

Introduction

English Victorian period was the high time for British imperial expansion. It is true that culture and imperialism go hand in hand; the existence of imperialism always seeks the existence of culture. Victorian Britain also expressed imperial culture covertly or overtly that was helpful for existence of Empire. 'By the late nineteenth century Europe had erected an edifice of culture so hugely confident, authoritative and self-congratulatory that its imperial assumptions... simply could not be questioned' (Ashcroft and Ahluwalia 87). Such imperial culture was also expressed through fictional works of the time. Many Victorian writers and thinkers had the concept that England's art and culture depend on an enforced imperialism.

This thesis explains the relationship between culture and empire by analyzing canonical Victorian novels, namely, George Eliot's *Daniel Deronda* (1876), Rudyard Kipling's *Kim*(1901), and Wilkie Collins's *The Moonstone* (1868).In other words, this thesis justifies that though the Victorian novels participate in imperial activities, some of them are complicit to imperial culture, whereas some of them question on it. By doing so this thesis mainly asserts Edward Said's conviction that British Victorian novels are complicit to empire. Said says, 'The durable and continually reinforced power of British imperialism was elaborated and articulated in the novel in a way not found in elsewhere' (Culture and Imperialism 87), but this research does not only enjoy on Said's saying. In addition, it goes beyond Saidian concept and tries to reveal that the Victorian novels maintain ambivalent attitude towards empire by not only supporting the sustenance of empire but also questioning about imperial culture and activities existing during imperial time. This research finds that two great Victorian novels, *Daniel Deronda* and *Kim* express their agreement towards imperial culture by presenting imperial travel

narratives and the Great Game in India respectively, whereas the next novel *The Moonstone* criticizes the British imperial ambition by foregrounding the vulnerabilities of empire.

Empire was an inherent part of Victorian life at home in England. There was constitutive impact of empire on domestic politics, society, culture and national narrative in England. Victorian European culture has supported most aspects of the imperial experience. Some Victorian literary works have shown a tremendous international display of British power virtually unchecked over the entire world. They have shown the inherent superiority of Englishmen. They have affirmed the superlative nature of White civilization.

Fictional narratives like novels are known as the reservoirs of social, political, economic and cultural experiences. Only 'few literary critics today assert that a literary text is independent of the history and culture that introduced it' (Tyson 149). It is true that literature can cross the domain of aesthetics, and go beyond it to a larger area of imperial culture, too. Though sense of imperial culture in literary text is not a new subject, it reached its height in the literary text during the nineteenth century, mainly in major Victorian novels, but the reading of imperial culture has been done in a great deal only after Edward Said's publication of *Culture and Imperialism* in 1993.

The terms 'culture' and 'imperialism', that Said has analyzed to describe Western imperial culture are not new terms. They bear a long history and diversity of meanings.

So far as culture is concerned, it is a crucial concept, and its history is appended with human history. Culture is an important but can be slippery, even a chaotic, concept. It is a term used by social scientists for a way of life, but it includes a mass of interpretations and symbolic associations. Culture is related to a society, so people do not get knowledge of culture by birth,

instead they learn it by growing up in a particular society. Culture is shared with members of a society and passed from one generation to the next mainly by imitation or through the use of language.

Culture as a word derives from Latin 'cultura' and 'colere', which had a range of meanings: 'cultivate', 'grow', 'inherit', 'protect', 'attend', 'honor', 'worship'. The term 'culture' has a 'complex' and 'fascinating' history. 'By the nineteenth century in Europe it meant the habits, customs and taste of upper classes' (Nayar 4).

Culture is a term based on 'culture animi' (cultivation of the soul or mind) used first in classical antiquity by Roman orator Cicero. The term was first used in Europe in its present sense in the 18th and 19th centuries to mean the betterment and the refinement of the individual. In the 20th century, it has been used in anthropological use to mean human phenomena that are not related to genetic inheritance. In American anthropology it has two meanings: (1) the evolved human capacity to classify and represent experiences with symbols, and to act imaginatively and creatively, and (2) the distinct ways that people living in different parts of the world classified and represented their experiences, and actual creativity.

The term culture, in Stephen Doncombe's opinion, is very 'elastic'. It has been changing its meaning in the course of time. Sometimes culture is taken as 'a thing', and in other times it is known as 'set of norms, behaviours and ways to make sense of the world'; while in other times it is also taken as 'a process'. In his view culture is 'made and maintained by people' and it is 'an expression of the dominant of power' (8). He also opines that culture is 'deeply political', 'artistic creation' and expression of 'tradition and lived experience'. Culture provides us with 'ideas of how things are and how they should be, frameworks through which to interpret reality

and possibility'. It helps us 'account for the past, make sense of the present and dream of the future'. It is also 'a means of social control' and 'the repository of imagination' (35).

Rob Pope in his book *The English Studies Book* mentions six uses of culture:

- 1 The tending of growing thing, the nurturing of nature. The earliest English senses of culture are tied up with farming, agriculture and horticulture. 'Cultivation' is a closely related word which also initially referred to the cultivation of fields, orchards and gardens, and only later (from the seventeenth century) designated the cultivation of people's minds and manners.
- 2 Human civilization, set against (rather than alongside or in harmony with) the rest of nature. From the eighteenth century onwards it became increasingly common to see human culture, for better and worse, as hardly part of nature as all. In these cases, Culture= Humanity-Nature.
- 3 Artistic and aesthetic activity of a primarily symbolic kind as distinct from artisanal and practical activity of a primarily instrumental kind. Such a narrowing and elevation of the sense of 'culture' is observable from the mid-nineteenth century onwards and is closely paralleled by changes in the senses of LITERATURE and art.
- 4 High culture (variously called court, elite or dominant cultures) as distinct from popular culture (variously called folk, mass or sub-cultures)...
- 5 Specific national cultures, usually in terms of such generalized qualities as 'English reserve' or 'Australian directness', or represented by a few other assorted stereotypes....Such highly selective versions of cultural identity underpin national heritage and tourist industries.

6 Universal and global culture-which may or may not be recorded as rooted in 'the local'. Thus in the spheres of both high Art and the mass MEDIA, it is now common for anything from Van Gogh to cans of Coke and from CDs to soap operas to circulate throughout the world as both aesthetic objects and commodities celebrants of POSTMODERNISM hail thus along with the internet and multimedia in general, as the onset of a qualitatively new global culture.(65).

Definition of culture has been given in many ways. It is mainly defined in a narrower sense 'to refer to activities in such fields as art, literature and music'. But social scientists mainly define the term culture in a broader sense, and according to the broader sense 'culture includes all areas of life, and as human beings have a culture'. But the fact is that, 'A culture is any way of life, be it simple or complex, advanced or not advanced.' Culture depends on some of the human biological abilities. 'These abilities are to learn, to use language and other symbols, and to employ tools to organize their lives and adapt to their environments' (World Book Encyclopedia. 490. Vol. 4).

Matthew Arnold is the first in western philosophy to describe about culture in his book *Culture and Anarchy* (1869). He views that culture is 'a pursuit of our total perfection by means of getting to know, on all the matters which most concern us, the best which has been thought and known in the world'(viii). He also compares culture with 'perfection'. It is the study and pursuit of perfection which 'leads us to conceive of true human perfection; and it helps us to develop 'all sides of our society'(xi). Its origin rests in the 'love of perfection', and is 'possessed by the scientific passion as well as passion of doing good' (10). Culture does not pay attention on the fashions of 'raw passion', but it draws 'even nearer to a sense of what is indeed beautiful, grateful, and becoming, and to get the raw person to like that ' (12). Culture also asks 'what is

greatness?'. 'Greatness is a spiritual condition worthy to excite love, interest, and admiration; and the outwardproof of possessing greatness is that we excite love, interest and admiration' (12). People of culture are distinguished by their way of life, their habits, their manners, the very tones of their voice.

Culture is helpful to shape people in civilized way. It tends 'to deal with the men of a system, of disciples, of a school.' 'The man of culture stops him with a turn for small fault-finding, love of selfish ease, and indecision in action' (29). Giving the importance of culture Arnold says, 'Culture looks beyond machinery, culture hates hatred'. Culture has one great passion for 'sweetness and delight'. Culture 'seeks to do away with classes; to make the best that has been thought and known in the world current everywhere, to make all men live an atmosphere of sweetness and light, where they may use ideas, as it uses freely-nourished, and not bound by them' (31). He further says:

The men of culture are the true apostles of equality. The great men of culture are those who have had a passion for difficulty, for making prevail, for carrying from one end of society to the other, the best knowledge, the best ideas of their time, who have laboured to divest knowledge of all that was harsh, uncouth, difficult, abstract, professional, exclusive; to humanize it, to make it efficient outside the clique of the cultivated and learned, yet still remaining the best knowledge and thought of the time, a true source, therefore, of sweetness and light' (31).

His concept of culture refers to civilization, an advanced way of life. His view of culture is a narrower sense, which refers culture as art, literature and music. Every society has a culture that includes the society's arts, beliefs, customs, institutions, language, technology and values.

Arnold's concept of culture transcends 'politics' and 'material world'. But Karl Marx and Frederick Engels in *The German Ideology* argue that culture is reflection of the economic and social, that is material conditions of society. Therefore, they argue, 'The ruling culture of every age expresses the world-view of those who rule' (Duncombe 9). Duncombe also peruses Italian Communist Antonio Gramsci's view on culture. He synthesizes Gramsci's idea as 'culture is shot through with both revolutionary and reactionary tendencies. The job of the revolutionary is to untangle this mess and extract a culture of resistance'(9). However, 'capitalism transforms nearly all cultures into commodities' (13).

Culture in the present time is broadly divided into two groups: high culture and popular culture. Popular culture includes such elements as of a society's art and entertainment as television, radio, recordings, advertising, sports, hobbies, fads and fashion. In Arnold's view, culture is related to refined thing as civilization, so he does not include popular culture under the study area of culture. In his book *Colonial Desire* (1995), Robert Young views, 'Arnold's culture is often assumed to involve the propagation of high culture in the service of an organicist nationalism' (55). Arnold's book *Culture and Anarchy* has great 'influence' and 'importance' since it is a 'central indeed fundamental, account of culture for the humanities' (Young 55). In Young's thinking, for Arnold, culture 'is not a matter of belles, letters or aesthetics, for it involves a higher, inward spiritual principle' (55). He 'is very much concerned to emphasize culture's social function and its role in promoting social change'. The concept of culture associated with Arnold is a high culture which seeks for perfection. Arnold's scheme does not include 'popular or working class culture'. 'He announces quite bluntly, indeed, that the working class has no culture, and implies frequently that culture's function is , as it were, to cook the 'raw and uncultivated populace'(56). In Young's view '*Culture and Anarchy*' 'is the highly

influential, virtual founding document of English culture' (60). Arnold contrasted 'culture' with anarchy: other Europeans, following philosophers Thomas Hobbes and Jean Jacques Rousseau, contrasted culture with 'the state of nature'.

Next writer Edward B. Tylor provides modern anthropological, relativistic concept of culture which is in Stocking's term the 'complex whole of any individual society's material and rational system' (qtd. in Young 45). According to Tylor, 'Culture or civilization, taken in its widest ethnographic sense, is that complex whole which includes knowledge, belief, art, morals, law, custom, and any other capabilities and habits acquired by man as a member of society.' (qtd. in Young 45). Tylor considers culture synonymous with civilization and takes it as the complex whole of the social system. Though culture and civilization had been used unchangeably for many years before Tylor, he reinforced 'this typical equation of civilization and culture'. Tylor further gives a linear, hierarchical, progressivistic notion of culture (or civilization) encompassing the whole history of humanity. Contrary to modern trend, Tylor only uses the term 'culture' in singular. He views:

The condition of culture among the various societies of mankind... is a subject for the study of the laws of human thought and actions. On the one hand the uniformity which so largely pervades civilization may be ascribed, in great measure, to the uniform action of uniform causes; while on the other hand its various grades may be regarded as stages of development or evolution, each the outcome of previous history, and about to do its proper part in shaping the history of future. To the investigation of these to great principles in several departments of ethnography, with especial consideration of the civilization of the lower tribes as related to the civilizations of the higher nations, the present volumes are devoted (qtd. in Young 46).

Nowadays this concept of culture is criticized, but Tylor in his view is taking the liberal position. Uptil 1950 was the Enlightenment ethos of the universal sameness and equality of humanity, but ‘from the 1850s the racist degenerationists talked about civilizations in the plural’ (48).

Next important figure to discuss about culture extensively is Raymond Williams According to him culture is one of the central ‘keywords’ in human knowledge generally, as well as in social science . For him culture was ‘decisively introduced into English’ by E. B. Tylor’s *Primitive Culture* (1871). But Robert Young Believes that ‘the use of the word culture is not given from Tylor, but rather from Freeman’s *The Norman Conquest* (1867) (188). In reality two uses of culture were in use in the nineteenth century:

The first was that used by Mill, referring to the particular degree of civilization achieved by individual societies within a general notion of the culture of humanity and the ‘the great mark of intellect’, in Keat’s phrase. The second was a notion of culture that comes closer to Tylor’s definition, but was used by anthropologists who can fairly be described as reactionaries who sought to promulgate the inequality of race (Young 44).

These uses signify culture as particular lifestyle that can be taken as concrete products like skills, customs, folkways, institutions, beliefs etc. In Williams’ view “‘ since the nineteenth century there have been two concepts of culture, broadly speaking a ‘high’ culture associated with Arnold, which assumes itself ethnocentrically to be perfection, and an anthropological, relativistic concept of culture (associated with Tylor) as the ‘complex Whole’ of any individual society’s material and ideational system” (Young 45).

Williams views that there are three important ways of thinking about culture:

- *Culture as the ideal*, the embodiment of perfect and universal values (the best that has been thought and written) so that analysis is limited to the search for and discovery of such timeless values within the lives of artists and writers of their works.
- *Culture as 'documentary'*, in which human thought, language, form, convention and experience are recorded, in part as a descriptive act but also one of clarification where they are valued through comparison with the ideal, through reference to the qualities of the text in question or through reference to particular traditions and the societies in which they appear (so that valuation is tied to some criteria for establishing its authenticity).
- *Culture as social, as a way of life*, whereby it expresses the structure of feeling of a social group and therefore should be analyzed, clarified and valued in terms of the (sometimes tacit) meanings and values of ordinary behavior and social institutions as well as in terms of their place in art and learning (qtd in Smith 22-23).

