

CHAPTER III

KIPLING



Joseph Rudyard Kipling was born of English parents in Bombay on December 30, 1865. His father, John Lockwood Kipling, was an artist and an art teacher at the University. In 1871, Kipling and his sister Alice were sent back to England. He spent six unhappy years there with a retired naval officer's family at Southsea. This was the most wretched period of Kipling's whole life with the exception of one month in each year that he spent with 'Aunt Georgie' and the society of the adult world like Burne-Jones and William Morris. One good thing in these years was that Kipling discovered what reading was.

In 1878, Kipling was sent to the United Service College, the scene which he later celebrated in Stalky and Co. (1899).

In 1882, at the age of 16, Kipling returned to India as assistant editor of the "Civil and Military Gazette," published in Lahore. The seven succeeding years laid the foundation for his literary fame. Departmental Ditties (1886), a volume of light verses, chiefly satirical, and Plain Tales from the Hills (1887), a collection of stories for his own journal, revealed a new master of fiction, a story teller with "freshness of invention, ... variety of

characters, ... vigour of narration, ... raciness of dialogue, ... and magic of atmosphere."²⁰ The soldier stories, especially those which contain Mulvaney, Ortheris, and Learoyd, made him famous all over the world.

In 1887, Kipling was well-known all over India. After a trip from India to China, Japan, the United States, and then England, he became famous almost overnight in London. From this travel, he produced travel sketches in two volumes of From Sea to Sea. He was accepted among great literary figures of the time and his work was eagerly read by the public. His fame now as a writer of verses in soldier slang was wider than as a story-teller. At this time too, he met Walcott Palastier, a young American agent for a New York firm of publishers with whom he worked in collaboration for The Naulahka and whose sister, Caroline Starr Palastier, he married in 1892. At his new home, the Palastier's homestead in Vermont, he produced some of his most brilliant work, including Many Inventions (1893), The Jungle Book (1894), and The Second Jungle Book (1895).

In 1897, Kipling quarreled with Walcott. He then went to South Africa with his family in 1898. Here, the first extreme attitudes of imperialism appeared in Kipling's work, especially in his verse. On the way back to New York, pneumonia attacked the family. Kipling recovered after a long illness but his eldest daughter, Josephine, died of it. Her death affected Kipling very much. He left and never revisited the States again and always made bitter

comments about America. However, this incident evoked "public demonstration of affection and concern"²¹ toward him. Kipling now received the highest fame. In 1901, Kim was published and followed by Just So Stories (1902) and Ranunculus and Fairies (1902).

Kipling was awarded the Nobel Prize for literature in 1907. After that he grew more conscious of English life and history. In his later years, critics criticised him for his imperialistic ideas but he was still read by the public. His last work was Something of Myself, an unfinished autobiography. He died on January 18, 1936.

Kipling was recognized as one of the masters of short stories, a skilled ballad-writer and a satirist. His verse is famous too for its ease, technical competence, and immediate appeal.

Because of Kipling's colonial background, he wrote much fiction and verse with colonial settings. More than any other English writer of the time he summarized within himself the imperial point-of-view, its attitudes and its assumptions. In this chapter we shall examine this viewpoint as found in the works dealing with India because Kipling is the starting-point for any literary study of the English in India. Because Kipling is so very fundamental in seeing out the origins of the psychological and political problems the English experienced on the sub-continent, we have taken the liberty of stepping outside the boundaries of his fiction to examine some of his poems as well. In these poems are the most definitive expressions

of his essential attitudes.



Plain Tales from the Hills

Three years after Kipling returned to India, he began his literary career. As the assistant editor of the "Civil and Military Gazette," Kipling worked in his office ten to sixteen hours a day. He found time to discover India only when he followed his family to the hills because of the hot weather. In his day, a company of British Infantry were encamped at Lahore and Kipling made acquaintance with both officers and soldiers. Besides, he knew, at the Lahore Club, representatives of Anglo-Indians of all professions. This was the sort of life that gave him the characteristics of the writer he later became as well as the life to be expected of the son of John Lockwood Kipling, who had been one of a few Englishmen who knew India best. He learnt a great deal about ordinary life at Lahore and he learned the tone of the regiment which contributed the greatest part of his stories.

