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Kipling's Kim: An Ambivalence of Travel and Tour

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Abstract **Original Research Article**

This manuscript analyses travel and tour stasis to evaluate an ambivalent portrayal of India in Rudyard Kipling's Kim. Kipling, a British Imperial writer, extensively describes Indian art and literature. This paper discusses India by using a method based on writings reflected in art and literature. Indian perception is depicted by Kipling as a British native writer, who undertakes the literary travel and tour of India. This paper seeks to show how India has been portrayed by the Western scholar during the period of British imperial rule. Such portrayal of Kipling's early life, as he stayed in India for some years, was influenced by Indian culture. Most of his works reflect both East-West influences. This research study sheds light on how Kipling's novel represents India as seen by eastern and western eyes. The research based on qualitative approach adopts the method of tour and travel literature in Kipling's Kim. Kipling's views represented in most of his works reveal his dualistic stance. No doubt. It investigates a new life, a new age and a new day in Kipling's outlook on the Eastern and the Western polarities. Kipling's scholarship, in his novel, Kim, highlights the Indian cultural writings built on its tour and travel inertia during the British India. Kipling is among the poets, novelists and short story writers who examine both East-West literary perspectives. This study explores the source of the Indian art and literature through travel and tour in Kipling's Kim.

Keywords: Source, Investigation, East-West Polarities, Travel and Tour, The Indian Culture.

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INTRODUCTION

Joseph Rudyard Kipling (1865-1936) was the first English writer to be so honored to receive the Nobel Prize for Literature in 1907. He was a competent English journalist, poet, short-story writer, and above all, a novelist of the late Victorian era. Kipling's *Kim*, a creative and state-of-the-art novel, with reference to Edward Said's *Orientalism*, asserts that European culture has sought to produce and even manage the Eastern sociologically, politically, militarily, scientifically and imaginatively.

Kipling's love for India is enchantingly colorful, rather a magical place with plenty of memorable beauties like the Grand Trunk Road. His literary travel and tour of India is mostly an evidence of its literature and culture. Kipling's *Kim* apparently rejects racial stereotyping in its characters. Further Kipling's Kim has also been portrayed as positive and non-stereotypical representation of the colonized. This is a unique point in colonial literature. The research, thus, analyzes how Kipling's *Kim* same to E. M. Forster's *A Passage to India* represents literature showing the gap between both colonized and the colonizers. However, Kipling's *Kim* rejects the charge of the potential sites of resistance within certain characters. For example, Kim occasionally disappears from St. Xavier's School to visit the lama. Kim pursues his own strategies so that he is not completely bound to his British superiors. On the other hand, the lama is the main site of resistance in the novel where he remains outside of the Great Game. He is far from the conventional assumptions of both the natives of India and British imperialism. These two immense poles (the East and the West) are the literary travel and tour during the British India. Kim and the lama are characterized by superiority in British imperialism and inferiority in the natives of India. These two gaps between superiority and inferiority will be demonstrated in Kipling's works of fiction, which illustrates art and literature to intertwine tour and travel.

RESEARCH METHODS

The research embraces a qualitative method to uncover the force of resistance between literature of both the colonized and the colonizers. The study examines racism as a manifestation of imperialism, focusing on the imperialist perspectives articulated in Edward Said's *Orientalism*. Said highlights how notions of superiority and inferiority are used to frame depictions in tour and travel literature, as seen in Rudyard Kipling's novel *Kim*.

The theory of inferiority is applied to the representation of colonized India, while the concept of superiority is reserved for the colonizers. These contrasting portrayals serve as a satirical reflection of human characteristics. The roles of Kim and the lama are particularly significant, as they underscore the dynamics of British India in Kipling's *Kim*.

