

**TRIBHUVAN UNIVERSITY**

**Kim and Lord Jim as Colonial Protagonists: A Comparative Study**

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By

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### Abstract

Rudyard Kipling's *Kim* glorifies the British colonial rule in India. The British empire for him is the worldwide reign of peace and justice. Kipling presents Kim as a young, energetic and enthusiastic colonial hero who is interested in taking imperial trainings and working for British secret service in India. Kim is presented as a successful colonial agent who dominates the whole narrative. Kipling's hero is never controlled, defeated or victimized by the colonized. He succeeds in the mission of colonizing thereby showing the colonial celebration of Kipling.

Joseph Conrad, on the other hand, points out the colonial bad faith and fear of regression. He examines the contradictions of White man's Civilizing Mission. So he is less confident in the treatment of colonial mastery. *Lord Jim* is a tale of doubt, failure and frustration which threatens the project of European expansion. Conrad's colonial hero Lord Jim is victimized, defeated and killed in the end, which indicates the failure of colonialism. So, this study of *Kim* and *Lord Jim* presents the difference between Kipling's celebration and Conrad's critical attitude towards colonialism.

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## I. General Introduction

### Introduction

Rudyard Kipling and Joseph Conrad are contemporary English writers of early 20<sup>th</sup> century. They attempt to depict the Eastern World under the heyday of British Empire. Some readers react against them as British imperial agents who support the so-called European mission of civilization. They represent the 'Other' as strange and inferior who need to be civilized. We, as critical readers of postcolonial era, should not put these texts under the same block. Despite some kinds of similarities there are many differences in these texts. So the task here is to make a comparative study which presents hierarchical differences in the colonialist criticism.

Rudyard Kipling's *Kim* glorifies the British colonial rule in India. The British empire for him is the worldwide reign of peace and justice. Kipling presents Kim as a young, energetic and enthusiastic colonial hero who is interested in taking imperial trainings and working for British secret service in India. Kim is presented as a successful colonial agent who dominates the whole narrative. Kipling's hero is well liked everywhere by the natives. Kim's burden has become synonyms to a Whiteman's burden. He is never controlled, defeated or victimized by the colonized rather the colonized need his guidance which shows the colonial celebration.

Joseph Conrad, on the other hand, points out the colonial bad faith and fear of regression. He examines the contradictions of Whiteman's Civilizing Mission. So he is less confident in his treatment of colonial mastery than Rudyard Kipling. *Lord Jim* is a tale of doubt, failure and frustration which threatens the project of European expansion and colonizing mission. Conrad's colonial hero Lord Jim is in quest of heroism but he fails all the time. He travels to different places to hide his weaknesses. He is defeated, victimized, and killed by the colonized in the end which indicates the

failure of colonialism. This study of *Kim* and *Lord Jim* tries to present the difference between Kipling's celebration and Conrad's critical attitude towards colonialism.

### **Life and Works of Rudyard Kipling**

Rudyard Kipling is an English short-story writer, poet, and novelist. He is chiefly remembered for his celebration of British imperialism, his tales and poems of British soldiers in India, and his tales for children. He received the Nobel Prize for Literature in 1907.

Kipling's father, John Lockwood Kipling, was an artist and scholar who had considerable influence on his son's work. He became curator of the Lahore museum, and is described presiding over this "wonder house" in the first chapter of *Kim*, Rudyard's most famous novel. His mother was Alice Macdonald, two of whose sisters married the highly successful 19th-century painters Sir Edward Burne-Jones and Sir Edward Poynter, while a third married Alfred Baldwin and became the mother of Stanley Baldwin, later prime minister. These connections were of lifelong importance to Kipling.

Much of his childhood was unhappy. Kipling was taken to England by his parents at the age of six and was left for five years at a foster home at Southsea, the horrors of which he described in the story "Baa Baa, Black Sheep" (1888). He then went on to the United Services College at Westward Ho, north Devon, a new, inexpensive, and inferior boarding school. It haunted Kipling for the rest of his life--but always as the glorious place celebrated in *Stalky & Co.* (1899) and related stories: an unruly paradise in which the highest goals of English education are met amid a tumult of teasing, bullying, and beating. The *Stalky* saga is one of Kipling's great imaginative achievements. Readers repelled by a strain of brutality--even of cruelty--in his writings should remember the sensitive and shortsighted boy who was brought

to terms with the ethos of this deplorable establishment through the demands of self-preservation.