Though the role of the ideal is central, there is close connection in these three accounts of culture.

In *Cultural Resistance Reader* Stephen Doncombe quotes some views from Raymond Williams. In Williams' view 'Culture is one of the two or three most complicated words in the English language.... It has now come to be used for important concepts in several distinct intellectual disciplines and in several distinct and compatible systems of thought' (36). It covers various disciplines like 'music', 'literature', 'painting and sculpture', 'theatre,' 'film,' 'philosophy,' 'scholarship,' and 'history.' Williams further says, 'in archeology and in cultural

anthropology the reference to culture or a culture is primarily to material production, while in history and cultural studies the reference is primarily to signifying or symbolic systems'(40).

Rapport and Overing in the book *Key Concepts in Social and Cultural Anthropology* (2004) express their view as, 'Framed through the social evolutionary thought linked to Western imperialism, culture in the singular assumed the universal scale of progress and the idea that as civilizations developed through time (92). So in the colonial period, culture comprised the ideological project of imperialism. But in the twentieth century, culture has been used in plural sense and it also includes ethnological and anthropological sense. In this sense culture is related to material system and symbolic production. This trend of meaning has started including mass culture or popular culture in the area of cultural studies.

Culture is a dynamic concept. It doesnot remain the same. It is also a conscious striving toward progress or perfection. Culture remains in all human being, however, crude or primitive its level, and people's cultural life advances according to the progress in their material lives.

The above mentioned definitions of culture indicate that there are different meanings of culture, but the Victorian English culture came to be conceived as synonymous with Matthew Arnold's phrase 'the best that can be thought and said'.

Similarly, imperialism, a word of polemical power, has also a long history, has no agreed definition. In general, it is a process of forming an empire, and the process has been in use since ancient time because the history of the world shows that in all periods of history one nation has extended its domination over one or more of its adjacent or distant countries. The creation of empires is not a Western invention though the term has been particularly applied to Western political and economic dominance in the nineteenth and twentieth centuries. In fact, overseas

conquest was nothing new. Emperors and empires were old news. We can get different empires that existed in different times, such as the Assyrian Empire, the Chinese Empire, the Japanese empire, the Roman Empire, the Greek Empire, the Byzantine Empire, the Persian Empire, the Ottoman Empire, Egyptian Empire, Babylonian Empire, Indian Empire, Muslim Empire, Ethiopian empire, Aztec empire, Incan empire, Oyo empire, Asante union, Luba Empire, Lunda empire, Mutapha empire, the Austro-Hungarian empire, the Russian empire, the Spanish empire, the Portuguese empire, the American empire etc. The Roman Empire was the great power in the ancient period, whereas in modern history England remained in imperial class as bigger, grander and more imposing than any other though France was in direct competition with it for almost two centuries (Said xxv).

What is a European invention is the type of empire creation that occurred in the 19th century though its root goes back to the fifteenth century. Westernization of the globe is the modern phenomenon, and it was mainly by England, and then by France from the second half of the 19th century to the first half of the 20th century. More than that, European nations had subjugated two third of the non-European world. The new European nations acquired colonial possessions as they spread Christianity and searched for markets and raw materials. Spain and Portugal were the early colonizers. Spain colonized the places now known as Latin America and the Southern United States, and Portugal established a seagoing empire along the shores of Indian Oceans and coast of South East Asia. Their supremacy was challenged since 1600 A. D. by Holland, England and France. 'The peak of colonization was reached in 1775 when the entire American, Asian and African continents became subjugated to European domination' (Ghosh 186).

The modern European empires were systematic enterprises, and they massively reinforced the notion of 'civilizing mission'. This is the notion that imperial nations 'have not only the right, but the obligation to rule those nations list in barbarism'. Supporting this view English philosopher John Stuart Mill (1806-73) stated that the British were in India 'because India requires us, that there are territories and people who beseech domination from us and that... without the English India would fall into ruin' (qtd. in Ashcroft and Ahluwalia 86).

Vastly developed European overseas empires in the fourteenth hundreds began to fade after the American Independence, but in the late eighteenth century European interest of colonizing was renewed with the invention of new technologies, such as steamships, rifles and telegraphs.

According to *The world Book Encyclopedia*:

The late 1800s are often called the Age of Imperialism. During this period, Belgium, France, Germany, Italy, Portugal, Spain and the united Kingdom divided up nearly all of Africa. European nations also took over large sections of South East Asia and many islands in the South Pacific. Spain Surrendered Guam, Putro Rico and the Philippines to the United States after losing the Spanish American War. The determined pursuit of colonies and foreign trade by the major European powers strained international relations. This tension was one of the causes of World War I, which began in 1914.

During the 1930s, Germany, under the role of Adolf Hitler, began a programme of expansion in Europe. Germany gained territory both by negotiation and by armed seizure. In Asia, Japan annexed Manchuria, and waged war against China. For a brief period during World War II, Japan had an enormous empire in the Pacific, and Germany

controlled much of Europe and North-Africa. Germany and Japan were defeated in 1945 and lost their foreign territories (Vol. 10, P.45).

In fact, last scale colonialism ended in 1950s and 1960s because war affected European nations could not continue the rule thousands of kilometers away. Moreover, the people of colonies were dissatisfied with colonialism and new feelings of nationalism grew up with them and demanded and won independence. Today colonialism is also over in all parts of the world. However, some nations are still providing some economic and military assistance to former colonies, which in the view of some critics is a form of imperialism.

Many motives were working for spreading imperialism. Economic profit is counted as the first reason for which the nations sought foreign territories. Military strategy is another important motive for imperialistic activity. Patriotism, spreading of Christianity, search for potential allies against Muslim threats, the hope of finding new and profitable trade routes, and a sense of cultural and racial supremacy are some booting elements for imperialism. Western nations developed militarily as well as industrially and politically during the colonial period. In fact, the ultimate aim of imperialism was expansion and enhancement of national prestige asserting power.

Various scholars have expressed their ideas about modern western imperialism. Imperialism is also taken together with colonialism. In modern sense colonialism is taken in different sense, but with the rise of British, French, Dutch, Portuguese and Spanish Empires, it acquired more or less the same connotation as imperialism. Though they are interlinked concepts, they can be defined in different ways. "Edward Said offers the following definition: 'Imperialism means the practice, the theory, and the attitudes of a dominating metropolitan

centre ruling a distant territory. Colonialism, which is almost always a consequence of imperialism, is the implanting of settlements on distant territory” (Ashcroft et. al.46). In view of Ashcroft et. al. ‘imperialism in its more recent sense-the acquisition of an empire of overseas colonies-is associated with the Europeanization of globe which in three major waves: the age of discovery during the fifteenth and sixteenth centuries; the age of mercantilism during the seventeenth and eighteenth centuries; and the age of imperialism in the nineteenth and early twentieth centuries’ (123). A. J. Hobson views that colonialism/imperialism ‘is a natural overflow of nationalism’, and it is ‘the power of colonists to transplant the civilization they represent to the new natural and social environment in which they find themselves’ (in Ashcroft et. al.124). In Hobson’s idea the development of nationality and desire to transplant civilization were the sole purposes of imperialism. He further gave the essence of colonialism as ‘ a natural overflow of nationality where in groups of colonists are sent out a foreign, and ordinarily more backward land or go of their own volition to settle and take up the land’. Imperialism, on the other hand, is regarded as ‘something more organized, more military, more self-consciously aggressive.’ (quoted in Ghosh 186).

In his article ‘Imperialism’ published in *Die NeueZeit* (1914) Kautsky opines, ‘Imperialism is a product of highly developed industrial capitalism. It consists in the striving of every industrial capitalist nation to bring under its control or to annex all large areas of *agrarian* [Kautsky’s italics] territory, irrespective of what nations inhabit it’ (90). In Kautsky’s view imperialism is the developed form of capitalism.

But V. I. Lenin, a key theorist of imperialism, distorts Hobson’s idea as essential liberalism and having democratic character. Similarly, he claims that Kautsky’s definition is of no use. It arbitrarily singles out the national question. In Lenin’s view ‘Imperialism is a specific historical

stage of capitalism. Its specific character is three fold: imperialism is monopoly capitalism; parasitic or decaying capitalism; morbid capitalism. The supplanting of free competition by monopoly is the fundamental economic feature, the quintessence of imperialism' (Lenin Collected Works, Vol. 23). In his article Lenin criticizes the process of imperialism. He concludes that imperialism is a monopolistic political economy. But, in fact, later on, Lenin based Russia tried to rule imperialistically following the western model of imperialism.

Imperialism is still a hot subject of discussion among scholars. In Daniel R. Headrick's thinking, 'The goal and result of imperialism was the creation of colonies politically submissive and economically profitable to their European metro poles' (11). Headrick also agrees about political and economic aims of imperialism.

The book of '*Encyclopedia of the Age of Imperialism, 1800-1940, Volume 1&2* (2008) defines imperialism as '...not merely a policy but also a tendency, a period, and even a civilization.... Imperialism might denote the policy or the belief in desirability of the policy of conquering territories and constructing empire' (340-1). This definition also includes the traditional concept of imperialism.

“According to Charles A. Beard ‘ Imperialism is employment of engines of government and diplomacy to acquire territories, protectorates and /or spheres of influences occupied usually by other races of people, and to promote industrial, trade and investment opportunities.’ Parker T. Moon defines imperialism as ‘domination of non-European native races by totally dissimilar European nations’. Joseph Schumpeter, a distinguished Austrian Economist, regarded imperialism as ‘atavistic force, ancient in inception, decadent and self-conscious in an age of rationalism, yet still powerful enough to lord it

over its rival, the upstart capitalism.’ Charles Hodges offered a much more convincing definition of imperialism as ‘a projection externally, directly or indirectly, of alien political, economic, or cultural power of one nation into the internal life of another people.... It involves the internal imposition of control- open or covert, direct or indirect- of the people by another’ and it ‘is to affect the destinies of the backward people in the interest of more advanced from the standpoint of world power’”(quoted in Ghosh 185).

In some scholar’s view imperialism implies pacification and domination because it is the exercise of command or domination of the people by stronger people. It is a policy which aims at creating , organizing, and maintaining an empire, that is, a state of vast size composed of various more or less distinct national units, and subject to a single centralized will.

In his book *Linguistic Imperialism*, Robert Phillipson also discusses the theoretical foundations of the term imperialism by quoting ideas from different writers. He quotes Raymond Williams who tries to clarify some of the competing meanings of imperialism:

If imperialism, as normally defined in late 19th century England, is primarily a political system in which colonies are governed from an imperial centre, for economic but also for other reasons held to be important, then the subsequent grant of independence or self-government to these colonies can be described, as indeed it widely has been, as the end of imperialism. On the other hand, if imperialism is understood primarily as an economic system of external investment and the penetration and control of markets and sources of raw materials, political changes in the status of colonies or former colonies will not greatly affect description of continuing economic system as imperialist. In current political argument the ambiguity is often confusing. This is especially the case with

American imperialism, where the primarily political reference is less relevant, especially if it carries the 19th century sense of direct government from an imperial centre, but where the primarily economic reference, with implications of consequent indirect or manipulated political and military control, is still exact. Neo-imperialism and especially neo-colonialism have been widely used, from the middle of the 20th century, to describe this latter type of imperialism (45).

The nineteenth century witnessed imperial expansion, rapidly growing industrialization, the rise of nationalism, the formulation of scientific racism, and the consideration of universities as centres for cultural training and /or research (Waugh 371). By referring E. Ann Kaplan, Waugh describes also about the imperial gaze which ‘involves the oppressors defining how the oppressed are to be seen’ (514).

M. A. R. Habib opines three phases of modern imperialism. In his view:

In modern times, there have been at least three major phases of imperialism. Between 1492 and the mid eighteenth century, Spain and Portugal, England, France and the Netherlands established colonies and Empires in the Americas, the East Indies and India. Then between the mid-nineteenth century and World War I, there was an immense scramble for imperialist power between Britain, France, Germany, Italy and other Nations.... Finally, the periods during and after the World War II saw a struggle involving *many European countries* (italics mine) as well as a conflict between America and communist Soviet Union for extended, control, power and influence (737).

After getting long history of imperialism we come to know that the imperial exercise is not a new phenomenon, but what distinguishes the modern European empires from the Roman or

Spanish or Arab is that they are systematic enterprises. They did not go to a new country not only to loot and leave it, they had the massive reinforced notions of the 'civilizing mission'. English philosopher John Stuart Mill stated that the British were in India 'because India requires us, that there are territories and peoples who beseech domination for us... and that...without the English India would fall into ruin' (qtd. in Ashcroft and Alhuwalia 86).

Unlike other writers, Edward Said explains culture and imperialism in a different angle. It is true that culture is the description of ways in which people behave in society and imperialism is a process of accumulation and acquisition of land resources, labour, and profit, but behind this goal, imperial mission had also the belief that the distant lands and their people require domination, subjugation, assistance and civilization. Edward Said in *Culture and Imperialism* (1993) throws light on the general worldwide pattern of imperial culture and deuniversalises it by revealing its quite specific social provenance. He 'discusses some of the key cultural productions of the West, opera as well as literature, as subtly expressive, both systematically and symbolically or imperial dominance'. (Waugh 351). He views that there is 'general relationship between culture and empire' (xi). In his view culture is not only 'a concept that includes a refining and elevating element, each society's reservoir of the best that has been known and thought' (xiii); it also 'means all those practices, like the arts of description, communication, and representation, that have relatively autonomy from the economic, social, and political realms and that often exist in aesthetic forms, one of whose principal aims is pleasure' (xii). In fact, literature does not only rely on its aesthetics; moreover, it can go beyond it to a larger area of imperial culture. The nineteenth and twentieth century Western empires can be found in different cultural forms. One of them and probably the apt selectable cultural form is novel which is 'immensely important in the formation of imperial attitudes, references and

experiences' (xii). Imperial issues can be found reflected, contested and decided in the narratives. In the past, mainly in the 19th and 20th centuries, the narratives and their protagonists helped the colonial world to rise up and throw off imperial subjection. The empire was 'a central area of concern' in the narrative works of many writers. Novels also provide identity and existence of the history of colonial people. Novels are narratives, and it is also said that nations are narration. 'The power to narrate and to block other narratives from forming and emerging, is very important to culture and imperialism' (xiii).