Western discourse popularly represents these objectives aimed at the authority, representing, restructuring and dominating the Orient (the East). The Western discourse deals with hegemonic view of the Eastern culture. In other words, it is simplification and stereotype for the Western discourse. Kipling's *Kim* doesn't state that the Western writers or novelist intend to deceive the Eastern culture, especially India. On the contrary, they are almost oblivious to the role they have presented through their art and literature. They depict oriental (eastern) concerns affected by great empires like Britain, France and America. They portray the intellectual and imaginative territory through the writing of individual authors. For instance, Kipling's conception of the East presents a stable structure with permanent characteristics. They are subsequently delineated in the writings of the western writers, especially Kipling's *Kim* and Forster's *A Passage to India*. These novels represent, though unintentionally, the way in which the Western society presents the framework for domination of the East.

In this paper, the researcher comments Kipling's *Kim* which, explicitly, represents the Orient (the East) as inherently inferior to the Occident (the West). This paper attempts to elaborate Kipling's *Kim* that stands in contrast to the views of a number of critics. They show Kim redeemed from the charges of racism and imperialism. The theorists like Edward Said's *Orientalism*, Gayatri Chakravorty Spivak and others are divided in two groups: one who praises the novel for its apparent objectivity and the second acknowledges the degree of racism implicit in characters. They are also known to as critics due to their critical analyses of literature, culture, and colonialism. My interpretation, briefly speaking, outlines these two groups of critics who show why *Kim* is considered a representative example of Said's theory of Orientalism.

RESULT AND DISCUSSION

Westernized "Te-Rain," "The Grand Trunk Road," and "Great Game"

The major protagonists Kim, an Irish boy and the Red lama from Tibet, in the first half of the novel, start traveling together across northern India. On a journey about one thousand miles, they travel from Lahore to Lucknow, Benares and Bengal by train and then on foot on the Grand Trunk Road that is 1, 500 miles-long highway of India's major road. This highway lies in the northwest of India and it touches major cities like Calcutta, Benares, Delhi and Lahore to the Punjab-Afghanistan border. The Indian Military was proud of "Great Mutiny" of 1857 which had formed a new system in English Empire. The English Empire established good relations with the local kingdoms, some of them were like big tours and travels more than England itself. The travels and tours of the British Empire are well defined with the critique of Said's Orientalism: "Knowledge was a crucial element both in exercising and the legitimatizing power over subjugated people; so much so that British officers would spend a lot of money and energies in trying to gather knowledge" (7). Colonel Creighton, the British officer as the head of the British Secret Service in India, analyzes those civil servants, who don't acknowledge the natives and pretend not to understand them, including that "there is no sin so great as ignorance" (Kipling, 102). After all, there was no intelligence work for the benefit or redemption of the ethnic community in India.

The British rulers and its merchants had personal informants called harkaras in the novel. They, in their tours and travels, provided information to the British local rulers and merchants so that they could report gossip and intrigue in the newspapers. The informants were employed to collect information by traveling around the country. The function of the informants was to strengthen their presence (Kling 303-4). The British high level officers had their own individual informers, and it is said that even prostitutions were actively working "in that capacity" (Kling 304). For example, the Great Mutiny (1857-58) occurred due to the lack of intelligence. The British had to lose the touch and support of the natives. Consequently, the British Government launched later a number of devices to gather information: local press was translated into English, the Indian National Congress and other official groups were influenced to organize talks and debate on control (Kling 305). But these intelligent devices did not work effectively. They were not dedicated in the struggle for the control of Central Asia; rather the British rulers were involved as personal agents.

Kipling's fantasy was noted by Colonel Creighton and Lieutenant – Colonel Thomas Montgomerie (78), head of the engineers who, later, thanked Kipling for his fantasy about India (Hipkirk 191). In the similar fashion, the spy intelligence outside the British Government was too dangerous for Europeans. Montgomerie sent agents in disguise to survey the territories in Tibet and Afghanistan. The natives were disguised as merchants like Mahabub Ali, the horse trader and other travelers as monks. But these natives' agents were not well acquainted with the political tours and travels of the Europeans. Though they could not measure the events, they were trained just to explain the distance. They were fake and false in both information and intelligence. These hired agents of the natives were ironically knowledgeable persons.

