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Dedication

To the memory of my aunt and my grandmother

To my dear parents and siblings

To all my relatives who love me

To my best friends

And to all those who prayed for my success

O.R

To my Family

S.C

Abstract

*During the British Indian colonial period, many authors wrote about the contact of the colonizer with the colonized. This dissertation examines some selected colonial narratives of the Anglo-Indian writer Rudyard Kipling. It examines the representation of the British and the Indian in relation to its historical context, using concepts of “otherness”, “representation”, “power” and “subversion”. To reach the purpose, we have applied Greenblatt’s theory of New-historicism. In the discussion, we have studied the historical context of the selected short stories: *Lispeth*, *Beyond the Pale*, *Thrown Away*, *The Man who would be king*, and *the Strange Ride of Morrowbie Jukes*, as well as the biography of the author in order to understand the historical, cultural, political circumstances and the ideology of the writer. We have attempted to put the texts of the selected short stories in the light of some chosen historical documents in order to read the former in the light of the latter.*

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I. Introduction

The Enlightenment and the Industrial Revolution are two events which contributed to incline world scales. They were beneficial for “the west” since they contributed in the development of Industry and Technology. However, they were indignant for “the orient” because they opened the doors to imperialism.

Imperialism cannot be limited to one definition but, in general, it is the name given to the political policy adopted by European countries to dominate and take profit of overseas countries from the late eighteenth century to the middle of the twentieth. It does not only consist of politics and history but it is approached by many fields of study such as: sociology, anthropology and literary criticism which is the field of our research. Imperialism has been widely studied though it is still undertaken for its broadness. The system was embraced by many European forces such as: France, Spain, Belgium and Britain. The latter ruled over many territories to the extent that it became a huge empire called The British Empire “where the sun never sets.”¹

India was a part of the British Empire; it was the British’s largest colony which is considered as “The Jewel in the Crown.”² In order to justify their presence in the country, the British pretended that their only quest in India was “the civilizing mission”. Therefore, the imperialist idea was present in most of the British literary works of the nineteenth and twentieth century.

Rudyard Kipling who is known as “the Prophet of British Imperialism”³ is one of the influential figures who wrote about India. Though he is an Indian by birth, he was proud of belonging to the British Empire. In his works, he seems to underestimate the orient and to glorify the west.

India is a central theme in his works even after his move to America. It is the setting of almost his works such as *Kim* (1901), *The Jungle Book* (1895), *Plain Tales from the Hills* (1888) and others. In addition to *The Man who would be King* (1888) and *The Strange Ride of Morrowbie Jukes* (1888) some other short stories from *Plain Tales from the Hills* will be analyzed, namely; *Lispeth* (1886), *Beyond the Pale* (1888) and *Thrown Away* (1888).

Review of the Literature

India remained the great subject of Rudyard Kipling since it was the setting of most of his works. This land presents the main source of inspiration for most of his versatile creative writings. Alan Sandison once said that, “the main character in these stories is neither the tired, dedicated administrator, nor the resourceful subaltern but is India itself”.⁴ Kipling’s experience in India, as a man who lived there, allowed him to know deeply the land and the native culture. Through the readings of Kipling’s works like *Plain Tales from the Hills* (1888) we get to understand that he explores the imperialist tendencies. In writing about love, death, struggle for power, and adventure either in the native Indian tales *Beyond the Pale*, or in Anglo-Indian tales like *Lispeth*, *Thrown Away*, *the Man Who Would be King*, and *The Strange Ride of Morrowbie*, he seems to display in many occasions explicitly and implicitly a racist and discriminating attitude towards the Indian natives. George Orwell, one of his contemporary readers says: “It is no use pretending that Kipling’s view of life, as a whole, can be accepted or even forgiven by any civilized person...Kipling is a jingo imperialist, he is morally insensitive and aesthetically disgusting.”⁵ A position that is not agreed by all critics. Kingsley Amis says:

Most of the forty Plain Tales had appeared first in the *Gazette*. The known fact that they were written to a length, to order, in haste, has told against them in critical esteem: they are held to be vulgar, knowing sickly written. Anyone who was unaware of their provenance, any contemporary in England, might be forgiven for thinking the collection a work of tremendous talent, pessimistic about human behavior, certainly, often designed to appeal to the reader’s more malicious instincts, well yes, but wise as worldly, wise full of

atmosphere, touching, harrowing, comic and flexibly just to the natives, who are portrayed on the whole as worthier than the Anglo-Indians they encounter.⁶

This unclear stance is not expressed by all critics. Robert Buchanan who demonstrates a strong disapproval of Kipling's verse and prose in his famous speech "The Voice of the Hooligan", intensely complains that Kipling, instead of representing "the true spirit of our civilization"⁷, represents "the vulgarity, the brutality, the savagery"⁸ of "what the mob is thinking"⁹ about the Indians the "other". Kipling's writings seem to be both ambiguous and controversial.

Issue and Working Hypothesis

As it has been previously mentioned, many critics dealt with Rudyard Kipling's writings. Some classified him among the ambivalent writers; others are convinced that he is an anti-imperialist while the majority sets him among the pro-imperialists. The current research is another case study which aims to further highlight Kipling's imperialism through his discursive depiction of the "colonizer" and "colonized" in some of his selected short stories: *Lispeth*, *Beyond the Pale*, *Thrown Away*, *The Man who Would Be King* and *The Strange Ride of Morrowbie Jukes*. We have chosen the five short stories because in our view, they highlight more precisely the idea of imperialism. We have selected a postcolonial theory which fits our work in the sense that it deals with the contextual study of the literary work. Stephen Greenblatt's New Historicism which is supported by Edward Said's Orientalism are used to show the writer's imperial tendencies. Many studies have analyzed Kipling's works. However, to our best knowledge those texts have not been approached from two joined theories which are New Historicism and Orientalism. In addition to that, our analysis of *Plain tales from the Hills* from a new historicist perspective is another contribution to the field.

The central aim of the present paper is to put Kipling's literary texts *Lispeth*, *Beyond the Pale*, *Thrown Away*, *The Man Who Would Be King*, and *The Strange Ride of Morrowbie*

Jukes in their historical background by taking into consideration some biographical facts and the historical, social, and political circumstances of the author. Through this dissertation, we attempt also to reassess Kipling's imperialist tendencies and demonstrate to the readers that Rudyard Kipling ; “ the prophet of the British imperialism”¹⁰ ;and the advocator of the “ the white man's burden”¹¹ devalorizes the Indians , and valorizes the British, he associates all what is “inferior” to the colonized , while all what is superior to the colonizer. He presented the natives as “chaotic”, “irrational”, and “savage” while the west as “ordered”, “rational” and “good”. To prove this hypothesis Stephen Greenblatt's theory of New Historicism, Edward Said 'concept of “otherness” is needed to be used in our investigation.

To analyze the new historicist representations of the “dominant” and the “dominated”, Edward Said's theory will be used in the first chapter of the discussion through three main points which will be developed. The first one will be devoted to the descriptions that Kipling used to introduce the native characters: Lispeth, Bisesa, Daniel Dravot, Peachy Carnehan and Gunga Dass as well as the British one: the Englishman, the Boy, Trejago, and Jukes. The second one will be about the representation of the setting “India” as an exotic place. The last point will be based on the themes that Kipling develops in his stories: imperialism, otherness and racism. Thus, New Historicism is one of the convenient theories that we have chosen in addition to Orientalism. New Historicism is suitable since it consists of the study of the conditions that make the author construct his ideas which are developed in his writings; the context from which Rudyard Kipling extracted his stereotypical descriptions. Kipling ideas are subjective thoughts of a writer who lived in a period when Imperialism reached its zenith.

Endnotes:

¹Fatima Bensidhoum, “Rudyard Kipling and Louis Bertrand: Their Ideas on British-India (ns) and French- Algeria (ns) in Kim and Le Sang des Races” (Th M diss., Mouloud Mammeri University 2010).

²“India the Jewel in the Crown”, accessed in 25 August 2016,

<http://www.gresham.ac.uk/lectures-and-events/india-the-jewel-in-the-crown>

³ Krishna Daiya, “Re-assessing Kipling’s Imperialist Tendencies”, *The English Literature journal* 5 (2015): 471- 475.

⁴Mukul Joshi, “A Thematic Study of Rudyard Kipling’s Short Stories” (PhD diss., Pune University, 2010).

⁵Joshi, “A Thematic Study”.

⁶Ibid.

⁷ Zohreh Sullivan, *The Narratives of Empire: The Fiction of Rudyard Kipling* (New York: Cambridge University press, 1993), accessed in 14 June 2016, <https://books.google.dz>

⁸Ibid.

⁹Ibid.

¹⁰Daiya, *Re-assessing Kipling’s Imperialist Tendencies*, 471.

¹¹ Joshi, *A Thematic Study*.

II. Method and Materials

a. Method:

Within this research paper, we intend to study some selected short stories by Rudyard Kipling from a new historicist perspective. We will rely on Greenblatt's theory New-historicism, the latter fits our research since it studies the historical context of the work. It is a postcolonial critical theory, which emerged in the late 1980s through Greenblatt's introduction to *Self Fashioning* (1980) and *The Power of the Form* (1982). He is the first American who used the term in his works. He said that "the historicity of texts and the textuality of history"¹.

