⁸² *Ibid*, 120

⁸³ Carine Goyon, *Etudes littéraire de l'Infante Maure de Mohammed Dib*, France
http://www.limag.refer.org/Maitrises/GoyonDibInfante2003.htm#_Toc50993288

herself as a guardian who protects them; she asserts: [Je suis] la gardienne de ma mère et de mon père.⁸⁴ Lyyli Belle is, therefore, the center of the novel.

Lyyli finds another masculine figure in her life which is her grandfather. She replaces her father by her grandfather who lets her know about the culture of her father, its origins and identity. Dib writes:

Prés de l'ouverture, barbe blanche, turban blanc, et sur lui tout le reste blanc : un cheikh n'est assis là, me semble t'il, que pour moi. [...] Il ne s'étonne ni de voir surgir cette petite fille en face de lui ni d'être salué par elle de la sorte. Il ne paraît pas davantage surpris de s'entendre appeler grand-père. [...] Il m'observe d'un œil à la fois aigu et distant et cela dure et, de tout ce temps, pas un son, pas un mot. Même sous sa barbe, on se rend compte qu'il a un visage creusé par le silence.⁸⁵

According to Goyon, the white colour is the symbol of purity, innocence and truth.⁸⁶ Her grandfather is the symbol of wisdom and knowledge. He tells the little girl about her Maghrebine origins, the country of her father and creates a kind of balance between the girl and her father. Lyyli trusts her grandfather and feels secure. She says that he will always be there for her: "Mon grand-père jamais ne bougera de sa place."⁸⁷

Since Lyyli is a child, she tells her story innocently and she talks about everything she feels about her parents and grandfather. She evokes the absence of her father which affects her deeply. Lost between these three figures, she finds refuge at the top of a tree in their garden where she undertakes a dialogue with her family members. She tries to reconnect with her father and her Maghrebine origins to discover a part of her that she does not know.

⁷⁷ Mohammed Dib *L'Infante Maure* Alger: Dahlab, 2009, 18

⁷⁸ Ibid, 147-148

⁷⁹ Carine Goyon, *Etudes littéraire de l'Infante Maure de Mohammed Dib*
http://www.limag.refer.org/Maitrises/GoyonDibInfante2003.htm#_Toc50993288

⁸⁰ Mohammed Dib *L'Infante Maure* Alger: Dahlab, 2009, 167.

b) Education

This section will be devoted to the subject of education in the novel. According to Rousseau “Education is the child’s development from within”⁸⁸ In other words, the development of the child from an early age shapes its education. The goal of this section is to show us how the little girl Lyyli is educated by her parents, society and her grandfather.

Education is a systematic process through which a child or an adult acquires knowledge, experience, skill and sound attitude. It makes an individual civilized, refined, cultured and educated.⁸⁹ That is to say, education is passed to children through parents in the first place, because they have an impact in the growing up of their children, then comes society and school. We can notice through the novel that the role of parents to educate the girl is entirely missing, her father is still absent and her mother suffers from depression. Therefore, the little girl refuses to go to school. According to her, she didn’t learn things in the school and she can learn many things about life through initiation which means putting someone in a particular sort of experiences and then gain maturity. It is a kind of self- discovery initiation to culture, starting from the early childhood. She creates her own imaginative world and chooses the tree as a refuge. She considers herself and the tree as one: “non, elle ne peut pas savoir. Parce que je change d’arbre... Je suis cet arbre”⁹⁰ Lyyli is trying to collect her pieces and makes her self-education as she says : “Mon arbre, c’est moi, j’ai poussé jusqu’ici haut avec mes racines. [...]Aussi loin, aussi seule. Au milieu de tout un pays, dans toute une solitude, le seul arbre qui se voie. ”⁹¹

In the second half of the novel, we find another education that the protagonist received. It is the education of her grandfather whom she calls “re-father”. He plays a role of

⁸⁸ John Parankimalil, *Educationist, Story-Teller and Motivator: Meaning, Nature and Aims of Education*. 2012 <https://johnparankimalil.wordpress.com/2012/03/26/meaning-nature-and-aims-of-education/>

⁸⁹ Ibid

⁹⁰ Mohammed, Dib. *L'Infante maure*. Alger: Dahlab, 2009,39

⁹¹ Ibid, 110

educator and represents a link between Lyyli and her father and a source of information as well. He also teaches her about the Maghrebine culture. Therefore, we can say that Lyyli has received the education of the ancestors. When she meets her grandfather in her dreams, she understands that her father is between two places. This is what is presented by her grandfather, for instance when she says: “je n’ai plus besoin de me lancer dans de lointaines expéditions pour le retrouver. Le lien ne s’est jamais dénoué ”⁹² At that moment, Lyyli feels reconstructed. She creates a kind of imaginative conversation where she questioned him because somehow, she finds in her grandfather what she does not find in her parents. He holds the ultimate truth of the life and restores balance to the girl. Indeed, her grandfather is a symbol of origins and hope. She says:

Mais qui dit que le lieu et la source n’auraient pas été oubliés si grand-père n’avait pas pris sur lui d’en être le gardien ? Sans sa foi, sa constance, la source se serait perdue dans les sables et le désert dans son errance. Le désert qui n’aurait été qu’un désert. [...] Tout en veillant sur le désert et la source, grand-père nous garde. Il garde le monde.⁹³

We can say that her grandfather is the symbol of information and knowledge. The education that the protagonist has received is the one through initiation, rather than a formal education in the school.

c) Exile

Exile, according to Edward Said in *Representations of the Intellectual*, is fundamentally tied to the notion of the intellectual. The connection with postcolonialism is not easily discernible in this case, because exile becomes a larger political gesture to separate intellectuals from those who "toe the line" and those who remain critically resistant to the authorities. For Said these are "the nay-sayers, the individuals at odds with their society and therefore outsiders and exiles in so far as privileges, power, and honors are concerned."⁹⁴.

⁹² Ibid p 181

⁹³ Ibid. 174

⁹⁴ Edward, Said. *Representations and Intellectual: the 1993 Reith Lecture* . London: Vintage Book. 1994,39

Therefore, we can say that exile is due to colonialism and imperialism. The following section will attempt to highlight the theme of exile in Dib's novel.

Dib is an Algerian writer who has crossed all the Algerian literature of French expression. He wanted to bear witness against the colonial situation and was exiled on a foreign land. Dib was carrying with him his Algeria, his "Algérianité" and the bitterness of a heavy and painful separation. The themes of exile and the meeting of two cultures which is symbolized by a mixed couple are in the heart of Dib's *l'infante maure*

Dib considered himself as an "écrivain public" (public letter writer) and wanted to associate the individual experiences he describes to those of his compatriots in general. From the time of his exile from Algeria in 1959, Dib adds the element of exile in his thematic fields. This use of exile in literature is born out of immigration. In the novel, the character Lylli feels alone in her imaginary space with the absence of her father who senses that he is not comfortable in the foreign country. He endures nostalgia to his country (Algeria) and has not yet found a homeport so much to his memories and identity far from his compatriots who are exacerbated by this exile.

Lylli's father is seen as the symbol of desert, she says: [...] le pays de papa, si vous y êtes, c'est un desert. Du sable, et du sable. Imaginer autant de sable, personne n'y parviendrait.⁹⁵ The little girl also describes her father through his eyes and compares them to those of "loup des sables"⁹⁶ "Wolf of the sands" She says: "Puis je ne regarde que lui. Un loup dont l'œil dégage une lumière de velours et de Reconnaissance".⁹⁷ Lylli considers her father unique and she always imagines his laughs and eyes. Yet, her father is always absent

⁹⁵ Dib, Mohammed. *L'Infante maure*. Alger: Dahlab, 2009,146

⁹⁶ Ibid, 16

⁹⁷ Ibid, 21

“Papa qui s’en va, puis revient. Puis de nouveau s’en va. Sans se fatiguer.[...] Il doit finir par trouver à un moment où à un autre qu’il est ce qu’il y a de plus étranger ici, dans ce pays, dans cette maison, avec nous.”⁹⁸ We can consider her father as a nomad, because he never settles down, he is present, then absent. The father is present in the eyes of Lyyli, but marked by his absence. She is also confronted with the pain of exile and absence. This suffering from exile is shown through the repetition of words like “là-bas”, “mais là-bas”. Nevertheless, Lyyli will be the stabilizing element of the two reconciled worlds: the West and the East, in search of an identity in the territory where the snows of her mother are confused with the desert sand of her father.

Through the novel, the author returns to these geo-spatial origins moored to these cultural, fundamental values, of which he has never detached. His love of this part is great. In her last interview, Mohamed Zaoui questions Dib “[...] Vous avez dit un jour: “Quand on prend le chemin de l’exil, le retour est impossible”. Le pensez-vous toujours ?” His answer is : “À vrai dire, on ne revient jamais. Pas seulement de l’exil. Quand on part, on ne revient pas, c’est sûr. Même s’il y a retour, ce n’est pas la même personne qui revient.”⁹⁹ According to him, when someone lives in a foreign country, and is connected to another culture, tradition, religion, language, he will never be the same.

d) Identity Crisis

The novel refers to the Spanish-Moorish period in Andalusia. The main character of the novel comes from a mixed couple belonging to two different spaces: different by geography, language, religion, culture and traditions. This section will illustrate how this

⁹⁸ Ibid, 130

⁹⁹ Entretien réalisé par Mohamed Zaoui (1998) in *Algérie, des voix dans la tourmente* (éditions Le temps des cerises)

hybridity and mixture of two cultures can influence and affect the culture and identity of the children of mixed marriage.

The issue of identity in postcolonial literature came to the surface with the increase of immigration, hybrid nations and cultural diversities, the colonized countries then suffered from constructing their identity. Bhabha tends to use the word 'hybrid', meaning composed of mixed elements, to describe postcolonial peoples and experiences. He also focuses on the collective effects of colonization on peoples and cultures. Bhabha believes that the process of cultural hybridity gives rise to new and unidentifiable era of negotiation of meaning and representation. For him, the immigrants who settle in the colonized countries create a new form of hybridity. They form a culture that belongs neither to the west, nor to the mother country.

