

The Oriental Elements in Rudyard Kipling's *Kim***Maha Samih Hamoudi****Department of English****Al-Turath University College****Abstract**

Kim is the expression of Rudyard Kipling's tremendous knowledge as obtained from the inside of India during the Victorian era, expressive and illustrative of his love and admiration for the country and its people. The novel embodies a panoramic celebration of India, presenting a magnificent picture of its landscapes, both urban and rural, and a fascinating array of its native characters. This research paper deals with Kipling's masterpiece *Kim*. Concentration is placed on the influence of the east represented by India on the western civilization. It sheds light on the fact that the Occident longs for the eastern culture and civilization and is always trying to explore its mysteries. Having spent part of his life in India Kipling was influenced and inspired by the east. He wrote *Kim* to describe a character that has been of British origin, but Indian in appearance and behavior.

This research paper consists of an introduction, three sections, and a conclusion. The first section examines Kipling's life in India and how it is reflected in *Kim*. This novel shows his extensive knowledge of the cultures, religions and even traditions of this fascinating country. The second section is about the variation in religions as explicated in the novel. Kipling presents a broad scope of religions mirrored through the different characters depicted in the novel. The third section deals with the legends and prophecies as shown in *Kim*, and at the same time it shows how the Indian culture is manifested in the novel. The conclusion sums up the findings of this research paper.

المستخلص

تعتبر رواية (كيم) تجسيدا للرؤيا الداخلية للهند من قبل الكاتب الانكليزي روديارد كبلنك، فهي تعبر عن حبه واعجابه بهذا البلد وشعبه. تجسد الرواية الحياة في الهند وطبيعة البلد الحضارية والريفية. يحاكي الكاتب الانكليزي الشخصيات الهندية كما عرفها في الهند. يركز هذا البحث على رواية (كيم) للكاتب الانكليزي روديارد كبلنك، لاسيما تأثير الشرق و الهند على الحضارة الغربية. لقد قضى كبلنك جزءاً من حياته في الهند وحدث هذا تأثيراً كبيراً على اعماله حيث ان الشخصية الاساسية في رواية (كيم) انكليزي الاصل ولكنه هندي في شكله وسلوكه. يتكون البحث من مقدمة وثلاثة اجزاء مع الخلاصة يركز الجزء الاول من البحث على حياة كبلنك في الهند وكيف اثر ذلك على الرواية وتكوين شخصيتها واستخدام اللغة في اظهار هذا التأثير. اما الجزء الثاني يتمحور حول شخوص الرواية والكشف عن اصولهم ودياناتهم وتأثير ذلك على سلوك الشخصيات. اما الجزء الثالث فيناقش المعتقدات والاساطير الهندية التي ظهرت في الرواية. وتلخص الخاتمة ما تم مناقشته في هذا البحث.

1. Introduction

Kim is regarded as a significant novel written by Rudyard Kipling, which too much contributes to English literature, for it unfolds the cross-culture representations in so far as it reflects the amalgamation of both British and Indian civilizations as witnessed by its creator. Interestingly enough, the novel appeared twelve years after Kipling had left India, the place of his birth and the country with which his name is always associated in literary media. Moreover, *Kim* is Kipling's only successfully maintained and developed piece of long fiction. In it, he has incorporated his journalistic training and experience with his clear sense of the shape and pattern of things, which are reflected in this particular book. Furthermore, the novel has received little considerations as to the Oriental elements that significantly figure in it. *Kim* "has been and continues to be regarded as in some way central, special, even unique, not only within Kipling's oeuvre, but also within the entire range of colonial literature" (Patrick Williams, 1989 : 33).

In his introduction to *Kim*, Kipling suggests that the novel is a significant contribution to Orientalized India that has become a source of the his imagination, and at the same time, the novel is regarded as being one of the authorized landmarks of nineteenth-century European fictional arts. *Kim* sheds light on the inferiority of nonwhite races, the necessity for the superior race to rule the Indian citizens.

Kim cannot be considered an overt propaganda, for Kipling envisions India according to his actual observations, which contribute to the elements of realism inasmuch as the novel shows the author's full understanding of Indian mores in the nineteenth century. As a matter of fact, Kipling shows his love and respect for

the Indian nation and civilization. The novel embodies a pictorial celebration of India with its people who are kind, generous and tolerant, not to mention its beautiful natural surroundings of both towns and countryside with their captivating landscapes.