1887 was the year of Plain Tales from the Hills.

Kipling moved to Allahabad where he was a special reporter for the Herald. As one of his tasks was to edit its magazine supplement, he offered to supply his own writing at a cheap rate. These stories were short since they were written in a hurry and to order. Yet they were "topical and arresting"²² because of his ability to "animilate local colour without apparent effort."²³ They made him popular because he caught and expressed in them the man-on-the-street mentality.

In those days, the aesthetic movement had been more concerned with decorative art than literature. This movement was expressly uninterested in the interests of the average Englishman. Meanwhile light romances, fantastic and adventurous stories were capturing the public tastes. Kipling arrived on the scene just in time to reach a ready-made popular audience. Although he was severely attacked by critics who were still dominated by the literary fashion of art for art's sake, he was one of "the proprietors of the rejoicings who were moving toward "the acceptance of new burdens, new responsibilities and new rewards"²⁴ of which one was the Indian Empire. There arose then a fascination for the Empire the desire to retain and expand British power. This of course led often enough to jingoism, extreme patriotism without reason, thought or righteous consideration. The experience in the South African War was a case in point.

Fascinated by the Empire as were most people, Kipling could still look at and express in writing the Anglo-Indian society as an observer. "Lispeth," the story of a hill girl who has been brought up by a missionary, is a good example from Plain Tales from the Hills. In it he conveys the ideas existing at that time about the two different races. Lispeth had become a Christian and her own people hate her because to them she had become a white woman. By chance, she meets an injured English mountain-climber and she carries him home. Lispeth falls in love with him

and instead to marry him. Mopeth is considered "a savage by birth"²⁵ because she does not try to hide her feelings toward him. The Chaplain and his wife think it is wrong and improper for her to think of marrying an Englishman, who is of "a superior clay"²⁶ to her. In order to keep her quiet, the Chaplain's wife asks the man to lie to Mopeth when he is going away and say that he will return again. When she finds out that all these people whom she loves and respects have lied to her, Mopeth goes back to her former life. As she says, "You have killed Mopeth. There is only left old Jack's daughter the daughter of a pahari and the servant of Sarka Devi. You are all liars, you English."²⁷ Although the Chaplain's wife puts the blame on Mopeth's being an Indian, thus a heathen and an infidel in blood, we can see that it is all the fault of the British who are too conscious of race and cannot accept anyone of an "inferior race"²⁸ as an equal in their society.

One of Kipling's greatest skills was in portraying the Anglo-Indian society, military as well as civil. His "Three Musketeers," Sulveney, Ortheris, and Learoyd, privates of the British regiment, are funny because of the Cockney language they use. They are simple men and reveal reassuringly to the people back home what they are in India for:

An' when the war began, we chased the bold Afghan,
 An' we made the bloomin' Ghazal for to flee, boys O!
 An' we marched into Kabul, an' we tuk the Poler' Inaar,
 An' we taught 'em to respect the British Soldier.
 Forraek Noom Valleys.²⁹

In the small civil Anglo-Indian society, away from big cities, there was nothing much to keep the people occupied. The weather and the heat were dreadful. "People were grateful for small things to interest them,"³⁰ such as gossiping and match-making. In "Police Exam" the match that has been arranged which they thought "was in every way a good one"³¹ nearly turns out to be a tragic. Saumarez, the hero, intends to propose to Miss Copleigh the younger, not the elder who is prettier as most of them thought he would. Yet, on the moonlight-riding picnic Saumarez has arranged, he proposes to the wrong girl, thinking she is the one he loves because of the dust storm which descends and which they do not even notice because of the highly-changed situation. However, the problem is solved in a way the author says is "so un-English."³² Miss Copleigh the younger is very disappointed because she hears Saumarez proposing to her sister. She then rides back quickly. Saumarez, knowing he has done wrong, asks the author to take her back. The author can persuade Miss Copleigh back only by telling her that Saumarez loves her not her sister. When they come back to the group, Saumarez kisses her in public.