Stephen Greenblatt is an American thinker and a literary historian .He is the introducer and the founder of the theory New-historicism.This theory is known basically for its opposition to the "formalist"² or "text-centered"³ approach, "New Criticism"⁴. The latter emerged as a reaction against the historical and biographical approaches by turning its focus from history to text in the sense that the meaning of the text is found within the text itself. However, the New Historicist, in his evaluation and interpretation of a given literary work, takes into consideration the historical, cultural, and political circumstances as well as the biography of the author. In other words New- Historicism is the use of a non-literary text to gain more insights about the literary one. To put it in Greenblatt's words "an intensified willingness to read all of the textual traces of the past with the attention traditionally conferred only on literary texts."⁵ Moreover, in a New-Historicist research, the literary text is not privileged over the non- literary in the sense that the latter becomes "co- text" instead of context. Unlike in old historicism, in the new mode the two materials, either the literary text or the non-literary one occupy an "equal weighting" position. This justifies the critics request to use the "co-text" term instead of "the context" as Richard and Wilson Dutton note in their essays *New Historicism and Renaissance Drama* " where [earlier] criticism had mystified

Shakespeare as an incarnation of spoken English, it [new historicism] found the plays embedded in other *written texts*, such as penal, medical, and colonial documents.”⁶ Or in Montrose word: New-historicism is a combined interest with the historicity of texts and the textuality of history.⁷

Furthermore, “power”⁸, “subversion”⁹ and “representation”¹⁰ are the main concepts of New- historicism and are our main focus in this dissertation. “Power” means what is exercised over a given group or society and also what the marginalized seek to have. According to Foucault, it is an important part of the discourse of a text. “Subversion” is associated to power since it is a kind of a reversed power. It is resistance and, in other words, the way the “dominated” behave against the power that is exercised by the “dominant”. That is why the two concepts are interrelated. Concerning representation, it is slightly different even though the concept also is related to power. “Representation” is to tend to give a specific picture about a given thing for given aims. It is a kind of “stereotypes” and “clichés” generally for colonial aims; either to justify the colonization or to support the domination. These are the main concepts of New- historicism.

b. Materials:

This part is devoted to the summary of the selected short stories *Lispeth*, *Beyond the Pale* *Thrown Away*, *The Man who Would be King*, and *The Strange Ride Of Morrowbie Juke*. We attempted to recapitulate the essential events that are needed for our analysis.

A. The Biography of the Author

Joseph Rudyard Kipling (1865- 1935) is a short story writer, novelist, poet, historian, and a former journalist, who generated a considerable number of a new imaginative works that ended with a win of a noble prize in 1907.

Kipling's adult formative years in India served as the main source for his great literary success as Charles Allen notes: "India was where Rudyard Kipling was happiest, where he learned his craft, where he rediscovered himself through his writing and came of age as a writer. India [the beauty of the land] made him charged his imagination"¹¹. Within this context, it's useful to mention that history is another factor that played an important role in shaping his successful literary career, and we mean by history either the historical events that surrounded the Victorian time or his reference, in his personnel works, to a number of past historical events, at a time on when history was one of the most immensely popular art in England. Hugh Brogan notes in his article Kipling and History "All his work [as a writer] is notable for what has often been called his Knowingness- his hoard of recondite facts, eagerly collected, which he uses to give interest and conviction to his narratives"¹². Kipling was very accurate concerning the historical elements that are included in his literary works as Brogan emphasizes: "it is as pointless to complain of his frequent historical inaccuracy as it is to complain of the limitations of his depiction of India"¹³. In fact, the horrible nightmares and hallucination that Kipling suffered from since childhood confused him as he states: "I had never heard of hell, so I was introduced to it in all its terrors"¹⁴, but also served as a material of inspiration in writing his horror narratives. Concerning this point Mary Hamer notes "This [the experience] was a gold dust to him"¹⁵ and G.W Thomas adds "Kipling's difficult early life in a harsh unloving boarding school imprinted him with a love of the dark and seedy. It is often these elements that find themselves into his horror stories."¹⁶

Despite Kipling's recognition as a major writer, he was never admitted to the canons, possibly as a result of his right-wing conservative views. He looked to imperialism just as a way of preserving stability, neglecting its tragic catastrophic results on the population and their culture. In his speech to the royal society of the St. George concerning the men who created the empire, Kipling mentioned "They did establish and mention reasonable security

and peace among simple folk in many parts of the world and, that, too without overmuch robbery, murder, oppression or torture.”¹⁷, he also explicitly supported the British colonization of India as he firmly stood against the British raj by demonstrating and attempting to convince the Indians in general and the Anglo-Indian community in specific to focus on the immoral side of this rebellion. This action spoiled Kipling’s reputation in India as Allen Sandison mentions: “Indeed, some considered Kipling a cad: who abused the Anglo-Indian community’s hospitality by writing about the seamier side of the British Raj”¹⁸

Kipling’s works *Plain Tales from the Hills* (1888) and his Gothic stories *The Man who would be King*, and *the Strange Ride of Morrowbie Jukes* made him one of the most famous writers during the Victorian age (1837-1901), but a highly controversial writer in our modern time.

A. Summary of the Short Stories

a. Summary of *Lispeth*

The story takes place in the Sutlej Valley in Kotgarh, a valley near Simla in India. It goes back to the period of the British colonization of India. Lispeth is a young girl who lives with the Chaplain couples. She is baptized Elizabeth by her parents and Lispeth is the “*Pahari pronunciation*”¹². The girl moves there after the death of her parents who died out of cholera. Lispeth is obliged to be half servant of the Chaplains. The girl grows up pretty and lovely as a Roman goddess. Unlike all the hill girls, Lispeth keeps her Christianity until her womanhood. One day, she returned home announcing that she has found a husband who is a young English man. The scandal is horrible to the chaplains especially to the wife. The young man enjoys flirting and spending time with Lispeth despite the fact that he is seriously engaged with an English woman. When the Chaplain’s wife discovers the secret of the young man, she refuses to tell Lispeth the truth. Therefore, she lied to her, pretending that he went to England for a

few time and that he will soon return to marry her .Lispeth spent a melancholic period waiting desperately for her beloved to come back for her. However the English man has never returned. Finally, Lispeth was told the truth by misses Chaplain. In response to this treachery, Lispeth decides to destroy her Christian education and return to her own people.

b. Summary of *Thrown Away*

Thrown Away is a tragic story of an English subaltern in India who had an intense sheltered upbringing in England. The boy when he was in Sandhurst, a British military academy, had one of the best records, but when he arrives to India he faces many obstacles that hinder him from constructing a perfect career. His debts and his over serious take of his quarrel with his officer ended with committing suicide. After a rush search done by the Major and the narrator in the hope to rescue him, the two found him dead in his bed. In order to avoid shocking his family at home, they wrote a letter in which they told them that the boy died out of an infection of Cholera.

c. Summary of *The Man Who Would be King*

The Man Who Would be King is a horror story about two adventurers, Daniel Dravot and Peachy Carnehan who meet accidently the narrator that is supposed to be Rudyard Kipling. The two declare that they are in their way to the Mountains of Afghanistan in order to achieve their mutual objective of becoming Kings. After some years, an injured man surprises the narrator in his office and tells him an incredible story; soon the journalist discovers that this man is Carnehan who was determined with his friend to reach a vast power. Carnehan and Dravot, after a long struggle, succeed to manipulate a huge number of local villages and this mainly by pretending to be Gods not human beings. This lie ended when Dravort's wife bet him until he bleed and people discover their treachery, and then they decided to revenge. They first dropped Dravot from a bridge and then crucified Carnehan into

a wood splinters. The story ends with Carnehan's leave of the office with a bag in which he carries Dravort's head with his golden crown.

d. Summary of *Beyond the Pale*

The story is set in Amir Nath's Gully in Calcutta. The incidents of this story turn around a young widow called Besisa who is introduced as a girl praying her Gods day and night to send her a lover. She accidentally meets an English man, Christopher Trejago, who seems to know much about India. He enjoys getting involved in the Indian society, but he goes beyond the native limits by flirting with Besisa, the niece of Durga Charan. In a short period, the two engage in secret love affair, despite the fact that Bisesa knows that, she is forbidden by the name of her Indian customs to have an affair with a man especially with a stranger. She takes risks and keeps her relation with the "Sahib" in secret, until she heard about his dating with a "Memsahib". She immediately responds to this news by putting an end to her relation with him. After giving her a moment to soothe, Trejago wants to see her at night as usual. He goes to her house, there he sees a horrible appearance, Bisesa is crying as her hands are cut off. Suddenly Trejago is attacked with a knife by Durga Charan. The wall that separates them rebuilt and the two got separated .Trejago leaves without knowing what happened to Bisesa. The story ends in mysterious way. As the writer does not expose us to what later happens to Besisa and Trejago.

e. Summary Of *The Strange Ride Of Morrowbie Jukes*

Morrowbie Jukes, a Civil Engineer, in doing his work on an evening light, falls with his horse into a crater. After a short walk, he finds himself in a sort of an underground village of imprisoned living dead people who seem to be dead of Cholera but who came to life when their bodies were about to be burned, led by Gunga Dass, a rude, violent Indian native. There, Jukes to survive unpleasantly eats crows, and fights against Gunga Dass, until his servant Dunnoo saves him.

A. Historical Background of India from 1800 to 1900

This part is devoted to the historical background of India. It should be included for its importance in understanding the context of Kipling's writing. Rudyard Kipling wrote *Plain Tales from the Hills* and *the Phantom Rickshaw* in 1888. A period which is characterised by the struggle of the natives for independence. The writer, in his works, focuses on the life of both the colonizer and colonized mainly the social life, thus the conflict was depicted in his works. The characters of the short stories are shown in a continuous struggle to overcome the difficulties caused by the contact between the English or the Anglo Indians and the natives, however there is always prevention from being equal. Kipling's fiction reflects the situation of India under the British rule.

India, at the beginning was a complete free state; however with the power of the East Indian Company, Britain took it for advantage to control the country and to take its profits. The colonized showed their refusal and their resistance by organizing a rebellion in 1857 (The Mutiny of 1857). It ended with a governmental control of the company though the continuation of the resistance.

By 1900, with the important role of education there was a rise of nationalism. The period was characterised by the conflicts between Muslims who were a minority and the other groups. In 1885 the nationalists created the Indian National Congress who dealt with the political situation. Some members of the Legislative Assembly advised the Viceroy to change the policy to stop complaints.

In the 1890's, there was a rise of some extremists such as Tilak who influenced the people. Many attacks were conducted and the British reaction was violent. However, Britain was convinced to set a new voting system which led to the creation of Muslim league in 1906.

Endnotes:

¹Hsiung Lai, Chung, Greenblatt, *New Historicism and a Feminist Genealogy*, 02,

<https://social.classncsuedue/wyrich/debclass/greenb.html>.

²M.H.Abrahams, *A Glossary of Literary Terms* (New York: Earl McPeck, 1999), 102.

³Mario Klarer, *An Introduction to Literary Studies* (London: Routledge, 2004), 85.