Kipling returned to India in 1882 and worked for seven years as a journalist. His parents, although not officially important, belonged to the highest Anglo-Indian society, and Rudyard thus had opportunities for exploring the whole range of that life. All the while he had remained keenly observant of the thronging spectacle of native India, which had engaged his interest and affection from earliest childhood. He was quickly filling the journals he worked for with prose sketches and light verse. He published the verse collection *Departmental Ditties* in 1886, the short-story collection *Plain Tales from the Hills* in 1888, and between 1887 and 1889 he brought out six paper-covered volumes of short stories. Among the latter were *Soldiers Three*, *The Phantom Rickshaw* (containing the story “The Man Who Would Be King” ), and *Wee Willie Winkie* (containing “Baa, Baa, Black Sheep” ).

When Kipling returned to England in 1889, his reputation had preceded him, and within a year he was acclaimed as one of the most brilliant prose writers of his time. His fame was redoubled upon the publication of the verse collection *Barrack-Room Ballads* in 1892. Not since the English poet Lord Byron had such a reputation been achieved so rapidly. When the poet laureate Alfred, Lord Tennyson died in 1892, it may be said that Kipling took his place in popular estimation.

In 1892 Kipling married Caroline Balestier, the sister of Wolcott Balestier, an American publisher and writer with whom he had collaborated in *The Naulahka* (1892), a facile and unsuccessful romance. The young couple moved to the United States and settled on Mrs. Kipling's property in Vermont, but their manners and attitudes were considered objectionable by their neighbours. Unable or unwilling to adjust to life in America, the Kiplings eventually returned to England. Ever after Kipling remained very aware that Americans were “foreigners,” and he extended to



them, as to the French, no more than a semiexemption from his proposition that only “lesser breeds” are born beyond the English Channel.

During his years in America, however, he published his novel *The Light That Failed* (1890), the story of a painter going blind and spurned by the woman he loved; *Captains Courageous* (1897), which, in spite of its sense of adventure, is often considered a poor novel because of the excessive descriptive writing; *Kim* (1901), which, although essentially a children's book, must be considered a classic; and *The Jungle Books* (1894 and 1895), a stylistically superb collection of stories linked by poems for children. The first three books give further proof that Kipling excelled at telling a story but was inconsistent in producing balanced, cohesive novels.

In 1902 Kipling bought a house at Burwash, Sussex, which remained his home until his death. Sussex was the background of much of his later writing--especially in *Puck of Pook's Hill* (1906) and *Rewards and Fairies* (1910), two volumes that, although devoted to simple dramatic presentations of English history, embodied some of his deepest intuitions. In South Africa, where he spent much time, he was given a house by Cecil Rhodes, the diamond magnate and South African statesman. This association fostered Kipling's imperialist persuasions, which were to grow stronger with the years. These convictions are not to be dismissed in a word; they were bound up with a genuine sense of a civilizing mission that required every Englishman, or, more broadly, every white man, to bring European culture to the heathen natives of the uncivilized world. Kipling's ideas were not in accord with much that was liberal in the thought of the age, and as he became older he was an increasingly isolated figure. When he died, two days before King George V, he must have seemed to many a far less representative Englishman than his sovereign.

Kipling's poems and stories were extraordinarily popular in the late 19th and early 20th century, but after World War I his reputation as a serious writer suffered

through his being widely viewed as a jingoistic imperialist. As a poet he scarcely ranks high, although his rehabilitation was attempted by so distinguished a critic as T.S. Eliot. His verse is indeed vigorous, and in dealing with the lives and colloquial speech of common soldiers and sailors it broke new ground. But balladry, music-hall song, and popular hymnology provide its unassuming basis; and even at its most serious--as in "Recessional" (1897) and similar pieces in which Kipling addressed himself to his fellow countrymen in times of crisis--the effect is rhetorical rather than imaginative.