The novel is of crucial importance to Said's analysis of imperial culture because, in his view, without empire,

There is no European novel as we know it, and indeed if we study the impulses giving rise to it, we shall see the far from accidental convergence between the patterns of narrative authority constitutive of the novel on the one hand, and , on the other , a complex ideological configuration underlying the tendency to imperialism (82).

It is not that the novel-or the culture in broad sense- 'caused imperialism, but that the novel- as a cultural artifact of bourgeois society- and imperialism are unthinkable without each other' (84). The durable and continually reinforced power of British imperialism was elaborated and articulated in the novel in a way not found elsewhere (87). The continuity of British imperial policy throughout the nineteenth century is accompanied actively by the novel's depiction of Britain as an imperial centre. The novel's function furthermore, is not to ask questions about this idea, but to 'keep the empire more or less in place' (88). All the novelists of the mid-nineteenth century accepted a globalised view of the vast overseas reach of British

power. Novelists aligned the holding of power and privilege abroad with the holding of comparable power at home (90).

England and France have an 'unbroken tradition of novel writing' from the early stage of modern imperialism, which plays 'a remarkable part in the imperial quest'(xxv). Narrative works (i.e. novels) are first of all 'admirable works of art and learning in which ... the imperial process of which they were manifestly and unconcealedly a part' (xv). This is an ignored aspect but it 'truly enhances our reading and understanding of them' (xv). Said uses two 'well-known and very great novels' to analyze the imperial process. The first one is Charles Dickens's *Great Expectations* (1861). In this novel a condemned convict Abel Magwitch is transported to Australia, a penal colony of England designed for the rehabilitation of the English criminal. In fact locating Magwitch in Australia and the prohibition placed on his return is the participation in the history of imperialism through the novel. The presence of Australia in Dickens's novel suggests 'Britain's imperial intercourse through trade and travel with the Orient'(xvii). The second example that Said takes is Conrad's *Nostramo*(1904). His novel includes the 'paternalistic arrogance of imperialism that it mocks in characters like Gould and Holroyd.' Conrad seems to be saying, 'We Westerners will decide who is a good native or a bad, because all natives have sufficient existence by virtue of our recognition. We created them, we taught them to speak and think, and when they rebel they simply confirm our views of them as silly children, duped by some of their Western masters' (xx). He tries to justify that 'imperialism is a system' (xxi). Conrad was also aware of "the futility latent in imperialist philanthropy-whose intentions include such ideas as 'making the world safe for democracy'" (xx).

Culture has played a great role in sustaining imperialism. Culture is both a function of and a source of identity. Similarly, imperial culture can be the most powerful agent of imperial

hegemony in the colonized world. In reality 'The role of culture in keeping imperialism intact cannot be overestimated, because it is through culture that the assumption of divine right of imperial powers to rule is vigorously and authoritatively supported' (Ashcroft and Ahluwalia 85). The power of culture maintains the institutional, political and economic operations of imperialism. The reality was that about 100,000 British people were able to rule over a society of hundreds of millions of Indians. In Said's view 'It is culture that provide this kind of moral power, which achieves a kind of ideological pacification' (in Ashcroft and Ahluwalia 85).

Said refers to Raymond Williams, whom he regards as a great critic but finds some limitations on him because in his feeling English literature is only about England, but Said believes, 'the literature itself makes constant references to itself as somehow participating in Europe's overseas expansion, and therefore creates what Williams calls 'structures of feeling' that support, elaborate, and consolidate the practice of empire' (14). He finds 'the connection between literature and culture on the one hand, and imperialism on the other' (14). The connection can get its explicit place in various texts. 'Neither culture nor imperialism is inert, and so the connections between them as historical experiences are dynamic and complex' (15).

In general sense, imperialism refers to the formation of an empire, and as such has been as aspect of all periods of history in which one nation has expended its domination over one or several neighbouring nations. Said's definition of imperialism, however, is one that specifically invokes the active effects of culture. Imperialism for him is 'the practice, the theory, and the attitudes of a dominating metropolitan center ruling a distant territory...Imperialism is simply the process or policy of establishing or maintaining an empire' (8). Though colonialism has ended, imperialism 'lingers, where it has always been, in a kind of general cultural sphere as well as in

specific political, ideological, economic, and social practices' (8). It is very investment in culture makes imperialism a force that exists far beyond a geographical empire.

Said's aim in *Culture and Imperialism*, is to expose the link between culture and imperialism, to reveal the culture as imperialism. Imperial discourse demonstrates a constantly circulating assumption that 'distant territories and their native peoples should be subjugated, and, on the other, replenished metropolitan energies so that these decent people could think of *imperium* as a protracted, almost metaphysical obligation to rule subordinate, inferior, of less advanced peoples' (10). This implies a dense relationship between imperial aims and general national culture that, in imperial centres such as Britain, is concealed by the tenacious and widespread rhetoric about the universality of culture.

Said's realization is that cultural texts like narratives express imperial culture of identity by dividing people as 'us' and 'them'. These texts, mainly novels, discriminate English people as 'us' and the colonial as 'others'. This process of 'othering' is known as oriental discourse. In Said's view 'The orient was almost European invention, and had been since antiquity a place of romance, exotic being, haunting memories and landscapes, remarkable experiences' (Orientalism 1). The Orient is not only outcome of imagination. 'The Orient is an integral part of European material civilization and culture' (2). Orientalism, according to Said, is simply 'a kind of Western projection onto and will to govern over the Orient' (95). Said claimed that orientalist knowledge was instrumental and always worked successfully when put into practice. Said argues that even the 'novelists' have accepted the basic distinction between East and West. Said confirms that 'Orientalism [is] a Western style for dominating, restructuring and having authority over the orient (3). With the help of Oriental discourse' European culture was able to manage the Orient politically, sociologically, militarily, ideologically, scientifically and

imaginatively during Post Enlighten period' (93). The Orientalists and Orientalist discourse work to consolidate the imperial dominance of Europe. Such type of Orientalist imperial culture can be found even in the Victorian novels. Kipling's *Kim* is one of such oriental novels.

The above mentioned facts show that in Said's view the British Victorian works are complicit to imperial culture. Said generalizes and universalizes about the dealing with imperial culture in literary works expressing the idea that all Victorian narrative works include imperial culture in the same way. His such monolithic view asserts that the colonizers and their culture are always supported by colonial texts, but his such unipolar idea can be contested because the reality is that some of the Victorian imperial texts do not support British imperial experience. These works raise questions on British imperial activities and try to subvert the imperial binary system. In saying, British imperialism advocated for the 'civilizing mission'. It was said that the British empire had to exist in non-Western territories because they needed British help. But in reality British empire was not only with the benevolent purpose, it was not also for serving to the natives. In the name of civilizing to others, it was involved in rapacity, loot, greed, murder, dominance, plantations and slavery. Some of the Victorian narrative texts have explained such activities by questioning on the 'civilizing mission'. The contemporary great critics, Gayatri Spivak and Homi K. Bhabha, the postcolonial Holy Trinity including Said, also disagreed on Said's monolithic saying on colonizer- colonized relations. Spivak believes that 'colonialism is effectively discursive product' (Waugh 350). She finds 'heterogeneity of colonial oppression' There is not unipolar relationship between colonizer and colonized. She sees 'point of rupture or contradiction within colonial representations and consciousness' (353).

Homi K. Bhabha has also focused on the way in which Said's *Orientalism* can be extended in colonial discourse analysis. In Bhabha's view Said's analysis is central to colonial

discourse analysis. Bhabha points “Said is an important figure in colonial discourse analysis because his work ‘focused the need to quicken the half-light of Western history with the disturbing memory of its colonial texts that bear witness to the trauma that accompanies the triumphal art of Empire’” (Ashcroft and Ahluwalia 81). But Bhabha’s own view is that the ‘colonial discourses and texts are shot through with destroying ambivalence’ (Waugh 355). So it is not good to create stereotypes to the colonizers and colonized. Bhabha finds that ‘European attempts to replicate values in the colony, as part of the civilizing mission, were inevitably refracted and disturbed’ (356). Bhabha’s basic argument is that culture cannot any longer be conceived in monolithic terms, but has to be thought rather in terms of hybridity. For Bhabha this hybridity is ambivalent: it means that power is always limited in its ability to determine identities and control representations. Bhabha thus criticizes Said’s Orientalism thesis for portraying the effects of as singular and inexorable (Buchanan 58).

Chapter 2

Imperial Culture in *Daniel Deronda*

Daniel Deronda, the last novel of George Eliot, is a profound imperial novel set between October 1864- October 1866, about a decade earlier than its serial publication in eight parts between February and September, 1876. This needful novel takes a great departure from the subjects of her earlier novels, and probably could not have been written by any author who was not independent in material things and free from temptation to do anything other than what was most needful to be done. As the most heterogeneous and nearly contemporary work, *Daniel Deronda* examines extreme moral issues, such as race, religion and imperialism, alongside more controversial analysis of social decay and gender inequality.

This reading on *Daniel Deronda* mainly focuses on the analysis of ingredients of imperial culture prevalent in the novel. My reading tries to show that this novel is complicit to Victorian imperial culture. It tries to search out in the novel the imperial activities that were existing in Victorian British society. The monolithic ideas about imperial culture expressed by Edward Said is applicable to this novel.

Daniel Deronda, the travel novel, begins with Gwendolen's travel to Germany for her holiday, but mainly to escape from her marriage to Grandcourt, after she has known from Grandcourt's friend Lush that Grandcourt has children with his mistress Lydia Glasher. During her visit she gambles in 'One of those splendid resorts' (*Daniel Deronda* 3), 'at the roulette table'

(4) in Germany. At this gambling she carelessly squanders a large sum of money. She was not alone at the roulette table, 'About this table fifty or sixty persons were assembled' and they 'showed very distinct variety of European type' (4). In this novel gambling plays a central role. The roulette table scene was common and was European culture during nineteenth century. Such luxuriant gambling life was possible at that time mainly because of high income of upper class English people which they acquired by investing in different companies in different colonies. Mrs. Davilow, Gwendolen's mother, had also invested in a financial house named 'Grapnell & Co', and from that company the family got money, and it had been possible for Gwendolen to squander in the roulette carelessly. The wasting of time and money by Gwendolen and many others in the most depressing and demoralized environments of European gambling houses suggests a lack and decay in English culture. The gambling society at that time was deaf to the drum beats of change throughout the world.

British economy during Victorian time was dependent on the income from different colonies and financial collapse was an unusual matter. The abrupt financial collapse of the Gwendolen family justifies that women were not aware of the income sources till it collapses, and it is because the economy was in the hand of men. Because of their dependence, women happened to be at risk at any time. The spectacular loss of Fanny Davilow's income resulting from the failure of Grapnell and Co. is just one of the many ways in which the novel represents the general shift from a landbased economy and social hierarchy to a market driven capitalist society.

Daniel Deronda begins with roulette and returns to roulette in the end. Mirah and Ezra Cohen's father Lapidoth is thoroughly given over to his appetite for gambling. Lapidoth has no feelings for his children and wonders only he can obtain money from them. After his late

appearance in the novel, when his children have reluctantly taken him in, he does not think about his 'ireful son uttering a terrible judgment' (). He thinks about the roulette he used to play and how he might have played better. In his dream Ezra also passes across the gambling table. This is example of Eliot's exact gambling mania. These two roulette descriptions, one related to Gwendolen and the other to Lapidoth , show the gambling culture of Victorian people.

Victorian period was the period of constant and rapid change in economic circumstance, and new industrial conditions were emerging in the overcrowded island. Because of rapid industrialization the British society was being distinctly discriminated into hierarchies like masters and commoners, 'It is undoubtedly true that for Victorians birth, family, education, source of income as well as speech and manners, combined to position one as a member of a particular class' (Poplawsky 458). *Daniel Derondamainly* talks of the life of largely cosmopolitan Victorian aristocracy and gentry because talking of nobility and gentry was also a matter of imperial culture. The imperial people, mainly tradesmen of that time who traded to empires, were considered as noble and gentle people. Wealth, power and rank were valued beyond all else. One of the gamblers who was spending his holidays from his business and taking part in the gambling in the roulette table with Gwendolen is described as Gentleman of upper class:

There, too, very near the fair countess, was a respectable London tradesman, blond and soft handed, his sleek hair scrupulously parted behind and before, conscious of circulars addressed to the nobility and gentry, whose distinguished patronage enabled him to take his holidays fashionably, and to a certain extent in their distinguished company (4).

Travelling was in the heart of modern imperialism. The European powers travelled many places of Asia and Africa to fulfill their growing demand of raw materials and new markets. It

was culture of English people during nineteenth century to travel to Europe from England to get relaxation from the tension. In the novel *Daniel Deronda*, too, Gwendolen goes to Germany after she gets frustrated by being known by Lush about Grandcourt's illegal relationship with Glsher, and she spends all her possessions by taking part in gambling in roulette table.

After losing her money Gwendolen sells her necklace that is retrieved by Deronda for her without her consent. Deronda's rescue of Gwendolen's originates his general mastery over her, so she reddens 'with the vexation of wounded pride' (14). It is the pride that upper class Victorians showed to express their superiority.

At hotel in Germany, after seeing Deronda in the Gambling room, Gwendolen gets excited as she knows his name from Mr. Vendernoodt. Further she asks him whether he is an Englishman or not. Similarly after the death of Deronda's father, his mother submits Deronda under the guardianship of Hugo Mallinger. At that time she, too, implores Hugo to bring up Deronda as an English gentleman. These references indicate the feeling of superiority of English people for being English. It also recounts a type of imperial sense. English people at that time thought a national life in their veins. There was something specifically English which they felt to be supremely worth striving for. In other sense it is 'the idea of European identity as superior one in comparison with the non-European people' (Orientalism 7).

Victorian people have the thinking that material possessions may bring happiness in life. Gwendolen also falls on such false mirage. When she arrives home from Germany, she knows that her family has lost its fortune in an economic downturn. She finds that they will have to give up their house and move to a cottage, and work for their living. She becomes angry. She desires to pursue a career in singing or on the stage, but Klesmer, a prominent musician, tells her that she does not have the talent. Gwendolen is much stricken and she has to decide either to

become a governess or offer her in marriage, and, in order to save herself and her family from relative poverty, she agrees to marry the wealthy Grandcourt, whom she believes she can manipulate to maintain her freedom to do what she likes. Grandcourt's recessiveness charms Gwendolen with the prospect of wealth without a catch. An aura of freedom bathes in the softest light all of her premonitions of her coming enfranchisement, her acquisition of the title that her suitor embodies: 'Adorably quite', Grandcourt

Seemed as little a flow in his fortunes as a lover and a husband could passively be. Gwendolen wished to mount the chariot and drive the plunging horses herself with a spouse by her side who would fold his arms and give her his countenance.... He did not appear to enjoy anything much. That was not necessary: and the less he had of particular tastes or desires, the more freedom his wife was likely to have in following hers (173).