...It was like a scene in a theatre, and the likeness was heightened by all the dust-white, ghostly-looking men and women under the orange trees clapping their hands - as if they were watching a play.³³

In "Thrown Away", Kipling shows that education is not important to leading life in India: "a place beyond

all others where one must not take things too seriously,³⁴ a place where one can be unknown in spite of one's hard work, and can die with no one to mourn, where amusement, flirtation or sickness do not matter. "It is a black country, where all men work with imperfect instruments; and the wisest thing is to escape as soon as ever you can to some place where amusement is amusement and reputation worth the having."³⁵

The central character, the boy who commits suicide, had been so sheltered that he finds life in India unbearable, filled with what he calls "indelible shame - criminal folly-wanted life."³⁶ The author and the major, in order not to disillusion his parents, write them a letter saying that the boy, the pattern of all virtues, beloved by his regiment, died of cholera instead. It is ironic at the end that the boy's mother sends a letter to the author and the major thanking them sincerely and putting herself under the obligation she thinks she owes them. The boy's life is a lesson of how cruel life is in India. The boy comes to India with a good intention to fulfill his moral obligation and use his education to the greatest benefit. But how can anybody go on like that in this vast, infinite land when he feels he is deserted and left forlorn with nobody at home to really know what has happened? It is even doubtful whether anybody cares. So it is not entirely just to blame the British for disliking this land because it offers them nothing but hardship, depression and disaster.

The civil Anglo-Indian society is a transplanted England - a small community atmosphere as in "Three and an Extra," in which Kipling creates a character, Mrs. Houdstee, who is much mentioned among his fictional creations. It is a comic story with a Greek plot line. A man who is bored with his wife, gets trapped with another woman - charming, friendly, and pretty - but finally returns to his wife who knows how to arouse his attention and wins him back again.

There is not much dialogue in the story but Kipling's readers receive the comedy of what he has sketched in the background. Kipling captures the whole picture of a very typical English dancing party where everybody pretends not to be interested in others but at the same time all are keenly anxious and curious to know what is going on.

In Plain Tales from the Hills Kipling hardly mentions the relation between the two peoples. In "Beyond the Pale" he tells us about the hidden love affair between Trejago and Wisem, an Englishman who is influenced by Arabian Night tales, and an Indian widow, ordinarily even more unavailable than a young girl. This affair ends when Trejago changes his attention to an English lady he has just met. Passions of any people are shown to be alike and "much that is written about Oriental passion and impulsiveness is exaggerated and compiled at second-hand."³⁷ Wisem is very disillusioned about Trejago's new girl. Although he tries to explain, she insists that they stop their relation completely.

Rippling seems to believe with his contemporaries that:

...A man should, whatever happens, keep to his own caste, race and brood. Let the White go to the White and the Black to the Black.³⁸

But he also gives a hint that love might be a way out of a link between these different peoples because "love needs not caste nor sleep a broken bed."³⁹ It might be true occasionally on the personal level but in view of the entirely different social structure, impossible to achieve in terms of the two peoples as a whole. Even today marriages between Indians and Europeans suffer pressure from both societies.

On the whole, however, Plain Tales from the Hills is the well-done work of a thorough observer. It is, as Charles Eliot Norton in his article on "The Seven Seas" published in the Atlantic Monthly of January 1897 mentions, "a proof that a man who saw through his eyes was studying life in India and was able to tell us what he saw."

The Jungle Book

Rippling wrote The Jungle Book when he was in Vermont. It attracts readers first as animal stories for children. However, like Jataka tales and Aesop's fables, the simple stories contain quite explicit morals.

In the wolf-story known as "Mowgli's Brothers,"

Rippling admitted that he was influenced by Tyler Hayward'sulu romance, Mada the Lily, in which the hero, Umpelopogoss, is presented as running with a pack of wolves. However, the whole story of Mowgli, who becomes the master of the jungle but cannot conquer his own fate, the animal characters

coming to life and the moral concepts are Kipling's own.