Kipling is taken as an incredibly controversial writer, not only during his lifetime but also after his death. He has been admired by literary giants such as Henry James, Mark Twain, and T. S. Eliot. Besides, many critics who have praised him feel the need to give preface and comments with an explanation to his fictional arts. For instance, Ernest Hemingway has admired him to the extent that he says that he likes "the good Kipling," for the "bad" Kipling is seen as being the defender of British imperialism who has supported oppressors against native populations, espoused the idea of racial superiority and remained casually unaware of the value of the cultures the British Empire dismissed and dominated: Rudyard Kipling, popularly known as the bard of imperialism and chauvinism, in his novel *Kim* sympathetically and willingly explores the Indian landscape and culture. It is a sophisticated and original attempt to break through the boundaries of Anglo-Indian literature. The novel is a thrilling mix of admiration for imperialism and for Indian mysticism. It also leaves subconscious messages layered with the Social Darwinism of the day - a strict hierarchy and the idea of dominion over others. *Kim* is a quintessentially imperialist novel. Everything in the book- ranging from its characters to its setting and the ideology behind the story oozes an imperialistic flavor.

(Amrita Satapathy, 2013: 17)

The influence of the Indian way of life and style on *Kim*, the main character in the novel under consideration, is tremendous. He has grown up, dressing and thinking like an Indian; his complexion has been sun-burned as an Indian's. He feels completely happy both at home and among the ordinary people of Lahore. But even at this level, he cannot perceive himself as an Indian. He remembers his father and his prophecy, and he carries his identity papers in a leather amulet-case around his neck. His skin is white.

Section One

1.1. Rudyard Kipling as an Anglo-Indian Citizen

John Lockwood Kipling, Kipling's father, was an artist and professor who had a significant impact on his son's writings. He became a caretaker of the Lahore Museum. He was said to have been presiding over this house of wonder as indicated in the first chapter of *Kim*. Much of Kipling's childhood was wretched. Rudyard Kipling was born in 1865 and died in 1936. His parents took him to

England at the age of five and left him at a foster house at Southsea in which he witnessed the terrors which he expressed in his "Baa Baa, Black Sheep" (1888), a semi-autobiographical short story which discloses the bad treatment he received there. He then attended the United Services College at Westward Ho, North Devon, which troubled him for the rest of his life. ([Rudyard Kipling | Biography & Facts | Britannica.com](#)).

Kipling returned to India in 1882 and worked for seven years as a journalist. His parents were part of the highest Anglo-Indian society, and Rudyard thus had chances for traversing the whole scope of life in India:

Kipling lived with his parents in Lahore and, his father managed to find him a job in a local newspaper. The position allowed Kipling a great excuse to discover his surroundings. Nighttime, especially, showed to be essential for the growing author. Kipling was a man of two societies, somebody who was accepted by both his British equivalents and the native population. Experiencing insomnia, he roamed the city streets and gained access to the brothels and opium dens that rarely opened their doors to average Englishmen.

(<https://www.biography.com>)

All the while he had continued as an intense observant of the thronging scene of native India, which had captured his attention and love from earliest childhood. He found his comfort in novels and books. With few friends, he dedicated himself to reading. He especially adored the books of Daniel Defoe, Ralph Waldo Emerson, and Willkie Collins. This period was a powerful time in the young writer's life. The sights and sounds, even the language, which he had believed he had forgotten, rushed back to him upon his arrival. Kipling is considered "a major innovator of the short story; his children's books are classics of juvenile literature, and critics have described his works as exhibiting 'a versatile and luminous narrative gift'" (Bipul K. Debnath, 2015).

It has been suggested that Kipling finds India a place of wonders which he used to explore as a world comprising many and various religions and cultures. His exploration of the remote and far off strange environments has been a matter of interest and delight for the young Kipling who finds himself "particularly interested in Buddhism" (Debnath, 2015).