The freedom that Gwendolen Harlet imagines she will have when she marries an almost anonymous fortune is like the freedom that any proprietor has over his estate. Her such illusion is related to the idea of possession that liberal property theory has extended during the past several centuries. The man she marries charms her with the franchise of freedom. "'You shall have whatever you like,' said Grandcourt'" (349). Here the intimacy between ownership and liberty is intensified: freedom is not only the fruit of estate; it has become its content. The claim that a man with property has security and independence was familiar in the Victorian period, and is familiar still in the present time. In this context Georg Simmel clarifies the equation of possession and power:

Just as my body is mine...to a higher degree than any other object because it obeys my psychic impulses more directly than my other object and because these impulses are almost completely expressed in it, so to the same extent, every object for which this is

valid is mine. The fact that one can do what one wishes with an object is not only a consequence of ownership but actually means that one owns it (qtd in Nunokawa 78).

This concept of ownership also works in Gwendolen and she agrees to marry Grandcourt.

Gwendolen is not compelled to marry but chooses to marry Grandcourt in order to escape a humiliating position as governess. As with her husband, Gwendolen's ideal in life is to do as she likes. 'Why shouldn't I do as I like, and not mind? Other people do,' she says to Deronda (415-416). Both she and her husband figure in the scathing criticism of English culture and social values that Eliot incorporated into her novel. Eliot follows Matthew Arnold's indictment of the ultimate English value of 'doing as one likes' (*Culture and Anarchy* (1869)).

Daniel Deronda treats women as others, they do not have their independence. Gwendolen, the prominent figure in the novel, has to marry Hanleigh Grandcourt. Though she does not like it very much, she does so mainly for money and property. She realizes that an alliance with Grandcourt would rescue her, as well as her mother and sisters, from financial hardships. Gwendolen's mother Fanny De Vilow also does an unfortunate second marriage though it is not liked even by Gwendolen herself. Even after the death of her second husband she has to be under the protection of Henry Gascoigne, Fanny De Vilow's brother-in-law. Mirah Dapiloth is not an independent woman. At first, she is mistreated by her own father Mr. Lapisoth who plans to sell her for the sake of money. She runs away from him, but she is rescued by Daniel Deronda, who ultimately happens to be her husband. These instances in the novel show that women in the novel *Daniel Deronda* are presented similar to colonized people who are treated discriminately as others. The most colonized figure in the novel is Lydia Glasher, the long-time mistress of Grandcourt. In the novel Lydia is described as 'an impressive woman, whom many would turn to look at again in passing; her figure was slim and sufficiently tall, her face rather emaciated, so

that its sculpturesque beauty was the more pronounced, her crisp hair perfectly black and her large anxious eyes also what we call black' (128). Her such coloured description shows the difference between 'pure' Anglo-Americans and members of racially impure groups, such as the Irish, Jews and Africans. Though Lydia is a British woman, her dark features are constantly reinforced in an effort to associate her metaphorically an African race. Lydia is an outcast and she has a subordinate social status and her children are not yet legitimized. In fact, Lydia's physical portrayal mirrors that of the Jewish characters in the novel who are repeatedly linked with darkness and foreignness in an effort to draw attention to and critique their outsider status with Anglo-society, like Mirah who has 'dark hair'. Eliot strategically positions Lydia as a member of a non-Anglo race to emphasize her figurative role as a colonized woman under the control of Henleigh Grandcourt. Lydia is the other woman on whom Grandcourt enslaves and ultimately victimizes her. In this sense Grandcourt is a colonizer and Lydia is a member of an oppressed race. Grandcourt's relationship with Glasher shows the sexual exploitation of the non-white women by the white man and it was a common element of the imperial project during Victorian period. Before Grandcourt marries Gwendolen, he requests Lydia to return his mother's diamonds so that he could give them to Gwendolen at marriage. But Lydia obstinately refuses to comply with Grandcourt's wishes. The pair struggles for control over and possession of the diamonds, and such a struggle symbolizes the power dynamic between Grandcourt and Lydia as colonizer and colonized. As the figurative colonizer, Grandcourt is Lydia's master and she ultimately consents to return the diamonds to Gwendolen.

During nineteenth century upper class English people mainly relied on the income of their businesses in different colonies. Even George Eliot was investing and profiting from the companies like Great Indian Peninsular Railway. The founder of the Indian Railway was the

cousin of the Editor of the *Westminster Review*, to which Eliot contributed. Her stepsons were also investing in African emigration schemes. These references show Eliot's family ties to empire (Bruton 335). The consequences of commercial collapses were typical of the period. The commercial collapse also affects the Gwendolen family, and Gwendolen's mother sends a letter to her to return home from abroad as soon as possible without spending remaining money, because she is unable to send her money any more. She further writes in the letter sent to Gwendolen, 'a dreadful calamity has befallen to us all. You know nothing about business and will not understand it; but Grapnell & Co. have failed for a million and we are totally ruined' (10). This incident expresses the shaky imperial economy of England during imperial period.

When Gwendolen gets her mother's letter, she does not believe at first about the content of the letter:

She read it twice deliberately, letting it at last fall on the ground, which she rested her clasped hands on her lap and sat perfectly still, shedding no tears. Her impulse was to survey and resist the situation rather than to weep over it. There was no inward exclamation of 'Poor mamma' (11).

Her such reaction to her mother's letter shows the imperial Victorian materialistic culture in which money mattered. It is her clamour for her physical pleasure. She is the replica of the society whose member saw nothing higher than self.

The references of riding horses and archery game are also elements of imperial culture in the nineteenth century. Upper class Victorians had the hobby to horse riding and archery. Even women of upper class liked to take such hobbies. Commenting on Gwendolen's riding habit, Mrs. Davilov says, 'She rides so well. She has had lessons and ' and the riding-master said she has had so good a seat and hand she might be trusted with any mount' (27).

While talking about marriage possibility of Gwendolen, the reference is given about Gwendolen's 'domestic empire' to describe her charm. This reference of domestic empire suggests that at Victorian time empire was taken as property having private ownership.

At Quetcham Hall Gwendolen is invited to 'a large dinner party' and she is received positively by people there. Gathering of neighbours and relatives organizing different parties was Victorian culture. After dinner Mr. Arropoint talks to Gwendolen saying, 'you are fond of books as we as of music, riding, and archery, I hear' (35). During the course of talking Mrs. Arropoint also inquires about her reading habit, but Gwendolen says writing books amuses her. She says, 'How delightful it must be to write books after one's own taste instead of reading other people's! Home made book must be so nice.' (35). This conversation says that in Victorian domestic society, there was culture of reading writing, playing and singing. These artistic disciplines were thought as habits of civilized people.

It is true that Victorian imperial England was the meeting place of various costumes. As Gwendolen prepares costumes for her further stage acting, 'Greek, Oriental and Composite' costumes are prepared for her. The Oriental costumes were the dresses for acting in England.

During Victorian England talking about Empire was common in society. People thought empire as their property. Eliot expresses such sense of ownership when she describes about Warham.

She says:

Warham, who was studying for India with a Wonchester 'coach', having no time to spare, and being generally dismal under a cram of everything except the answers needed at the forthcoming Examination, which might disclose the welfare of our Indian Empire (45).

One evening, a drama is acted and Gwendolen takes part in that play wearing Greek costume. But in the middle of Gwendolen's big scene, a cabinet door flies open and she screams in terror. She becomes frightened for some time, but after some time she recovers her confidence and feels 'the possibility of winning Empire' (51). This reference shows that loss of empire was usual and sense of winning it back was also there with people at that time.

When Rex fails to get love of Gwendolen, he falls into despair and does not like to remain in England, instead, he likes to go to Canada. He plans to get bread there. He says to Anna. 'I should like to build a hut. And work hard at clearing, and have everything wild about me, and a great wide quiet' (69). His sister Anna also desires to go with him. She says, 'I should like it better than anything; and settlers go with their families. I would sooner go there than stay here in England' (69). Then, both of the sister and brother go to their father's room and Rex proposes his plan in front of his father saying, "If you allow me a small outfit, I should like to go to the colonies and work on land there (the colonies)' (70). As his father insists him to stay, he replies, 'Father, I think a young fellow should be allowed to choose his way of life, if he does nobody any harm. There are plenty to stay at home, and those who like might be allowed to go where there are empty places' (71). This discussion shows the imperial culture of the people of Victorian period. They thought that it was their right to go to settle in colonies. They also saw life in the new places. They did not have any sense of fear to go to the colonies. It is their sense of superiority over their colonies. For them colonies were their future and adventure. They thought they could do in colonies as they thought. They had the thinking that England's youth are to be colonists.

While describing the scene of Archery meeting, Eliot describes the quality of English people. She views:

We English are a miscellaneous people, and any chance fifty of us will present many varieties of animal architecture or facial ornament; but it must be admitted that our prevailing expression is not that of a lively, impassioned race, preoccupied with the ideal and carrying the real as a mere makeweight. The strong point of the English gentleman pure is the easy style of his figure and clothing; he objects to the marked ins and outs in his costumes, and he also objects to looking inspired(83).

This description of the English people is the expression of sense of 'us'. She tries to explain what type of people English people are. He focuses on the easy style of 'figure and clothing' as Englishness.

As telling the nature of women, Eliot says, 'When women of the other side of the world would not mourn for the husbands and sons who died bravely in a common cause, and men stunted of bread on our side of the world heard of that willing loss and were patient' (101).

In this expression she is othering people and discriminating the world as saying 'the other side of the world' and 'our side of the world'. It is imperial sense of othering. She divides the world into two parts: our world and the other world.

Imperial sense is expressed in Gwendolen's conversation with Grandcourt. She says 'Women can't go in search of adventures-to find out the North-West Passage or the source of the Nile, or to hunt the tiger in the East' (110). It shows that Victorian time was high time for spreading colonial searches, and even women were eager to go in search of adventures. 'Yet while Eliot is highlighting both Women's restrictions and Gwendolen's desire for freedom, this remark is hasty, for Amelia b. Edwards (1831-92) was exploring Egypt and the Nile by 1870s.

Sir Hugo talking to Deronda says, 'I mean you to go to Eton. I wish you to have the education of an English gentleman; and for that it is necessary that you should go to public

school in preparation for the university: Cambridge I mean you to go; it was my own university' (142). Talking about gentry and aristocracy was also a Victorian imperial culture. So Sir Hugo talks with Deronda about his schooling in Eton and higher education in Cambridge so that he will also be a gentleman like other English gentleman. It was the Victorian thought that a gentleman is that person who had got good education as standard institutions like Oxford and Cambridge. Because of such thinking the colonizers had established different schools like St Mary's or St Xavier's in their colonies where children of colonizers and their servicemen could get education. But Deronda wanted to 'quit Cambridge and pursue a more independent line of study abroad. The germs of this inclination had been already stirring in his boyish love of universal history' (149). Deronda, in fact, wanted to be a man of having knowledge of universal history.

Mrs Meyrick has good reading habit, she has finished reading Erckmann-Chatrian's 'Histoire d'un Conscrit'. She recommends about the book like this, 'I think that if the finest story in the world' (164). She also praises Mirah for her knowledge in 'Italian and Music'. Reading books, involving in music and having knowledge in many language were thought qualities of good people in Victorian society. In fact reading culture was in high position during Victorian time. Many researchers visited different places and published different travel narratives which were very much famous among dwellers in the nation. Because of such reading culture the narrative works were also written during that time. Many of them were published in many volumes in different times.

As Gwendolen returns from Leubronn to Offendene, she comes with 'an Indian shawl over her arm' (189). The shawl is an imperial object which was taken as an important thing by English colonizers.

During the Victorian imperial England 'the idea of possession, enlisting (the property) as the instrument and model for the construction of freedom in general was in common use (Nunokawa 77). Gwendolen imagines a sense of freedom when she marries the proprietor of that vast estate:

Gwendolen wished to mount the chariot and drive the plunging horses herself, which a spouse by her side who would fold his arms and give her his countenance.... He did not appear to enjoy anything much. That was not necessary: and the less he had of particular tastes and desires, the more freedom his wife was likely to have in following her' (173).

Such a sense of Gwendolen is the Victorian concept that justifies possession and power. After marriage to Gwendolen, when Grandcourt finds Gwendolen disinterested towards him, he tries to torment her with the knowledge that most of his property will go to someone else when he dies. It is also his thinking on the view that possession keeps power.

Victorian Aristocracy depended on servants and money. When they were gone it was difficult to run the family. After the arrival of Gwendolen to her house Offendene, her mother reacts, 'What could we do in this house without servant, and without money to warm it' (191). After economic collapse, Gwendolen is suggested to have a job as a governess, but she hates to be a governess. She says, 'I would rather emigrate than be a governess' (194). Emigration culture was very much in use at that time in England. When people in England got a difficult situation, they easily wished to emigrate to one of the colonies. Though Gwendolen is a vital, intelligent young woman, she must choose between selling herself in marriage or becoming a governess.

This scene reflects George Eliot's perspective on mid-nineteenth century English society and culture- a bankrupt culture.

When Grancourt returns from Leubronn, he writes to Gwendolen asking her to meet him next day. Eliot describes Gwendolen's condition by saying, 'again she seemed to be getting a sort of empire over her own life' (241). This reference indicates empire as personal property of a person.

Once Deronda, Gwendolen and Grandcourt were talking about roulette, 'however the talk turned on the rindrepest and Jamaica... Grandcourt held that the Jamaican negro was a beastly sort of baptistcalibian.... Mrs. Davilow observed that her father had an estate in Barbados, but that she herself had never been in the West Indies' (172). It was common to them to talk about activities related to British empires. Many British people had also their estates in different parts of the world and they used to get certain income from those places. Gwendolen is the grand daughter of a 'West Indian' who owned a plantation in Barbados and she thoughtlessly benefits from imperialism.