Although Mowgli is an Indian and this story takes place in India, there is little expressly Indian here. In fact, it is not the India of Kipling's own experience but the India taken from photographs and letters his friends sent him. The Indian peasants shown here are mostly ignorant and superstitious. What Kipling attempts, besides telling stories for children, is to present his ethical ideas. His personal code forms the backbone of the stories. The animal characters represent certain qualities he admires or dislikes. Bagheera the panther and Baloo the bear stand for what a man needs to control properly in his life, his conscience and his cleverness. Sheer Khan the tiger shows how strength and ferocity fail man at every test. And the people whose ambition is to be noticed and get things done by cleverly talking about them are like the Bandarlog or the monkey-people.

Kipling was a real Darwinist who believed wholly in the theory of the "Survival of the Fittest." He had a high regard for the "Law of the Jungle," which bound all members into a whole while allowing them to be individuals within strictly defined rules and boundaries. The law can be broken down into the body: Order, Unity, Seniority and the head, the heart, and the soul: Obey.

In relation to the historical events of the time, the "Law of the Jungle" was like a naked blind force, an apology for what had happened at the Futility at Lucknow.

Kipling

Because there was no relation at all between the Anglo-Indians and the Indians, the situation was unhealthy and made both a little neurotic. Fear covered all and it was assumed that they were like two packs of wolves, fighting each other to survive. The pack who won was the fittest. The English were confident of maintaining the upper-hand but were always frightened that a new, even worse enemy might break out and engulf the British garrison.

The idea of "Survival of the Fittest" is shown again in "ikki-ikki-avi." The story in itself is very entertaining, a really good bed-time story. ikki, the hero, is a mongoose that comes into the garden when the English family arrives. In ikki are revealed English characteristics Kipling admires. ikki is small but he is resourceful and tough. With this capacity, he gets things done successfully. ikki is successful in killing Nag the cobra and his wife, who plan to kill the English family as they have destroyed other animals in the garden before these English people came. But after this success ikki:

...did not grow too proud, and he kept the garden as a mongoose should keep it, with tooth and jump and spring and bite, till never a cobra dared show its head inside the wall.⁴⁰

ikki has to be careful in order to keep peace and order.

Although Kipling probably did not intend to make the story an allegory, implications about the situation in India at that time are unmistakable. The Englishmen must act as ikki did. In order to maintain their Raj in India, they

must have their rules respected and must be on constant alert, leaving not even a little chance for disorder to appear again. And the courage and tenacity against heavy odds thatikki possesses must also be the possession of every English administrator.

These two stories from The Jungle Book show Kipling's increased respect for imperialism which had developed since he had been in Africa. This growing conviction can be seen even more clearly in his later works.

Kim

Kim is Kipling's only novel about India. It is his last word about India, the India he knew ten years before which he described from experiences in his childhood. It is a reflection of his nostalgia for India, but it is not, however, a political romance. Kipling is not concerned here with the explanation, the execution or the justification of British rule and the British Empire. Kim is about the education of a boy who becomes a spy. India and the Indian people are reflected through the vagabond life of Kim, the hero.

Kipling called this book plotless. Yet it can be divided into three main parts. The first deals with the development of Kim, the "Irish-born, Indian-bred waif"⁴¹ out of the slum of Lahore into a new life with a Tibetan Lama and the Government Intelligence Service, including his return to his father's regiment and English people. The middle part is about his training, re-making by the English, and his

education under a British system at St. Xavier's School. The last part is about his entering into manhood by the hardest test which requires all his intelligence, wit, endurance and self-control. His overcoming of the Russian agents proves him to be a successful graduate of the school of experience and he is now ready for a new life waiting for him.

The English people, on the whole, play no important part in Kim. Besides a sketch of his father, the Curator of the Wonder-House in the first chapter, other characters are stock-figures, especially people at St. Xavier's School. Even Colonel Creighton, Kim's patron, is kept in the background.

The main theme is Kim's relation to four Asians: the Fathom horse-dealer, Mabbub Ali; the Bengali, Hurree Chander; the old dowager sahiba from Saharunpore; and the most important of all, the Tibetan Lama. The Fathom horse-dealer and the Bengali seem to represent what Kipling thought of Indians. Mabbub Ali is faithless and cruel. Hurree Babu is the parody of an Indian, timid, volatile, yet tricky.