⁴Abrahams, *A Glossary of Literary Terms*, 180.

⁵Peter Barry, "New-historicism and cultural materialism", in *Beginning Theory* (London: UP, 1995), 173-189.

⁶Ibid., 172.

⁷Ibid.

⁸Barry, *New historicism and cultural materialism*, 8.

⁹Abrahams, *A Glossary of Literary Terms*, 9.

¹⁰*A Glossary Literary Terms*, 10.

¹¹Charles Allen, preface to *Kipling Sahib India and the Making of Rudyard Kipling: Blowing the Family Trumpet* (Great Britain: Abacus, 2009), xvi

¹²https://kiplingsociety.co.uk/rg_history1.htm.

Hugh Brogan, "Kipling and History", accessed in 15 July 2016,

¹³Ibid.

¹⁴Mukul Joshi, "A Thematic Study of Rudyard Kipling's Short Stories" (PhD diss., Pune University, 2010).

¹⁵https://www.Kiplingsociety.co.uk/rg_dreams.htm.

Mary Hamer, "Kipling and Dreams", accessed in 15 July 2016,

¹⁶<http://www.gwthomas.org/imperialgothic.htm>.

G.H Thomas, "Imperial Gothic: The Horror Stories of Rudyard Kipling, accessed in 15 July

2016, ¹⁷Leonee Ormond, "Banquet at the Sorbonne", *Times* (1921): 14.

¹⁸Allen, Preface, xvi.

¹⁹ Kipling Rudyard, *Plain Tales from the Hills* (London: Penguin, 1888), 1.

III. Results

Throughout the dissertation, we have relied on the theory of New Historicism to show that the image of the “colonizer” and “colonized” presented by Kipling is based on imperialistic attitude. The theory fits best our research since its concepts which are: representation, subversion and power demonstrate that Kipling’s narrative is based on imperialist discourse.

The dissertation is divided into an introduction, method and materials, results and a discussion. In the introduction, we have provided a general view of the work. In method and materials, we have presented the theory of New Historicism as a suitable new theory to explore our theme. It is a new way of interpreting the text in context and this is our contribution to the field of study. Focusing on the three concepts; “representation”, “power” and “subversion”, we have concluded that Rudyard Kipling represented the colonizer as being superior and the natives as inferior to justify the colonisation of India.

In the first chapter, the analysis revealed that Rudyard Kipling depicted the Indian women contrary to the British ones as being inferior to support the domination of India. We also deduced that the negative portrayal of the western males in *Thrown Away* and *The Man who would be King* did not shake the superior position of the “colonizer”, it rather helped to maintain the British imperial ideology. We also reached the conclusion that the “representation” of the Indian natives as strange people in *The Strange Ride of Morrowbie Jukes* emphasizes the opinion of the writer and sets him among the “jingoists”. Additionally, the discussion of the themes; Otherness and Racism allowed us to infer that the negative “representation” of the Indian natives aimed to “subvert” the spirit of the Indian attempt for independence.

Edward Said's theory of Orientalism and Simon de Beauvoir notion of woman as the "other" are used to analyze the representation of the Indian female characters Lispeth and Besisa, and the native male character Gunga Dass, with the characteristics of the "other". Additionally, as another justification we can say that non historical texts which were written during the Victorian period (1830-1901) can be used as evidence. Indeed in *Thrown Away* and *The Strange Ride of Morrowbie Jukes*, the historical context and biographical facts were taken into consideration in our justification. We also applied historical definitions of the notions "gentleman", "sahib", and "freemasons" and British Victorian history to gain more insights about Kipling's tragic "representation" of the colonizer.

In the second chapter, we have used Greenblatt's concept of "representation" and "power" in addition to the reference to Edward Said's Orientalism to show that Rudyard Kipling's portrayal of India is ambivalent, which is due to the effect of the life of the author and mainly of his imperialist ideas. Kipling's positive portrayal is the product of his first attachment to the country and his negative one is the result of the British education. We have reached the result that Kipling's works were written from a colonialist perspective and this is what justifies his misrepresentation of that land as savage.

The third chapter is centered on the themes of imperialism, otherness and racism. Stephen Greenblatt's concepts of "representation", "power", and "subversion" . Edward Said's notion of "otherness", Michael Foucault's concept of "discourse", and the historical background are used in our exploration to further assert that Rudyard Kipling's writing favored the political policy of Britain extending its power for economic profit mainly the stereotypical representation of the Indian natives aimed to "subvert" the spirit of the Indian attempt for independence.

Discussion

Chapter one:

The Representation of the Characters

Plain Tales from the Hills (1888) and the Gothic stories: *The Man who would be King* and *The Strange Ride of Morrowbie Jukes* were written and published during the British colonization of India (1612- 1947). Kipling, in these short stories deals with the colony of India and its people including its culture as his central subject. Thus, these texts belong to the colonial literature. Therefore, beside New-historicism, Edward Said's Orientalism seems to be the appropriate theory to use in our discussion of the "representation" of the Western and Eastern characters in Rudyard Kipling's selected short stories: *Lispeth*, *Beyond The Pale*, *Thrown Away*, *The Man who would Be King*, and the *Strange Ride Of Morrowbie Jukes*

Like most of the Western writers, Kipling's deal with the colonial experience is marked by the use of a stereotypical "representation". In his short stories, *Lispeth* and *Beyond the Pale* he presents the female heroines Lispeth and Bisesa as naïve, savage, and wild women. Lispeth's fall in love with the Englishman at first sight, and her confidence that he will marry her makes her a foolish gullible girl in the eyes of the English people, as chaplain's wife clearly states that such desire is an improper conduct ¹, and one of the uncivilized Eastern instincts that needs a great deal of Christianity to wipe out.²

Despite the fact that Lispeth practices Christianity since childhood, she is always seen as an immature and an "heathen" girl. This is revealed in different occasions such as during the chaplain's wife discussion with the Englishman as she says: "she is but a child, you know, and I fear at heart a heathen," ³ and at the end of the story where the chaplain's wife clearly states that Lispeth was always at heart an infidel.⁴

Lispeth's explicit love for the Englishman is regarded as a reflection of her true native roots, which are clearly linked to savagery in Chaplain's wife words as she says: "Being a savage by birth, she took no trouble to hide her feelings"⁵ and the fact that she thought that Lispeth forget her "barbarous and most indelicate folly"⁶ makes her feel comfortable.

Kipling's comparison of Lispeth to the Roman goddess Diana equals the two concerning the criteria of beauty, but his description of her as possessing the same skills concerning hunting suggests that Lispeth, like Diana, is a wild female hunt,⁷ associated with killing wild animals as he says: "meeting her [Lispeth] on the hillside unexpectedly, I have thought her the original Diana going to slay."⁸ In this context, it is important to mention that, later, Kipling considered her strong physical ability as "uncanny" and "weariest" as he says "she did not walk in the manner of the English ladies- a mile and a half out, with a carriage-ride back again. She covered between twenty and thirty miles in her little constitutionals, all about and about, between Kotgrah and Narhunda."⁹ In addition, at the end of the story, the new Lispeth that Kipling presents to us resembles strongly the dark side of the goddess Diana. Diana was "changeable" , "unpredictable" , and a "heathen", Lispeth too changed unpredictably as Chaplain's wife says: " there is no law whereby you can account for the vagaries of the heathen,"¹⁰ Additionally, Diana was also known of being "unforgiving" , "vengeful" and a "heathen" , Lispeth never forgives Chaplain's wife as she lied about the return of the English "Sahib". Later, she revenged by destroying her upbringing Christian education and going back to her people as she says in an extreme rage " you have killed Lispeth. There is only left old Jadéhs daughter – the daughter of *pahari* and the servant of *Tarka Devi*. You are all liars, you English."¹¹

At the end of the story, Kipling does not just stress Lispeth's savage origins, but also links Lispeth to ignorance and "wilderness" stating that: "her [Lispeth] notions were

somewhat wild”¹², Kipling also closes Lispeth’s representation by associating her with uncleanness as he says: “[she] returned in the dress of a Hill girl- infamously dirty.”¹³

In *Beyond the Pale*, Bisesa’s portrayal does not go far from Lispeth’s depiction. Bisesa’s naivety and wilderness are reflected through her ardent love to the sahib Trejago from their first, brief, accident encounter. A passion revealed implicitly through the “Love Song of Har Dyal” as she replies: “Alas! Alas! Can the moon tell the lotus of her love when the Gate of Heaven is shut and the clouds gather for the rains?”¹⁴, and her mild flirtation in the second encounter; Kipling describes “that night was the beginning of many strange things and of a double life so wild.”¹⁵

Bisesa’s savage image is deduced from her strong feeling of jealousy which ended with her exaggerated threat to kill herself. If Trejago does not at once drop the alien Memsahib who had come between them.¹⁶ In addition to savagery, naivety, and wilderness, Bisesa is presented as an “ignorant” woman compared to an animal which suggests that she is not just an “illiterate” girl but also a maiden reduced to “sub humanity”. This is revealed in one of the most of bigoted of Kipling’s description in *Beyond the Pale’s* text as he says: “she [Bisesa] was as ignorant as a bird; and her distorted versions of the rumours from the outside world, that had reached her in her room, amused Trejago almost as much as her lisping attempts to pronounce his name- “ Christopher . . .”¹⁷

In the above-mentioned stories, *Lispeth* and *Beyond the Pale*, Kipling praises in many occasions the beauty of the Indian woman. He describes Lispeth as a beautiful maiden with a “Greek face” that people so often paint, and see so seldom¹⁸, a “Goddess” that should never be reduced to a servant who cleans “plates and dishes”¹⁹, and a princess like those of the fairy tales while Bisesa’s beauty is approved through “the love song of Har Dyal”, she was seen like a “naked son”²⁰ who blinded Trejago with a glimpse of her beauty.²¹

Despite this celebration of Eastern beauty, Kipling presents Indian women as always cleverly planning to capture some “Sahibs” as husbands. Lispeth, after she had found the Englishman planned to nurse him, and then marry him as she firmly claimed: “This is my husband. I found him on the Bagi Road. He has hurt himself. We will nurse him, and when he is well your husband shall marry him to me.”²² Bisesa, after an accidental brief encounter with the Englishman, invited him to commit flirtation. The Sahib expected this from her message, and he laughed because he knew that men in the East do not make love under windows at eleven in the forenoon, nor do women fix appointments a week in advance.²³ In addition to this flirtatious depiction, Kipling portrayed Bisesa as a passionate frivolous woman as he suggests at the beginning that her pretty little laugh was for practical purposes,²⁴ and she is an endless delight to Trejago.²⁵

Kipling’s representation of the female characters Lispeth and Bisesa joins the characteristics of the “other”. Lispeth is the “other” to Chaplain and his wife, to her lover the English Sahib, as well as to the wood-cutter that she married at the end. The heroine Bisesa also is the “other” to her beloved Christopher Trejago, and the villain character Durga Charan. The British characters present the “colonizer”, thus they are the “self”, while the Indian female characters represent the “colonized”. Since India was colonized by the British, then the human relationship of the “colonizer” and the “colonized” is likewise of “power” and “powerlessness”²⁶, as well as “civilized” and “savage”, “superior” and “inferior”, “human” and “subhuman”.