In the course of talking to Deronda while he was searching the family of Mirah, Sir Hugo says, 'If you are to rule men, you must rule them through their own ideas' (317). This remark is a very core of imperial concept. Ruling through consciousness and idea was motto of the colonizers. So they wanted to brainwash their subjects.

Mirah talking with Deronda narrates what Hans said about him. She says, 'He told us a wonderful story of Bouddha giving himself the famished tigress to save her and her little ones from starving. And he said you were like Bouddha. That is what we all imagine of you.'(386). This reference of legend makes us think that the English people were aware of Oriental myths.

Giving his history to Deronda, Mordecai says that since his childhood he has been to many other places, but he concludes that , 'English is my mother-tongue, England is the native land of this body' (412). This expression shows his patriotic sense. In fact, wherever the Victorian people went Englishness lurked inside them. The expression of Mordecai, 'My words may rule him some days.... It is so with a nation- after many days' (409) indicates the notion of ideological hegemony. This idea of ruling an entire nation through words is not dissimilar to the hegemonic practices designed to keep workers happy in Industrial England. Through the provision of culture and education, subordinated classes were made to feel that they had a chance at upward mobility, which in turn decreased the likelihood of revolution.

In *Daniel Deronda*, Eliot challenged complacent English Christians and Jews to see the ideal strain in Judaism as a model for preserving a coherent culture and aspiring to national unity. Coherence of national culture to satisfy what Daniel conceives as the imaginative need of some far reaching relation is Eliot's hope to regenerate rootless, secular and increasingly cosmopolitan lives. In the novel she asks English Gentiles to take an interest in a frequently maligned minority within England. She did so mainly to widen the English vision.

After Hans Meyrick returns from his journey to the country, Deronda meets him at his room and asks about his condition. Then Hans replies, 'Nothing so good. I've been smoking opium. I always meant to do it sometime or other, to try how much bliss could be got by it; and having found myself just now rather out of other bliss, I thought it judicious to seize the opportunity' (651). Taking opium was an imperial culture in Victorian England. When people wished to get bliss, they happened to be under the shelter of opium. Hans also tries to get bliss by smoking opium.

As the reaction to Klesmer's refusal to marry her, Catherine reacts saying, "The land of England has often passed into the hands of foreigners... if our land were sold tomorrow it would very likely pass into the hands of some foreign merchant on 'change'" (205). It expresses the idea that the colonizer England was extremely affected by the act of colonization.

In a meeting with Mordecai the assemblages discuss about nationality. Deronda asserts that nationality is a feeling and in response, Pash views, 'And as the feeling of nationality is dying, I take the idea to be no better than a ghost, already walking to announce the death'. Deronda further views, 'Nations have revived. We may see a great outburst of force in the Arabs, who are being inspired with a new zeal' (434). This expression indicates a smell of threat from colonized nations. Coincidentally India had mutiny in 1960s. In the meeting they also desire to go to the East. Mordecai says, 'I shall behold the lands and people of the East, and I shall speak with a fuller vision' (448). It is the wish to see the native land and it says that a person can get his fuller vision in his lost nation. This guiding vision of Mordecai to restore the Jews to the holy land can be interpreted as a form of Anglo-Jewish imperialism. The novel ends with the plan of Deronda to go to the East with Mirah and Mordecai, though, unfortunately, Mordecai dies before they set out for the voyage. This plan of Deronda correlates with the people of Victorian time for whom 'the East was a career' (Orientalism 5). This unspecified mission to 'the East' has come to be accepted as a plot resolution that is complicitous in a general European ideology. Daniel, with his Jewish blood and English upbringing, is the perfect candidate to be a Zionist leader since the early Zionists wished to uphold a European character in their newfound home, rather than return to biblical Judaism.

Modern Europe can be characterized by its advances in industrialization, urbanization, secular enlightenment, the formation of nation-state which depends on solidarity at home and

colonialism abroad for its ultimate success. The Jew represents a profound crisis in Victorian English national identity. Monica O'Brien puts 'Cheyette places the Victorian Jewish question in the context of traditionalist versus cosmopolitan depictions of Jews and agrees that the Jew came to represent the need of English society to procure a solid sense national identity, as well as universalist ambitions conducive to the spread of Empire' (99).

George Eliot was aware of national consciousness and she knew that racially homogenous population was necessary and she anticipated this dynamic in *Daniel Deronda*, and has dealt with the proto-Zionism, a masked attempt to cleanse English of Jewish blood.

In O'Brien's view, 'Eliot's focus on race as impetus to bind the Jewish people together and guide their politics reduced what is rightfully the political and public realm to biological necessity, thus disallowing her fabricated Jews the freedom to rebel against their political fate' (99).

Daniel possesses a dialogic, critical relation to the Jewish relation as opposed to the mystic-minded Mordecai, this fact does not disprove the notion that Eliot presents idealized, essentialist notions of Jewish as well as Christian identities to her readers as solutions to feeling of isolation, ignoring the political realities of her Jewish characters in favour of the endorsement of racial solidarity.

Imperialism relies on communal social interest, the social body must function successfully as a unity to ensure that its capitalist structure flourishes, and yet must concurrently accommodate foreigners as part of its empire. George Eliot's Jew served as an example to her fellow Englishmen- an example of a race that could preserve feelings of national solidarity in fragmentary times based on the commonality of shared blood and their desire to rebuild the Jewish homeland, but not through rebellion against the English Empire..

As a young boy Daniel Deronda had no idea that he is Jewish since he has been adopted by the baronet Sir Hugo Malinger. However, as he gets older, he becomes increasingly preoccupied with issues of history and ancestry; he feels very much outside of English society, as he is a man that is deemed nothing of any consequence by English high society due to the mystery surrounding his birth. At last he is able to make the life-altering decision to carry out Mordecai's vision of the restoration of the Jewish homeland.

Daniel is taught by Sir Hugo and Mordecai with the same belief that men can be controlled by ideas. Sir Hugo tells Daniel that 'if you are to rule men, you must rule them through their own ideas' (324). Through such education Daniel is made to feel that he has a chance at upward mobility without revolution. At last, he has two options: assimilation or emigration, and he chooses the latter. In this way Eliot's choice of Zionism in the novel *Daniel Deronda* is mainly as the result of her national consciousness and imperial sense.

George Eliot presents Deronda as a nationalistic character who is full of self-consciousness and who investigates his identity and plans to go to his native land. In Patrick Brantlinger's view, 'The romantic nationalism of *Daniel Deronda* works against a host of what might be called provincial nationalisms, including the simple nationalistic/ racist proposition that it is better to be an Englishman than a Jew' (268). Eliot wants to locate in an idealized or spiritualized nationalism a way to counteract merely parochial, merely English chauvinisms.

The orientalism of *Daniel Deronda* moves onto a plane that it is simultaneously nationalist and internationalist. Eliot's turn to Zionism involves a sort of flight from practical politics at home. Her mentioning of Judaism seems to express her theme of the need of the spiritual rebirth. Presenting landscape of exile and alienation, she shows the rootless human lives, lives lacking homestead, native land and a family relations to the heavens.

Daniel Deronda is the story of multiple hidden expressions of patriarchy. Patriarchy is defined here according to its etymology, meaning a cultural system in which fathers are considered the [principle of authority, and the source of tradition, rule, law, will, and power. The manifestations of the father are displaced and disseminated throughout novel. In her childhood Gwendolen becomes under domination of her unlovable stepfather. She thinks it would have been better if her mother had not remarried. Later on she is misbehaved by Grandcourt. For her Grandcourt is a reincarnation of the dead stepfather, so his death was inevitable. The two necklaces, Grandcourt's diamond necklace and Etruscan necklace made of her father's chain that brings to the dealer in Leubronn, have patriarchal connotation, and they enchain her. The Etruscan necklace is sent to her, humiliating her and thereby preventing her from gambling again. Had she gambled, Gwendolen might have won enough money to avoid the economic need that led her to marry Grandcourt-or so she believed. Her father's redeemed Etruscan chain will become the diamond necklace and enchain Gwendolen to Grandcourt: in repurchasing the necklace, Deronda obliges her to submit to patriarchy; because of him she will marry and wear the diamonds. Mirah's father Lapidoth also shows patriarchal domination towards her by trying to sell her to the count who paid his debt.

Eliot makes it clear that all Jews are not concrete manifestations of separateness with communication. The novel by no means idealizes Jews. Eliot seems to maintain that the meaning of Jewish patriarchy proves to be morally good and is in any case better than English patriarchy. In other words, an ethical kind of patriarchy exists; there is a law that ought to be obeyed. Eliot advocates female and male submission to a form of patriarchal power conceived as ethical. Submission to ethical patriarchy is perceptible in Daniel's unexpected political vocation at the end of the novel. Daniel had always refused to please sir Hugo and 'take up politics' (169)

because he does not 'want to make a living out of opinions' [...] especially out of borrowed opinions' (368). Coming to terms with his own fellowship and, hence, having his own opinions, he changes his mind: 'I shall call myself a Jew' ; that is, 'I think I can maintain by Grandfather's notion of separateness with communication;' therefore, 'I hold that my first duty is to my own people, and if there is anything to be done towards restoring or perfecting their common life, I shall make that my vocation' (698).

Chapter 3

Imperial Great Game and Kim

Rudyard Kipling's *Kim*, a rich and fascinating work of 'great aesthetic merit', belongs to the world's great literature. One finds more frequent expression of colonial confidence and embrace of imperial agenda in Kipling's *Kim*. The idea of British imperial identity that he shows in his turn-of-the-century poem *The Whiteman's Burden* which beckons readers to 'send forth the best you breed' and to 'bind your sons to exile/ to serve your captive's need' is also reflected in *Kim*. As in the literature of the Victorian period *Kim* also includes "the imperial arrogance that the British are the 'finest race' and that 'the more of the world we inhabit the better it is for the human race'" (Poplawski 476).

The idea of imperialism expressed by Kipling is much more different from other imperialist writers. Kipling understood India much better than other writers since he was born and brought up there. Poplawski views:

Drawing on his experiences growing up in India and later working there as a journalist, Kipling collection '*Plain Tales from the Hills*' (1888) brought distinctively new attention to the lifestyle of the Anglo-Indians and to the strength and weaknesses of their culture. The Mougli Stories of the '*Jungle Book*' (1894, 1895) and the *Just so Stories* (1902) show that, far from being simply an apologist for empire, Kipling's embrace of imperialism was tempered by significant identification with Indian culture and appreciation of its other-worldly, mystical appeal. Kipling's writing reveals orientalist assumptions about the differences between Eastern and Western cultures but also

advocates appreciation for the heterogeneous variety of the landscapes and populations of India (479-80).

The concept of the Great Game used by Kipling in *Kim* is “a specific metaphoric code word for the relationship between England and her annexed colonies. Set in his vast and diverse contemporary context of turn-of-the-century India, Kipling’s novel conceives the Great Game as an intricate system of English surveillance which attempts to avert and anticipate the internal treachery of power hungry Rajahs and the external maneuvers of the invading Russian enemy” (Matteo 163).

Referring Peter Hopkirk, Matteo says, “the term the Great Game was officially coined by Lt. Arthur Connolly in the 1820s to denote the theater of espionage between the English East India Company and imperial Russia over territorial interest in central Asia” (180).

In the novel *Kim*’s friend Mahbub Ali mentions the Great Game rather ominously:

Lurgan Sahib has a shop among the European shops. All Simla knows it. Ask there...and, Friend of all the World, he is one to be obeyed to the last wink of his eyelashes. Men say he does magic, but that should not touch thee. Go up the hill and ask. Here begins the Great Game (*Kim* 197).

The Great Game was a term for the strategic rivalry and conflict between the British Empire and the Russian Empire for influence, control and supremacy in Central Asia in the nineteenth century. The classic Great Game period is generally regarded as running approximately from Russo-Persian Treaty of 1813 to the Anglo-Russian Convention of 1907.

For nearly a century the two most powerful nations on earth, Victorian Britain and Tzarist Russia, fought a secret war in the lonely passage and deserts of Central Asia. Fortunately,

Britain and Russia did not get into a direct confrontation during this whole episode, and the Great Game finally ended after about a century with a Anglo-Russian Convention of 1907.

The purpose of the Great Game was from the point of view of Britain to keep control of India, the jewel in the crown of British Empire, and on the part of Russia it was to wrest control of the heartland of Asia to challenge the British control over the oceans and of India. The Great Game was indeed one of high stakes: the players came into close territorial contact and friction was inevitable. Different accounts suggest that this was a fraught and tense period in relations between the two empires, during which, despite external courteous and gentlemanly behavior, ruthless intrigue was threatening peace and stability and that war was only narrowly avoided.

The Great Game was a dispute, conducted by two imperial powers, for political dominance, control and security of the territories located between the Russian and British Empires. For Russia, controlling Afghanistan and the neighbouring regions represented an important step in ensuring access to the warm waters of the Indian Ocean. From the British point of view, the control of the area was essential to ensure the protection of all Indian colonies.

The concept of the Great Game exercised in colonial arena has also been woven artistically in the novel *Kim* by Rudyard Kipling. It was Kipling's staunch belief that the Great Game was a surest weapon to avert possible threat that could be created by Tzarist Russia. Patrick Brantlinger rightly views:

The novel shows Kipling's evident belief that there is no conflict between rule and all of the diverse Indian cultures Kim samples in his picaresque travels. Conflict comes from outside in the form of Russian and French meddling on India's northwest frontier. Kim

and the other mainly Indian Agents working for the British Secret Service easily defeat this rather inconsequential threat' (126).

The signs of Indian domestic threat were germinating during Victorian ruling in India in the name of the Sepoy Mutiny and Indian Boar War etc. The British people thought that all of the Indian characters evidently approved the British rule. In their view 'the Indian Rebellion proved beyond doubt that Indians needed the British rule to tame and civilize them' (Brantlinger 131). So they had the view that the British rule could continue unquestionably in India if they were able to avert the possible threat from Russia. And the Great Game was an strategy to block Russia from its intervention in India.

The birth of Kim can be treated with the birth of Kipling in 1865, and it was 1878 when Kim was of thirteen years of age, and the Great Game was at its height. 'the book spans four years, until Kim is rising seventeen, a time when there was no let-up in the imperial struggle and the perceived threat to British-India from the great deliverer from the North' (Hopkirk 30).