Peter Hopkirk observes: "These Indian born English agents as specialists stood "never more and probably much less, than a dozen, and their existence was limited to that particular episode. Although they were working undercover, they were not meant to spy, or do any diplomatic work, but only to draw maps" (210). Kipling's *Kim* depicts "Great Game" as a source of inspiration as well as instruction to rule over the colonized. It is known as a secret society where Kipling's association with the

semi-secret ways of the Masonic lodge in Lahore raised hope and confidence in 1885. The freemasonry organization describes likeminded intellectuals who used to deliberate, regardless of their race and creed. Kipling's mutual beliefs for all different religions in the world offer a system that "gratified for both his craving for a world religion and his devotion to the secret bond that unites people to bear the burden of the world's work"(Carrington 1955: 55. and Thrall 2004: 47). Furthermore, Kipling states this experience in the following lines: “Here I met Muslims, Hindus, Sikhs, members of the Aryan and Brahmo Samaj, and a Jew Tyler, who was priest and butcher to his title community in the city. So yet another world opened to me which I needed” (*Something of Myself* 1937). As per Kipling's comment in his *Something of Myself*, Freemasonry furnished a unity for ethnic diversity where the Great Game's brotherhood helped its agents and their spirit as well as for its secret codes and amulets. Freemasonry in Kipling's *The Man Who Would be King* sums up how the agents used "to acknowledge one another when they travelled in disguise, even though they had never seen before" (5).

Kipling's *Kim* enlightens the Great Game during the British Government. Colonel Creighton appears as a Grand Master of the Military Chief. He recruits agents for the Great Game and initiates ritual in the freemasonry lodge. During the ritual, Mahbub Ali requests Colonel Creighton to recruit Kim for the Great Game because "Kim has {experience] already, of "Sahib", pleads the horse dealer, "as a fish controls the water he swims in" (Kipling 2002: 147). The Grand Master is convinced to enroll him and Kim gets his official mission. Kim goes up a filthy staircase along with a blind sorceress named Hunifa. She paints Kim's body in the ritual style and invokes her demon friends to support him in the “Great Game”. Haree Babu, in the freemasonry lodge, views the anthropological ritual with curiosity. Kim is awarded an idol among all agents.

A long story of the phrase "Great Game" in the novel conveys a lucid meaning of the British Government. It neither depicts the meaning of political and cold war control over Central Asia nor does it serve an intelligent control over the natives. Said asserts that it is "nor the simple Survey of India, nor a colonial version of the Masonic organization" (75). Kipling seemingly inspired by all these illusions is compelled to create his own fictional Great Game. Indeed, Kipling's India in the British Raj remains unanswered: Why did he create a kind of British India that did not actually exist to control it in the well-furnished Oriental religion? He expresses his fervent desire for an ideal Raj where the generous men administered the Law with their devoted heart and mind for the welfare of India, but the reality of the British Imperial administration in India that Kipling was confronted with was far different. Its provincial officers of his countrymen were weak in Lahore, and they reciprocated a great deal of Kipling's experience.

Without conscious control that actually existed in British India, Kipling supports a critical attitude that was good enough to compete with Teshoo lama's spirituality along with Kim, "the Friend of all the World"(72). In the novel, there is no other evidence to assert that Great Game is not superior to the spirituality of the lama, nor does the Great Game prove the championship of British Imperialism. Except for Colonel Creighton, all agents of the Great Game are Indian. Kipling further adds: "The lama is a spiritual guru and Mahbul Ali is a practical teacher- both natives" (Vescovi 16). Colonel Creighton teaches Kim practically nothing. As a result, Mahbub Ali in fact teaches Kim about the Great Game and imparts him a lesson on how to survive on the Grand Trunk Road. The lama pays for Kim's fee at St. Xavier's School.

Several critics have depicted Kim's experience and they occasionally doubt his personality – "Who is Kim"? Kipling is often baffled while drawing comparison and contrast between the East (the Orient) and the West (the Occident). The critics of Kim frequently state that the whole account of the novel has been written to justify English Imperialism in India by defending "the superiority of the English race"(Vescovi 10-20). Finally, we realize that the lama's path of renunciation is not just for his religion. He has undoubtedly taught his readers that "there is neither black nor white; there are all people who should see all as one in the world. Both the lama and Kim finish their journey on the same path. Thus, Kipling's Kim depicts a complete change towards India. In the same fashion, Angus Wilson reports that "Kipling has established for the readers – and established with considerable dramatic effect – the contrast between the East, with its mysticism and sensuality" (45). Kipling even does not prove the superiority of the West but he fails to synthesize the worldly and the saintly. Residing in India, Kipling’s nostalgic with profound understanding about its art and literature.

