

Where Is the Author's Home ? :

Kipling's Representation of the Orient

Nanaho NISHIHIRA

CONTENTS

Introduction	1
Chapter I : Representation of the West	3
Chapter II : Representation of the East	6
Chapter III : Kim's identity	9
Conclusion	14
Notes	19
Works Cited	20

Introduction

Rudyard Kipling lived a stormy life. His works created a great sensation in the contemporary British literary world. Moreover, there was a conflict among estimations of his works in literary critics. Some admired, and some criticized, for his works have ambiguities. It is so difficult to limit the interpretation of his works to one possibility. And these conflicts have been still continuing now.

His father was John Lockwood Kipling, and his mother was Alice. They moved from Britain to India in 1865. Rudyard was born in that year. Lockwood was a professor of architectural sculpture at art school in Bombay. He assumed a position as Curator of the Lahore Museum later. When he was working in the Potteries in Staffordshire, he got acquainted with a Methodist minister, F. W. Macdonald, and he fell in love with Alice, one of Macdonald's four daughters. They got married in Britain before they moved to India.

Lockwood had a talent not only for art, but also for writing. He contributed to *Civil and Military Gazette*, and also he had a book "*Beast and Man in India*"^① to his

credit. Alice did not have such a talent, but her father Macdonald was a great bibliophile, and he had a talent for writing. It is hard to say that Kipling's talent for writing had nothing to do with this genealogy.

Kipling was born of such parents on 30 December 1865 in Bombay, in British India. He spent his infancy there. He was surrounded with local servants and raised by an Indian nurse. Local languages abounded around him. And he was exposed to manifold religions. Nevertheless, he was British. It is obvious that such conflicts concerning his identity greatly influenced his works. He made a mention of such conflicts in his autobiography:

In the afternoon heats before we took our sleep, she or Meeta would tell us stories and Indian nursery songs all unforgotten, and we were sent into the dining-room after we had been dressed, with the caution 'Speak English now to Papa and Mamma.' So one spoke 'English,' haltingly translated out of the vernacular idiom that one thought and dreamed in. (*Kipling, Something of Myself* 2-3)

He spent his infancy in this way. He was left in his aunt's house in Southsea along with his sister in 1871. During his stay in Southsea, he had received mental cruelty from the aunt. This period was a hell to him. Then he was admitted to the public school for sons of soldiers in Devon in 1878^②, and he got British style education there. After he graduated from this school, he went back to India and became an editorial journalist of *Civil and Military Gazette* on Lockwood's recommendation. Since many Indians had been working in that workplace, he polished up his abilities of Urdu and Hindi to converse with them and report the local news. He adapted himself to Indian societies through such language abilities. In this way, he conversed with Indian people, as well as British who stayed there. He polished his observing eye and he could see both countries objectively through this experience. Afterwards, he went over to Britain again and wrote a great number of works.

The purpose of this thesis is to comprehend Kipling's representation of the Orient and his intricate identity through *Kim*, which is highly estimated: on the other hand, it is criticized as an imperialistic novel. When this novel was published, by and large it acquired a good reputation, if to different degrees. But *Kim*'s estimations have divided

into two parties, since Edward Said insisted on a racial prejudice of white supremacy in *Kim* and Kipling's elements of imperialism. Is *Kim* really an imperialistic novel?

There appear in *Kim* various religions, such as Islam, Hinduism, Christianity, and Buddhism, as well as various races and ranks. This novel gives us important clues in investigating Kipling's view of religion and human beings. Kipling wrote a lot of novels that are set in India. As for the main character Kim, the biggest feature and attraction in *Kim*, there are close resemblances between his situation and Kipling's own. There are no other novels by Kipling in which a person like this is the main character. This thesis deals with Kipling's knowledge of the Orient, and his intricate identity, in addition, what is "Home" for the author.

Chapter I : Representation of the West

In my understanding, Kipling's knowledge of the Oriental is reflected in the reactions the Occidental people in this novel show toward the Oriental. However, considering that Kipling was not born and bred as a pure Briton but as an Anglo-Indian, this interpretation is very hard to deal with. He stood astride the borderline between Britain and India. Thus he had regarded them from an outsider's viewpoint. This is the reason why his idea of the two countries was intricate, and he could represent good points and bad points of each objectively.