Kipling himself was Russophobic, and even the Viceroy, Lord Dufferin, of that time was afraid of the advancement of the Russians towards the Eastwards from Afghanistan towards Tibet. Hopkirk also gives another cause of the fear of British officials:

But it was not only fear of Russian armies pouring down from central Asia into India which caused Raj strategists to lose sleep. There was also the Enemy Within. Many Europeans still remembered the appalling horrors of the Indian Mutiny, only twenty years earlier. Their ultimate nightmare was that a Russian advance towards India's frontiers would trigger off a second Munity, with native regiments going over wholesale the enemy and their agents within the country (30).

The locale depicted in *Kim* is chiefly India, but it also occupies present Pakistan, and the references of Afghanistan and Tibet are also found in the novel. The novel opens in Punjab city of Lahore. The 13-year old Kim, the son of an Irish soldier and a poor white mother who have both died in poverty, is the hero in this novel. His real name is Kimble O' Hara, but Indians who know him call him as 'Little Friend of all the World'. He earns his living by begging and running small errands on the streets of Lahore. When the novel opens we see him sitting 'astride the gun Zam-Zammah on her brick platform opposite the old Ajaib-Ghar-The Wonder house.'

Kim befriends an aged Tibetan Lama who has come from Tibet to India on a pilgrimage to the Buddhist holy places there. Kim knows that Lama's real reason for the pilgrimage is to seek the legendary 'River of the Arrow', and his quest has been jeopardized by the death of his Chela (disciple). Kim decides to become the lama's new chela. He also conceives a quest of his own, based on some dimly remembered words of his father, who had once said that Kim's destiny would lie with a group of men whose god was a red bull in a green field.

Kim agrees to become the Lama's disciple and wants to go with him because he wants to fulfill his quest. Before Kim's journey, Mahbub Ali, a Pashtun horse trader and a native operative of the British Secret Services, recruits Kim to carry a message to the head of British Intelligence in Umballa, a city that is on the way to Benares. He tells Kim that the matter concerns a horse, and Kim is to find a certain British officer at the bungalow, give him the package, and say that 'the pedigree of the white stallion is fully established'. In this way since the beginning of the novel Kim is involved in the British Great Game unknowingly.

Kim journeys by train with the lama from Lahore to Umballa along the Grand Trunk Road and delivers both the package and message. During the journey along the Grand Trunk road, Kim sees several British soldiers marching with flags that depict a red bull on a green field,

and that he believes will be associated with his destiny. Later that evening, Kim sneaks away and creeps into the soldiers' encampment, but he is apprehended by Rev. Bennett. Bennett and Father Victor find the papers sewn into the leather pouch Kim carries around his neck. Amazing to them, the Indian beggar happens to be the son of their former sergeant in their own regiment.

As the lama agrees to provide Kim's tuition fees, Kim is sent to a top English school in Lucknow. The lama departs, and, as per the request of Kim, Mahbub Ali arrives a few days later, and takes Kim to meet with Colonel Creighton, the Raj spymaster. Ali and Creighton agree that Kim is perfect for the Great Game.

Throughout his years at school, Creighton and Mahbub Ali carefully monitor his program at the school. In the holiday Kim meets up with Mahbub Ali, and, on Creighton's instructions, travels to Simla in the Himalayan foothills. He is trained in the arts of espionage by the mysterious Briton named Lurghan Sahib there. He also meets Lurghan's friend HureeChunderMookerjee, a British educated Bengali known as the Babu, who further instructs Kim in spy techniques.

After three years' study at St Xavier's Kim is now tall, handsome and confident young sahib of sixteen. He is given a government appointment so that he can begin his role in the Great Game. Before this appointment begins, however, he is granted a time of six months to travel with the lama. During this six month's time Kim stumbles into two Great game adventures. First, during a train journey, Kim rescues another agent who is being stacked by assassins. Then, in the last adventure, Kim and the Lama both go to the Sarahnapore. They also meet HureeBabu there. The espionage and spiritual threads of the story collide, with the lama unwittingly falling into conflict with Russian intelligence agents. Kim, aided by some porters and villagers, helps to rescue the lama. Kim obtains maps, papers and other important items from the Russians, working to undermine British control of the region.

In this novel Kipling assumes India 'a basically uncontested empire.' *Kim* is considered as a highly imperial novel which represents different types of imperial cultures existing in India during Victorian time. *Kim* presents the difference between white and non-white and sahib and non-sahib. Kim, the protagonist, presents the white superior to Indians. For the first time, Kim is seen sitting on the gun Zam-Zammah 'in defiance of municipal orders' (*Kim* 7). It indicates his white superiority. Though he seems to be black for being a vagabond, in reality he is the son of white couples, so he is seen from the beginning of the novel as a superior person. He is the son of Irish father who after leaving army life involved in 'drinking, and loafing up and down the line'. He also involved in opium smoking and 'died as poor whites do in India' (8). Kim's father is presented as an inferior human, and it is mainly because during colonial time, even Irish whites were considered to be inferior humans.

Kim is called with the nickname 'little friend of the world'. This nickname also puts Kim in superior position as the savior. In Lahore the lama, with the help of Kim, enters the Wonder House. Commenting the present situation of the lama, Kipling remarks, 'For the first time he heard of the labours of the European scholars, who by the help of these and a hundred other documents have identified the holy places of Buddhism.' (17). This remark means that in Kipling's view the Western scholars have given great contribution in enhancing knowledge of people of India for their history and past events. It is also expression of a sense of superiority.

In Motee bazaar Kim begs a rank cigar from the tobacco-seller and smokes. To describe the brand of the cigar Kipling says, 'a rank cigar of the brand that they sell to students of the Punjab University who copy English custom' (25). Here the writer emphasizes smoking as a good imperial culture which was also imitated by native Indian students.

Before Kim leaves with the lama to Benares, Mahbub Ali gives him a paper and tells him a message that has to deliver at Umballa to the officer, 'The pedigree of the white stallion is fully established' (32). From this duty Kim, though unknown to himself, is involved in the Great Game. While they are in the train a burly Sikh artisan praises the train service and says, 'This thing is the work of the government'. Through this praising remark Kipling wants to establish the benevolent aspect of British ruling to India.

By the train they reach Umballa, they get shelter in the inner courtyard of a decent Hindu House, Kim goes out for searching Mahbub Ali's Englishman. He meets the English man and gives the paper given to him by Mahbub Ali and says 'The pedigree of the white stallion is fully established' (53). In this way in Umballa he successfully serves to the Great Game.

On the way to Benares, the lama and Kim meet an old man 'who had served the government in the days of Mutiny as a native officer in a newly raised cavalry regiment' (66). He further says, 'The Gods, who sent it for a plague, alone know. A madness ate into the army, and they turned against their officers. That was the first evil, but not past remedy if they had then held their hands. But they chose to kill the sahib's wives and children. Then came the sahibs from over the sea and called them to most strict account' (73). This mutiny refers to the Great Mutiny of 1857. But in that mutiny many native soldiers had stood against the government for its activities to defame their cherished beliefs. In fact, a great number of native soldiers had taken part in the mutiny, but the writer mentions only about the soldiers who had stood on the side of the government. It is a biased expression of the writer's favour to imperialism in India.

When on the way to Benares, one evening, Kim sneaks to the army camp to find his fortune, he is caught by Bennett as a thief, but after some time he is identified as a white boy. Bennett and Father Victor identify him as a white boy by looking out the colour of his skin.

Bennett says, 'It is possible I have done the boy an injustice. He is certainly white though evidently neglected' (118). They also provide him a glass of sherry and feel sorry for misbehaving him. It shows their discriminated behavior. Earlier Bennett behaved him rudely because he thought him as an Indian, but when he knows him an English, he laments for his misbehavior to the boy. When Kim meets the lama, Kim narrates what the officers said to him, 'He thinks that once a sahib is always a sahib' (121). This expression shows that the English thought they were superior for ever because they are white and they are colonizers. This shows racial discrimination.

There was also discrimination in schooling in imperial India. Best education was provided in certain English run schools like St Xavier's located in Lucknow where Kim is sent with the financial assistance of the lama. It was 'a big school...for the sons of sahibs and half sahibs' (150). It was imperial culture to establish English schools in empires. It helped them to provide discriminative education there and in this way the sense of 'us' and 'them' was also created in India. The Sahibs and their Indian followers could get education in English schools and there was social difference between people.

Smoking cigarette is also an imperial culture. The officers in the barracks smoke cigarettes and even Kim while going to Lucknow smokes a 'rank cigarette.' It indicates he is going to be a sahib.

When Kim is taken to Lucknow by Colonel Creighton, Kim is sent to St Xavier's in a carriage, and the driver uses the word 'thee' to Kim. In fact the use of 'thou/thee' is referred to as rude use 'when applied to a white man' (161). So Kim instantly points out the error. This reference tells us the knowledge that there was hierarchy in the use of language between the

colonizer and colonized. The colonizers (white men) should have been addressed with respectable words by colonized natives.

When the lama meets Kim at the gate of St Xavier's in Lucknow, he wishes that after education Kim will be a wise person. The lama says, 'May be thou wilt be such a sahib as he who gave me those spectacles in the Wonder House at Lahore. That is my hope, for he was a Fountain of Wisdom- wiser than many abbots....' (165). Through this expression the lama affirms that the white men in India are wise and they are in India for good works to the Indians. This concept is also an imperial concept.

While Mahbub is spending time with Kim, he is followed by the robbers, and as he escapes, he reflects, 'The English do eternally tell the truth, therefore, we of this country are eternally made foolish. By Allah, I will tell the truth to an Englishman' (188). It is the sense of inferiority to the natives in front of the white people.

In India during colonial time whites were recognized as sahibs, superior to the natives by their speech and manners. In the hill (Simla) living with Lurghan Sahib, Kim looked him and found, 'He was a sahib in that he wore sahib's clothes; the accent of his Urdu, the intonation of his English, showed that he was anything but a sahib' (202-3). Lurghan sahib has learnt about magic and Indian charming power. In fact, he is one of the members of British Secret Service, but outwardly he tries to justify himself as a simple person involved in local activities. It was an strategy of the Great Game.

For the continuation of British imperialism in India, the government was running the British Secret service. For it the government was spending money without any check and balance. Kipling says, 'One advantage of the Secret service is that it has no worrying audit. That

Service is ludicrously starved, of course, but the funds are administered by a few men who do not call for vouchers or present itemized accounts' (235)

In the hill Haneefa charms Kim and makes him strong. Babu says to Kim, 'She has charmed thee against all devils and all ill dangers' (243). This is an oriental culture of doing thing by using supernatural power.

When Kim is released from St Xavier's and is prepared for his visit, HureeChunderMukharjee, who talks to Kim about using English, says 'All we babus talk English to show off' (244). It shows that Indians talked in English to show themselves superior to other natives.

Difference in eating culture between the people of the East and West is described when Kim, after meeting the lama in Benares, says that he is hungry since the earlier day. The lama suggests that he can get 'Bhotiyal tea and cold rice'. But 'Kim felt all the European's lust for flesh-meat, which (was) not accessible in Jain temple' (259).

The praise to British Government in India is highlighted time and again in the novel. The praise to the train service is one of them. When Kim and the lama set for the search from Benares , they meet a Jat who recommends about the train service saying 'The government has brought on us many taxes, but it gives us one good thing- the te-rain that joins friends and unites the anxious. A wonderful mother is the te-rain' (263). This recommendation desires the prolongation of the British Raj in India for the well being of the Indian people.

Marhatta in the train after being treated by Kim takes some opium pills from a tin box of the Jat and gulps down a handful. He says, ' They are good against hunger, fear and chill' (271). It shows opium culture in colonized period.

A sense of otherness can be found when Kim says, 'This is not my country, hakim' (310), When he, the lama and HureeBabu are climbing up the hills to go to the north.

HureeChunder Mukherjee was a Bengali Babu working for British Secret Service. In fact he was satisfied with his job and worked sincerely. 'He loved the British government- it was the source of all prosperity and honour, and his master at Rampur held the very sense opinion' (317). This reference shows that the Bengali Babu and his master were loyal to British government. They are presented here as submissive figures toward British government. It is intended desire of the writer to sustain British imperialism. This reference shows him a great imperialist who has tried to shadow the reality. The reality was that the uprising from the natives in India started since the Mutiny in 1857. Though Kipling tries to establish easy going imperial rule in India, the unrest in the north parts shows that the British colonialism was under threat since the last of nineteenth century. By seeing HureeChunder Mukherjee, the Russian in the hill comments, 'He represents in little India in transition- the monstrous hybridism of East and west. It is we who can deal with Orientals' (318). This is the threatening of other colonialists on the British imperialism in India.

At Shamlegh, Kim and the lama get help of a local woman, who tells her past love with a sahib to Kim. She says, 'My sahib said he would return and wed me-yes wed me. He went away- I had nursed him when he was sick- but he never returned' (350). She further says to Kim, 'Thy gods are lies; thy works are lies; thy words are lies' (350). This expression of the woman indicates that the sahibs were very much treacherous, but the Indian women were innocent in love.

Not only the English have their own way of thinking toward the Orientals, people in the East have also their own way of thinking toward English people. One evening one hour before

sundown the party on the Grand Trunk Road decide to rest for that night. At that time Kim wants to go round for amusement, and one of the escorts says, 'But why not sit and rest. Only the devils and English walk to and fro without reason' (107). In this expression English are compared to devils.

As the lama is leaving Kim in the barracks with Bennett and Father Victor, Kim says that they want him to make a sahib. But the lama says that it was not good to become a sahib like those officers because he says, 'Those men follow desire and come to emptiness. Thou must not be of their sort' (127).

In the novel all the activities are revolving round the Great Game and through such scheme the writer wants to show that India needs the British authority for successful and smooth running, the reality is that India was there before being seized by British power and it is still in existence after British power shifted from that place. But Kipling tried to establish British power in India as an essential and permanent element.

From the novel *Kim* Kipling tries to fortify the wall of empire. He tries to legitimize the empire. Kipling wants to show in the novel that the Indians deserved subjugation by the higher civilization of European Britain, and that 'It was India's best destiny to be ruled by England' (Said Culture and Imperialism 176). Certainly Kim, Creighton, Mahbub Ali, and HureeBabu see India as Kipling saw it, as a part of the empire. In Said's view, 'Kipling has established for the reader-and established with considerable dramatic effect- the contrast between the East with its mysticism and 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' (Culture and Imperialism 175-76).