But it is otherwise with Kipling's prose. In the whole sweep of his adult storytelling, he displays a steadily developing art, from the early volumes of short stories set in India through the collections *Life's Handicap* (1891), *Many Inventions* (1893), *The Day's Work* (1898), *Traffics and Discoveries* (1904), *Actions and Reactions* (1909), *Debits and Credits* (1926), and *Limits and Renewals* (1932). While his later stories cannot exactly be called better than the earlier ones, they are as good--and they bring a subtler if less dazzling technical proficiency to the exploration of deeper though sometimes more perplexing themes. It is a far cry from the broadly effective eruption of the supernatural in "*The Phantom Rickshaw*" (1888) to its subtle exploitation in "*The Wish House*" or "*A Madonna of the Trenches*" (1924), or from the innocent chauvinism of the bravura "*The Man Who Was*" (1890) to the depth of implication beneath the seemingly insensate xenophobia of "*Mary Postgate*" (1915). There is much in Kipling's later art to curtail its popular appeal. It is compressed and elliptical in manner and sombre in many of its themes. But that his reputation among informed critics should have declined steadily during his lifetime can scarcely be accounted for except in terms of political prejudice.

Kipling, it should be noted, wrote much and successfully for children; for the very young in *Just So Stories* (1902), and for others in *The Jungle Books* and in *Puck*

of *Pook's Hill* and *Rewards and Fairies*. Of his miscellaneous works, the more notable are a number of early travel sketches collected in two volumes in *From Sea to Sea* (1899) and the unfinished *Something of Myself*, posthumously published in 1941, a reticent essay in autobiography. *Kim* is a classic document about colonial India in which the protagonist, Kim, is an orphan, an unusually clever and observant adolescent boy who is well acquainted with street life and dubious business in Northwest India. By virtue of his parentage, however - his father was a British soldier - he has one foot in another world as well. Throughout the book, Kim seeks his identity - will he live the simpler, unencumbered life that he loves, or will he join the world of the Sahibs, the men who rule India?

At the opening of the book, Kim shows kindness to an elderly Tibetan Lama and, in the Lama's eyes, anyway, becomes his disciple. Kim accompanies the Lama on a quest to find a mythical river where the Lama believes they will find enlightenment. Eventually, the Lama pays for Kim's education; while he is at school, the British groom Kim to become a spy. Throughout the rest of the book Kim travels with the Lama, performing his work inconspicuously so as not to disillusion the old and rather oblivious Lama. Along the way they encounter all that is good and bad in India. The Lama wants to escape the Wheel of Life; Kim notices that "by the roadside trundled the very Wheel itself, eating, drinking, trading, marrying, and quarrelling - all warmly alive" (3).

The book examines the relative merits of action and inaction; of the worldliness and other-worldliness. "What profit to kill men?" asks the Lama. "Very little - as I know;" says an old soldier, "but if evil men were not now and then slain it would not be a good world for weaponless dreamers." Later, the Lama tells Kim that "To abstain from action is well - except to acquire merit." "At the Gates of Learning

we were taught that to abstain from action was unbecoming a Sahib. And I am a Sahib,” Kim says, revealing his choice of identity (Kipling, 62).

### **Life and Works of Joseph Conrad**

Joseph Conrad was born Josef Theodore Konard Nalecjkorzeniowski, in Podolia, Ukraine in 1857, a large, fertile plain between Poland and Russia. His father was a poet and translator of English and French literature. As a boy the young Joseph read Polish and French versions of English novels with his father. When Apollon Korzeniowski became embroiled in political activities against the Tsarist domination of their country, he was sent to exile with his family to Volgoda, northern Russia, in 1861. They were sustained by their Roman Catholic faith. The young Conrad developed pneumonia on the journey and his mother died of it in 1865. Apollon tried to educate his son himself, he introduced him to the work of Dickens, Fenimore Cooper and Captain Marryat in either Polish or French translations.