Kipling was quickly filling the journals he worked for with prose sketches and light verse. He has been awarded the 1907 Nobel Prize in Literature. India is the place where Kipling was born and practiced journalism. He adored India even if he also loved the English imperium. Nevertheless, the Indians have never been certain as to what to think of Kipling, whether to dismiss him as a writer of

jingoistic doggerel or praise him as a rare instance of pure genius. Orwell puts it best when he meticulously describes Kipling in his own words, for the latter has exerted much influence on him. it has been noted that

A knowledge of Kipling helps us to understand Orwell, for no writer was more important to him, as an influence, example, and antagonist. In some sense, Orwell's whole life was a conversation, or quarrel, with Kipling. He seemed to, acknowledge this when he wrote, when Kipling died, "I worshipped [him] at thirteen, loathed him at seventeen, enjoyed him at twenty, despised him at twenty-five and now again rather admire him."

(Douglas Kerr, 2011)

Indian writers had elevated Kipling's portrayal of India as having a stamp of authenticity, especially when he described the common folk, the flora, and the fauna. His descriptions of the Indian countryside during different seasons remain unrivaled to this day. Kipling is also blamed for creating and constructing an image of India that has served his fictional arts. In other words, it can be said that what Kipling has portrayed of India can be considered an amalgamation of Orientalized India and imagination, for without imagination the fictional arts representing realities would turn into mere photographic representation.

1. 2. *Kim* as a Manifestation of India

Kipling wrote his novel *Kim* in 1901. It is his last and most well-known book. It records the experiences of Kim, an Irish orphan in India who becomes the pupil of a Tibetan hermit while learning espionage from the British secret service. The book is noteworthy for its nostalgic, colorful depiction of Indian culture, especially the various exotica of street life. The action of this novel is set after the Second Afghan War which ended in 1881, but before the Third, seemingly in the period from 1893 to 1898. The book is notable for its detailed portrait of the people, culture, and different religions of India. The book grants a vivid picture of India, its teeming populations, religions, superstitions, and the life of the bazaars and the road.

In 1998, the Modern Library ranked *Kim* No. 78 on its list of the 100 best English-language novels of the 20th century. In 2003 the book was recorded on the BBC's The Big Read poll of the UK's best-loved novel. *Kim* can be seen as distinct from the majority of these books as it is not prejudiced or one-sided. Kim may be British but is influenced almost entirely by his childhood into Indian life. Kim also has a complex personality, which matures as he learns from other figures, such as the Lama, which is a title for a teacher of the Dharma in Tibetan Buddhism.

Being an excellent artistic creation, *Kim* has a strong influence on the reader's mind, which gives a strong sense of vision for the adventuresome route, whereby the two main characters, Kim and Tashoo Lama, are on the way for exploring their own goals. Kim wants to find his destiny whereas Tashoo Lama intends to find a particular river of arrows.

1.3. Language and Colloquialism

The kind of dialogue spoken by the characters of *Kim* gives a sense of unity to the novel, for both the characters and the author figure out in the land upon which the action of the story takes place. The proverbs must come out from that particular place to which the user belongs, and its user must also have the broad sense and knowledge of using it. Kim uses the proverbs and language splendidly. What matters most in this regard is that the proverbs have their particular tone and insight and that they are not seen in other languages. They are more Indian than any other elements in the novel. The distinct speeches also give it an Indian color. The tone and meaning of dialogues are of particular functions and they are context-bound as well, which exhibit an Indian social scope.

The language which Kipling gives *Kim* is Indian in essence and context. The language of the English clergymen, Lurgan Sahib and Creighton Sahib, is distinct from that of Kim. Kim's style is a mixture of English, Hindi, and Urdu. The dominance of true English over the English associated with the native hence two separate levels are created, and Kim is attached to a lower one i.e. more identified with Indians, particularly at that time. The language of a character is explanative of its social status and identity. To send Kim for learning English means that he is not an English. He has learned and acquired Indian culture and values. His accepting of guru-chela relationship with Lama and his treatment of a sick boy at Banaras is the best example of it. He thinks in Hindi (Hindustani), the tongue he knows best (Kipling, 2000: 81, henceforth *Kim*: page No.). It primarily means that he is Hindustani then it does not matter what other languages he speaks. His use of Urdu and Hindi languages maintain the Indian spirit in him.

Kim is a local legend. If Kim can use an authoritative language, then it does not mean that he is British because it can be exercised by any other Indian also. Being a part of the "Great Game" (espionage) also does not identify him with Creighton or Lurgan Sahib. Kim has split awareness of being both an Indian and a British. Kim's assurance of native cultural identity is shown in his constant desire for the friendship of Lama and the path, his unwillingness of being a Sahib, and going to school.