Kim has had both moral and intellectual knowledge to handle truths which are rarely found in other characters. His truths are practical and spiritual both. Kipling's viewpoints regarding the "Great Game" that invents further significance and meaning provide amusement and entertainment for the readers. We may take "the Great Game" seriously, for example, an adult may take it simply all the time. It does not matter how seriously the "Great Game" may be played by its players. In the case of Kim, the "Great Game" is ultimately an exercise in futility. The lama's mission carries the significance of the "Great Game" which supports and shapes as complementary forces in Kim's character. Spying the play of the Great Game has no value in itself, though it shapes the plot for certain thrill and excitement. Kim challenges the Great Game on behalf of Mahbub Ali and the mission of the lama. Kim is aloof from both material and spiritual worlds. They (both Buddhism and the Great Game) provide him the epistemological equivalence to redeem him from the mundane world.

About Kipling's Kim, Edmund Wilson introduces an appropriate metaphor of parallel words - East and West - summarized by Kim, the lama, Mahabub Ali and Colonel Creighton. They are aligned with both worlds (the East and the West) that never connect at the end of the novel. The

following criticism of Said in *Culture and Imperialism* (1993) shows ideological prejudice and bias presented more often than the themes that are developed. For example, Said narrates his story where Kim, the protagonist of the novel, is linked with the imperial game, as though it were described in the native language in the novel. It emerges as a fictional antagonistic figure during the investigation of the meaning and significance of the Great Game. The lama's Buddhist sect is the search of "the Arrow of River" that fairly deserves fictional critical attention from the readers. Jeffrey Franklin's broad study on Buddhism impacts "on Victorian England, which devotes a whole chapter to Kim" (45). Kipling depicts two worlds of Buddhism in India representing the lama with "Red Hat" from Tibet and the lama with "Yellow Hat" from India. His appearance in India surprises one as an odd minority. The Teshoo lama, the spiritual guru of Kim, is defined in "Red Hat", whereas the "Yellow Hats" Buddhists in India are more common (Hopkirk 42). However, Kipling does not specify the main reason for choosing a Buddhist lama "what then were his reasons"? (Vescovi 11). Jeffrey Franklin polarizes Kipling's *Kim* in the following two approaches:

> Those, firstly, celebrate the novel's accompany in portraying Indian peoples and Eastern regions with an evenhandedness and sympathy that transcends its author's well-known prejudices, and, secondly, those focus on the implicit racism of the novel, its assumption of British superiority, and its polemic to the effect that wise Indians must recognize the God-given rightness of British colonial rule. (128)

There might be different reasons from readers' viewpoints. Intellectual response to Kipling's *Kim* is more in favor of the "Red Hat". Kipling is fascinated by the Buddhist religion “like many other Victorian intellectuals” (Franklin 2008, Thrall 2004). Ideologically, the lama is complete as a disciple in his search for the River of Arrow as Kim gets “ready for the Great Game” (Villa 2003). The narrative technique of Kipling's style integrates the syncretism of both Buddhist and western values together. The integration between the East and the West philosophies is seen in the different communities of India and other parts of the Orient. Wilson remarks that Kipling's poetic flow of realism in his earlier works is most remarkable, especially in his short stories. Wilson further claims that such a shift "is to be explained by his need to find characters that yield themselves unresistingly to being presented as part of a system" (153). The missionary integration of Kipling's Kim has something to do with allegory – *The Jungle Books* were published in 1894, seven years before the animal stories would influence. This is the reason why the relationship between Buddhism for the lama and the Great Game for Kim is probably more metaphorical than it is metonymic. The description of either the lama or Kim does not have more relevance to the reality in India, but it is appreciable for spiritual meaning in general, particularly in the formation of the self as the readers read them enthusiastically. Edmund Wilson comments on Kipling's *Kim* as the keynote in the critical approach:

> Kipling has established for the reader – and established with considerable dramatic effect – the contrast between the East, with its mysticism and its sensuality, its extremes of saintliness and roguery, and the English, with their superior organization, their confidence in modern method, their instinct to brush away like cobwebs the native myths and beliefs. (123-24)

The spy game of Kim's Great Game is a counterpart for Buddhism, which is not clear to the readers of Kipling. It is simply known as a metonymy for the Imperial culture with diminished faith in the West. On the contrary, the interpretation of Buddhism inspires faith in the East (India), while "the best that Europe can offer is espionage"(Vescovi 11). This study provides a metaphorical reading on a large scale, where the Great Game may suggest an active life as opposed to the contemplative life. In order to understand the interpretation of the Great Game, it will be useful to be more persuasive and forceful because "the Great Game as it is described in the novel did never exist; it is almost entirely Kipling's invention" (Ibid 12). It is explicitly envisioned that British Imperialism did neither have an intelligence service nor an ethnographical department at that time in India when the novel was designed. The task of the British government was not active as forcefully as it could be. The review of India was tasked with mapping the entirety of India, driven by the characteristically English concern for maintaining control (Said, 1993, and Baucom 1999).

Actually, the task of the "Survey of India" was not similar to the phrase "Great Game", which Kipling derived from Captain Arthur Conolly, a remarkable person half spy, half diplomat, killed in Boukhara (a hundred miles west of Samarkand) in 1842. Conolly was an Irish boy like Kim; he first came to India as a sixteen years old police person. Conolly was very much influenced by the Reverend Reginald Heber, the newly appointed Bishop of Calcutta. As a result, Conolly committed himself to join the personal mission to win the Muslims from their zeal for Christian faith and adventurous spirit. He had travelled by land through Persia and Uzbekistan disguising his name as Khan Ali. The consequence of his encounter in travelling is demonstrated in a book, namely, Journey of the North of 1834, followed by a second edition in 1838 (Seymour Becker 2012). His adventurous journey of Muslim countries – Uzbekistan and Persia under the fake name of Khan Ali is demonstrated in the book, arguing British intervention in Central Asia was to civilize the natives. From a myopic viewpoint, the book further argues to abolish slavery and protect the British dominions from Russian aggression. The short-sighted attitude would have side –effect on the British traders.

Seymour Backer states that the British missionary sent Arthur Conolly to India to gather intelligence and lead a mission to Kabul "for the sake of fading the information possessed by the government about those countries"(Ibid 64). Conolly stayed in Central Asia for some time expecting a favorable situation, where Charles Stoddart, a British soldier, was arrested and forcibly converted to

Islam in Bokhara. The news sensitized the English troops along with the military chiefs who allowed Conolly to rescue Stoddart. Conolly summarizes his hopes about the "grand game" in the following excerpts:

> If the British Government would only play the grand game – help Russia cordially to all that she has a right to expect – shake hands with Persia – get her all possible amends from Oosbegs – force the Bokhara Amir to be just to us, the Afghans, and other Oosbeg states, and his own kingdom – but why go on; you know my, at any rate in one sense, enlarged views. Inshallah! The expediency, nay the necessity of them will be seen, and we shall play the noble part that the first Christian nation of the world ought to fill. (Meyer and Brysac 127)

In a communication to Sir Henry Rawlinson, the Chief of the British troops, Conolly further makes his point, as the grand game becomes the great game, although un-capitalized:

> You have a great game, a noble game before you, and I have strong hope that you will be able to steer through all jealousy, and caprice, and sluggishness, till the Afghans unite with your own countrymen in appreciating your labours for a fine nation's regeneration and advancement. (Becker 63)

Arthur Conolly encountered several people on the way to Bokhara and they strongly discouraged his purpose. A few weeks later in Bokhara, Conolly was arrested for conducting espionage and was sent to jail along with Stoddart. In spite of the miserable situation, they were somehow able to convey a few messages out of their prison before they were finally discharged in 1842. Hopkirk advocates: "The metaphor of grand game that refers to the game of Rugby and not chess, as some maintain, as Conolly had been at school in Rugby. Be what it may, the phrase, felicitous as it was never caught up until Kipling made it popular" (12).