The protagonist finds herself confronted with two totally different worlds, two different civilizations. The country of her mother that she calls "Le pays des neiges" and the country of her father that she calls "le pays des sable". She lives heartbreak and she has a trouble in identifying herself between these two opposing worlds. She says: "[...] une histoire pleine de trous."¹⁰⁰ Lyyli suffers from these two opposite worlds and she is shared between them, that is what Bhabha calls "third space". Bhabha defines as "in between the designation of identity" and that "this interstitial passage between fixed identifications opens up the possibility of a cultural hybridity that entertains the difference without an assumed or imposed hierarchy" In other words, it is the area established when two cultures or individuals interact.¹⁰¹

Lyyli is divided between two different cultures. The character is in confusion with their identity and culture; she is quartered between two cultures that are considered as

¹⁰⁰ Mohammed Dib *L'Infante Maure* Alger: Dahlab, 2009, 17

¹⁰¹ Homi Bhabha, *The Location of Culture*, London: Routledge, 1994,4

different. She doesn't know to which world she belongs. Bhabha calls them the "unhomely world", as one of those who cannot easily be accommodated in the familiar divisions of social and cultural life.¹⁰² Throughout the book, Lyyli tries to discover herself and finds her place in these two worlds, and says: "[...] comme quelqu'un qui...s'attend à se rencontrer lui-même, tout ce que chacun de nous cherche."¹⁰³

Lyyli feels alone and foreigner thus, it is clear that the Diban character born of mixed marriage identifies much more with a Maghrebian father than with a person often present but absent. She says: "sortir de ventre de sa mère c'est si naturel que sa ne vaut pas la peine d'en parler, mais de ventre de son père ! C'est être entièrement né."¹⁰⁴ By seeking to identify with the father and the origins of the Maghreb, she finds answers in her grandfather who teaches her about her Maghrebine root via a metaphorical journey that she undertakes in her bed that she considers a ship, "Ce lit, qui pourrait être considéré comme un navire, on s'y allonge et on est parti. C'est un navire avec lequel on va loin, très loin".¹⁰⁵ Mourad Yelles interprets the journey as following :

Ce voyage extraordinaire se résume en un continuel déplacement : le poème nous déplace, ou, plus exactement, il nous change de place en place. Ainsi, les lieux nous résistent et nous transforment quand nous les traversons dans la vie et par l'écriture. Tout comme Lyyli Belle, nous voici embarqués dans un étonnant périple onirique. Dormeurs éveillés, nous migrons à travers les choses et les paysages sans savoir où nous allons et sans savoir autour de nous les monstres qui guettent et nous ressemblent. Or c'est précisément la fonction de l'art que d'évoquer, que de « monstres » cet univers « tératologique » que désigne Lyyli Belle et dont l'homme fait partie s'il veut bien accepter le verdict du Sphinx(...)¹⁰⁶

We can say that Lyyli Belle rises in a divine way over the world and things, and leaves her bed to sail through the sky in search of her body and her true identity.¹⁰⁷

¹⁰² Ibid,9

¹⁰³ Mohammed Dib *L'Infante Maure*. Alger: Dahlab, 2009, 51

¹⁰⁴ Ibid, 25

¹⁰⁵ Ibid,12

¹⁰⁶ Goyon Carine, *Etudes littéraire de l'Infante Maure de Mohammed Dib* in: Mourad Yelles, *Dib ou le poème en Never Land*, <http://www.idlivre.com/TheNews.cfm?Ref=1068>

¹⁰⁷ Goyon Carine, *Etudes littéraire de l'Infante Maure de Mohammed Dib*.

Lyyli did not assimilate the cultures and resists not to succumb to one of the cultures. She wants to be in one or in another, but not in between. For the little girl once her identity is fixed, she can live wherever she goes “no place will refuse to belong to her” She identifies herself to animals and fruits. She says: [...] je suis la sœur et le frère de tous ceux-là : arbres, fleurs, ombres, lumières et les bêtes [...] et même les pierres. [...] Je n’ai d’ailleurs peur de rien. Parce que, aussi, je suis de moi la sœur et le frère. ”¹⁰⁸

¹⁰⁸ Ibid, 69

Chapter 3: Cultural Hybridity in Colonial and Postcolonial Period.

This chapter traces the development in Cultural Hybridity from the colonial period to the contemporary postcolonial time. For this, it will first shows how mimicry and postcolonial hybridity appeal to the same categories of paternity and education, on the one hand, and cultural and identity, on the other. However, even if these categories are the same, the result is different in terms of cultural outcomes. Indeed, it is the objective of this chapter to demonstrate that the resistance inscribed in the postcolonial hybridity conceptualized by Homi does not fit in Dib's *L'infante maure*, which deploys the concept of hybridity to foreground a vision of cultural richness and tolerance, based on a sense of identity, which breaks away from the theories of culture clash for the sake of a creative synthesis between East and West.