There is an occidental person in this novel who can regard matters with high knowledge and a fair viewpoint. It is a curator of the Wonder House in Lahore. As has been mentioned, Lockwood, the author's father, was a curator of the Lahore Museum, and it is not hard to imagine that he was modeled on Lockwood. When he exchanged opinions about sacred arts with Lama, he formed a good impression about him: "In a few minutes the Curator saw that his guest was no mere bead-telling mendicant, but a scholar of parts." (Kipling *Kim* 56). And the conversation of the Curator and Lama is as follows:

'And how wilt thou go? It is a far cry to Delhi, and farther to Benares.'

'By road and the trains. From Pathaankot, having left the Hills, I came hither in a *te-rain*. It goes swiftly. At first I was amazed to see those tall poles by the side of the road snatching up and snatching up their threads,'—he illustrated the stoop

and whirl of a telegraph-pole flashing past the train. 'But later, I was cramped and desired to walk, as I am used.'

'And thou art sure of thy road?' said the Curator.

'Oh, for that one but asks a question and pays money, and the appointed persons despatch all to the appointed place. That much I knew in my lamassery from sure report,' said the lama proudly.

'And when dost thou go?' The Curator smiled at the mixture of old-world piety and modern progress that is the note of India today.

'As soon as may be. I follow the places of His life till I come to the River of the Arrow. There is, moreover, a written paper of the hours of the trains that go south.'

'And for food?' Lamas, as a rule, have good store of money somewhere about them, but the Curator wished to make sure. (*Kim* 59)

The Curator worried for Lama, who was a learned scholar but could not exercise caution like a child. He checked that Lama was fully prepared for travel. It was the result of his fellow feeling and reverence for Lama, and this scene shows that he had impartial attitude towards the Oriental. The Curator gave his spectacles, paper and pencils to Lama. If there was only a description about gifts to Lama from the Curator in this scene, it could be interpreted as meaning that the Occidental supports the Oriental. Actually, Lama gifted to the Curator, too. And Lama said to the Curator friendly: "for we be craftsmen together, thou and I." (*Kim* 60). If Kipling had been a typical white supremacist, he would have described a scene only in which the Occidental supports the Oriental. The reciprocity between the Curator and Lama is an ideal compromise between the West and the East. This interchange does not take place unless they accept each other's opinion. It shows clearly that Kipling had this attitude.

On the other hand, there is an occidental person who has a prejudice against the Oriental. The Reverend Arthur Bennett, the Church of England Chaplain of the regiment, detected Kim trespassing on the Mess-tent of the Mavericks regiment. He flatly judged Kim a thief, because of Kim's Oriental appearance. But he changed his tune the moment he entertained the possibility that Kim was British. That change is as follows: "It is possible I have done the boy an injustice. He is certainly white, though evidently

neglected. I am sure I must have bruised him. I do not think spirits ?” (*Kim* 134), besides there is a description to show that he had obviously a touch of discrimination: “Bennett looked at him with the triple-ringed uninterest of the creed that lumps nine-tenths of the world under the title of ‘heathen’.” (*Kim* 136). Moreover, there is another who is prejudiced against the Oriental. When a drummer-boy of the Mavericks regiment witnessed Kim had been talking with a scribe, he said, “What was you bukkin’ to that nigger about?” (*Kim* 150), and “You talk the same as a nigger, don’t you?” (*Kim* 150). We can realize the social background of children being prejudiced against the Oriental in these representations. These characters are not attractive to readers. Besides it is obvious that Kipling deliberately represented them as typical white supremacists of no intellect, neither trying to get acquainted with local people nor feeling guilty about prejudice implanted in them. As I said above, Bennett is represented as a man who writes down people belonging to religions except his own as ‘heathen’. Besides, he was too indifferent towards Lama.

In addition, the reactions of Father Victor and Bennet to each other when they heard about Lama’s search for the river of the Arrow from Kim were very contrastive. Father Victor said “I’d give a good deal to be able to talk the vernacular.” (*Kim* 137). He tried to understand Lama. On the other hand, Bennett only said “blasphemy” (*Kim* 137), and turned a deaf ear to their talk. A drummer-boy only heard conversation between Kim and local people from a distance, but when Kim said that he did not know about Britain, he said “You was brought up in the gutter, wasn’t you?” (*Kim* 151), and he made a fool of Kim. He was consistent in his belief of Anglocentrism.

The difference of them is that of those who had tried to understand culture and mind of other people and who had not. And Kipling’s abhorrence is evident in his representation of people who did not try it. For example, there is a scene in which Bennett tried to force Lama to accept money from him. It is a scene to show that he is a snobbish man who thinks money can solve anything. Father Victor warned him, “Bennett, if you give him that rupee he’ll curse you root and branch!” (*Kim* 140). These words prove that Kipling criticizes Bennett.