By 1869 Conrad's both parents had died of tuberculosis, and he was sent to Switzerland to his maternal uncle Tadeusz Bobrowski, who was to be a continuing influence on his life. Conrad attended schools in Kraków where he was disobedient and troublesome and persuaded his uncle to let him go to the sea. In 1874, he moved to France, where he spent the next few years, mastering his second language and the fundamentals of seamanship. The author made acquaintances in many circles, but it was his so-called “bohemian” friends who introduced him to drama, opera and theatre. In the meantime, he was strengthening his maritime contacts, and soon enough he became an observer on pilot boats. The workers he met on the ship, and all the experiences they thrust upon him, laid the groundwork for much of the vivid detail in his novels.

In the mid-1870s he joined the French merchant marine as an apprentice, and made three voyages to the West Indies between 1875 and 1878. This may have been partly to avoid conscription into the Russian army. During his youth Conrad also was involved in arms smuggling for the Carlist cause in Spain, which ended in disaster. He subsequently gambled away his money and then tried to shoot himself in the chest, an incident that left him with a scar for life but did no serious injury. His uncle bailed him out and advised him to join the British merchant marines and gain British citizenship.

Conrad continued his career at the seas for 16 years in the British merchant navy. He rose through the ranks from common seaman to first mate, and by 1886 he obtained his master mariner's certificate, commanding his own ship, *Otago*. In the same year he was given British citizenship and was released from Russian citizenship in 1889. This enabled him to visit Poland again safely. He changed officially his name to Joseph Conrad.

In 1890 Conrad took a job as captain of a river steamer in the Congo, where he suffered from malaria and dysentery. This experience gave him material for his novel *Heart of Darkness* (1902). His outrage and condemnation of colonialism were well-documented in the journal he kept during his visit. In the following years Conrad sailed to many parts of the world, including Australia, various ports of the Indian Ocean, Borneo, the Malay states, South America, and the South Pacific Island. By 1894 Conrad's sea life was over. During the long journeys he had started to write and Conrad decided to devote himself entirely to literature. At the age of 36 Conrad settled down in England. His first novel, which he had been working on for five years was finally published in 1895 as *Almayer's folly*, The story depicted a derelict Dutchman, who traided on the jungle rivers of Borneo. It was well reviewed but sold badly.

It was followed by *An Outcast of the Islands* (1896), less assured in its use of English. *The Nigger of the 'Narcissus'* was a complex story of a storm off the Cape of Good Hope and of an enigmatic black sailor. *Lord Jim*, the first of his books narrated by Marlow, reflected the ideal of an English gentleman and a sailor Conrad wanted to be. *In Youth* (1902) the title story recorded his experiences on the sailing-ship *Palestine*.

In 1896, Conrad married Jessie George. She was a typist, living in Peckham with her widowed mother. The Conrads moved to Kent, where the completion of *Nostramo* (1904), an imaginative novel which again explored man's vulnerability and corruptibility, took its toll on Conrad. It includes one of Conrad's most suggestive symbols, the silver mine. In the story the Italian *Nostramo* is destroyed for his appetite for adventure and glory but with his death the secret of the silver is lost forever. It was viewed as a masterpiece, but people did not buy it and he needed to sell books to live. The period between *The Nigger of the "Narcissus"* (1897) and *Under Western Eyes* (1911), a surprisingly Dostoevsky-like novel, is considered artistically Conrad's most productive. The completion of *Under Western Eyes* (1911) produced another collapse, this time a nervous breakdown. Although Conrad was prolific, his financial situation wasn't secure until 1913 with the publication of *Chance* (1914), that ecstatically received and had substantial sales.