Section one: The Similarities Between Kipling's *Kim* and Di's *L'Infante Maure*

A- Paternity

Acheampong says that "Fathers are important to all types of the human race, whether its babies, little boys and girls, teenagers like myself, or even grown adults who still go talk to their fathers."¹⁰⁹ In other words, all humans need their father in their life no matter how old they are. The father figure has a great importance and influence on the life of their children. In the novel of Kipling, the protagonist Kim is an orphan who grows up in the street of Lahore. He lives his childhood without any father figure. Likewise the protagonist of Dib's work, Lyyli lives with the frequent absence of her father and grows up with her mother by her side. The two characters suffer from the absence of the father and this affects their lives. As Acheampong asserts "Growing up without a father changes a lot for some, and may be the cause of why some children grow up with behavioral and psychological problems."¹¹⁰ In other words, growing up without a father can affect the children negatively and can cause

¹⁰⁹ Donisha Acheampong *Why are fathers important?*

<https://www.saysoinc.org/uploads/assets/Why%20are%20fathers%20important.pdf>

¹¹⁰ Ibid.

psychological troubles. For instance, Kim grows up without his father who died when he was a child. Similarly does not have her father by her side to educate her and guide her in her development even if he is still alive, yet often absent.

Through Kipling's novel, we notice that the protagonist of the story is surrounded by a number of surrogate fathers as Mahbub Ali, Colonel Creighton and Teshoo Lama who care for him, educate him and teach him many things in his life. Each one of these surrogate fathers influences in some way the life and the education of Kim and each of them has affection towards him. Mahbub Ali takes care of Kim as if he is his brother or his son. He teaches him so many things. The Lama is the one who best expresses feelings of affection towards Kim through the novel. He tells him that he has never loved a person as much as him and that he admires him for being "thoughtful, wise and courageous".¹¹¹ He teaches him the traditional culture, and pays for his education. Even though Kim is an orphan, these surrogate fathers represent somehow the paternity figure for him.

In parallel, the father of the little girl Lyyli goes and comes back to his original country which Lyyli calls "là-bas". He doesn't tell her anything about his origins. Lyyli is affected by this absence. She is always disturbed and feels alone. But she finds another masculine figure in her life which is her grandfather. She considers him as her own father and is aware that he will always be there for: "Mon grand-père jamais ne bougera de sa place".¹¹² He is the one who teaches her about the origins, the culture, the language, the religion and the identity of her Maghrebine father. She says that he is the garden of the desert: "Grand-père garde la source et le désert."¹¹³ The grandfather therefore, is like a landmark for Lyyli. He is the only one who can tell her about her father's origins and help her to constitute her identity.

¹¹¹ Rudyard, Kipling. *Kim*. London: Penguin, 1994, 88

¹¹² Mohammed Dib *L'Infante Maure*. Alger: Dahlab, 2009, 167

¹¹³ *Ibid*, 173

To sum up, “A father's role is important, and their job as fathers is just as important.”¹¹⁴ The role of fathers is to educate their children and show them the path they should follow and guide them in their development. But both characters have this lack of father figures in their life. They suffer from this absence but they take surrogate fathers who help them and teach them many things about their countries.

B- Education

The theme of education is omnipresent in the two novels. As we have said before, education is transmitted through the parents in the first place, then society. According to Herbert Spencer “Education is complete living.”¹¹⁵ In other words, the whole life of each individual is his education. The experiences of life will educate them. In Kipling’s novel, the protagonist Kim is an orphan; he is educated in the streets of Lahore where he acquires the different religious and ethnic groups of India. Then in his journey with the Lama, he is taught about traditional culture that made up India. Similarly, the protagonist of Dib’s novel doesn’t want to go to school since she thinks she can learn more things alone. In her metaphorical journey, she meets her biological grandfather who teaches her about her Maghrebine origins, culture, religion and identity.

The two characters undertake their journeys to answer their questions of belonging and through these journeys they learn many things about life. Rabindranath Tagore asserts that “Education enables the mind to find out the ultimate truth, which gives us the wealth of inner light and love and gives significance to life.”¹¹⁶ This means that life is more significant when education demonstrates the truth to the mind. Therefore, both protagonists want to discover

¹¹⁴ Donisha Acheampong *Why are fathers important?*

<https://www.saysoinc.org/uploads/assets/Why%20are%20fathers%20important.pdf>

¹¹⁵ John Parankimalil, *Educationist, Story-Teller and Motivator: Meaning, Nature and Aims of Education*. 2012

¹⁰⁸ Ibid.

the truth and find out their belonging in order to give a sense to their lives and be able to continue moving forward.

C- Identity

Because of imperialism, hybrid cultures and social diversities emerged; the colonized countries suffer to construct their identities. As we have mentioned before, the two protagonists of the two novels suffer from this problem of identification. Kim the main character of Kipling's novel is the son of an Irish sergeant who served in India under the British Empire. He is confronted to two opposite cultures: the white culture and the Indian one. He learns about the two cultures but wants to belong to one culture. We can notice through the novel that he has a hybrid identity. Sometimes he considers himself as a native and sometimes as a sahib. He doesn't know to which culture he actually belongs.