In addition, in “there was a look in Bennett’s eye that promised ill for Kim when he should be relaxed to the religious arm.” (*Kim* 139), Kipling used a word ‘ill’. We can read that Kipling represented Bennett as a nasty man in this scene. Moreover, when the

drummer-boy was given lashes by Mahbub, the narrator said “a judgement overtook that drummer.” (*Kim* 154). That is to say, the narrator said that is a just penalty, considering his conducts.

There is a novel, *On the City Wall* in Kipling’s short stories. An old Sikh man who was a prisoner of conscience came back to his home country, India, on condition that he should live in a fort under the surveillance of the government. This story’s narrator is a sahib who is concerned in helping old Sikh man’s escape before he knows it. There is a contrast similar to the contrast above between Father Victor and Bennett. A Captain and a Subaltern commanding the Fort talked:

“What’s the use of telling off two Tommies to watch that old nigger?” said he.

“I fancy it soothes his vanity,” said Subaltern. “The men are ordered to keep well out of his way, but he takes them as a tribute to his importance, poor old wretch.”

“I won’t have Line men taken off regular guards in this way. Put on a couple of Native Infantry.”

“Sikhs?” said the Subaltern, lifting his eyebrows.

“Sikhs, Pathans, Dogras—they’re all alike, these black vermin,” (Kipling, *Indian Tales* 139)

The Subaltern regarded the old Sikh man’s vanity, and he tried not to hurt his feelings. On the other hand, the Captain called him ‘nigger’, and despised all Indians similarly. There is something in this conversation relevant to that between Father Victor and Bennett. The narrator said about the Captain, “The Captain was not a nice man. He called all natives “niggers,” which, besides being extreme bad form, shows gross ignorance.” (*Indian Tales* 139). The same might be said about Bennett, and it proves that Kipling despised people like them.

These facts prove that Kipling was not prepossessed with racial prejudice and had a fair viewpoint. He was not a typical white supremacist.

Chapter II : Representation of the East

A Widow of Culu talks to a District Superintendent of Police:

'That is a *nut-cut* [rogue],' she said. 'All police—constables are *nut-cuts*; but the police—wallahs are the worst. Hai, my son, thou hast never learned all that since thou camest from *Belait* [Europe]. Who suckled thee?'

'A *pahareen* ? a hillwoman of Dalhousie, my mother. Keep thy beauty under a shade—O Dispenser of Delights,' and he was gone.

'These be the sort'—she took a fine judicial tone, and stuffed her month with *pan* ? 'These be the sort to oversee justice. They know the land and the customs of the land. The others, all new from Europe, suckled by white women and learning our tongues from books, are worse than the pestilence. They do harm to Kings.' (*Kim* 123-124)

Edward W. Said criticized the Widow's opinion as follows:

we have one character explicitly saying that a colonial police official ought to rule India and adding that she prefers the older style of official who (like Kipling and his family) had lived among the natives and was therefore better than the newer, academically trained bureaucrats." (Said, *Culture and Imperialism* 149)

In addition, he stated: "Having the widow express what is in effect a sort of uncontested normative judgement about India and its rulers in Kipling's way of demonstrating that natives accept colonial rule so long as it is the right kind." (*Culture and Imperialism* 149). Said highlighted an element of imperialism in *Kim* and asserted Kipling was an imperialist. But he did not consider *Kim* was based properly on the society as it was then. The historical background of this story is India being governed by Great Britain in the late nineteenth century. Kipling represented India as he felt and saw it, and there is no proof that Kipling inserted an element of imperialism into this story. The characters in it are represented vividly because of this realistic background. In the first place, it is disputable that this novel is labelled as an imperialistic novel, because this story unfolds on the theme of the establishment of Kim's identity.

There is a scene in which Colonel Creighton, who is a secret agent, tells Kim "There is no sin so great as ignorance." (*Kim* 167). Colonel Creighton has a talent for ethnology though he works as a secret agent, and besides, he knows about India right

well. In this story there appear frequent warnings against ignorance. We can learn from books, but it is more important to learn through our real experiences. Kipling found great pleasure in composing music-hall songs for the masses, and the object of his hatred is highbrow people who abhor the masses and only learn through books. Kipling warned people who conceited themselves to be well-informed about India because the country is hard to grasp unless they live there.