Bisesa and Lispeth are the “other” not just because they fit with Edward Said’s characteristics of “otherness”, but also because they are females not males. A woman is the other to the man because her female body is regarded as inferior to the male body²⁷. From the male point of view she is “dependent”²⁸, “passive”, and unreasonable. Because of these

characteristics women are considered to be “objects”, not a “fellow human beings”²⁹, but a “grown up children”³⁰ submitted to men, and this male order is a law for them.³¹

Man whether is the “colonizer” or the native presents power and, he strongly believes that a woman must obey him. Lispeth and Bisesa dared this power by denying their native identity. The result is that both turned into victims of the male power. Kipling at this stage occupied a position of an “observer” and described to us painfully how the beautiful Lispeth turned into a “bleared, wrinkled creature, exactly like a wisp of charred rag”³³ as a result of the savage violence that her husband, the woodcutter, practiced on her. Bisesa’s punishment was more horrible than the one of Lispeth. Durga Charan cut off both the hands of Bisesa at the wrists³⁴. The horrible scars that Lispeth and Bisesa had make the orientalist classify them as the “tortured” which enlarge their representation as the “other.”

Kipling is one of the European writers who believes that the East is different from the west. He took this as a principle in his portrayal of India and its people, this is evident through *Lispeth* and *Beyond the Pale* as the western male representation in it goes in a completely opposite trend compared to the Indian female representation. The Englishman and Christopher Trejago occupy a “rational” and “superior” position. Although the two loved the Indian women Lispeth and Bisesa, they never looked to this feeling more than a passing Caprice. The Englishman has never taken his feeling towards Lispeth seriously, this is clearly seen when the Chaplain’s wife spoke to the Englishman, and told him about Lispeth’s strong attachment to him. He apparently mocked of her sentiments as he laughed a good deal, and said “it was very pretty and romantic, as he was engaged to a girl at home”³⁵ and he adds that “nothing would happen.”³⁶ Kipling states in another occasion that this sentiment “meant nothing at all to him [Trejago] and everything in the world to Lispeth.”³⁷ “Much that is written”³⁸ says Kipling “about the oriental passion and impulsiveness is exaggerated and

compiled at second-hand, but little of it is true, and when an Englishman finds that little, it is quiet as startling as any passion in his own proper life.”³⁹ Besisa loved the Englishman, when she knew about the “Memsahib” that Trejago started to date she raged and stormed⁴⁰, and finally threatened to kill herself if Trejago refuse to break up with her⁴¹. Trejago met this anger with claiming that she cannot understand him as she is not a western woman.⁴² This leads us to deduce that women in Kipling’s text are presented as “objects” to the European male characters. Edward Said claims that the oriental gaze in general has had a sexist blinder rendering oriental women objects of a male power-fantasy. The oriental women have been seen as ultimately sensual, lacking in rationality, and, most importantly, willing.⁴³

Kipling occupies the position of the “eye”⁴⁴, the one who sets the standard, who sees the other and makes the agenda through his own point of view⁴⁵, the observer, and after all the colonizer. Therefore the “tortured” savage Indian image that he presents to us in *Lispeth* and *Beyond the Pale* is expected, since he is a European writer, and every European in what he could say about the orient, is consequently a racist, an imperialist, and almost totally ethnocentric.⁴⁶ The characteristics that he associates with the Indian female characters are just a set of stereotypes as originally many of these stories of Silma written in the first flush of excitement are stereotyped and farcical⁴⁷ while in our point of view, the characteristics that are used in representing the European male characters seem to be an exaggeration, tend mainly to attract the British readers at home, as well as supporting and justifying the presence of “the colonizer”.

After an argument between the literary historians about the literary historical period that Kipling should be placed within, the late Victorian Era or the modern Era, they agreed finally that Kipling is both a Victorian and a Modern. In addition, they also emphasized that in discussing the issue of imperialism Kipling should be placed with the late Victorian Era (1870-1901). Since our focus in this section is the evaluation of the representation of the

colonizer and the colonized during the British-Indian colonization (1612- 1947), we will take his work *Plain Tales from the Hills* (1888) as a Victorian text not a modern one.

The Victorian age (1837-1901) is not just an age of power and global imperial extension but an age of Industrial, scientific, and socio-political change as well. The late Victorian age (1870 – 1901) witnessed a large of this modern transformation. The social sphere marked a strong tension between sexes, and the early Victorian patriarchal domination came to its end. The reform acts like the Educational Act (1870- 1902), the property Act (1870), and the rise of the feminist movement in addition to the efforts of the new feminist literary writers like Sarah Grand, Mona Caird, Olive Schreiner, and George Egerton liberated women from the old Victorian social restrictions. The concept of a “true woman” which linked the Victorian females to modesty, submissive nature, religious and moral piety, and dedication to home, husband, and family.⁴⁸ was replaced by the concept of “the New woman” which presented her as young, well educated, and independent spirit, highly competent, physically strong and fearless.⁴⁹ “Individualism”, “autonomy”, and “sexual independence” were the main characteristics of the late Victorian females, which go in opposition with the characteristics of Kipling’s heroines Lispeth and Bisesa. These Indian female characters are not presented just as savage, naïve and wild, but in fact, they join some characteristics of the “true woman” of the early Victorian age like “dependency” and “submissiveness”.

Lispeth like the early Victorian women is slightly educated and religious as Kipling informs: “[she] took classes on Sunday school, and read all the books on the house”⁵⁰ and “took to Christianity readily”⁵¹, but she is unable to be “independent” as she relies on Chaplain’s couple in her living because she refuses to take service in Simla as a nurse or something genteel⁵². In addition, she is expected to be “obedient” and show a great self control over her sexual desires. Chaplain’s wife regarded Lispeth’s dates with Trejago as a

“fuss”⁵³ and a “scandal.”⁵⁴ Lispeth is submitted to the British Christian rules and to her husband as she is expected by the name of the manner of *paharis* to bear his beating⁵⁵.

Bisesa too is presented as a submissive and dependent woman; her survival after the death of her husband depends on Durga Charan and his wife. In addition, she seems to be their servant as she does household evilly [because she was troubled by the memsahib that Trejago started to date], and is beaten by Durga Charan’s wife in consequence.”⁵⁶ Although she is a widow, she cannot be “sexually independent” as she is brutally punished by Durga Charan, whom the writer suspected that he discovered her secret relationship with Christopher Trejago.

Lispeth’s and Bisesa’s representation to some extent embody “the ideals of the Victorian womanhood”, and contradicts the ideals of the English “New woman” as well as those of the Anglo-Indian women. The latter were the representatives of the English Ideal “New woman” in India; they adopted the religion, distinctive customs, manners, language, diet, clothing, and speech of the European progenitors⁵⁷. Moreover, despite the fact that these Anglo- Indians were people born and lived in India, they were much influenced by the Indian culture as in India they [including their women] acted as the primary indicators of the civilized state of the west⁵⁸, and the Mem Sahibs had the same English spirit of superiority towards the Indians. The best example to cite her is Emily Short Wonnacott’s letter of 18 April 1870 to her mother: “you would never like India I am sure, and the natives are such a strange lot of people, dirty in the extreme and possessed of almost every bad quality.”⁵⁹

The abnormal and subjective representation of the Indian women has its hidden political aim. Kipling implicitly attempts through such representation to convince the British people at home especially those who stood against the idea of empire, and the native Indian themselves that the Indian women are backward concerning the modern progress that women in Europe had achieved in different aspects of life , as well as justifying the presence of the British in

India. He was one of the Victorian writers who embodied the view that it is up to the British to aid those around the world by educating and teaching them how to be more like Britain.⁶⁰

Kipling's "representation" of the Indian nation is a kind of "discourse" which serves the British imperial extension in the world. It is an "ideological product" far from reality. In fact, the British-Indo relationship was characterized by a lack of communication. C.T. Buckland one of Kipling's contemporaries informs us that "There was peace between the races and a degree of mutual respect, but there was little or no contact"⁶¹. In addition, there was a prohibition against contact on the domestic level and this prohibition is Hindu in origin⁶², which foregrounds the fact that Kipling's female representation in *Lispeth* and *Beyond the pale* is a stereotypical one. Moreover, what the British were fascinated by in India is not neither their beautiful women, nor their culture, but its natural resources. From very early time; India has been looked upon as a land of gold and jewels, and of magic and marvels⁶³. Furthermore, as there was an intense fear that the Anglo- Indian women may fall under the native gaze, there was also a fear that the native women may fall under the gaze of the British men.⁶⁴ Kipling's view about the Indian women is suggested to be just a product of his fertile imagination; it does not reflect the reality of the social life that India was characterized by during the British occupation.

History is the best evidence to use in such accusation. The Indian women shared the same spirit of nationalism with the Indian men. They fought side by side against their common enemy the British, either in the military sphere or in the political one. The best examples to mention here are the Indian women Bhima Bai Holkar who fought a "guerrilla war." against the British Malcolm and defeated him, as well as Annie Besant who succeeded to be the first president of the Congress.⁶⁵ and her political efforts were very important in shaping the independence of Indian in 1947.