Kipling might have a political agenda regarding the English policy in Central Asia. He decides to focus his attention in Central Asia because politics was unknown to its natives.

Kipling had critically reviewed the situation of the country such as the Government's lack of policy for the future and he thought that B. B. Killing mentions that military action on the borders could preserve the integrity of the Empire (Kiling 2002). Conolly was preoccupied with the Russian policy, but he was not sure "to believe that Russian ever posed a threat to India" (Hamm 2013). Kipling was, however, satisfied unlike Conolly in his approach to Russia. Besides, Kipling knew the difficulties that the English troops had during the regime of the Boer War due to their shortage of credible intelligence and maps (Pary 1994). Kipling encouraged the activities of the British Government that would improve the knowledge of the neighboring heads of state.

The Great Game shows two reasons: The first is political control over central Asia and the same ideology is acknowledged by Conolly, the most ardent champion of the game, who had long before taken upon himself "the white man's burden"(27). The English and the Russian policy goes almost without saying the Gs (double letter - G) alliteration in both words "Great Game" is capitalized in the book that is an "appeal to Kipling's espionage, the novelist, or the poet (Hopkirk 1996: 122). To some extent, it means Kipling's Kim leads to a completely realistic novel about historical recognition in India. Kipling describes the "Great Game" of British Imperialist who could not control the Central Asia. This fiction of Kim presents itself as an imagination in the historic movement of India. The work and duty of Kipling as a journalist was to communicate the message while he was in Lahore. The reasons for Kipling's political interpretation of India become clear when the significance of the "Great Game" within the structure of the novel is examined.

Kipling's “Great Game”

Rudyard Kipling's *Kim* represents the portrayal of India as the vision of British formal imperial domination. The British dominion has assumed a special place in many different fields of imperialist literature. Although the exaggerated racist patriotism of the imperialist domination is generally acknowledged, *Kim* still represents a true sense of India. His art of presenting India invokes a sense of conflict. Abdul R. Jan Mohamed comments on "a positive, detailed and non-stereotypic portrayal of the colonized that is unique in colonialist literature" (97). Acknowledged by many readers, the narrative impression of Kipling's representation of India assumes that "it was seeing the world in real truth; this was life as he would have it – bustling and shouting . . . and new sights at every turn of the approving eye" (Kim 121).

Most of the same readers point out that Kim does not contain the same, but several realities for instance; the back cover of a recent Penguin edition of *Kim* still depicts "India's exotic landscape" and the "uneasy presence of the British Raj”(cover note). According to these two versions, uneasy presence of British Raj and India's exotic landscape comes as the loose interpretation of Kipling's inability that divides the world into two. This is a forceful articulation of Kipling's *Kim* found in Edmund Wilson's widely influential analysis of Kipling's failures. Wilson, referring to Kipling’s response to readers, establishes "the contrast between the East, with its mysticism and its sensuality, its extremes of saintliness and roguery, and the English, with their superior organization, their confidence in modern method, their instinct to brush away like cobwebs the native myths and beliefs"(123). The novel's narrative supports the obstacles separating the two worlds – the East and the West digging into different forms of beliefs in which Kim finds himself. Wilson remarks that the novel "must show us large social forces, or uncontrollable lines of destiny, or antagonistic impulses of the human spirit, struggling with one another"(126). The immeasurable social realities between the Indian ruled natives and the British rulers are at arm's length from one another. Kipling is finally unable to define "the fundamental conflict" which remained the central truth for the history of British India.