Kim's boyish pleasure in the novel *Kim* is connotation to Briton's behavior to their colonies. Freedom of Kim in India shows the freedom to Britons in India during colonial time. Though the lama is old and Kim is an adolescent boy, the lama depends on Kim for his support and guidance. The lama regards Kim as his savior. He is presented in the novel above than Mussulman, Hindu, Jain or Buddhist. The thirteen year old boy preaches on many things, he advises on experienced lama. The lama also says, ' But no white man knows the land and customs of the land as thou knowest' (*Kim 124*). This praise shows the excellent cartographic knowledge of the colonies. Talking to Mahbub Kim also says that after he finishes his school, he will go among his people of ' this great and beautiful land' (182)..

In colonial time it was generally thought that the colonizers are always influencing the colonized . It is the intention of the colonizers to change the colonized subjects as per their intention. Lord Macauley had openly proposed to change the colonized as per the desire of the colonizers. He said, 'We must change them as they are Indians in appearance but British in tongue'. His such view is reflected in *Kim* by the description of HureeChunder Mukherjee, who is an Indian in appearance but English in his tongue and manner. HuriChunderBabu's such behaviour is best expressed by the comment of Bhabha. 'As he argues in the keynote essay '*Of Mimicry and Man*' (1985), the colonial system required that the colonized aspire to remake themselves in the image of European, to become at once secondary to the colonizer, and also other to what they were before. Yet they were not in fact European, or indeed white, there was always a slippage or hybridization, however subtle, in the meanings that they thus worked to reiterate.' (Waugh 356).

In Edward Said's view,' *Kim* is a major contribution to this orientalized India of the imagination' (*Culture and Imperialism* 181). Such orientalization indicates that 'The relationship

between Occident and Orient is a relationship of power, of domination, of varying degrees of complex hegemony' (Orientalism 5).

Many quotable lines that justify Kipling's sense of orientalization have been included in the novel *Kim*:

'Kim could lie like an oriental'(36).

'Asiatics do not wink when they have outmaneuvered an enemy' (38)

'All hours of the twenty-four are alike to Orientals, and their passenger traffic is regulated accordingly' (40).

'Ticket collecting is a slow business in the East, where people secrete their tickets in all sorts of curious places' (44-45).

'The old lady had retreated behind her curtains, but mixed most freely in the talk, her servants arguing with and contradicting her as servants do throughout the East' (105).

'My experience is that one can never fathom oriental mind' (120).

'India 's a wild land for God-fearing man' (131).

' In this blooming India you're only a prisoner at large' (139).

'The more one knows about natives the less can one say what they will or won't do' (151).

'Followed the usual aimless babble that every low-caste native must raise on every occasion' (184).

'He threw the blanket off his face, and raised himself suddenly with the terrible, bubbling, meaningless yell of the Asiatic roused by nightmare' (186).

' Long and furious are the debates between travelers and Eurasian ticket collectors' (204).

'News travels fast in India ' (284).

‘The humour of the situation tickled the Irish and the Oriental in his soul’ (330).

‘ Kissing is particularly unknown among Asiatic (352).

‘ He stowed the entire trove about his body, as only Orientals can’ (370).

These lines expose the imperial culture since they are extremely Orientalist. They have negative connotation toward the people of India as well as of the East. Through these lines Kipling tries to show Indian people and their culture as uncivilized and inferior to British culture.

Moreover, *Kim* that masterpiece of Indian life in which Kipling immortalized the Great Game. It is the novel in which we see Kim’s recruitment into the Indian Secret Service (the Great Game). His recruitment starts from his involvement with Mahbub Ali in Lahore where he also happens to meet the Lama. In the beginning he serves to the Great Game unknowingly. But after four years he is licensed as a perfect agent of the Great game. He visits different places like Lahore, Umballa, Samlegh, Simla, Sohranpur, Culcatta, and all these places are training spots for him for the Secret Service. He also meets many important figures like Mahbub Ali, Colonel Creighton, Lurghan Sahib, HuriChunderMukerjee, and all these people help him to shape his skills in the Secret Service. Kim also agrees to take part in the Great Game and works rigorously to take part in the Great Game ordained by the elder agents of the Great Game. At last, after four years’ recruitment, Kim is changed from a boy in the street to a responsible member of the Great Game.

Chapter 4

Vulnerabilities of the Empire and *The Moonstone*

The novel *The Moonstone* (1868), set in British India, revolves round the story of loss and finding of the Moonstone, a fabulous yellow diamond having worth over twenty thousand pounds at the European markets of that time. *The Moonstone* begins as the most apparently political of Collins's novels, with its detailed account of the bloody plundering of a colonial village in India by occupying British troops and the conspiracy of vengeance that violence produces. The two sets of characters, Indians and English, and their interplay in the novel as well as description of Indian and British subjects give the reflection of British imperialism in India. The three Indians in the novel are shadowed but their presence floats all over the novel. Generally, *The Moonstone* is called 'the first, the longest, and the best of modern English detective novels' (Eliot qtd in Moss 313).

Edward Said had the conviction that British Victorian novels are complicit to empire. He said, 'The durable and continually reinforced power of British imperialism was elaborated and articulated in the novel in a way not found in elsewhere' (Culture and Imperialism 87). But *The Moonstone*, a major Victorian novel, questions this concept of Said. Instead, it criticizes the imperial ambition of Britain and exposes the vulnerabilities of empire. The vulnerability is exposed in the decision of Colonel Herncastle to bequeath the jewel to Rachel Verinder in revenge for Lady Verinder's (Rachel's mother) earlier refusal to accord him admittance to her home

The novel *The Moonstone* begins with the description of the storming of Seringapatam by the British army under General Baird, on the fourth of May, 1799 (*The Moonstone* 1). In the colonial period India was thought by colonizers as land of fabulous treasures. Before the assault to Sultan's palace the British camp was full of the stories of 'the treasure in jewels and gold stored up in the palace of Seringapatam' (1). Among many stories 'one of the wildest of these stories is related to a yellow Diamond- a famous gem in the native annals of India' (1). The moonstone has the superstitious power of losing and growing its 'lusture with the waxing and waning of the moon' (1). It is also 'a diamond devoted to the service of god' (1). The story also says that 'the deity predicted certain disaster to the presumptuous mortal who laid hands on the sacred gem, and to all of his house and name who received it after him' (2). 'The adventures of the Yellow Diamond began with the eleventh century of the Christian era' (2). The Mohammedan Conqueror, Mohmod of Ghizni came to India and seized the holy city of Somnauth and its treasures were stripped of. Only the moonstone was removed by night preserved by three Brahmins to the city of Benares. It was placed in a new shrine supported by pillars of gold. On the night when the shrine was completed, Vishnu the preserver appeared to the three Brahmins and commanded that 'the Moonstone should be watched, from that time forth by three Brahmins in night and day, to the end of the generations of men' (2). After many generations, during the first years of the eighteenth century, Aurungzebe, Emperor of the Moguls, commanded 'havoc and rapine' among the temples, and 'the moonstone was seized by an officer of rank in army of Aurangazebe' (3). Then the moonstone passed from one 'Mohammeden hand to another,' and at last, 'The Diamond fell into the possession of Tippoo,

Sultan of Seringapatam, who caused it to be placed as an ornament in the handle of a dagger' (3).

This fanciful story attached to the moonstone is romanticization of the East by the West. This type of description shows that during the colonial time the real history of colonies was presented among colonizers by appropriating it. The real history about the attack on Tippoo Sultan as given by the historian Rao is as follows;

Lord Wellesley (1798-1805) aimed at establishing British paramountcy in India and for this purpose prepared a plan-the soldiery system of alliances- to coax native powers to get British protection. The Nizam, followed by the Peshwa and the ruler of Tanjore, joined this alliance. Tipu refused to sign the treaty and so a war- fourth Anglo-Mysore War- was forced on him. He fought the English bravely and perished in 1799. Thus the Company established sway over Mysore, Malabar and the Canara districts (271).

At storming in Seringapatam Tippoo is killed by British army and the British soldiers find their way into the treasury of the palace and load themselves with gold and jewels. John Herncastle usurps the moonstone set in the dagger by murdering the three Hindu Priests disguised as Muslim Sentinels deputed to watch it. The theft of the moonstone comes to represent the legally sanctioned robbery of India by the British government. The thieving is an abuse of imperial abuse; it is the personal and national responsibility in the violence of imperialism/. This scene proves the vulnerability of British imperialism. In *English literature in Context* Frawley rightly says:

Wilkie Collins situates his novel of 1868, *The Moonstone*, around a fabulous stolen from an Indian shrine. Far from presenting the British Raj as the Guardians of morality and

justice, Collins finds in his detective novel the opportunity to expose the greed that he believes drives his country's imperial stance (479).

Such type of greed is exposed in the novel by John Herncastle. After killing Tippoo Sultan, he goes for his dagger in which the moonstone had been fixed. Then he kills the three Indians who were guarding the diamond and takes the jewel in his possession.

The reference of the Moonstone in the novel also indicates the vulnerability of empire. The fictional gem the moonstone referred in the novel *The Moonstone* is the parallel of the Koh-i-Noor diamond, acquired by the British in 1849. Later it was fitted in Queen Victoria's Crown and it was regarded as historical symbol of the conquest of India (Free 351). The Governor General of India Lord Dalhousie defeated the twelve year-old maharajah, Dulip Singh of Punjab and compelled him to offer the diamond directly to the Queen, as a token of his submission (Kinsey, 394). The British Empire of the time boasted as victory over India by looting its valuables.

The moonstone is first removed from its secret Indian shrine and subsequently relegated to the status of decorative bauble and is worn by a descendant of its thief. It is the imperial repercussion.

The Moonstone causes harm because of the vulnerability of empire by removing it from its original place i.e. from the forehead of the moon god. It was at first misused by mugal empire, and then by British Empire. The moonstone's theft is an expression of British colonial domination and the disappearance of the diamond from the novel is a denial of this disagreeable political truth. It suggests that the domination cannot remain in dominating

situation. The diamond has indomitable quality and the looting of the diamond indicates the permanence of British dominance over India.

The Moonstone has two faces: for the capitalist West it is an ornament for conspicuous display. On the other hand, for the Indians it is a sacred object placed in the forehead of moon god. For the East it is a symbol of spiritual power, uniting the intellectual and emotional forces inherent in human and divine nature.

Brahmins are morally superior to the novel's English gem-hunters. It is unclear whether these Indians are related by blood to the original priests of the eighteenth century, those to whom Vishnu spoke his command. Regardless they are their successors and from a kind of family, amongst themselves as well as with their ancestors. Their devotion to their religion stands in stark contrast to the blatant hypocrisy of Miss Clack and her revered Godfray Ablewhite with the exception of their smothering of the conniving Ablewhite, the Indians are not murderous in the passage. Even at Seringapatam, we hear of no Indian committing a single act of violence, we see them, rather, on the receiving end of a deathly assault.

In *The Moonstone* Herncastle is a fictional character who is described as being involved in looting the jewels of Tipu Sultan during the storming of Seringapatam. But in the real attack too, Tipu Sultan had been murdered cold bloodedly and his jewels, ornaments, and precious stones had been seized by the British soldiers. Different parts of his throne, his armor, swords, muskets and other curious articles are placed in British museum. General Baird's family is even now in possession of an amulet removed from the lifeless arm of the Sultan (Free 351).

Colonel Herncastle knew that the diamond caused misfortune to its owner, but he possessed it with him. 'He never attempted sell it...he never gave it away; he never even showed it to any living soul' (33). 'He kept the diamond in flat defiance of assassination, in India. He kept the Diamond, in flat defiance of public opinion, in England' (34). Such type of emotional desire to keep diamond with him is an imperial desire of possession

The moonstone is the pivotal element in the novel. The stone has a long history which starts from the eleventh century facing different turbulences. As per the command of the deity, the stone is watched by three priests in turn day and night. But different emperors of different periods take the possession of the stone and at last in 1799, at the storming of Seringapatam, Mr. Herncastle, a British Colonel, takes the possession of the diamond treacherously by blood shedding and keeps it in his possession for many years and the stone is presented to Rachel Verinder, the niece to Colonel Herncastle, at her eighteenth birthday party as per the will of Herncastle. But the stone gets lost at the very night mysteriously, but, in reality, is stolen by Godfrey Ablewhite and put in a bank as pawn. After one year, the moonstone is taken by the three Indian Brahmins by killing Godfrey Ablewhite and is taken back to India. In the city of Somnauth, India, a great religious ceremony is organized 'in honour of the god of the Moon' (520). Mr. Murthwhite also identifies the three Brahmins 'In the central figure of the three I recognized the man to whom I had spoken in England, when the Indians appeared on the terrace at lady Verinder's house. The other two who had been his companions on the occasion were no doubt his companions also on this.' (520-21). Then amidst the grandeur formal ceremony, the moonstone is restored in the forehead of the Moon God. The eyewitness of the ceremony Mr. Murthwaite exclaims, ' There, raised high on a throne- seated on his typical

antelope, with his four arms stretching towards the four corners of the earth- there , soared above us , dark and awful in the mystic light of heaven, the god of the Moon. And there, in the forehead of the deity, gleamed the yellow diamond, whose splendor had last shone in me in England, from the bosom of a woman's dress' (521).

This process of restoration of the Moonstone in its original place in the religious city of India indicates the resistance to imperialism. The extraneous effort of the three Brahmins to take back the Moonstone from England to India represents the untiring endeavor to resist imperialism. This episode of the restoration of the moonstone conveys the message that the process of imperialism and resistance to it go hand in hand. The moonstone symbolizes the faith of Indian people, and their efforts to recapture it is their staunch belief on their faith. The storming at Seringapatam is the attack on the culture of Indian people. Though in disguised form the three Brahmins resist it and become able to get it back in its previous position.

The moonstone is the symbol of imperial greed. In the beginning it is possessed by Colonel Herncastle by killing the three Indians in the palace of Tippoo Sultan. After it is given to Rachel Varinder. it is instantly lost. But its loss creates unrest in the Varinder family. Rachel Varinder becomes very much upset and the family shifts from Frizinghal. Rachel's maid Rosana has to commit suicide because of the case related to the moonstone. Similarly Godfrey Ablewhite cannot restrain his greed towards the diamond and secretly plans to take it to Amsterdam to cut and sell it. But he cannot fulfill his plan. Instead he is attacked and killed in the inn.