There are various races, languages and religions in India. It is true that this variety in India causes a lot of problems even now. "Their Gods are many-armed and malignant. Let them alone." (*Kim* 99), and "so he abandoned the project and fell back, Oriental-fashion," (*Kim* 154). Kipling criticized a diversity of races that characterizes India, and an opportunism incident to it. It is reflected in the quotations above. Kipling had misgivings about an uneasy national character of India. This opinion of his causes him to be labelled as a white supremacist. For one to be a supremacist, he should be a white man or in a position related with white people. Therefore, it is important to determine Kipling's position in the context. I will treat his position later, but considering that he was not Occidental but Anglo-Indian, it is a far-fetched interpretation to write down Kipling as a white supremacist.

He did not represent them as bound by an idea that other races are vicious except their own. For example, when Kim and Lama rode on a train, they saw passengers of various races in the same carriage. Hindu money-lender said in this scene, "There is not one rule of right living which these *te-rains* do not cause us to break. We sit, for example, side by side with all castes and peoples." (*Kim* 76), and the passengers talked in turns in the carriage:

'That may be well. We of the Ludhiana Sikhs'—he rolled it out sonorously—
'do not trouble our heads with doctrine. We fight.'

'My sister's brother's son is *naik* [corporal] in that regiment,' said the Sikh craftsman quietly. 'There are also some Dogra companies there.' The soldier glared, for a Dogra is of other caste than a Sikh, and the banker tittered.

'They are all one to me,' said the Amritzar girl.

'That we believe,' snorted the cultivator's wife malignantly.

'Nay, but all who serve the Sirkar with weapons in their hands are, as it were,

one brotherhood. There is one brotherhood of the caste, but beyond that again'—she looked round timidly—'the bond of the *Pulton*—the Regiment—eh?'

'My brother is in a Jat regiment,' said the cultivator. 'Dogras be good men.'

'*Thy* Sikhs at least were of that opinion,' said the soldier, with a scowl at the placid old man in the corner. 'Thy Sikhs thought so when our two companies came to help them at the Pirzai Kotal in the face of eight Afridi standards on the ridge not three months gone.' (*Kim* 77)

The Ooryas serving a Widow of Culu said to Kim:

Personally, he believed in Brahmins, though, like all natives, he was acutely aware of their cunning and their greed. Still, when Brahmins but irritated with begging demands the mother of his master's wife, and when she sent them away so angry that they cursed the whole retinue (which was the real reason of the second off-side bullock going lame, and of the pole breaking the night before), he was prepared to accept any priest of any other denomination in or out of India. (*Kim* 124)

Thus, Kipling represents their sense of value towards people of other races through the conversations of people who live in India. These conversations express their human natures perfectly. They are greatly willing to learn both good points and bad points not only of their own race but also of other races. The difference is obvious between them and the Occidental person who is a white supremacist I talked about in the first chapter. If Kipling had been a typical white supremacist, he would not have represented orientals more engagingly than Bennett and the drummer-boy who are Occidental.^③

Chapter III : Kim's identity

Although Kim was born of Occidental parents, he grew up in India. He was educated after the British fashion. Kim's and Kipling's situations were similar. It is no wonder that Kipling's situation is projected on the personality setting of Kim. In my understanding, analyzing Kim's identity will clarify Kipling's. There is an impressive scene at the beginning of this story:

‘Off! Off! Let me up!’ cried Abdullah, climbing up Zam-Zammah’s wheel.

‘Thy father was a pastry-cook, Thy mother stole the *ghi*,’ sang Kim. ‘All Mussalmans fell off Zam-Zammah long ago!’

‘Let *me* up!’ shrilled little Chota Lal in his gilt-embroidered cap. His father was worth perhaps half a million sterling, but India is the only democratic land in the world.

‘The Hindus fell off Zam-Zammah too. The Mussalmans pushed them off. Thy father was a pastry-cook—’ (*Kim* 52)

The narrator affirms Kim’s behaviour in this scene:

“There was some justification for Kim—he had kicked Lala Dinanath’s boy off the trunnions—since the English held the Punjab and Kim was English. Though he was burned black as any native; though he spoke the vernacular by preference, and his mother-tongue in a clipped uncertain sing-song; though he consorted on terms of perfect equality with the small boys of the bazar; Kim was white—a poor white of the very poorest.” (*Kim* 49)

This scene is symbolic both of Kim’s Western nature and the historical background of India being governed by Great Britain. This historical background is deeply concerned with a plot of this story. The plot is that Kim, who grows as an Oriental person, is involved in the Great Game, that political struggle of Britain and Russia for India, and he is afflicted with primordial question “who is Kim?” concerning his job as a secret agent. Therefore, the scene above shows the historical background of the day, and strongly impresses Kim’s Western nature on the reader’s mind.