Kipling's separation and neglect from his mother at a very early age in a boarder school at the Southsea in England as well as the constant beating that he received from his foster-mother Mrs. Holloway seem that they affected negatively his personal vision towards women, perhaps this is why he took his first work *Plain Tales from the Hills* (1888) as a chance to express his cruel view about women.

Unlike most of the post-colonial works, in which we used to be exposed to an image of a "rational" colonizer who can survive against all harsh conditions. In Kipling's short story *Thrown Away*, the English boy, the colonizer, degenerates from a disciplined, Sandhurst junior to an over sensible, dispirited man, then to a suicidal. At the start of the story, Kipling presents us the boy as a civilized man who looks upon himself as a "great colonizer", as he takes all things seriously⁶⁶, and believes that he is not just obliged to do his duty, but also to do it effectively and perfectly.

The boy's over seriousness brought his downfall. His take to the "pettings" of unworthy women seriously⁶⁷, and his desperate search to seize any moments of pleasure where they can be found either with "partners", "dancing", or in playing "whist", and "gymkhanas" makes him respectively occupy in the text both the position of flirtatious, and frivolous man. In addition, the boy seems to be from an Orientalist point of view "narrow-minded"⁶⁸ because he takes into his quarrel with the other boys, the rebuke of his Colonel, and the cruel little sentence, that rapped out [from a woman] before thinking⁶⁹, too seriously.

Kipling, through such representation, sought to convince the British and the Anglo-Indian community that the struggle against the claimed chaos in India is not an easy task, and the civilized mission needs a lot of "heroism" and "self-sacrifice". He believes that "the White's man burden" is indeed a burden, an arduous duty, not the inheritance of a natural privilege, and the white men must carry it not because they are white but because they are qualified.⁷⁰ In addition, he was not a "mere theorist, the dreamer of dreams, who wants to

better the world by mere talk”⁷¹, but he is the Anglo- Indian sahib who used his “superior intellect”⁷² to prepare the British and the Anglo-Indian young boys for the task of civilizing the Indian people.

DR Tompkins regards *Thrown Away* as “a sad little cautionary tale”⁷³, which suggest that this narrative is just among Kipling’s stories where he warns the subalterns to fall in the trip of “amusement” or over seriousness as he regards India as a land where someone must not take things to seriously⁷⁴. The English boy displays to some extent a sense of hypocrisy, this later is proved in history as the Englishmen who came out to India and thought highly of themselves and of the natives with contempt can be easily comprehended, made money in India, enjoyed themselves mightily, and abused India heartily. At the same time, they never ceased to regard themselves as exiles.⁷⁵

Thrown Away can be read as one of Kipling’s early personal experiences, because the representation of the character and the conflicts that he faced resemble his early experience when he was a junior in the military school The United Services College. The study of Kipling’s biography shows that there he had a lot of enemies and conflicts to a degree that he stated that his life there was like the “South sea on a larger scale.”⁷⁶

Kipling’s short story, *The Man who would be King* is another narrative which can be regarded as a “cautionary tale”. The characters Peachy Carnehan and Daniel Dravot are the “self”, the “colonizer”. They are represented at the beginning of the story as “vagabonds”, “wanderers”, and “loafers”, but also as “gentlemen” with a superior phisic.

The narrator Kipling who is an unnamed character in the story, a newspaper reporter, describes for us his first encounter with Peachy Carnehan. He says: “My particular Intermediate happened to be empty till I reached Nasirabad, when the big black-browed **gentleman** in shirt-sleeves entered”⁷⁷. Daniel Dravot is presented to us by Peachy Carnehan and says: “He’s a big man with a red beard, and a great swell he is. You’ll find him sleeping

like a **gentleman** with all his luggage round him in a second –class compartment. ”⁷⁸ Kipling emphasizes the strong physic of these two men in many occasions and comments: “They certainly were too big for the office, Dravort’s beard seemed to fill half of the room, and Carnehan’s shoulders the other half, as they sat on the big table,”⁷⁹

Kipling aims through this superior physical representation and association with the notion “gentleman”, to show the strong power of the British colonizer, and his responsibility towards the colonized. The gentleman is a man concerned with the idea of the civilizing mission as well as with the high moral values, integrity, honesty, generosity, courage, graciousness, politeness, and consideration for others.⁸⁰ Peachey and Daniel decided to go to Kafiristan not just to gain power and “gold”⁸¹, but also to civilize the natives and this from Daniel’s point of view is achieved at the end, as he says to Peachy: “These men aren’t niggers; they’re English! Look at their eyes- look at their mouths. Look at the way they stand up. They sit on chairs in their own houses. They’re the lost Tribes, or something like it, and they’ve grown to be English”⁸².

Peachy Carnehan and Daniel Dravot displayed most of the above characteristics of a “gentleman” They are intelligent and intellectually strong, as they do different jobs, Moreover they are “ compositors” , “ photographs” , “ proof-readers” , and “ petty contractors” , they are brave ex- soldiers who participated with Robert’s army in the second Afghan war (1878- 1880) , Although Kafiristan is just a mass of mountains and peaks and glaciers , and no Englishman has been through it⁸³ , they succeeded together to reach this land and became its kings .

Furthermore, it is important to mention that Daniel Dravot and Peachy Carnehan are presented as “freemasons”. Peachey’s submission to this law is deduced through his use of expressions like “going to the west...From the East...on the square...for the sake of my mother.”⁸⁴ According to the notes on the text *The Man who would be King* by John Givering

from the New - Kipling society, these words come from the Lodge ritual of the Third Degree,⁸⁵ while Daniel's belief in the Masonic Law is deduced through his offer the Third Degree Grip for the priest Billy Fish. The only one who has the right to give such degree is the Master Mason as he says: " A god and a Grand –Master of the Craft am I, and a Lodge in the Third Degree I will open..."⁸⁶ The freemasons are men of justice since under the Masonic law, all Masons are equal .⁸⁷ Peachey and Daniel attended to rule, according to this law Peachey states " Dravort's gives out that him and me were gods and sons of Alexander, and Past Grand-Master in the craft, and was come to make Kafiristan a country where every man should eat in peace and drink in quiet, and specially obey us." ⁸⁸

Peachy Carnehan and Daniel Dravot succeeded to embody the notion of the ideal "sahib" as they ventured beyond the safe confines of Anglo-Indian identity and they learned their language. Peachey informs us that Daniel learned their lingo in a way that he never could.⁸⁹ In addition while the native respected him because they were afraid of him and the Army, they loved Dan, and he was the best friend with the priests and the chiefs. ⁹⁰

Kipling closes his story with a horror representation. Daniel Dravot subverted all his principles as a "gentleman", "freemason", and a "sahib". Daniel lost his control over his desires, and shows an unlimited ambition as he clearly declares: "I won't make a nation" ⁹¹, but, "I'll make an empire" ⁹². He also deceives his friend, and tells him that he can no longer help him in the way he wants to be helped. ⁹³ In this way, Daniel is no longer a "gentleman." Besides, the fact that he held a Lodge without warrant from any one makes him not a "freemason" but a criminal who has broken the law. Furthermore, his admittance that the natives are "English" and the "lost tribes" ⁹⁴ makes him go beyond his principal as a sahib, because the sahib must never become absorbed into the native society and must not forget that he is trained to command ⁹⁵.

The Man who would be King is a story that does not reduce the social, or the political position of the colonizer in the colonized land, but it is a piece of warning and advice for the Victorian generation. Kipling aims to show to the British that The English would lose the Empire at the moment they will neglect their moral duty.⁹⁶

In the “Imperial Gothic” story, *The strange ride of Morrowbie Jukes*, Kipling does not just expose to us as readers a set of weird, abnormal, and horrifying incidents where the social, and moral superiority of the “colonizer” is threatened, but also we witness a binomial opposed representation⁹⁷. The English Civil engineer, Morrowbie Jukes occupies in the story the position of the “colonizer”. He is presented as a “civilized” man who does not expect to be an object of ridicule. Kipling in the opening of the story informs us that Jukes grows very hot and indignant when he thinks of the disrespectful treatment⁹⁸ that he received at the “reeking village”⁹⁹ from the Indian natives who by occasion states that he views them as “hideous crowd”¹⁰⁰ and “unclean devils”¹⁰¹. Gunga Dass is one of these natives, thus he represents the “colonized”, or in Said’s words “the other”.

Although Gunga Dass is represented as an educated Brahmin, a former telegraph office, skilful in making bad English puns¹⁰², he is not viewed as a “civilized” man, but just as a “savage” and as someone that the white men, like Morrowbie Jukes, can rely upon. This attitude of relying upon the natives is revealed early in the story as Jukes says: “But it was thankful- - an English- speaking native who might at least tell me the meaning of all that I had gone through that day”¹⁰³.

Gunga Dass acted as Jukes’s “natural protector”¹⁰⁴, he provided him with food as Jukes says: “An hour later I was eating one of the crows; and, as Gunga Dass had said, thanking my God that I had a crow to eat”¹⁰⁵ and he protected him against the crowd and explained to him how matters are stood in the underground village as he states: “The crowd

retreated to some distance as I turned to the miserable figure, and ordered him to show me some method of escaping from the crater,”¹⁰⁶

Jukes the narrator of the story, who stands for Kipling's voice in many occasions shows himself as “superior” compared to the natives and to Gunga Dass that they are represented as “inferior”. In his first words about the natives, he associates them with barbarism as he says: “The brutes assembled in twos and threes and drove me frantic”¹⁰⁷, then, at the underground village, he describes for us his first encounter with the natives and says: “The ragged crew actually laughed at me-such laughter I hope I may never hear again. They cackled, yelled, whistled, and howled as I walked into their midst; some of them literally throwing themselves down on the ground in convulsions of unholy mirth.”¹⁰⁸ later he links them to dirtiness as he says : “ My den was nearly as narrow as a coffin, and the sides had been worn smooth and greasy by the contact of innumerable naked bodies, added to which it smelled abominably.”¹⁰⁹

Despite Gunga Dass's instinct belief that the natives are “ subhuman”, he expected from them to show a degree of respect to his position as a “ colonizer” and a “ Sahib”, he says : “ I have been accustomed to a certain amount of civility from my inferiors, and on approaching the crowd naturally expected that there would be some recognition of my presence”¹¹⁰ .In this context, it is useful to mention that later Jukes after an intense struggle against Gunga Dass, succeeded to take back his position as a representative of the white dominant race, and this is achieved mainly due to his “rationality”.