Four languages are employed in *Kim*, each with its unique style. First of all, there is the language of the omniscient narrator that is Kim, which is characterized by elliptical style peculiar to him. It comprises commas, dashes and foreign words as shown in the first paragraphs of the novel. It also frequently pervades throughout the novel as a whole. For most readers, it is a useful tool with unusual adjustability that enables him to show powerful descriptions, for example of the 'Grand Trunk' Road in chapter four: "Therefore, you would scarcely be interested in Kim's experiences as a St. Xavier's boy.... Almondcurd sweetmeats (Balu Shai we call it) a fine-chopped Lucknow tobacco" (Kipling, 2000: 98, 104, henceforth, *Kim*: page number). In the latter statement, Kim uses the first person plural pronoun. He also uses the imperative form of English: (the Babu "Behold him . . . Watch him, all babu-dom laid aside, smoking at noon . . .," (*Kim*: 211), and the ironic voice (the Babu "Never was so unfortunate a product of English rule in India more unhappily thrust upon aliens," (*Kim*:18). Another characteristic of the narrator's language is the recurrent use of compound words, often written with a hyphen "fiend-embroidered draperies," "brow-puckered search," "many-times-told tale," "quick-poured French," "de-Englishised," "be-ringed," "he...was badworded in clumsy Urdu. There is also the voice of the homeland (Bali, as Kim, calls it). Creighton, the Reverend Bennett and Father Victor, even the drummer boy from Liverpool speaks "standard English"—more or less. That is, each character speaks its English dialect, frequently presented by the presence of contractions "em" for them, "an" for and, "ud" for would, "amazin" for amazing. Moreover, Kipling differentiates Victor's Irish from that of Bennett's English. Babu's style of English, which Kipling frequently presents "the best of English with the vilest of phrases" (*Kim*: 185). For example, in (*Kim*: 12), the Babu describes himself to Kim in English "By Jove! I was such a nervous man. Never mind that. I go on colloquially..." (*Kim*: 89). Then he shifts to Urdu, which Kipling translates into standard English.

Kipling uses unique verbs in this novel. He uses the kind of English translated from the Lama's dictation in imperfect Urdu. He records "Then Almighty God blessing your Honour's succeedings to third and fourth generation and . . . confide in your Honour's humble servant for adequate remuneration..." (*Kim*: 83). The most intense example of Kipling's foregrounding of verbs occurs in chapter three when Kim converses with Father Victor:

- They call me Kim Rishti-ke. That is Kim of the Rishti.
- What is that—'Rishti'?"
- Eye-rishti—that was the regiment—my father's.
- Irish, oh I see".

-Yes. That was how my father told me. My father, he has lived”.

-Has lived where”

-Has lived. Of course he is dead—gone out.”

(*Kim*: 69)

The Wrong present perfect “has lived” is precisely right in place of a past tense or the verb “died” for revealing the un-Western blur of life with death. It is this “translated” Urdu and Hindi. for example, the boys’ talk at St. Xavier’s) that comprises perhaps ten percent of the novel .Kim’s fourth style which Kipling uses in more than half of the book is “actual” Urdu, often spoken with a special accent. Kipling performs an extraordinary feat here by making English sound non-English. He does it by leaving remnants of the original vernacular, single vocals, sometimes translated by using parentheses but always italicized to sound them aloud. Kipling does it by “Germanic” capitalizations, a typographic trick which accentuates nominals. He does it by using the language with borrowed, sometimes bent words (usually mispronounced) from the English language, for instance, “terrain” for “train” “Berittish” for “British,” “tikktut for “ticket” “takkus” for “taxes” Ker-lis-ti-for “Christian” and a number of wrong proper names. He does it by punning—in both English and Urdu and once in Pushtu.