Likewise, Lyyli is shared between two different cultures: the Oriental culture of her father and the Western one of her mother. These two different worlds affect her identity and belonging. The two characters are in confusion with their identity and culture; they feel quartered between two cultures that are considered as different. They don't know to which world they belong. Bhabha calls them the "unhomely world", as one of those who cannot easily be accommodated in the familiar divisions of social and cultural life.¹¹⁷ They don't want to be in in-between two cultures, and want to belong to one of them. Both of them search for their identity and go for a journey to answer the question of belonging that torments them.

Kim follows the Lama in a journey to search for the river in order to know more about his belonging, and answers the question that he keeps repeating to himself " Who is Kim". It is the same case with Lyyli who is always in search for her origins: the Maghrebine ones to discover the part of her identity that is hidden from her. She is always asking questions about

¹¹⁷ Homi Bhabha, *The Location of Culture*. London: Routledge, 1994, 9

her origins so she undertakes a long metaphorical journey through a dream. A dream that drives her beyond the night and beyond herself, “[...] faire aller la nuit là où elle doit aller maintenant.”¹¹⁸ We deduce that the two protagonists in *Kim* and *L’infante Maure* are confused individuals who strive to build a sense of identity. They are torn between two cultural spaces and lost to which culture they belong.

Section two: Bhabha’s and Dib’s Views on Hybridity.

After analyzing Kipling’s novel, we deduced that Kim assimilates the British and Indian cultures. He adopts the Indian identity when he is developing relationship with his community and the British one for empowerment. He is the unique one who resists to the trick of British Empire. As Bhabha notes:

The borderline engagement of cultural differences may as often be consensual as conflictual; they may confound our definitions of tradition and modernity; realign the customary boundaries between the private and the public, high and low and challenge normative expectations of development and progress.¹¹⁹

We can say that mimicry reinforces him when it is a question of relationship with the society, but it also weakens him internally through the loss and confusion of the self.

In the postcolonial period, Bhabha links hybridity to the “cosmopolitan migrants”. Many immigrants that Bhabha calls “moder-day migrant”, settled in the colonized country and created a culture which belonged neither to the West nor to the mother country, and simultaneously shared aspects of both.¹²⁰ In his work, *The Location of Culture*, Bhabha asks us as members of society to try to understand cultural differences as being based on hybrids created in historical transformations. According to him “Today’s society is made up of hybrids of different ethnic backgrounds and present social experiences.”¹²¹ He asserts that we must

¹¹⁸ Mohammed, Dib. *L’Infante maure*. Alger: Dahlab, 2009, 12.

¹¹⁹ Homi K. Bhabha, *The Location of Culture*. London: Routledge, 1994,03

¹²⁰ Ibid

¹²¹ Ibid,01

move to the "beyond" to understand this difference. He refers to this place by the "Third Space" where the crossing over of time and cultural differences occurs and where new signs of identity are formed. In Dib's novel, the protagonist is born out of a mixed marriage. Therefore, we find that Lyyli is shared between the two different cultures of her parents. To find out her identity she creates her own world in the top of a tree to which she identifies herself. The root of the tree represents her Maghrebine origins and its branches refer to the other culture. The little girl starts a long journey around her imaginary world and crosses various species in the purpose of creating a space of her own and find out herself. We can say that the little girl is refuses the notion of the third space. Even if she is divided between the Maghrebine culture and the European one, she doesn't want to be in between them and looks for her own identity, as when she says: "Ce qu'il ne faut surtout pas que je fasse: tomber entre deux lieux. Dans l'un, oui, dans l'autre, oui; entre, non. Je veux que l'un m'appelle à partir de l'autre et que j'y coure et, aussitôt après, coure ailleurs. Parce que je crois qu'on naît partout étranger. Mais si on cherche ses lieux et qu'on les trouve, la terre alors devient votre terre. Elle ne sera pas cet horrible entre-monde auquel je me garde bien de penser. Je suis retournée à l'idée que ça puisse être. Il n'y a rien que je déteste autant que cette idée, être sans lieu"¹²²

Cosmopolitanism refers to the ideology that all human beings belong to a single community, based on shared morality.¹²³ A cosmopolitan person is someone who has experience from many different parts of the world.¹²⁴ Dib is a cosmopolitan writer who strives for peace in the world. Drawing on Goyon's analysis, we will try to interpret her point of views in the perspective that Dib's novel has universal values that apply to everyone. However, she argues that Lyyli represents all people who have difficulties in defining themselves in relation to their situation as foreigners, in relation to different countries to