Although Jukes received constant insults from Gunga Dass, who violently took from him all his money as he orders to jukes “give me the money”¹¹¹, and adds: “all you have, or I will get help, and we will kill you.”¹¹² Jukes succeeded cleverly and bravely to find a way for to free not just himself, but also Gunga Dass who later cheated him. Jukes's in this terrible

situation displayed a reasonable behavior; he firmly controlled his anger, and decided to save his “skin” under any circumstance which makes him the “powerful” and the “human”.

At the end of the story we come to understand that Gunga Dass is not represented just as the crude and treacherous “other” but also as an “irrational” man failed to find any way to escape from the underground village.

Although Kipling attempted to convince us from the beginning of the story that the events that he is going to narrate for us are credible. In our point of view such events are unreliable including his inferior representation of the native characters. And there is a strong view that this piece is inspired from the horrible nightmares and hallucination that he suffered from. Mary Hamer notes in her article “Kipling and Dreams” “This [horrible experience] was a gold dust to him”¹¹³ as a writer. Moreover, the abnormal representation is just a “cultural construct” as, long before the days of Kipling, it was customary to associate with the Orientals all that is bizarre, weird, savage, or uncommon, and the life of an ordinary Indian is seen as little mysterious as that of an ordinary European.¹¹⁴

Kipling’s representation of the “colonizer” as “civilized”, “rational”, and “human”, while the “colonized” as “savage”, “irrational”, and “sub-human” has a specific political aim, which is to contain the Indians attempt to reach “power”, as well as for to justify and encourage the British colonization.

Endnotes:

¹Rudyard Kipling, *Plain Tales from the Hills* (London: Penguin, 1888), 3.

²*Ibid.*,4.

³*Ibid.*,5.

⁴ *Ibid.*,7.

⁵ *Ibid.*,5.

⁶*Ibid.*,6.

⁷ Hutton, R E, “The Wild Hunt and the Witches’ Sabbath” , accessed in 25 July 2016, <https://research-information.bristol.ac.uk>.

⁸Kipling. *Plain Tales*, 2.

⁹*Ibid.*,2.

¹⁰*Ibid.*,7.

¹¹*Ibid.*

¹²*Ibid.*,6.

¹³*Ibid.*,7.

¹⁴*Ibid.*,172.

¹⁵*Ibid.*,175.

¹⁶*Ibid.*,176.

¹⁷*Ibid.*,175.

¹⁸*Ibid.*,2.

¹⁹*Ibid.*

²⁰ *Ibid.*,172.

²¹*Ibid.*

²²*Ibid.*3

²³*Ibid.*,174.

²⁴*Ibid.*,172.

²⁵*Ibid.*,175.

²⁶Afaf Ahmed Hasan Al-saidi, “Post-colonialism Literature the Concept of *Self* and the *other* in Coetzee’s *Waiting for Barbarians: An Analytical Approach*” (Ph D. diss., King Khalid University, 2014), 98.

²⁷ *Ibid.*, 101.

²⁸Simon de Beauvoir, *The Second Sex* (London: David Campele publisher, 1993), 629.

²⁹ *Ibid.*,267.

³⁰ *Ibid.*,629.

³¹*Ibid.*

³²Kipling, *Plain Tales*,8.

³³ *Ibid.*,177.

³⁴ *Ibid.*,4.

³⁵*Ibid.*

³⁶*Ibid.*

³⁷ *Ibid.*,5.

³⁸ *Ibid.*,173.

³⁹*Ibid.*

⁴⁰ *Ibid.*,4.

- ⁴¹ Ibid.
- ⁴² Ibid.,177.
- ⁴³ Jukka Jouhki, “Orientalism and India” (PhD diss., Julkaisusarja University, 2006).
- ⁴⁴ AL-Said, "Post-colonialism Literature", 96.
- ⁴⁵ Ibid.
- ⁴⁶ Edward Said, *Orientalism* (London: Penguin, 1977), 189.
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Chapter Two:

The Representation of the Setting (India):

As it has been previously said, India occupies an important place in Kipling's works. He wrote about it while he was in one of its territories; Simla, Lahore or Delhi. It was even the setting of his published works during the period lived in England and America. In order to show how it is represented in his works we should first know what it presents to the author himself.

According to New Historicism, a text is the reflection and the creation of the context which means that history and literature are influential on each other. One of the contextual aspects is the biography of the author. The latter is needed to study a text from a new historicist perspective since it focuses on the combination of the life of the author and the influence of that life in his works, in the sense that each detail is affective to his writing. Following this path, it is important to mention the importance of India to Rudyard Kipling. The latter was born in India and spent there his childhood. The fact of being an Indian normally would make him regard it as his homeland. So, he is supposed to be its defender and mostly his best lover; like Joyce who praised his nation despite the paralyses that it witnessed, Faulkner, despite the misery of the American southern society, T.S. Eliot...and others who wrote about their countries. India, though it seems to have an ambivalent description in Kipling's works, is seen generally from an imperial angle, in the sense that it follows what Edward said insisted in stereotyping the orient and depicting it as "not the we" but "the other".

Edward Said says that: "the Orient was almost a European Invention, and had been since antiquity a place of romance, exiting being, haunting memories and landscapes, remarkable experiences"¹ and this definition is suitable to be applied in Kipling works since the writer

celebrates the beauty of India. He focuses on the wild nature and the beauty of landscapes as if India's importance is only its beauty.

In relation to Kipling's imperialist aims, there is always a shown desire to admire India's nature and to own it as a personal property, and Kipling has shown this idea in his positive portrayal of India despite its imperfection. In fact, Kipling believed in the eternal control of India. Edward Said argues that "(Kipling) could not imagine an India in Historical flux out of British control."²

Kipling devalorizes the natives but keeps beautifying India. This positive portrayal is also linked to a psychological cause. To explain why his attitude towards India changed, we should first explain his attachment to that country. Rudyard is the son of Alice Kipling and John Lockwood Kipling; a couple who moved to India during the British Raj. While there Rudyard Kipling came to the world, and as a child he could not recognize the political conflict or the social conditions of both India and England. Kipling as a child enjoyed his moments in his country. He knew India as a protective motherland and this feeling is clearly portrayed in his early writing especially in *The Jungle Book*. It is shown in the happiness that Mowgli felt while in the jungle. Mowgli is depicted as one of the wolves with whom he lives.

In addition to that, there is an event which influenced Kipling's psychology. He was sent away to England at an early age in order to study and to be a successful man. Though this decision made of him what his parents wanted, the effects of this separation affected him as a person and could not avoid affecting him as a writer. He had always that feeling of nostalgia above all because of his difficult childhood while living in Mrs. Holloway's house in England where he was even beaten. We can say that it is the cause why he loves India deeply and feels sympathy towards that country. He describes the land with a clear affection: "...the magic which is yet a living force in India, the loves of secluded native widows, the habits of damsels

whose house, like Rehab's, is on the city wall nothing but these qualities keeps the English reader awake and excited..."³

This may be also the main cause of his troubles of identity. Sometimes, he classifies himself among the Indians and many times among the English. He was very proud of his English origins especially when he uses his "we" to show the Anglo-Indian difference and superiority. He describes India as a heaven on earth as in *Something of Myself*:

My month's leave at Simla, or whatever Hill Station my people went to, was pure joy— every golden hour counted. It began in heat and discomfort, by rail and road. It ended in the cool evening, with a wood fire in one's bedroom, and next morn—thirty more of them ahead!—the early cup of tea, the Mother who brought it in, and the long talks of us all together again. One had leisure to work, too, at whatever play-work was in one's head, and that was usually full.⁴

Also, there is another cause related to his biography which can be considered another cause for the positive description that he gives about India. It is related to his previous knowledge. Kipling, while he was young read *Robinson Crusoe* by Daniel Defoe; a novel which can be considered as one of the literary examples of imperialism since it is about an adventure of a man who found an island and made it his own. So the novel can be a source of influence to the writer and probably his great inspiration according to new historicism which relies the kind of knowledge and living to the kind of writing. In this context, it is important to say that Kipling could write differently about different things just like his contemporaries such as Charles Dickens who engaged in depicting the grimes of the English society during the urban Victorian era, but his life and his context affected his discourse and made of it an imperialist discourse. In other words, his background made him such an imperialist.

On the other hand, Kipling describes India as an inferior place. In his writings, it is shown as an exotic land; beautiful but wild. As evidence, we take the case of Mowgli again.

The latter is depicted as a happy child though his life is with animals, but the negative aspect is that he was deprived of any source of knowledge. The wild of Mowgli can be compared to India itself since it is a place of pleasure but not of education.

Kipling at the beginning of his career lacks maturity and deep understanding of the political system but while he became a man of knowledge he got understand the context, that's why he changed his opinions. He portrayed India positively in his first writing and negatively in his other works. India is shown in need of British protection in Kipling's *Plain Tales from the Hills*.

Kipling stereotyped the land and gives generalizations about her wilderness that's why we can say that India is no more than a wild place for those who knew it only across Kipling's words. Said argues that "The culturally sanctioned habit of deploying large generalizations by witch reality is divided into various collectives: languages, races, types, colors, mentalities... Underlying these categories is the rigidly binomial opposition of "ours" and "theirs", with the former always encroaching upon the latter (even to the point of making "theirs" exclusively a function of "ours")".⁵

According to the quotation, Kipling tends to devalorize India and its natives to justify the British domination then to glorify their mission and show it as a positive fact. Despite that Kipling describes India as an exotic place in his first works, he soon became a "jingoist" and an "imperialist" in his late ones and this is what shows his ambivalence. Kipling seems to exaggerate in stereotyping India. He made false generalizations by showing all the natives as illiterate and savage. He even neglects the educated ones. His imperialist attitude was clearly shown in his judgment of the mutiny of 1857 as "madness"; "madness ate into all the Army and they turned against their officers"⁶ His refusal for India's independence is also shown in his *Plain Tales from the Hills*.