And the reader is drawn to the fact that Western nature and Eastern nature are intermingled deep down in Kim’s heart while he follows the plot. I would like to inspect Kim’s Western nature and Eastern nature.

Kim talks as follows in the scene in which Lama and he come across a cobra on the way to search for the river of the Arrow: “I hate all snakes,’ said Kim. No native training can quench the white man’s horror of the Serpent.” (*Kim* 91). And there is another scene: “Somebody laughed at the little tattered figure strutting on the brick-

work plinth under the great tree. Where a native would have lain down, Kim's white blood set him upon his feet." (*Kim* 94). Kipling represents the Western nature in Kim's blood by nature in these scenes. On the other hand, he says that India is "my country" (*Kim* 114). This shows that he has consciousness of being Oriental. Moreover, he speaks fluent local language habitually, and talks to himself in Hindi, and his favorite food and clothes are Oriental. The scene above occurs before he is educated in St Xavier. Later, when it was decided that he would be educated in St Xavier, he said to himself,

‘*Hai! mai!* I go from one place to another as it might be a kick-ball. It is my *Kismet*. No man can escape his *Kismet*. But I am to pray to Bibi Miriam, and I am a Sahib.’ He looked at his boots ruefully. ‘No; I am Kim. This is the great world, and I am only Kim. Who is Kim?’ (*Kim* 166)

When it is decided that he is educated as an Occidental man, he suffers for the fact that he is at the mercy of his destiny and identity for the first time in his life. The scene is important in which Kim talks with Lama before he enters “the Gates of Learning”. Lama says to Kim, “Dost thou love me? Then go,” (*Kim* 171), and Kim enters “the Gates of Learning” in tears. Lama’s words are significant for Kim. Kim says, “I have no friend save thee, Holy one. Do not altogether go away.” (*Kim* 170). Lama is the one and only existence for Kim. After his education having been finished, he comes to work as a secret agent. But he does it not for completing his Western nature, but for an affection towards Lama, who is a symbol of the Orient. At the beginning of the first long vacation at school, Kim says to Mahbub:

‘The Colonel is the servant of the Government. He is sent hither and yon at a word, and must consider his own advancement. (See how much I have already learned at Nucklao!) Moreover, the Colonel I know since three months only. I have known one Mahbub Ali for six years. So! To the madrissah I will go. At the madrissah I will learn. In the madrissah I will be a Sahib. But when the *madrissah* is shut, then must I be free and go among my people. Otherwise I die!’ (*Kim* 183-184)

He can watch people who surround himself, and the occidental community owing to the

British style education. He realizes his own Western nature gradually. Nevertheless, he uses such words as “my people,” talking to Oriental people. He drops into deep thought:

‘Every month I become a year more old. I was very young, and a fool to boot, when I took Mahbub’s message to Umballa. Even when I was with that white Regiment I was very young and small and had no wisdom. But now I learn every day, and in three years the Colonel will take me out of the *Madriissah* and let me go upon the Road with Mahbub hunting for horses’ pedigrees, or maybe I shall go by myself; or maybe I shall find the lama and go with him. Yes; that is best. To walk again as a chela with my lama when he comes back to Benares.’ (*Kim* 185)

Kim analyzed calmly himself before commuting to the school, and acknowledged that he was immature then. Besides, he understood he acquired knowledge through education, and this knowledge was to help him in future. In addition, he thought that he wanted to make use of this knowledge for a journey with Lama. If Kim had become a white man completely, he would not have thought of journeying with Lama again as “best”. The British style education establishes not Kim’s Western nature but his Eastern nature, which in turn enables him to comprehend the West and recognize his own Western nature.

Like this, he repeatedly says to himself, “Who is Kim?” Moreover, this question is a testimony of his Eastern nature:

“A very few white people, but many Asiatics, can throw themselves into a mazement as it were by repeating their own names over and over again to themselves, letting the mind go free upon speculation as to what is called personal identity.”(*Kim* 233)

And when he met Lama again after he was educated in St Xavier for three years, he dreamed in Hindustani, while they never used an English word in the dream.