Section Two

2.1. Kim as a Monolithic Character

Throughout the novel, Kim faces the problem of his identity. The question arises due to his identification with different characters, cultures, and ideologies. He is a white-born orphan who carries an unusual "charming" in his neck which is his only heritage to prove him British. His original features make him an Indian. He is raised in Lahore by a poor half-caste Hindu woman. Kipling has determined him to be a white British. In the very first page of the novel Kipling says:

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*: 3)

Thus, he has denounced all the cultural and social elements which make him a man and give him an identity to prove him a British man so as to isolate him from the reality of his surroundings. Only man's birth and his parents do not build the character, for the identity of the man is formed by society's point of view about him and his culture, together with his interactions with them. Most necessarily, Kipling introduces Kim with Indian trends, objects, ideas and way of thinking. He is brought up in the society of Lahore city. He lives the wildlife of India. Nevertheless, he can see and feel its beauty. He dismisses English style of remaining isolated from commonness. It is his nativity which separates him from his ancestors. Edward Said believes that Kim is "a major contribution to this Orientalized India of the imagination." (Said, 1987: 28). Said has regarded Kim, the orphan Irish boy, as an active protagonist in the novel, not the Tibetan Buddhist lama: "throughout the novel Kipling is clear about showing us that the lama . . . needs Kim's youth, his guidance, his wits" (Said, 1987: 15).

It is shown in the novel that most, if not all, of the influences on the character of Kim at the beginning of the story are Native Indian, not British. Its opening paragraph which shows him sitting astride the cannon indicates that he believes it is reasonable to demand a dominant position, a position he advances with a game of "king-of-the-castle" in which he forbids the Indian lads, both Moslem and Hindu, from taking his place. Kim feels that he is superior to his peers. He also senses that he has ownership over the Lama (*Kim*: 60). Kim is a monolithic character that is less Indian than British. He despises missionaries. He prefers the colloquial language, and he is always able to win the sympathy of others. He hates going to school where the classrooms are depressing for him. He lives his life among street boys, asking for food which he can easily get by accepting his white origin. He wants to live, like Indians, a free life, so he remains away from missionaries or any white person who can take possession of him, in order not to indulge in an unadventurous life of routine and seriousness.

Kim cannot accept the fact that he is a white born Christian. He prefers to entertain his life with the Indians without any limitations. He is happy when living with them. He treats them as equivalent to himself through his personality is stronger than anybody's due to his highly experienced and open-minded outspoken character. This is not to deny the fact that other British people are having the same qualities which Kim himself possesses.

As part of his character, Kim seems to be adventurous, trying to learn the secrets of everything that may attract his attention. He seems to be interested in every secret activity that is done in front of him. Thus he is always shown interested in moving in dark streets and in climbing high on the roof of houses to satisfy his curiosity, for darkness and his black color are both associated with the

Indians as the British might think. Kim knows Indian sensibility because he has lived with them. His alliance with Mahbub Ali has started only with his need for food and his curious nature, and therefore he learns new experiences. He has nothing to do with the British and with their "game." He is alien to British men and has framed himself in an Indian shape. The Indian style has grown in him while the British side of him can only be seen as a mere reflection. In the accompany of his local friends, Kim feels at ease; he knows their language and all castes. It is the community in which he grows up makes him learn every local knowledge. The natives are often defined by certain characteristics like simplicity, innocence, down to earth, and experience which comes out of their everyday practical life. Kim has all these features. He is very anxious to know about the new things; he acts natively, and the wisdom he shows is more Indian than British. Kipling quotes the proverbs which reflect a deep understanding of the knowledge of a lifelong experience. His identity can be constructed only in accordance with his socio-political-economic binaries in which he lived. Kim's blackness is the first point which separates him from British people. Socially, he is part of the Indian society.

In his early childhood, Kim is placed in a situation of a full-grown manliness. Perhaps it will not be wrong to say that he seems to be a character from the author's imagination, not from the real world. But, he really looks like an offspring of the Indian soil. He is molded into an Indian form. He is framed by an Indian society and culture. Kim enjoys his position well in his environment, but he is also a person who looks for the future. His father has foreseen for his future, so Kim sets himself to go in a search for his destiny. He is a local hero who is on his mission for making a better life. So, he joins the Madrassah although it is not of his test. There, he will be a Sahib, but he does not want to be a Sahib. He believes that after his schooling he will be more able to perform his trips. After being left by Hari at Rani Sahiba's house, he senses that he is out of the game, the game of venture. He cannot stand it and leaves the place. He knows his birth, and in playing games, he uses this "white racial birth" in politics. It is only an impression on native Indians, but he presents himself in his native garbs in order not to be different from them.