The selected short stories were written in the late nineteenth century that's why they contain allusions of the resistance done by the natives during that period such as in *The Man who would be King*. The natives were able to discover the reality of Daniel Dravot and Peachey Carnahan as no more than two greedy persons. The natives punished them hardly for their lies. In this situation the subversive power is clearly shown mainly in the anger of the inhabitants. They did not accept to be victims of treason. They avenged to keep their dignity as if they wanted to teach the others that it is not easy to betray them. They accepted to be ruled by.

In the given short story, the difference that is noticeable is the way in which Kipling tends to show the aims of the British while coming to India. He depicted clearly the aims of colonization. He successfully portrayed the Kafiristan as a suitable place to establish a kingdom. He describes it as a far isolated land lived by a group of ignored people who were far from any source of knowledge and civilization at the extent that they never saw an arm before.

Rudyard Kipling gives importance to education. He is convinced that by educating he can control. Michel Foucault argues in this sake that power is not only the physical force exercised over people but it is also the different means of domination especially in education in Foucault's words: "the rules of power and the powers of true discourses that can be said more or less to have formed the general terrain of my concern"⁷ This point can be applied to Kipling's works since in *Lispeth* for instance the role of education is clearly shown. The setting is characterized by those civilization missions whose role is to educate the natives, to teach them and the most important thing to control and rule them. The chaplain's wife did the same thing with *Lispeth* while she adopted her and prevented her from being like the other girls of her neighborhood. She controlled her and get involved in changing the paths of her decisions and all her life though ironically Mrs. Chaplain is depicted as a hypocrite. The

writer said about the time that he spent in India as “Seven Years Hard.” He describes a night in Lahore as “a dreadful night” and famine as: “Here the people crawled to the side of the train, holding their little ones in their arms; and a loaded truck would be left behind, men and women clustering round and above it like ants by spilled honey .”⁸

In *Thrown Away*, the image of negative India is well depicted by the author. Kipling insisted indirectly that India is a horrible place in comparison to Britain. In this short story, he showed its misery by shading light on the hardship of the British workers in that country. Through the feeling of the boy, he depicts the loneliness and insists well on this feeling by using repetition. Kipling contrasts the life of the boy in India to the one in Britain; the comfort and protection that he feels while he is at home and his solitude in India; “...and lastly he come out to India, where he was cut off from the support of his parents, and had no one to fall back on in time of trouble except himself.”⁹ This is well proved also in the workers wait for vacations in England; “nothing matters except home furlough and acting allowances, and this is only because they are scares.”¹⁰ According to Kipling, the boy’s mistake is that he takes things too seriously “and took all things seriously,”¹¹ and for him, seriously is not the suitable thing in India. So, we can say that if he takes thing in this way it means that he is a person who cares about things and with such sensitivity he could not live in India. For Kipling India is very horrible for sensitive people the case with the boy who preferred to die as if it is an evitable choice in such place.

Furthermore; the writer shows that India’s hard conditions are the cause of the boy’s despair, his loneliness and even his death. He used to be ambitious and hopeful when he was in his country however, he becomes depressed while in India. Also, the writer depicts another aspect which is the heroism of the British workers. Despite the hardship in India, the English went to work hardly to improve the situation there and to accomplish their mission. It is important to mention that the central idea in the short story goes always around India. The

British or the Anglo-Indians are depicted as heroes for their sacrifice which is that decision to go and live in such a country where the feeling of loneliness risks leading the person to commit a suicide. It means that the despair felt there is very strong and it necessitates brave and strong hearts owned only by those British.

In *The Strange Ride of Morrowbie Jukes*, India is defined as a horrible nightmarish place. The desert near the Sutlej River appears as the place of “living dead”. The writer wrote the story in a gothic genre and according to critics it is his repressed feelings of fear during his childhood that are depicted unconsciously in the writing. Even though the tale seems to be really strange in the sense that Morrowbie Jukes is saved by his slave however the manner in which India is described is no more than another exaggerated image given to dipper the feeling of fear towards that nation. As if India is limited to the manner in which Rudyard Kipling described it.

To conclude we can say that Rudyard Kipling tends to represent India and its natives negatively by giving stereotypes and clichés about that land until it becomes a “doxa” to assure that the British should remain there to bring civilization and to enlighten the natives.

Endnotes:

¹Edward Said, “Orientalism”, Introduction to *Orientalism* (London: Penguin, 1997), 1.

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³Lindgren Inna, “Plain Tales from the Hills as Emergent Literature”, accessed in 4 September 2016, <https://gupea.ub.gu.se/bitstream/2077/84973/PlainTales>.

⁴Verlag Green “The Representation of Imperialism in Rudyard Kipling’s “Plain Tales from the Hills”, accessed in 20 August 2016, <https://www.grin.com/en/e-book/175687/the-representation-of-imperialism-in-rudyard-s-plain-theses-from-the-hills>.

⁵ Edward Said, *Orientalism* (London: Penguin, 1977), 227.

⁶ “English Literature Essay”, accessed in 7 September 2016, <http://www.english-literature.org/essays/kipling.php>.

⁷ Michel Foucault, “Power / Knowledge”, in *selected Interviews and other writings 1972-1977* (New York: Phanteo book, 1977)

⁸ Dushyant Nimavant, “Representation of India in Rudyard Kipling’s fiction”, *Indian Journal of research* 5 (2014): 110.

⁹ Rudyard Kipling, *Plain Tales from the Hills* (London: Penguin, 1888), 16.

¹⁰ *Ibid.*, 17.

¹¹ *Ibid.*

Chapter Three: The themes

a. Theme of Imperialism

Rudyard Kipling is an Anglo Indian writer, thus it is inevitable for us to discuss some of his selected short stories from his work *Plain Tales from the Hills* (1888) without dealing with the themes of Imperialism, otherness and racism.

a. Theme of Imperialism

Imperialism is the control of a country over another for the aim of dominating and above all taking profit of the resources. Britain is known as one of the most imperialist countries during the nineteenth and the twentieth century and India as its largest colony. Imperialism is not limited to the economic and political control but it is spread to literature and education as strong means to spread power. So, imperialism was a current theme in Anglo-Indian literature. It influenced many literary figures such as: Edward Morgan Forster and Rudyard Kipling. The latter shows his imperialist tendencies in his fiction and nonfiction mainly in the selected short stories of *Plain Tales from the Hills*. Kipling expressed his attitudes by his representation of the land as being exotic and the Indians as being inferior, savage and ignorant. They are portrayed as unable to express themselves such as in the case of LISPETH and BISESA who were described as children in need of control and protection.

According to Greenblatt, “power” is created using the “discourse” ()¹. In the works, power is in the stereotyped images that the writer gives about India and its natives. Kipling deteriorates the natives to show that they are in need of control of the Also in relation to New Historicism, literature is conditioned by power that’s why the Indians were stereotyped as weak and denied their rights to revolt contrary to the British who are depicted positively

because they possess that power and they are ‘the superior race’ contrary to the natives who are ‘the weak others’.

In *Lispeth*, the character of Lispeth was a victim of the whites lies; Mrs Chaplain and the young English man. She had not any authority to reclaim or even to express her disappointment. Kipling makes her behave just like an animal by becoming cruel as a wild creature .In the case of Bisesa, though that it is she who paid hardly for the forbidden relationship with the young English by having her hands cut, we feel that the focus is on the injured young man. It means that it is only the misery of the whites which is felt and considered by the writer. We can say that Kipling tends to represent the land and its people according to a personal choice and without objectivity as Greenblatt asserts: “the writer appears to be consciously unconscious”² which means that Kipling is consciously portraying the Indians as lower and unconsciously siding himself among the “jingoists” writers since without any oppression he makes a clear difference between the natives and the “Sahibs”.

In the case of *The Man who would be king*, the people Of the Kafiristan were shown unable to resist and deny the authority of the “God Daniel” though they were not easily convinced. They needed an evidence to respect him but the evidence is not efficient. Kipling, in his tale, does not give them any voice to express their refusal and doubt. They were described as obedient in obeying the strangers though that their inferiority hides their harshness. They acted violently when they discovered that they were cheated. They punished the two friends harshly and this is what shows that they are not submissive as the writer wanted to show them. They are very furious when they discover truths. In this sense, there is resistance even if it is not directly expressed by the writer.

In fact, the situation clearly shows the reality that Britain’s existence in India cannot last. There is a link with subversion which is a key concept in New Historicism. It means that the negative portrayal which tends to show the natives inferiority is differently considered by

new historicists since it shows another reality which is the native attention to resist the whites by rejecting the mixture of the races such as the case of Bisesa's uncle Durga Charan. He acted harshly when he discovered the relationship between his niece and the English young man. This means that Indians resist to the British by the refusal of the mixture of the two races. It is how they subvert power. Subversion is described by Louis Montrose as: "the capacity of the dominant order to generate subversion so as to use it to its own ends marks the very condition of power"³ and this is what is done by the British to maintain their ideology. We can say that the main task of New Historicism is to give a new reading of a text by shedding light mainly on the subversive power in the text.

In Kipling's writing, we notice clearly that those groups are considered inferior at the extent that they are completely not considered. They are neglected. They are silenced by the author who does not reflect the reality of the society at a time in which there was revolution. According to Kipling, they don't have the right to express their refusal though it is indirectly highlighted with the refusal of interrelations. It is proved mainly in the exaggerated reaction of Durga Charan when he discovers the relation of the young girl with the English that's why he harshly punished her.

In *The Strange Ride of Morrowbie Jukes*, the horror is depicted in the fact that Morrowbie Jukes is saved by his servant which means in the horror of having the established order inverted as kind of fear to become in a lower position according to the writer. India is described as a horrible place and the natives as strange people with inhuman behaviour. The notion of the "living dead" is what shows more the notion of horror.

Imperialism is also a wide studied theme in *Thrown Away*. The tale is related to the image of the British given by the writer. Kipling describes the British as heroes who make sacrifice by coming to India in order to do their jobs in such perfection, as evidence we take

the passage in page 21 in *Thrown Away* in which Kipling shows the boy as a serious worker. Kipling exaggerated in describing his seriousness to the extent that the writer was criticising the boy for the fact of being too serious in such a place. He insists that the comers live in a deep loneliness which can lead to suicide and this point can be associated with the representation of India again. The writer tends to insist on the loneliness felt to glorify the mission of the west in general and to show the inferiority of India again and above all to insist on the heaviness of burden handled by the Whites.

b. Theme of Otherness, and Racism:

The careful analysis of the selected short stories drives us to deduce that the racist “representation” of the “colonized”, which is transmitted through the voice of the “colonizer” form Kipling’s central focus.