Later, he falls ill because of the tension and fatigue as a secret agent, and Lama also falls ill. He cares about Lama’s condition more than his own. Lama cannot do anything about his own health without Kim’s support, and Kim can’t do anything about

his own mentality without Lama's help. When he is released from these pressures, he feels as if "his soul was out of gear with its surroundings" (*Kim* 331). Finally he reaches the truth:

He did not want to cry—had never felt less like crying in his life—but of a sudden easy, stupid tears trickled down his nose, and with an almost audible click he felt the wheels of his being lock up anew on the world without. Things that rode meaningless on the eyeball an instant before slid into proper proportion. Roads were meant to be walked upon, houses to be lived in, cattle to be driven, fields to be tilled, and men and women to be talked to. They were all real and true—solidly planted upon the feet—perfectly comprehensible—clay of his clay, neither more nor less. (*Kim* 331)

Kim realizes that he is "neither more nor less". He is himself, there is nothing more or less. It is impossible that people except himself get his own inherent circumstances, knowledge and experiences through his life. And it is even his prerogative to suffer for increasing these knowledge and experiences. Kim suffered for his Western nature and Eastern nature intermingled in his heart, but this is not strange. Kim was composed of both natures, and it was even his prerogative. Whether he is called a Sahib or an Indian, it has nothing to do with him as long as he understands himself from an outsider position. How much more knowledge and experiences he will gain, he is nothing but himself. He has both of Western nature and Eastern nature. These are constitutions of him. All things that he has learnt until now and he will learn from now on are constitutions of him, too. If either of these things lacks, he will not exist. When he realizes these facts, he makes a great mental progress. We can realize differences between ourselves and others when we understand ourselves. Learning our own personality means learning others' personalities. Realizing our own existence means realizing others' existence. Similarly understanding culture of one's homeland leads to accepting that of other countries.

Said said: "As the novel ends Kim returns to the Great Game, and in effect enters the British colonial service full-time." (*Culture and Imperialism* 136), but it is not entirely true. In the last part of the story, there is a conversation of Lama and Mahbub about

Kim. Mahbub wants Kim to continue to work as a secret agent, but he leaves Kim with Lama eventually and he goes away. And if Said's opinion was right, Kim would make mention of the Great Game here. But when he woke up, he cared about Lama's condition first of all. There is no description indicating that Kim has the Great Game in his mind.

Conclusion

People who are hated by Kipling are proud of their own learning, have their eyes bleared to their surroundings because of putting too much confidence in themselves, don't notice the essential part of things. Therefore, he respected people who gain experience by practice and work at the local place. Kipling says, "It was foolish to form theories about the country until we had seen a little of it." (Kipling, *Kipling's Japan* 77), which shows his attitude accurately.

Then, what is his opinion about the Oriental? When he discussed with Professor S. A. about differences between Indian and Japanese consciousness towards politics, Kipling said,

④
'No, I don't. Chatterjee doesn't sink his money in railway companies, or sit down and provide for the proper sanitation of his own city, or of his own notion cultivate the graces of life, as the Japanese does. He is like the *Tokyo Public Opinion*—"purely political." He has no art whatever, he has no weapons, and there is no power of manual labour in him. Yet he is like the Japanese in the pathos of his politics. Have you ever studied Pathetic Politics? Why is he like the Japanese?' (Kipling's *Japan* 179)

Kipling represented India and Indian people through his own eye. People who live in India are represented as attractive. But he pointed out their passive nature, too. Kipling said at the beginning of *On the City Wall*,

In the West, people say rude things about Lalun's profession, and write lectures about it, and distribute the lectures to young persons in order that Morality may be preserved. In the East where the profession is hereditary, descending from

mother to daughter, nobody writes lectures or takes any notice; and that is a distinct proof of the inability of the East to manage its own affairs. (*Indian Tales* 132)

Kipling criticizes them for they are backward to change matters, because they tend to be prepossessed with traditional customs. If after he had been brought up in India, he became an editorial journalist without having ever lived in Britain, he would not have said these words cited above. He could criticize India in terms of the British style education.

Said said, "...It was India's best destiny to be ruled by England." (*Culture and Imperialism* 146), but this is disputable. When Kipling talked with a Japanese journalist, he stated his opinion thus:

Japan is the second Oriental country which has made it impossible for a strong man to govern alone. This she has done of her own free will. India, on the other hand, has been forcibly ravished by the Secretary of State and the English M. P., aided by the telegraph. Japan is luckier than India. (*Kipling's Japan* 173)^⑤

At least, he didn't think that the government of India by the British Civil Service is good. Right then, did he think that an Occidental person familiar with the inside of India should govern India? Or, did he consider India to be governed at all? Readers feel attracted to India through *Kim*, because India in *Kim* reflects Kipling's affection towards home. He loved India. Therefore, he had worried about the future of India. His intention was not to control India from the Occidental position, but he wanted to change India as an Indian person, or as a patriot who loves his own country. But I do not think that Kipling wanted to take away the national character of India. Because his philosophy was that one cannot grasp new things unless he comprehends their natural elements.