¹²² Mohammed, Dib. *L'Infante maure*. Alger: Dahlab, 2009,170-171

¹²³ <https://en.wikipedia.org/wiki/Cosmopolitanism>

¹²⁴ *Cambridge Dictionary*, s.v Cosmopolitan, accessed November 20th 2017
<https://dictionary.cambridge.org/fr/dictionnaire/anglais/cosmopolitan>

which they belong. As she says: “Each person can find himself one day breaking up between two places and to question oneself to find one's balance and way. That's why the story of the little girl is universal and timeless.”¹²⁵ Bachir Adjil explains to us in his work that “le lieu chez Mohammed Dib est un espace dénué de charge symbolique. Il évoque un endroit imprécis, quelconque, non inscrit dans l'ordre temporel et topographique”¹²⁶ This shows that the place in Dib's novel is an unnamed place and we also notice this when the protagonist evokes the non-existence of the place when she says “c'est nulle part”¹²⁷ Goyon explains that Dib left the representation of space to the reader to represent history by his own representations.¹²⁸ Indeed, the personal pronoun of the second person of the plural "vous" is mostly used; the narrator speaks to all, through this form sometimes impersonal she wants to relay universality and diversity.¹²⁹ For instance, she says : “De tous les côtés vous entendez les choses se réveiller en évitant de faire trop de bruit et sans trop se presser.”¹³⁰ She also uses the indefinite personal pronoun “on” which evokes an impression of a plural enunciation. “Le silence n'a plus la parole, ici près comme au loin. Tout ce qu'on aime est de retour. Tout ce qui vit et rien qui inquiète. Mais si on en doutait, on sait maintenant ce que le monde cache par-derrrière. On sait de quoi on est entouré : de choses dangereuses et folles et qui probablement nous tiennent à l'œil.”¹³¹

Contrarily to Bhabha who has coined the term of fixity, which is defined as “an important aspect of colonial and post-colonial discourse, is their dependence on the concept of "fixity" in the construction of otherness. Fixity implies repetition, rigidity and an unchanging

¹²⁵ Goyon Carine, *Etudes littéraire de l'Infante Maure de Mohammed Dib*. France, 2003, http://www.limag.refer.org/Maitrises/GoyonDibInfante2003.htm#_Toc50993291

¹²⁶ Goyon Carine, *Etudes littéraire de l'Infante Maure de Mohammed Dib* in :Bachir Adjil, *Espace et écriture chez Mohammed Dib: la trilogie nordique*, Paris, l'Harmattan, 1995.P. 26.

¹²⁷ Mohammed, Dib. *L'Infante maure*. Alger: Dahlab, 2009,40

¹²⁸ Goyon Carine, *Etudes littéraire de l'Infante Maure de Mohammed Dib*. France, 2003, http://www.limag.refer.org/Maitrises/GoyonDibInfante2003.htm#_Toc50993291

¹²⁹ Ibid

¹³⁰ Mohammed, Dib. *L'Infante maure*. Alger: Dahlab, 2009, 9-10

¹³¹ Ibid, 179

order as well as disorder.”¹³² Mohammed Dib refuses the identificatory fixity as Goyon asserts:

Une nominalisation en rupture avec l’héritage anthroponymique de la littérature maghrébine ôte donc aux personnages l’ancrage référentiel et leur octroie ainsi une stature métaphorique qui atteint l’universel. L’écart réalisé traduit alors la volonté de l’auteur de refuser la fixité identificatoire qui condamnerait le projet comportemental de ses personnages du fait même de la référence culturelle de leurs noms.¹³³

Thus, Goyon affirms that Lyyli Belle appears as the symbol of all the quests, of all the exiles. Her journey of identity then takes on a universal character.¹³⁴

Indeed the novel is influenced by autobiographical facts since Dib also had a love relationship with a Finnish girl and a little girl was born there. She, too, was split between two nationalities.¹³⁵ So the novel becomes a story inspired not only of the imaginary but also of real. As Charles Bonn says: “autant qu’il fait être son écriture, son écriture le fait être”¹³⁶ Therefore, in this novel Dib tries to translate situations and events that interest him, directly representing a part of his self either consciously or unconsciously. According to Goyon, the work is addressed to all audiences; it reveals an individual story so that everyone can recognize it and also advocates humanistic, universal values and acts for the peace of peoples, solidarity and communion of all; all the richness of this diversity.¹³⁷ We can notice this through the vocabulary that he uses in the novel, for example the word “world” is omnipresent in the novel he uses it to refer to the universe and the population, in order to illustrate the multiplicity, the diversity .¹³⁸ “[...] toute l’obscurité du monde.”¹³⁹ “Mais le monde, c’est regrettable à dire, change de visage sans prévenir.”¹⁴⁰

¹³² https://en.wikipedia.org/wiki/Homi_K._Bhabha

¹³³ Goyon Carine, *Etudes littéraire de l’Infante Maure de Mohammed Dib*. France, 2003, http://www.limag.refer.org/Maitrises/GoyonDibInfante2003.htm#_Toc50993291.