It is widely accepted that the Western colonial literary writers portrayed the reality. In fact, such assumption is strongly proved in the case of Kipling’s above-mentioned narratives, mainly because they were produced during the Imperial Era, when the British colonizer used literature as a mean by which he justified his colonial expansion in India.

Kipling, in his short stories *Lispeth* and *Beyond the Pale*, he depicted his heroines, Lispeth and Besisa, as barbaric and strange Indian woman. He associated them with inferior characteristics like wilderness, naiveté, savageness, and then he linked Lispeth to strangeness and Besisa to ignorance, “sub- humanity” and flirtation.

Kipling expressed a strong racist view against the intimate contact of the English Sahibs, and he looked to these sentiments with a ridiculed eye. In order to glorify the position of the male “colonizer”, and reduce that of the female “colonized”, the writer worked to demonstrate that the two are desperately hoped to engage seriously with the English Sahibs.

Lispeth after her first encounter with the English man decided to marry the English man, as she says to Chaplain's wife: "This is my husband. I found him in the Bagi road. He has hurt himself we will nurse him, and when he is well your husband shall marry him to me"⁴, while in the first portrayal of the Indian widow, Besisa, the writer told us that she is praying her Gods, day and night, for to send her a lover; for she did not approve of living alone⁵, and her threat to kill herself if Trejago did not end his relation with the "Memsahib" reflect Kipling's strong intention to show that the Indian women are very attracted and passionate concerning their relation with the male "colonizer".

In the short stories *Thrown Away* and *The Man who would be king*, Kipling did not devote a wide space for the representation of "the other" compared to the representation of "the colonizer", but these narratives are not empty of racist views towards the "colonized".

The Tragic hero of *Thrown Away*, the English subaltern is presented as a victim of the harsh circumstances of the civilization mission; he suffers deep feelings of melancholy, and loneliness as he was not able to adapt with the chaos of India.

To emphasize the difficulty of the "white man burden" Daniel Dravot the hero of *The Man who would be king* ironically instead of civilizing the Indian natives who are presented through the narrator voice, Kipling, as "utter brutes"⁶, he degenerated into greedy man.

In the imperial Gothic story *The strange Ride of Morrowbie Jukes*, Kipling's racist attitude towards the "colonized" is widely and clearly expressed through the voice of the English civil engineer, Morrowbie Jukes, who described the Indian natives of the underground village as "hideous crowd"⁷, "unclean devils"⁸, and he linked them to dirtiness as Jukes says: "The sides [of my den] had been worn smooth and greasy by the contact of innumerable naked bodies, added to which it abominably"⁹. Also through the

presentation of the Indian native male character Gunga Dass who is presented as crude, treacherous, and violent “other”.

Kipling’s tales consist of what Stephen Greenblatt called “representation” which according to him does not reflect any social reality; they are just a set of stereotypes. A “discourse” attended for to justify the British colonization of India, as well as to contain both the “power” of the intense political views of the new liberal society that emerged in Britain and opposed the idea of empire, and the military, political attempts of the Indians to fight for independence. Kipling is a political man, and his narratives are an “ideological product” that sought to encourage the capitalist ideology of imperialism and manipulate the British and the Indian thought. Such “representation” maintains the claim that the Indians like the rest of the Eastern people need to be helped, and have the right to be exposed to the insights of “civilization” like education, Christian religion, and economic, social development.

In the short stories *Lispeth* and *Beyond the Pale* the female characters are not naïve and savage. Both the heroines Lispeth and Besisa displayed a great honesty concerning their “matrimonial” attentions, since Lispeth did not planned neither to escape with the English “Sahib”, nor keep her relation with the boy in secret. When she realized that she loved the English boy, she simply dealt with this sentiment in a reasonable way as Kipling himself states: “Lispeth, having found the man, she worshipped, did not see why she should keep silent to her choice. She had no intention of being sent away either. She was going to nurse the Englishman until he was well enough to marry her. This was her programme.”¹⁰

The Indian widow Besisa too displayed an honest attitude. She seriously took her feelings towards the English “Sahib” Christopher Trejago; when she heard about his dating with “the Memsahib”. She responded by putting an end to her relation with him as Kipling says: “Trejago argued with the child, and tried to sooth her, but she seemed quite

unreasonably disturbed. Nothing would satisfy her save that all relations between them should end...”¹¹

The heroines Lispeth's and Besisa's actions in the story do not make them “the other” but through their request and fight to marry the English men, they destroyed their “otherness”, as they decided to stand against the “old” order and to no longer be the “powerless” ; they bravely ended the belief that women “are born to suffer”¹², and the stereotype that women are always trying to conserve, to adapt, to arrange, rather than to destroy and build a new¹³. Kipling ironically instead of offering a false image about the “colonized”, the Indian women, he unconsciously depicted the superficial side of the “colonizer”, through the Anglo characters: The English boy and Christopher Trejago.

In the story of *Thrown Away*, the English subaltern is not a victim of chaos in India, but rather a victim of his narrow-mindedness, and his European, racist ideas which turned him into an obsessed, over sensible man before he will put his feet in India. Stephen Greenblatt calls such previous, firm judgments a “cultural construct” as it was long before the days of Kipling to associate with Orientals all that is bizarre, weird, savage, or uncommon¹⁴.

Kipling in *The Man Who Would Be King* failed to confirm his earlier “representation” of the natives as “brutes”. The harsh murder of Daniel Dravot and the severe punishment of Peachy Carnehan's are expected since the two disgustingly deceived the natives; and acted as Gods and “sons of Alexander”, and then they took advantage of their generosity and considered them just a set of foolish tribes.

In the *Strange Ride of Morrowbie Jukes*, regardless of the false representation of the native characters, the whole story is unbelievable in our point of view. Kipling in one page and half tried hardly to convince us that what he is going to narrate is based on true facts, as

it is suggested and proved in the first chapter that the strange incidents of this story is a product of Kipling's imagination possibly inspired from one of his nightmares that he suffered of since his childhood.

Kipling's representation of the "colonizer" in *The Man who would be King* and *Thrown Away* as someone unable to control his greed, and as a desperate, weak subaltern are considered by the New- historicists in general and Stephen Greenblatt in specific as the "subversive" side of the British literature. Using Shakespeare's plays as an example, Greenblatt proved how the subversive doubts- in history the same as in art- never subvert the prevailing socio-political order, but help sustain it²⁰ According to them these ideas do not threaten their capitalist imperial ideology, but instead they strengthen it; in our point of view this assumption is strongly true, since after the publication of these stories the English public read these works as the complete truth of India, and they did not show any negative reaction, on the contrary they welcomed them, which proves Greenblatt's claim that such subversive ideas are contained by the "power" of the society's "discourse."

Kipling's narratives *Lispeth*, *Beyond the Pale*, *thrown away*, *The Man who would Be King*, and *The Strange Ride of Morrowbie Jukes* reveal his pro- imperialist "consciousness" which is according to the Marxist thinker Louis Althusser determined by his "political being" that is to say the imperial ideology. Thus Kipling is one of the supporters of the "discourse" of his era.

Through our exploration of the theme of otherness and racism, it is clearly evident that Kipling's short stories *Lispeth*, *Beyond the Pale*, *Thrown Away*, *The Man who would Be king* and the *Strange Ride of Morrowbie Jukes* are a set of discourses which served the writer's imperialist attitude.

Endnotes:

- ¹ Mukul Joshi, “A Thematic Study of Rudyard Kipling’s Short Stories” (PhD diss. Pune University, 2010).
- ² Rajani Sharma “New Historicism: An Intensive Analyses and Appraisal”, *Irvel 2* (2014), 7.
- ³ Mukul Joshi, “ A thematic study)
- ⁴ Rudyard Kipling, *Plain Tales from the Hills* (London: Penguin, 1888), 3.
- ⁵ *Ibid.*, 178.
- ⁶ Rudyard Kipling, *The Phantom Rich Shaw and Other Ghost Stories* (London: The Echo Library, 2009), 48.
- ⁷ *Ibid.*, 31.
- ⁸ *Ibid.*, 35.
- ⁹ *Ibid.*
- ¹⁰ Kipling, *Plain Tales*, 4.
- ¹¹ *Ibid.*, 177.
- ¹² Simon de Beauvoir, *The Second Sex* (London: David Campbell publishers, 1993), 633.
- ¹³ *Ibid.*, 633.
- ¹⁴ Mukul Joshi, “A Thematic Study of Rudyard Kipling’s Short Stories” (PhD diss. Pune University, 2010).
- ¹⁵ Danjela Petkovic, “Shakespeare, Culture, New historicism”, *Facta universitatis journal 3* (2005): 139-149.

V. Conclusion

The present paper deals with the representation of the colonizer and the colonized in Rudyard Kipling's selected shorts stories. Kipling is revealed to use a system of representation based on a set of stereotypes to legitimate the colonisation of India. Applying some concepts of New Historicism, we have demonstrated that the writer used a set of stereotypes to prove the inferiority of the native Indians. Moreover, we have come to find that his thoughts are the product of his personal British education and of the political policy of his time.

In *Lispeth*, *Beyond the Pale*, *the Man who would be king*, *Thrown Away* and the *Strange Ride of Morrowbie Jukes* Rudyard Kipling depicts India as being exotic to generate the common belief that it is an inferior place which needs to be controlled. He depicted it both as a land of dreams and nightmares in relation to his personal experience in the country. Concerning the natives, they are shown as an uneducated population in need of knowledge and civilization. They are found to be misrepresented since they were denied the voice to reject colonization. The writer narratives are said to be a product of personal thoughts but not of an objective reality.

For Britain and its people, the writer used another description which is generally a set of positive discourse. Britain is associated with modernity and civilization. The natives are portrayed as heroes who left their nation for a noble civilizing mission.

We come to say that the selected short stories are written from an imperialist perspective.

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