There is a conversation between Kipling and a priest:

'They are other Gods,' said a young priest, who giggled deprecatingly at his own creed every time he was questioned about it. 'They are very old. They came from India in the past. I think they are Indian Gods, but I do not know why they

are here.'

I hate a man who is ashamed of his faith. There was a story connected with those Gods, and the priest would not tell it to me. So I sniffed at him scornfully, and went my way. (*Kipling's Japan* 63)

Kipling affirmed clearly that he hated people who were ashamed of their own faith. He said that people should have confidence in their own faith. If Kipling had been a typical white supremacist, he would not have held these feelings. Here are Mahbub's words in *Kim*:

'What am I? Mussalman, Hindu, Jain, or Buddhist? That is a hard knot.'

'Thou art beyond question an unbeliever, and therefore thou wilt be damned. So says my Law—or I think it does. But thou art also my Little Friend of all the World, and I love thee. So says my heart. This matter of creeds is like horseflesh. The wise man knows horses are good—that there is a profit to be made from all; and for myself—but that I am a good *Sunni* and hate the men of Tirah—I could believe the same of all the Faiths. Now manifestly a Kathiawar mare taken from the sands of her birthplace and removed to the west of Bengal founders—nor is even a Balkh stallion (and there are no better ... in the shoulder) of any account in the great Northern deserts beside the snow-camels I have seen. Therefore I say in my heart the Faiths are like the horses. Each has merit in its own country.' (*Kim* 191-192)

This conversation happens after Mahbub tells Kim not to forget he is Sahib when he is in the Occidental society. Mahbub was confused about Kim's identity when he is in the Oriental society because Kim does not have particular belief, and he can adapt to every society like a chameleon. Mahbub called Kim an 'unbeliever' from his religious standpoint, but afterwards, he called Kim 'Friend of all the World'. This name is used again and again in this story, but here Kim's special adaptability is connected with this name for the first time. It is an important scene, representing Kim's identity from the outsider's viewpoint. Mahbub said to Kim that faiths correspond to each region, comparing them to horses. Kipling represented Wali Dad, who is a character in *On the City Wall* as follows:

He was a young Muhammadan who was suffering acutely from education of the English variety and knew it. His father had sent him to a Mission-school to get wisdom, and Wali Dad had absorbed more than ever his father or the Missionaries intended he should. When his father died, Wali Dad was independent and spent two years experimenting with the creeds of the Earth and reading books that are of no use to anybody.”(*Indian Tales* 132)

Wali Dad got the same British-style education as Kipling and Kim. But he differed from them in that he lost his identity due to the British-style education he got. While Kipling and Kim choose necessary knowledge from British-style education, Wali Dad has tried every religion like mad. And he could not choose necessary things because he had not established his faith. It is their difference, and is a mistake on the part of Wali Dad. This description reflects Kipling's conviction cited above that it is impossible to get new things without original elements of things. It is impossible to interpret Kipling as wanting to fit India into the British mode.

There is an interesting description in a letter that he sent to *Civil and Military Gazette* during his travel in Japan:

You know how, when two or three are gathered together in our own barren pauper land, they groan in chorus and are disconsolate. The civilian, the military man, and the merchant, they are all alike with us. The one overworked and broken by Exchange, the second a highly organised beggar with no hopes, and the third a nobody in particular, always at loggerheads with what he considers an academical Government. I knew in a way that we were a grim and miserable community in India, but I did not know the measure of our fall till I heard men talking about fortunes, success, money, and the pleasure, good living, and frequent trips to England that money brings. Their friends did not seem to die with unnatural swiftness, and their wealth enabled them to endure the calamity of Exchange with calm. Yes, we of India are a wrenched folk. (*Kipling's Japan* 86)

These were Kipling's words when he learned that Occidental merchants worked comfortably and lived a rich life in China through the support from the British government.