Opium was an easily available narcotic substance to British people from the east and they used it as for many other purposes, mainly as medicine or as narcotic substance. The

British Empire was the world's largest processor and exporter of opium, a large part of its income relied on the export of the opium. Its policy was to foster the addiction on the people of different parts in which it could supply the opium. The British raj had intentionally supplied opium to Chinese people for economic benefit. It had also waged two wars against Chinese in matter of opium.

It must be born in mind that opium was the 'aspirin' of Europe at that time. The English took it copiously; in 1840 the average intake was one quarter of an ounce per person. Doctors prescribed it for hysteria, travel sickness, toothache, neuralgia, flue, cholera, hay-fever, ulcers and insomnia.

Opium also left its traces in literature of imperial time as provoker of ecstatic reveries, hallucination and pleasure giving indulgence. The writers like Samuel Taylor Coleridge and Thomas De Quincey wrote sometimes by taking opium whereas some others have included subject matters related to opium in their writings. Wilkie Collins in his novel *The Moonstone* also gives a reference of using opium. The novel also exposes the vulnerabilities of opium eating culture in imperial Britain. One main cause of creating vulnerable situation in the novel is the moonstone, whereas the other cause is opium. In the novel Betteredge knows that 'The colonel Herncastle had been a notorious opium-eater for years past' (39). Opium had been helping him to possess the valuable diamond with him. Even in the birthday party of Rachel Varinder, Mr Candy administers some opium to Franklin Blake as the revenge to him of his attack on the effectiveness of modern medicine. Then in the night in a narcotic trance being concerned about the safety of the moonstone, Blake takes the diamond from Rachel's unlocked drawer in order

to move it in a safe place, but he collapses on the way and drops it there. Godfrey gets the diamond and pawns it at Luker's.

During imperial time upper class British people had the idea that it was not good 'to let his country have the honour of educating his son' (15). Franklin Blake's father used to say 'How can I trust my native institutions, after the way in which my native institutions have behaved to me' (15). Germany, at that time, was called superior country and Franklin Blake is also sent there for education where he is also taught the German, the French and the Italian. They make him 'a sort of universal figure' (15). So going abroad for enhancing knowledge was a custom to Blake. He goes abroad even after his attempt to find the lost diamond becomes unsuccessful.

By reading fictional books the people of eighteenth century England used to sharpen themselves about different subjects. They used to show themselves superior to others by reading different books. In other words culture was also in use in imperial England. In beginning of the novel *The Moonstone* Gabriel Betteredge, the house steward, refers the books *Robinson Crusoe*. He refers a sentence 'Now I saw though too late, the folly of beginning a work before we count the cost, and before we judge rightly of our own strength to go through with it' (7) to show the heaviness of the work of solving the mystery of the lost diamond. He also confirms his reading habit by mentioning 'such a book a *Robinson Crusoe* never was written, and never will be written again. I have tried that book for years...and I have found it my friend in need in all the necessities of this mortal life...I have worn out six stout *Robinson Crusoes* with hard work in my service' (9).

Some orientalist concepts towards the Hindu Brahmins can be found in the novel. They are commented strangely by Betteredge 'Going round the terrace, I found three mahogany

coloured Indians , in white linen frocks and trousers, looking up at the house' (17). Similarly Mr Franklin comments the Indian as 'a shabby, dark complexioned man' (43). Mr. Franklin takes Hindu religion's activities as superstition. He says 'The idea of certain chosen servants of an old Hindoo superstition devoting themselves, though all difficulties and dangers, to watching the opportunities of recovering their sacred gem, appears to me to be perfectly consistent with everything that we know of the patience of oriental religions' (42). In these lines he also amazes for the patience of oriental people.

Rachel Verinder's eighteenth birthday is celebrated in the twenty-first of June. It is most waited by all to its actual date. People talk and get preparation for it. Invitations are sent to different people and conformations are received from many of them. In the morning of June twenty first, the day of the birth day of Rachel, the happy anniversary begins by offering 'little presents to miss Rachel' (65). Betteredge also delivers a lucid speech. Franklin and Rachel also engage in the 'business of decorating the door' (66). The anniversary is taken as 'one of the high festivals' (66), and all members are engaged in different activities. In the evening Rachel wears the glistening jewel. "There stood Miss Rachel at the table, like a person fascinated, with the colonel's unlucky Diamond in her hand. There, on either side of her, knelt the two Bouncers, devouring the jewel with their eyes, and screaming with ecstasy every time it flashed on them in a new light. There at the opposite side of the table, stood Mr. Godfrey, clapping his hands like a large child, and singing out softly, 'Exquisite! Exquisite!'"(68). Mr. Franklin and Lady Verinder also feel surprised at seeing the diamond. 'Everybody wondered at the prodigious size and beauty of the diamond (72). There were twenty-four members celebrating the birthday and they had dinner together. Miss Rachel is rounded by others as queen of the day. 'On this

occasion she was more particularly the center point towards which everybody's eyes were directed' (72) as she was wearing the diamond as a brooch in the bosom of her white dress. Mr. Murthwaite, a celebrated Indian traveler and an attendee of the party highlights the value of the diamond in India. He says 'If you ever go to India, Miss Verinder, don't take your uncle's birthday gift to you. A Hindoo diamond is sometimes part of a Hindu religion. I know a certain city, and a certain temple in that city, where dressed as you are now, your life would not be worth five minute's purchase' (73). During the party the three Indian jugglers show their juggling. At that time Mr. Murthwaite, a traveler, asserts that they are not real jugglers; they are in disguised forms. Confidently, he says the jugglers are so 'clever as the Hindoo people are in concealing their feelings' (79). He further says, 'they have doubly sacrificed their caste- first, in crossing the sea; secondly, in disguising themselves as jugglers' (79). Murthwaite in this context is a colonial figure who knows everything about customs and cultures about colonized people. It was colonizers' strategy to dominate others by knowing much about them.

The guests in the party drink wine, brandy, soda water and smoke relaxingly. It is wine culture of English people from which in colonial time they tried to prove themselves superior to colonized people.

Mr. Franklin Blake is a representative of colonizer of that time. In the beginning he comes from foreign country to take part in the eighteenth birthday party of Rachel Verinder. In the novel he again goes to foreign country and comes back after an interval of time. He knows about all continents. Bettredge feels surprise about his travelling experiences, 'We might hear of him next in Europe, Asia, Africa or America' (209).

Gabriel Bettredge in the ending of his narrative describes the gems collected by the banker Mr. Septimus Luker. He views: 'His collection contained many unique gems, both classical and original, of highest value' (211). The source of his collection is the East. This description justifies the imperial greed of the West.

Matthew Bruff, the solicitor of Gray's Inn Square, is informed by his clerk about a gentleman who wants to speak to him as 'He is rather a remarkable-looking man, sir. So dark in the complexion that we all set him down in the office for an Indian, or something of that sort' (9308). When the stranger enters Bruff's room, Bruff concludes that the man was probably the chief of three Indians. Bruff describes, 'He was carefully dressed in European costume. But his swarthy complexion, his long little figure, and his grave and graceful politeness of manner were enough to betray his Oriental origin to any intelligent eye that looked at him' (309). In this description the strange man is the indication of how the colonizers tried to recognize the oriental colonized people with their outward complexion. In is one way of othering the orientals.

As the Indian man enters the room of Mr. Bruff to request him to lend him some money, Bruff instantly thinks 'If the Moonstone had been in my possession, this oriental gentleman would have murdered me, I am well aware, without a moment's hesitation' (310). Bruff's this reaction is a deep seated fear of the colonizers towards the colonial subjects,

In the novel Mr. Murthwaite is the representative of the colonizer because he travels extensively different countries, and when he comes back home, 'on his appearance in England, after his wanderings, society had been greatly interested in the traveler, as a man who had passed through many dangerous adventures and who had escaped to tell the tale' (313). In fact,

the process of colonization in the nineteenth century was thought as adventurous activity and people in England were eager to listen dangerous adventures done by the travelers.

Franklyn Blake in his narrative recollects of what happened at Hotherstones's Farm. He comments the supper as 'a prodigious supper which would have fed a whole village in the East' (336). His this analogy is very much colonialistic. He devaluates the village life of the East. He means that Eastern people live in the village with very poor subsistence whereas British colonizers are living in high fabulous situation who are able to spend their lives extravagantly. The London upper class life was full of merry-making. Women also involved in wine drinking and pipe smoking. Franklyn reports Mrs. Yolland's activities in a social ceremony, 'She put a bottle of Dutch gin and a couple of clean pipes on the table' (337)

As talking about Ezra Jennings, Franklin admires him very much and confirms that he is the person who deserves admiration. He describes Ezra Jennings as a 'Gentleman' and having 'unsought self possession, which is a sure sign of good breeding, not in England only, but everywhere else in the civilized world' (410). This description shows Franklin's categorization between civilized world. This description confirms that imperialists put themselves under the civilized world, whereas they put the colonized people under uncivilized world. Franklin further affirms the qualities of civilized world while talking to the fame of Sergeant Cuff. He says, 'In our modern system of civilization, celebrity (no matter of what kind) is the lever that will move anything' (488). This saying indicates othering process of the colonizers.

In the course of talking Jennings informs about himself, 'I was born, and partly brought up, in one of our colonies. My father was an Englishman: but my mother....' (411). This description of Ezra Jennings' mixed race gives us the idea that during the colonial time, the

colonizers also had relationship with the women of colonized territories. But it was a matter of shame in English society, so people liked to keep it secret. Jennings' saying 'one of our colonies' indicates the feeling of pride of Englishman for being owner of many colonies under their domination.

In the ending part of the novel, Franklin admits that he had habit of taking opium. He expresses his view towards the drug. 'To that all-potent and all-merciful drug I am indebted for a respite of many years from my sentence of death. But even the virtues of opium have their limit. The progress of the disease has gradually forced me from the use of opium to the abuse of it' (422). During the imperial time England had opium culture. People used it as remedy for pain but fell in addiction and it was very much difficult to leave it out. In fact, opium was brought to England from the East. It was also misused to fulfill certain selfish activities. During Rachel's birthday party Mr. Candy secretly administers the opium to Franklin as revenge to his rebuke to modern medicine, Intoxicated by the opium Franklin steals the diamond in the night and gives it to Godfrey unknowingly.

In the course of telling his narrative Sergeant Cuff describes two sides of Mr. Godfrey Ablewhite's life. According to him, 'The side turned up to the public view, presented the spectacle of a gentleman, possessed of considerable reputation as a speaker at charitable meetings, and endowed with administrative abilities, which he placed at the disposal of various Benevolent Societies, mostly of the female sort. The side kept hidden from the general notice, exhibited this same gentleman in the totally different character of a man of pleasure, with a villa in the suburbs which was not taken in his own name, and with a lady in the villa, who was

not taken in his own name, either' (503). This description shows two sides of imperial metropolitan life which was totally different between appearance and reality.

In the ending chapter of the novel, in a letter from India, Mr. Murthwaite describes his adventures in the north and north-west of India which is a province called Katiawar. He also mentions the places visited by him like the city of Dwarka, the birth place of god Krishna, and the city of Somnauth. He recalls these places as romantic regions. He knows Indian Language; he has muster with Indian people readily. but he himself feels 'as a stranger from a distant part of their own country' (519). MrMurthwaite is a good representative of colonizer; he knows Indian cartography and language, yet he is an outsider. He has the sense of "us' and 'them' identity.

Chapter 5

Conclusion:

The terms culture and imperialism go hand in hand. Culture is a term used for a way of life. Culture is related to a society and is shared with members of a society and passed from one generation to the next. Similarly, imperialism is also a word of polemical power. It is a process of forming an empire. In other words, it is the practice the theory, and attitudes of a dominating metropolitan centre ruling a distant territory. Imperialism could not have flourished if it had not attached its relation with the culture. So for the existence of imperialism, culture had played a great role. Victorian Britain also expressed imperial culture covertly or overtly. Imperial culture was also expressed through fictional works of the time.

Many of the canonical Victorian novels show the relationship between culture and empire. The prototype imperial Victorian novels, *The Moonstone*, *Daniel Deronda*, and *Kim* also include imperial culture abundantly. In other words, these three novels participate in imperial activities. In doing so, *Daniel Deronda* and *Kim* express their complicity to imperial culture, whereas *The Moonstone* questions on it.

Daniel Deronda prevails abundant ingredients of imperial culture. It express the luxuriant Victorian life of England depended on imperial income and shows various imperial activities that were expressed by upper class people in Victorian society. To mention some of them are taking part in gambling, involving in horse riding, visiting different places, taking part in archery etc. The novel also depicts the Victorian thinking that material possession may bring happiness and security in life. The novel also shows the Victorian imperial culture of treating women as others and dependent to men. Moreover, the novel shows the imperial culture of national consciousness.

In the same way *Kim* describes imperial culture of British raj in India. In the novel Indian people are very much Orientalized and British rulers have been depicted as superior. The novel tries to reiterate that British presence in India was essential. This novel gives us the knowledge that British Government during Victorian time wanted to continue its ruling with the plan of British Secret Service (The Great Game). It tries to justify that the Great Mutiny of 1857 was suppressed by the British Rulers and there is no next chance of such revolt and the external threat can be averted through the skill of the Great Game. For it, Kim, the boyish hero, is recruited for the Great game by providing training for four years.

In contrast to *Daniel Deronda* and *Kim*, *The Moonstone*, though an imperial novel, describes the vulnerabilities of empire. It includes imperial cultural ingredients, but it also exposes the vulnerabilities of empire. The previous two novels try to justify the civilizing mission of British imperialism, whereas the novel *The Moonstone* tries to justify the vulnerable behaviours shown by the imperialists. It claims that British Imperialism was not only oriented by civilizing mission. In stead, it was also full of rapacity, greed and treachery. In the novel such behavior is mainly seen by Colonel Herncastle whose greed of the precious diamond leads him to kill innocent Brahmins. The novel also justifies that the process of imperialism had also made the colonizers subject to addiction like taking opium. The restoration of the Moonstone by the great effort of the three Brahmins at its original place in India indicates Indian's undaunted resistance to imperialism.

After analyzing these three novels we come to conclusion that all the Victorian novels are not complicit to imperialism as claimed by Edward Said. Some of them are also criticizing the process of colonization. They are emphasizing the vulnerabilities of empire.

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