¹³⁴ Ibid

¹³⁵ Ibid

¹³⁶ Charles Bonn, *Lecture présente de Mohammed Dib*, Alger, ENAL, 1986 : <http://sir.univ-lyon2.fr/limag/Textes/Bonn/DibENAL/Dib%20%20Intro.htm>

¹³⁷ Goyon Carine, *Etudes littéraire de l’Infante Maure de Mohammed Dib*. France, 2003, http://www.limag.refer.org/Maitrises/GoyonDibInfante2003.htm#_Toc50993291

¹³⁸ Ibid

Dib allows us to read the story of an individual quest while extending it to the universal space, but also to bring people together through reading what will cause them a reflection and self-questioning. Goyon suggests that Dib has the ambition to put the world in a book and wants his vision to be globalizing.¹⁴¹ Through this, “the novel itself becomes somehow a nomadic text whose goal is mobility. Becoming another, from yourself, Saying yourself and others in the same momentum.”¹⁴²

During an interview with Mohamed Zaoui, Dib explains why he published the novel and says:

Ce que j'ai voulu montrer, c'est tout simplement un enfant. Comment il vit, comment il voit le monde et comment il réagit (...). Dans mon livre, nous nous retrouvons d'une manière plus précise devant un couple dont l'homme est censé être maghrébin (...). La femme vient d'un pays nordique (...). Un enfant naît de cette union. Les enfants qui sont riches de deux cultures sont également riches d'un imaginaire et même de deux imaginaires qui se confondent. Un imaginaire qui fait leur marque essentielle, qui fait leur identité. (...) l'enfant a un espace pour son imagination il est un peu plus le roi de son domaine imaginaire. Une fille est en quelque sorte la reine d'où "L'infante".¹⁴³

It means that the children born from mixed marriages will not have a split in their identity. On the contrary, it is a privilege. A child who has a dream world much larger than the one that originated in one country, one culture, which is well rooted, well anchored somewhere. The child has a space for his imagination; he/she is a little king/queen of his imaginary domain. Amin Maalouf also shares the same opinion. In his work, *Les Identités Meurtrières* (1998) he illustrates this problematic by giving example on a young man who lives in France but born for Algerian parents. He says:

(...)une expérience enrichissante et féconde si ce jeune homme se sent libre de la vivre pleinement, s'il se sent encouragé à assumer toute sa diversité ; a l'inverse, son parcours peut s'avérer traumatisant si chaque fois qu'il s'affirme français, certains le regardent comme

¹³⁹ Mohammed, Dib. *L'Infante maure*. Alger: Dahlab, 2009 ,11

¹⁴⁰ Ibid,112

¹⁴¹ Goyon Carine, *Etudes littéraire de l'Infante Maure de Mohammed Dib*. France, 2003, http://www.limag.refer.org/Maitrises/GoyonDibInfante2003.htm#_Toc50993291

¹⁴² Goyon Carine, *Etudes littéraire de l'Infante Maure de Mohammed Dib* in : Adjil, Bachir. *Espace et écriture chez Mohammed Dib: la trilogie nordique*, Paris, l'Harmattan, 1995.

¹⁴³ Mohamed Dib, *la dernière interview de Dib*, in *Algérie, des voix dans la tourmente, le temps de cerises*, 1998.

un traître, voir comme un renégat, et si chaque fois qu'il met en avant ses attaches avec l'Algérie, son histoire, sa culture, sa religion, il est en butte à l'incompréhension, à la méfiance ou à l'hostilité.¹⁴⁴

It means that he has two obvious affiliations but may have influences from Europe and Africa. This mixture can be a good thing for him, something that will enrich him. Yet, if he does not accept this diversity, it can become a problem. Maalouf asserts that people who are like this young man with competing affiliations, whom he calls "êtres frontaliers", have an important mission as he says: "[...] tisser des liens, dissiper des malentendus raisonner les uns, tempérer les autres, aplanir, raccommoder... Ils ont pour vocation d'être des traits d'union, des passerelles des médiateurs entre les diverses communautés, les diverses cultures."¹⁴⁵

Dib argues that some parents who are from the same country and speak the same language can make unhappy children if they don't have a good relationship.¹⁴⁶ In this novel, we find a little girl who creates a country in her dreams. Her journey is a spiritual one which aims to know and understand the other country; she says: "Je voudrais m'envoler dans les bras de mon arbre, je voudrais rêver : de quoi? D'un pays loin d'ici, dans le grand monde. Un pays où je serais seule avec le vent, avec sa musique dans les oreilles, dans les cheveux, et quelque chose qu'on ne pourrait pas dire."¹⁴⁷ She takes refuge in her imaginary world to escape the father's absence. The journey of Lyyli is a displacement between two different worlds. She is confronted with two conflicting and complex worlds: the snow of the north and the desert of the Maghreb. The journey becomes, in a way, a path to knowledge and discovery.¹⁴⁸

¹⁴⁴ Amin, Maalouf *Les identités meurtrières*, Éditions Grasset & Fasquelle, 1998, 09

¹⁴⁵ Ibid, 11

¹⁴⁶ Mohamed Dib, *la dernière interview de Dib*, in *Algérie, des voix dans la tourmente, le temps de cerises*, 1998

¹⁴⁷ Mohammed, Dib. *L'Infante maure*. Alger: Dahlab, 2009,15

¹⁴⁸ Goyon Carine, *Etudes littéraire de l'Infante Maure de Mohammed Dib*. France, 2003, http://www.limag.refer.org/Maitrises/GoyonDibInfante2003.htm#_Toc50993291