They are also applicable to the British people who work in India. He respected people who worked away from their own country—for example, soldiers, merchants, officials in foreign countries, and his father, Lockwood. And the following are the words in *On the City Wall*:

But first it is necessary to explain something about the Supreme Government which is above all and below all and behind all. Gentlemen come from England, spend a few weeks in India, walk round this great Sphinx of the Plains, and write books upon its ways and its works, denouncing or praising it as their own ignorance prompts. Consequently all the world knows how the Supreme Government conducts itself, But no one, not even the Supreme Government, knows everything about the administration of the Empire. Year by year England sends out fresh drafts for the first fighting-line, which is officially called the Indian Civil Service. These die, or kill themselves by overwork, or are worried to death or broken in health and hope in order that the land may be protected from death and sickness, famine and war, and may eventually become capable of standing alone. It will never stand alone, but the idea is a pretty one, and men are willing to die for it, and yearly the work of pushing and coaxing and scolding and petting the country into good living goes forward. (*Indian Tales* 133)

Here Kipling expressed mercy towards the British people who worked in India, and contempt for the government that only gave directions but did not know the actual conditions in India. Kipling said about India, 'It will never stand alone', but these words do not mean he was out of patience with India, but he warned that things would not change as long as India stayed as it was. He has succeeded in throwing differences between them and people who live in Britain into relief because he is Anglo-Indian.

Kipling said, "There were yet three or four days' rail to Lahore, where my people lived. After these, my English years fell away, nor ever, I think, came back in full strength." (*Something of Myself* 39). India was his homeland. On the other hand, he said, "I had hated the spring for seven years because to me it meant discomfort. 'Let us go straight Home and see the flowers come out in the Parks.'" (*Kipling's Japan* 100)^⑥. Britain was his homeland, too. These facts are important. Kim could not find an answer to the

question whether he is Indian or British. It is because he understood that he partook of each nature and should stay as he was. Whether Kipling suffered for his identity or not is not clear, but since he regarded not only Britain but also India as his homeland, he could not have decided between the two. Both India and Britain were important countries for Kipling. He belonged to both India and Britain. Besides, he could see both countries from the position of an outsider because he was Anglo-Indian. And both countries were his homelands.

The conversation cited above between Mahbub and Kim continues:

‘But my lama said altogether a different thing.’

‘Oh, he is an old dreamer of dreams from Bhotiyal. My heart is a little angry, Friend of all the World, that thou shouldst see such worth in a man so little known.’

‘It is true, Hajji; but that worth do I see, and to him my heart is drawn.’

‘And his to thine, I hear. Hearts are like horses. They come and they go against bit or spur....’ (*Kim* 192)

As Mahbub said “Hearts are like horses. They come and they go against bit or spur.”, Kipling was involved with Britain and India in ways peculiar to himself, acted on his own heart without being restrained by either country.

Notes

- ① This book was published by Macmillan and Co, in 1891.
- ② This school is the United Services College.
- ③ Even Said said: “Mr. Bennett in *Kim* is an exceptionally unattractive specimen.” (*Culture and Imperialism* 137)
- ④ This is a surname in India, and it was used as ‘chatter’ from the British people who lived in India.
- ⑤ The notes of this part are as follows: “This is a reflection of something which came over several times in Kipling’s early prose and verse—his strong hostility to a type of Member of Parliament, usually a Liberal, who, though profoundly ignorant of the fundamental problems of India, tried with officious high-mindedness to interfere with the British administration of that country.” (*Kipling’s Japan: Collected Writings* 177)
- ⑥ Kipling’s seven years in India were 1882-9. The hot climate of India influenced his health. (*Kipling’s Japan: Collected Writings* 107)

Works Cited

- Cortazzi, Hugu, and George Webb. *Kipling's Japan: Collected Writings*. London: The Athlone Press, 1988.
- Kipling, Rudyard. *Indian Tales*. Middlesex: The Echo Library, 2007.
- . *Kim*. London: Penguin Twentieth-Century Classics, 1989.
- . *Something of Myself*. London and Basingstoke: Macmillan London Limited, 1981.
- Said, Edward W. *Culture and Imperialism*. New York: Vintage, 1994.
- エドワード W. サイド『文化と帝国主義 1』大橋洋一訳、みすず書房、1998.
- 橋本横矩編訳『キプリング短篇集』岩波文庫、1995.
- 橋本横矩、高橋和久編訳『キプリング インド傑作選』鳳書房、2008.
- 編著『ラドヤード・キプリング 作品と批評』松柏社、2003.
- 馬場睦夫『研究社英米文学評伝叢書—68—キプリング 復刻版』研究社、1980.
- ラドヤード・キプリング『キプリングの日本発見』H・コータッツィ、G・ウェッブ編、加納孝代訳、中央公論新社、2002.
- 『少年キム』斎藤兆史訳、ちくま文庫、2010.