The sahiba and the Lama were Kipling's own creations. His treatment of the sahiba reflects his respect for the old lady, or maybe old age. Yet she disappears before the end. The Lama represents Kipling's idea of the mystical world influenced by William James' Societies of Religious Experience, a rational analysis of Eastern and Western mysticism. The Lama's Search for the River is a mystical

search, the search for something one can never find. It is noticeable that the Lama is not a Hindu priest. This may be because Kipling cannot adjust his attitudes to the extent of being friendly to Hinduism. Certainly, mystical religion is very remote from the personality or temperament of Kipling. In putting this element into the novel he uses a religion as removed from the experience of the Englishmen of his day as any on the globe. He enshrouds it in an atmosphere of vagueness that disguises the fact that he does not really know what he is talking about.

Nevertheless, this mystical side of Kim puts the emphasis on Kim's resourcefulness. Kim is presented to us, at first as the 'Friend of the Stars,' which let him control his own fate. He is also the 'Little Friend of all the World,' as he is called in Lahore. Kim grows up a casteless walf. He is curious and wants to know everything. He is brave and unafraid of the Lama unlike other Indian boys. He is tough and clever; he can earn his own living in his childhood. And he is resourceful; his tactics as a spy succeed in obtaining real and important information.

Two forces that lead his life away from the Lahore slum are the Lama's Search for the River of the purgation of sins and the spy game. He understands the spy game more than the Search but the latter appeals to him more because of his love for the Lama, who gives him love and money for his education. It is the Lama who also reminds him that

he is a child with another course of life. Kim has to choose now between the world of dreams and the world of action. Finally, although it is not exactly stated, Kim goes back to the world of action, the world of the Whites, the world where he really belongs, rejecting both the mystical, contemplative world of the Lama and Indian life.

Personally, Kim can be considered a 'bridge' character for the passage of understanding between the British and the Indians, a white boy who is brought up among Indians, loves them and is loved by them, and understands very well their culture and personality. From childhood, Kim is exposed to both cultures, Indian and British. Although they are completely different, he can adjust himself to both and also be accepted by both. With people like Kim, no problem can exist because he is aware of "no border of caste, colour or status"⁴²

However, to consider Kim as bridge may seem to be reading too much into the text because Kipling does not show any real concern about the understanding between these two peoples. He is too much of the English group to be able to see outside it at all. The Lama has to be a Tibetan, a people unknown and thus not inferior, as Kim has to have white parents in order to have British characteristics which no Indians possess. Kim looks Indian and could pass for an Indian in any situation required of him. But the blood in his veins is Irish, for Kipling could not possibly have an Indian for his hero. Kim also illustrates indirectly

Kipling's conventional ideas. Drawn both from the British education system and school of experience, Kim is the ideal of Kipling's English boy.

On the whole, Kim is:

...the embodiment of all Kipling's first fresh delight in the sights and sounds and vast diversity of that fantastic land and its diverse, fantastic people.⁴³

It is from Kipling's writing that the later generations got the ideas what British India was like, from people in power down to the dusty Indian Bazaar. Kipling captures India for us by his poetic descriptions. One of the most famous is the scene where Kim and the Lama walk on the Grand Trunk Road.

...The Grand Trunk Road at this point was built on an embankment to guard against winter floods from the foothills, so that one walked, as it were, a little above the country, along a stately corridor, seeing all India spread out to left and right. It was beautiful to behold the many-yoked grain and cotton waggons crawling over the country roads: one could hear their axles, complaining a mile away, coming nearer, till with shouts and yells and bad words they climbed up the steep incline and plunged on to the hard main road, carter reviling carter. It was beautiful to watch the people, little clumps of red and blue and pink and white and saffron, turning aside to go to their own villages, dispersing and growing small by twos and threes across the level plain.⁴⁴

It is in Kim that India fully draws out all the imaginative, intuitive, and warmhearted power in the author.

Versen

All Kipling's ideas can be traced in his poetry, which gave him most of his fantastic popularity. This was due to his ability to express the public mood. He wrote

not only about the themes of love and death but also what the average man felt in his daily life. In earlier verses, Kipling described the life, especially the army life, in India. On the whole, the soldiers were a group apart from others, particularly the Indians.