2.2. Characters' Race and its Influence on Behavior.

Kim appears as a worldly figure. He tells Mahbub Ali that he is neither Muslim nor is he a Hindu, and he does not even say that he is a Christian. Kim may scrutinize a Lama or a Hindu, but he never declares his views about religions. Kim is introduced to Catholicism for the first time, so he perceives it as a new set of "Gods and Godlings" (*Kim*: 93). He Despises the idea of being a Sahib, he tells the Lama: "Thou hast said there is neither black nor white. Why

plague me with this talk” (*Kim*: 213). Kim's society is made of Abdullah, Mahbub Ali, the Muslims, Chote Lal, the Hindu, the fakirs, the small boy of the bazaar, the native policeman, water carrier, Jawahir Singh and the carpenter. He is not different from all these members of Lahore's society. He is raised by a Hindu woman who wished that he had worn the European clothes, but Kim finds it easier to slip into Hindu or Mohammedan garb (*Kim*: 4).

The Lama is a hugely disciplined character, who dedicates himself to his Buddhist faith. By contrast, Kim does not seem to have been interested in any religion, and his chief concern is to become a spy, a job that appears very far from religious salvation. A Lama is a wealthy man; he used to be the Abbot of Suchzen Lamasery when he still lives in Tibet, which means that he can send Kim to school. Meanwhile, Kim is a poor white of the very poorest. The Lama's lack of knowledge of other people's appearances has a religious purpose behind it. In other words, social discrimination, ethnicity, and all of the other things matter so much to Kim. His future job as a British-Indian spy is just not relevant to the Lama. He believes that all people are humans, trying to figure out their way through their lives as best as they can.

Kipling has made a spiritual mentor for Kim, a Buddhist, for Buddhism is not a representative Indian religion. If Kipling had aimed to make the novel an entirely Indian story, He should have adopted a Hindu or Moslem teacher for Kim. Kipling does not use those religions because they may have too many complications such as special beliefs and strict moral codes, in comparison to the simplicity and purity of the Buddhism. Perhaps, it may be suggested that in case Kipling had allied himself with Hinduism or Islam he would have proposed that he go more of Indian native than of a British one. After all, “St. Xavier’s looks down on boys who go native all-together (*Kim*: 99). As a conclusion, Kipling has not aimed to make the story look like an Indian one because he wants to maintain in it the British tinge, and at the same time he serves his imperialistic perspectives as explicated by Said: “Said’s material on Kim remained unchanged in Culture and Imperialism, maintaining Said’s firm identification of Kim as an Orientalist production by Kipling serving the ends of empire” (David Scott, 2017: 302).

While looking at Kipling's depiction of the Lama it is hard not to feel, once again, that much as he may have wished to reveal his admiration of native characters, his attempts are seriously deformed by his Imperialist attitudes. Kim regards the Lama as his trove, of which he proposed to take possession (*Kim*: 12). Kipling seems to have deprived the Lama of his pride and dignity, but the Lama is a man of religion of a high rank in India. But Kipling shows him in chapter one learning about Buddhism at the Lahore Museum, which Kim sees it

as "the Government's house," run by a white man. Kim listens reverently as he learns about the labors of European scholars and calls the white curator "O Fountain of Wisdom." The Lama accepts a pair of spectacles from the museum curator, which adds to the series of incidents where the superiority of the West is manifested. In Kim Ann Zimmermann's wording of this notion: societies outside of Europe or North America, or societies that did not follow the European or Western way of life, were considered primitive and culturally inferior. Essentially this included all the colonized countries and people, such as African countries, India, and the Far East. But this is not the case with Kipling although he was accused of being an Imperialist to him India was a sanctuary of happy times.

(Kim Ann Zimmermann, 2017)

The native view of white men is shown in many ways; thus, exclaims the Lama when seeing the tents going up in the field when the soldiers pitch the camp: "But this is sorcery! (*Kim*: 65) It was as he suspected. The Sahibs prayed to their God (*Kim*: 67). Among the white men, Kipling mocks the Christian priests-ministers of the "creed that lumps nine-tenths of the world under the title of 'heathen.'" (*Kim*: 68). Kim is caught by The Reverend Bennett and Father Victor, who at first assumes he is a native thief, then they discover his identity papers, which reveal that he is the son of the O'Hara of their regiment. But Kipling emphasizes their narrow-mindedness by revealing them shocked by his non-Christian appearance and manner