To sum up, we deduce that after Independence Dib devoted himself to another kind of writing. He devoted his writing to answer the great questions of the world. Goyon asserts that in the itinerary of Dib's writing, one can say; read that the beginning of a construction of a fictitious universe engendered a philosophy of life, a program of overcoming the simple consciousness, since Dib plays his life there.¹⁴⁹ He himself explains the harsh ordeal experienced by writers whose writings become the theater and the stake of his own person:

J'ai plusieurs fois joué ma vie, de différentes manières. Écrire a été une de ces manières, une de ces aventures, et elle le reste, c'est celle qui dure le plus. Écrire, jouer sa vie, une aventure à haut risque...sans compter le ridicule que sanctionne les entreprises impossibles...écrire c'est se mettre à l'épreuve et mettre du même coup l'homme à l'épreuve, tout l'homme¹⁵⁰

This means that the author sets up his real life in these works, so that the text is no longer a fiction but a reality.¹⁵¹ Through this novel, Dib illustrates the situation in which every francophone writer finds himself. They are shared between two languages, two cultures and two civilizations what they insists them to construct an identity and to find a balance between the two worlds.¹⁵² He also makes reference to all foreigners who suffer from the double cultures so they can identify themselves through the novel. However, we can consider that the novel is a universal one.

¹⁴⁹ Ibid

¹⁵⁰ Mohammed Dib in *Pourquoi écrivez-vous ?* in Bachir Adjil, *Espace et écriture chez Mohammed Dib : La trilogie nordique*, Paris, L'Harmattan, 1995, 191.

¹⁵¹ Goyon Carine, *Etudes littéraire de l'Infante Maure de Mohammed Dib*.France, 2003, http://www.limag.refer.org/Maitrises/GoyonDibInfante2003.htm#_Toc50993291

¹⁵² Ibid

General Conclusion

This paper has attempted to study the concept of Hybridity in Rudyard Kipling's *Kim* (1901) and Mohammed Dib's *L'Infante Maure* (1994). This research allowed us to trace the development of Hybridity from the colonial period to the postcolonial one, but also to show how it influences on people of these periods. Hybridity in the colonial period is called "mimicry" which is a colonial project to "civilize" the natives, but failed and becomes a threat because of the ambivalence into which it results and that destabilizes the settlers. Then, in the postcolonial time, hybridity becomes a cultural aspect due to the immigrants that settled in the western societies. Many people of these two periods suffer from the mixture of cultures. Through this comparison we have proved that the two protagonists of the two novels, Kim and Lyyli suffer from the double culture.

In the first chapter, we have analyzed the colonial novel of Kipling's *Kim* in the perspective of culture and identity which are enunciated through the subjects of paternity, education and assimilation. This analysis allowed us to prove that the protagonist Kim who is an orphan, and grows up in the street of Lahore suffers from the double culture, the Irish culture and the Indian one. Kim grows up without any paternity figure, but he takes surrogate fathers through his life. Mahbub Ali and Colonel Creighton who teach him about his white origins and Teshoo Lama learns him about the traditional culture of India. Kim masters both cultures and language but even if he assimilates the two cultures, he finds himself in a trouble of identification. And the journey with the Lama to find the river, for Kim is a journey of self discovery; he searches about his belonging.

In the second chapter, we have dealt with Mohammed Dib's novel *L'Infante Maure* in the same perspective as the previous one. We have shown that the protagonist Lyyli Belle, born from mixed couple is confronted to two different cultures, the Maghrebine culture and the European one. This miscegenation leads her to undertake an imaginary journey to search

about her Maghrebine origins and to answer the question of her belonging. She found out that the two worlds complete each other and enrich her identity and vision of the world.

In the last chapter, we have revealed the similarities between the two novels in terms of paternity, education and identity, and culture relying in the two previous chapters. We have proved that both protagonists are influenced by the double cultures which cause them an identity disorder. This confusion pushes them to undertake a journey to find out their belonging. Then, we have demonstrated that Mohammed Dib didn't share the idea of the theorist Homi Bhabha on the concept of hybridity which is developed in his work *The Location of Culture*. We have shown that Mohammed Dib develops the idea that belonging to two different worlds can be enrichment, a privilege for individuals and it is an opening to the world. Through the novel, Lyyli is shared between the two different cultures of her parents and undertakes an imaginary journey to find her belonging and which ends in the desert, the country of her father and discovers that the two different worlds complete each other. We have shown also that this diversity and mixture enriches her identity and conception of the world. Finally we have revealed that the ambition of Dib's novel is to permit to all the readers of different cultures to identify themselves through the novel. This latter has a universal values and applies on everyone.

To sum up, this research has shown the development of hybridity from the colonial to postcolonial period and how it influences on the culture and the identity of both protagonists Kim and Lyyli. Kipling's novel illustrates the period of British India and shows how mimicry takes over control the natives. And Dib's novel shows the real life of individuals in a foreign country, how the mixture of two different cultures can influence on the identity and culture of individuals. The two novels can be studied from other perspectives, such us Edward Said *Culture and Imperialism* (1994) and Amin Maalouf *les Identités Meurtières* (1998).

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