"One Viceroy Resigns" is a dramatic monologue spoken by a retired public civil servant who has dedicated his life to his duty, summarizing his ideas about India and advising his successor. In this land so remote where "one reads so much, one hears so little,"⁴⁵ he feels like he has been exiled and has received no real concern and understanding from home. He has almost been forgotten in spite of his hard work. Expecting "High trust, vast honour, interests twice as vast, / Due reverence to your Council,"⁴⁶ he has received nothing but the bitter remembrance of dull, hard work, unhealthy life and a job which is impossible:

Accept on trust and work in darkness, strike
At venture, stumble forward, make your mark,
(It's chalk on granite) then thank God no flame
Leaps from the rock to shrivel mark and man.⁴⁷

The environment is unyielding and inscrutable. The Viceroy's monologue is notable for summarizing the great frustration felt by the English on this alien subcontinent:

You'll never plumb the Oriental mind,
And if you did, it isn't worth the toil.
...Divide by twenty half-breeds. Multiply
By twice the Sphinx's silence. There's your loot...⁴⁸

The English could rule India, but it could never be their home.

In "In Springtime", in which Kipling expressed an

Anglo-Indian's longing for home and springtime in England,
he says, in spite of India's beauty,

...I am sick of endless sunshine,
sick of blossom-bursts and bough.
...And my heart is back in England
'mid the sights and sounds of home.
...Can you tell me aught of England
or of Spring in England now?⁴⁹

"Christmas in India" also conjures up the nostalgia of
"India's exiles"⁵⁰ who face only

...the toll that knows no breaking: O the
heinous, senseless, aching!⁵¹

The English are separated from home by "the black dividing
sea and alien clime!"⁵² Expecting to easily gain property,
thinking their youth is cheap, they fall into a trap:

...and her service, poor her payment - she in
ancient, tattered raiment -
India, she the grim stepmother of our kind.
If a year of life be lent her, is her temple's
shrine we enter,
The door is shut - we may not look behind.⁵³

They feel cut off from everything they know in this alien
country with no one at home who really knows or cares to
know what it is like. Both poems show the intensity of the
nostalgia of these people away from home.

However, Kipling does not sympathize with those who
underestimate or overestimate India as shown in "Foggett,
I.P." It is a humorous poem in which Kipling is making fun
of self-appointed Indian experts at home, with Foggett, I.P.
as an example. Foggett, I.P. does not know anything at all of
the cruel life here but learns more than he cares to learn
from a four-month visit to study the East. Kipling reveals

to the full the stupidity and foolishness of this member of Parliament. With this funny episode, a plea is urged on the people in England to try to understand how cruel life is in India. It expresses the loneliness of the English in India in another form.

In "Gunga Din," Kipling shows his appreciation of the Indian water-carrier whose characteristics he admires. Gunga Din is a poor, simple man who wants to do his work well. He is shot dead while helping a wounded soldier. In spite of his inferior race, Gunga Din is valued because he behaves like an Englishman. He is dutiful and brave,

...An' 'e didn't seem to know the use o' fear
 ...An' for all 'is dirty 'ide
 'E was white, clear white, inside...⁵⁴

Kipling was prepared to admire individual Indians if they showed themselves to possess some of the English virtues under their dark skins.

"The Ballad of East and West" is founded upon the story of Dilawur Khan and Colonel Lumsden of the 'Guides,' an episode of the Indian frontier in 1848. In spite of its Northern Indian local color, this is in fact a universal story of courage and honesty. Kipling is not interested to show any difference between East and West. His message here is that "men of all races are alike at heart."⁵⁵

Oh, East is East, and West is West,
 and never the twain shall meet,
 Till Earth and Sky stand presently at
 God's great Judgement Seat;
 But there is neither East nor West,
 Border, nor Breed, nor Birth,
 When two strong men stand face to face,
 though they come from the ends of the earth!⁵⁶

As such the ballad must be seen as a departure from the general tendency of Kipling's work. To Kipling, strong men were very much the exceptions among Asians.

In his more solemn verses, which appeared in later years, Kipling deals more with patriotism. The dominant tone is patriotic, passionate imperialist, as in "South Africa": "Because their Empire was brought and restored by blood, he shouts, it is 'most perfect and adored.'⁵⁷ They should esteem the Empire more than anything else.