Kipling shows Reverend Bennett as the worst kind of authority figure: "what a country! . It's O'Hara's boy, sure enough. O'Hara's boy leagued with all the Powers of Darkness" (*Kim*: 70). And on hearing of the Lama's quest, "But this is gross blasphemy! cried the Church of England (*Kim*: 71). Another stereotype of Indians is Mahbub who is Ali known throughout India as the most famous horse trader; he has a red beard and shows quick temper. He is a devout Muslim who has come to be one of the close friends of Kim. He is from Afghanistan. He taught Kim the concept of "Friend of All the World." Ali appears to have two identities in public: he is a horse trader, while in reality, he is a spy for the Colonel Creighton in what he tends to name it the Great Game—the complex system of surveillance the British government used to maintain the security of British India's northern borders. At the beginning of the book, Ali entrusts a package of secret papers to Kim for delivery to Colonel Creighton. This incident makes him think of becoming a chain-man or a spy himself. Like any other Bengali figure in the eastern community Babu, Mookerjee is a Bengali and a chain-man in the Great Game. He attains few degrees from the west, and he is also an anthropological specialist. When he is not explicitly performing spy

work, he collects information on various cultural and religious practices across India, for the purpose of an anthropological study.

Section Three

3.1. The River of Arrows and Kim's Prophecy

The River of the Arrow is said to have been apparently created from an arrow shot by Buddha. It is a symbol of rebirth paralleling Christian baptism and reincarnation. This device is invented by Kipling but inspired by several Indian local beliefs. The Teshoo Lama starts out from the very first chapter of Kim on a personal quest. He describes to the curator of the Wonder House how Buda participated in an archery competition and shot an arrow. His arrow flew so high that it passed the last goal. The arrow made a river spring, and for the Lama, it is a sacred river to wipe out his sins and enlighten him as well. Kipling came up with the story of this holy object for the Lama's quest particularly because it is so distinctive and personal. The Lama visits all the sacred Buddhist places in India throughout the novel, but even though he talks with many educated people, the Jain monks in Benares and the curator of the Wonder House, who are unable to help him to find what he is searching for. The river is not important by itself rather it is the Lama's own place of pilgrimage; the River represents their Enlightenment. That is why the river is not commonly known to others. It is only relevant yet peculiar to the Lama.

Finally, the Lama discovers the river of arrows to be a brook near the woman's house. The Lama goes into this River while he is in a trance brought on by severe fasting. The Lama could only find the River because he looks for the right place at the right time. He should fall into it just as he attains Enlightenment. The River appears just as the Lama's quest comes to an end, so it is the proof of his religious and spiritual fulfillment. Kim is interested in the Lama's concept of the 'the wheel of life,' where he could free himself from worldly objects and merge his soul with the "Great Soul."

Kim and the Lama have many things that connect them together. There is the quest or the search for identity for Kim and the pursuit of enlightenment for the Lama to get rid of attachment to worldly goods, mundane objectives, secular ties and the feelings and idea of self. Both the Lama and Kim desire the mutual company. Kim is first inspired by the Lama and the Lama, on the other hand, accepts the idea of having a disciple and a student like him. Kim, on the other hand believes in a prophecy: his father left him that "Nine hundred first-class devils, whose God was a Red Bull on a green field, would attend to Kim." this

prophecy opens new perspectives for Kim, for he gets acquainted with the game of spies.

Kim and the Lama start their journey together, for the former is an intelligent street-wise, taking on the role of the Lama's guardian in the complicated rush and bustle of Indian life, with which the ethereal, naive Lama is unfamiliar. It is this journey which gives structure to the story and enables Kipling to display his wide knowledge of his beloved India. Beginning at Lahore (now Pakistan), they cross the plains as they reach as far south as Benares. The final journey ends at the Himalaya, the edge of India, before going back to the plains. The quest lasts for three years where Kim reaches the age of maturity. Although the two aims of the adventurers are completely different, Kipling can bring them together and make them complete each other in a way which is central to the merits of *Kim* the novel, and the unique identity of Kim the character.