In the similar fashion, Wilson's essay on Kipling's *Kim* would appear to be less impressive where a work like Chinua Achebe's *Things Fall Apart* deserves more significance. The Nigerian author Achebe's novel presents an appropriate theme comparable to Kipling' Kim which comes closer to the tragedy of empire in a Comic narrative mode developed by Northrop Frye. Such decisions are more collective and social than personal about of Kipling's Kim. These two different continents are separate products of about five decades of tyranny vividly viewed today through the monumental events of decolonization. The texts of Kipling and Achebe form opposite horizons based on the spectrum of imperial power that lies between the occupier and the occupied. Literally, Achebe's novel depicts the reality between the African natives and European colonists. The narrative structure in the novel of Achebe highlights classical Greek tragedy which is an exercise in self consciousness, whereas Kipling's novel hides the reality of fictional invention in the political and cultural agendas of the imperial history. Kipling's India and empire are like a tragic conflict in the narrative of Kim mentioned by Wilson.

Several questions relate to the narration of Kipling's *Kim*. For example, Kipling's British India is neither a real mimesis of the imperial vision nor does it focus on the ultimate merits of its literary narrative form. His figure of India does not materially move in the realm of uncontrolled imperial fancy. The narration of British India is bound up with the constrained and awkward history. In this regard, John A. McClure argues that "many of Kipling's literary works spread a psycho-biographical study in response to the worst experience of his childhood" (Wegner 131). His home in India separated him at the age of six. Kipling had to adjust in the hostile environment of Victorian England. He was subjected to the ritual humiliation by the low level imperial bureaucrats. He provides an alternative education in *Kim* which "results in something better than the tyrannical, intolerant and ultimately ineffective imperial agents represented in Kim by the Reverend Arthur Bennett and the abusive drummer boy" (Wegner 131). It is in McClure's observation: "In the major works . . . [Kipling] tries to imagine a system of education that will produce the instinct of domination without the corollary fears of isolation and deep concoction of inadequacy" (33). Kipling's vision shows to the reader Orientalist ideologies of the late nineteenth – century that "the most effective rulers would be those who truly know India" (Wegner 131-32). One character of *Kim* emphatically remarks that the good imperial agents are those who "know the land and the customs of the land. The others, all new from Europe, suckled by white women and learning our tongues from books, are worse than the pestilence" (*Kim* 124). Thus, the world of Kim is truly imperial world where Kipling himself would live in. Despite the urgency of reformation of the imperial practice or rules in India, Kipling does not oppose the deeper ontology of empire – that is an "authoritarian view of the world as a place structured in dyads of dominance and submission, obedience and isolation, power and pain" (McClure 169). In the same fashion, Kipling shows that India is a product of prevailing imperialist and racialist epistemologies and ideologies. But Kim does not argue in favour of India or empire as its real truth. The narrative in Kipling's *Kim* enormously illustrates the important aspects of cultural and historical beauties that underpin the novel. Furthermore, the reading of the novel suggests that Kipling's "invention of India" describes its own state of possibility, where the imperial space is like an object of knowledge within the European political imagination" (Mudimbe's Emphasis). This invention of India consists of two elements: those of superiority and inferiority. In *Kim*, for example, the lama, the native of the East origin, is horrified at his own challenge to imperial authority. He repents and decides to completely redeem himself from the east –west syndrome.

CONCLUSION

Kipling's *Kim* represents a new life, a new year and a new day in both the Eastern and the Western premises, which demonstrate themselves in their art and literature. In Kipling's *Kim*, British Imperial superiority about Indian travel and tour literature presents a mystic image over the native India. This idea of Western superiority has been a key instrument to colonize India. It maintains and states a fact or belief forcefully in favor of Western domination as a form of mastery over non-spiritual conflict. The absolute number of stereotypes in *Kim* produces the impression of a timeless and unchanging India. *Kim* transforms the dynamic culture of India into an object of discourse, especially known as an east-west text. This text describes individual elements that characterize India as a baffled and obscure entity. It can be acknowledged, understood and controlled in spite of its diversity. Kipling's potential tour and travel within the novel are located in the roles of Kim, the lama, Hurree Babu and others. Their engagement with Indian art, literature and culture are effectively recognized in their discourse. It depicts the East as a fixed and stable homogeneous structure, which is basically confused and muddled unlike its counterpart, the West. Kipling's *Kim* presents a nuanced and ambivalent portrayal in the context of trips.

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