In 1898, Kipling wrote "The White Man's Burden," a poem of genuine humanitarian advice. Kipling did not consider a man as white only because of his complexion; an equally important criterion was whether he conformed to "the moral standards of the civilized world."⁵⁸ He also regarded the British Empire over India as a 'training school' for the white men to learn their mission, as stated in a similarly racist poem, "The Song of the White Man":

...to right a wrong,
 ...and to clean a land [with]
 ...Iron underfoot and levin over head
 And the deep on either hand.⁵⁹

Kipling's imperialistic attitude is fully shown in "The White Man's Burden" - the burden of extending law and order to the colonial peoples. These peoples appear to the white man as:

...new caught gullion peoples,
 Half devil and half child...⁶⁰

The images of animals, children and devils are not flattering.

The implication is that the civilization of the colonial peoples is no better than that of animals, their mental level is that of children, and their morality is the same as that of devils. It is the duty of all white men to help such peoples - and this is genuinely idealistic - even though they will get no thanks but receive only:

...The blame of those ye better,
The hate of those ye guard.⁶¹

"The White Man's Burden" has become a very unpleasant catch phrase describing English imperialism. A later age sees the phrase as being cynical and hypocritical, sees the idealism as a disguise for the hard core of economic and political realism involved in the English presence in India, and is repelled by the racism involved. Nevertheless it is wrong-headed to dispute the genuineness of this moral element as justification for the English control of India. It may have been a little vague and at times it may have been undefined and mixed with other less disinterested motives. But the English did not think of themselves as exploiters, and they do deserve a better judgement than history has given them.

From his verses, we can see that Kipling is a patriot who really believes in imperialism. In "Recessional," regarded by some as one of his best poems, he laments the decline of the Empire:

Far-called, our navies melt away;
On dune and headland sinks the fire:
Lo, all our pomp of yesterday
Is one with Nineveh and Tyre! ⁶²

With a plea to God to remind his people of their duty and not to be "drunk with sight of power,"⁶³ he warns them to realize that if the imperial substance, armed force and alertness should be lost, the Empire will fall:

For heathen heart that puts her trust
 In reckless tube and iron shard,
 All valient dust that builds on dust,
 And guarding, calls not thee to guard,
 For frantic boast and foolish word—
 Thy mercy on Thy People, Lord!⁶⁴

It should be noticed—and Kipling should be given credit for the fact—that the "heathen heart" in the above stanza belongs to the English rather than the colonials, "heathen" because it puts its trust in guns rather than God. The note of elegy this poem sounds is all too appropriate for the final dismantling of the Empire which is proceeding today.

Although Kipling was severely attacked by critics, his influence spread quickly among the general public. People at that time were fascinated and aroused by the growth of the British Empire and the prestige involved. Kipling succeeded in capturing their interest by relating to them what they wanted to have and learn. He also aroused their concern for the British society overseas in stories like those in Main Tales from the Hills, portraying every aspect of Anglo-Indian life, and in Kim, showing the true life of India. Despite these Indian elements, he is concerned mostly with the Anglo-Indians, not the relation between them and the Indians. Lack of real involvement in

the problem of the communities is the dominating attitude in Kipling. There is essentially a lack of any awareness at all that any problem exists between the peoples of these two races. Consequently, race and religion can never be problems to him. The British and the Indians stayed together, one as ruler and one as ruled, one to order and one to be ordered. There is no necessity for the two peoples to understand one other in personal relations, let alone in religion. In Kim, in which Kipling expresses his generalised interest in the religious side of India, he could not deal with Hindu priests or Hinduism which infinitely more important to Indians than Buddhism. Hindu Gods, rituals, and beliefs, the most important elements toward understanding India, are of no interest to him. Kipling did not understand them and he did not try to because he did not see their importance.

Kipling can be used as a document of the mentality of the time, relating to the problems as the spokesman of the average Englishman. The attitudes he held may be said to be standard for the general attitudes of that time. On the other hand, besides being a document for India, Kipling is the starting point for ideas that other writers and people who came after him reacted against. Kipling is, as a matter of fact, an important source for the next generation. Much of his influence in this respect would be negative.