To Mahbub, the Lama and Chela, Kim is like an adopted son. Indeed, after finding his river, the Lama goes back to tell Kim about his enlightenment as part of the duty of Bodhisattva; like Gautama Buddha before him, he deliberately delays the achievement of his liberation to save his student too. The conclusion of the novel is not in the words of either Kim or the narrator, but in the meeting of Kim's two putative fathers, the secret agent, and the monk, while he lies unconscious. Mahbub is rather skeptical of the Lama's faith and is worried lest he should take Kim with him. But Teshoo reassures Mahbub telling him that, after bathing in the river, Kim will become a teacher. The Pathan responds somewhat disconcerted that Kim is wanted as a "scribe for the State" To which Teshoo replies: "To that end, he was prepared. [...] He aided me in my Search. I aided him in his. Just is the Wheel, O horse-seller from the North. Let him be a teacher; let him be a scribe—what matter He will have attained Freedom at the end. The rest is an illusion" (*Kim*: 224).

3.2. The Wheel of Life

The "Bhavachakra," the Wheel of Life or Wheel of becoming, is a mandala that is defined as a complex belief depicting the Buddhist view of the universe. To Buddhists, existence is a cycle of life, death, rebirth, and suffering that they seek to escape altogether. The Wheel is separated into five or even six stages where the soul is reborn. It is held by a demon, around the rim. It depicts the twelve stages of dependent origination. The Lama often refers to the Great Wheel when he is referring to this world—the Buddhist belief is that every soul goes through in a continuous cycle of birth, death, and rebirth. To them, there is no way out of this tiresome cycle except by letting go of secular love, and by acquiring the knowledge that all things end and die.

The Lama has a sketch of his theory of the Great Wheel of Life. He uses it to teach people about the Buddhist religious belief. This Wheel introduces the Buddhist hells as well as the concepts of karma and worldly things through symbolic representations. When the Russian steel the Lama's painting of the Wheel and tears it through the middle, his carelessness provokes the Lama's fury and desire for vengeance. The Russian's ripping off the Wheel indicates his disrespect for and misunderstanding of the Lama's religious belief. It is only Kim, as opposed to this upstart Russian agent—who conceives the Lama's use of his paintings to teach others about his religion. The tear also represents the damage that this whole trip into the Himalayas has done to the Lama's authentic soul and beliefs. He thinks that Kim is arrogant and he is showing off. Obviously, the Lama has to face the anger he feels towards the Russians who have raised a hand at him. The tear in the Lama's picture of the Great Wheel is a symbolic result of the Lama's struggles with sin in the later parts of the novel.

Conclusion

A person's culture has an enormous impact on his/her identity and works. Kipling is a great example. Although, he might be accused, on several occasions, of being an imperialist but if we look closely at his novels, especially *Kim*, it is noticeable that he shows a sympathetic presentation of the locals. Kipling has portrayed a vivid picture of India at the time of the Great English Empire. This might be the reason behind such accusations. After all, that was the real picture of India during colonialism. Kipling's life and experience in India give him the privilege to present the conflict between the East represented by the Indian characters and the West represented by the Europeans.

Kim appears to be the outcome of the mixture of the East and the West. That is why Kim wonders what religion he should follow. His Language also plays an essential role in establishing his identity. Kim speaks the vernacular, often thinks in Hindustani. Besides, Hurree Babu is always switching between English and Hindi. The setting is significant in *Kim*. The India that Kipling portrays stretches from Benares in the middle of the Indian peninsula to the Punjab and the Himalayas in the north. The story begins in Lahore with Kim sitting on the Zam-Zammah, the great gun that controls the north. The opening paragraphs introduce both India and the realities of the British occupation there. In recent years.

Orientalism has come to be defined as the knowledge and beliefs about the peoples of "the Orient:" the Middle East, South Asia, and East Asia as built and commanded by their Western European colonizers. Many of the views on Indian

life presented in *Kim* are, as a matter of fact, unfavorable examples inferred from such Orientalists' opinions such as Edward Said.

Sikhs are characterized as having a special "love of money. The Babu wear a long trowel about his body, as only Orientals do. These unfavorable ethnic stereotypes are clearly opposed to Kipling's depictions of the British who are shown as being superior to the Indians. For example, when Lurgan Sahib attempts to captivate Kim, the latter states the multiplication tables which he has learned at an English school, expressing Kipling's belief in the advancement of British law over the superstitious ways of the Orientals. Such contrasts throughout *Kim* serve to support and justify the rule of the "more capable" British over the Indian people.

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