By 1919, Conrad was so acclaimed as a writer that he could sell film rights for the enormous sum of £3,080. Last years of his life were shadowed by rheumatism. He refused an offer of knighthood in 1924 as he had earlier declined honorary degrees from five universities. His days were consumed with writing, trying to find the right word in every sentence. His struggle was no doubt accentuated by the gaps in his knowledge of the English language. Conrad had a true genius for companionship, and his circle of friends included talented authors such as Stephen Crane and Henry

James. Always writing, the future years brought him back to Poland, and finally, to America, where he remained until a heart attack took him at the age of sixty-seven. Conrad died on August 3, 1924, and was buried in Canterbury. Conrad's books were read at the time as simple sea stories but are now viewed as serious novels. He is considered to be one of the finest modern novelists writing in English.

Lord Jim is the story of a man named Jim a promising young man who goes to sea and rises quickly through the ranks and soon becomes chief mate. Jim constantly daydreams about becoming a hero, yet he has never faced any real danger. Finally, his chance comes. He is serving aboard a vessel called the Patna, carrying Muslim pilgrims to Mecca, when the ship strikes an underwater object and springs a leak. With a storm approaching, the crew abandons her and her passengers to their fate. Jim, not thinking clearly, abandons the ship with the rest of the crew. The Patna does not sink, however, and Jim, along with the rest of the officers, is subjected to an official inquiry by his fellow seamen. It is at this inquiry, where Jim is stripped of his officer's certification, that he first meets Marlow. Seeing something in Jim that he recognizes, or perhaps fears, in himself, Marlow strikes up a tortured friendship with Jim. Jim tells him his story, and Marlow helps him obtain a series of jobs. Finally Jim becomes a hero by defeating a local bandit. He falls in love with Jewel, the beautiful, half-native stepdaughter of the previous trading post manager Jim becomes the spiritual leader of Patusan. But this remains no longer because the native people defeat, victimize and kill him in the end.

### **Critics on *Kim***

Rudyard Kipling's popular novel *Kim* has elicited host of criticisms since its publication. Critics have tried to analyze the novel from different perspectives from the beginning to the present. The emergence of new methods of critical theories has

seen new possibilities of meaning and interpretations of it. So it is impossible to include many of the responses to the novel in such a small project. Here is an effort to present a few of the varied and divergent responses.

Peter Hopkirk, one of the modern critics says:

Kim, as we already know, is white, which perhaps makes it easier for the European to identify with him. He is the thirteen-year-old orphan son of a color-sergeant and a nurse-maid, both Irish. Supposedly looked after by his late father's mistress, he is left free to roam wherever he wishes, for she, like his, father, is an opium addict. His friends are the boys of Lahore's native quarter, rather than the children of the city's European families. He has, in other words, 'gone native', adopting the dress, language and habits of his Muslim and Hindu friends, slipping easily from one to the other, or back to the ragged poor white that he really is. One set of spare clothes, those of a low-caste Hindu urchin, he keeps in a secret cache in a timber yard near the Punjab High Court. (36)

Hopkirk observes *Kim* as a colonial institution. He perceives the novel as a white European. Kim is different from native Indian. He is white European. He is the son of a color-sergeant and a nurse-maid. He is free to visit. He can travel everywhere he likes. So, he is a successful colonial hero.

On the cover of *Modern Critical Interpretations on Kim* Published in 1987 it is written that:

At once an adventurous spy story, a sprawling tale of 19<sup>th</sup> century India, and the narrative of a boy's awakening and a man's search for Transcendence, *Kim* (1901) is Rudyard Kipling's masterwork. Tracing the racial and cultural conflicts between East and West through the



story of Kimball O'Hara, orphaned son of an Irish Soldier & his devotion to the Tibetan Lama Teshoo, Kipling explores the twilight world between West and East. Throughout *Kim*, Kipling portrays the youths search for identity, which becomes increasingly difficult in the conflict between the boy's love for Teshoo and his duties as a British spy. The lasting success of the moral lies in Kipling's unsentimental portrayal of devotion as the answer to the human quest for spiritual depth & self knowledge.

Racial and cultural conflicts between the East and the West are one of the burning issues in *Kim*. The protagonist of the novel himself is in-between East and West. He has a problem of identity. So, he is in search of his true identity and at last he finds his true identity that he is a white European. So, he is different from other natives.

Raymond Williams another critic comments on *Kim* more or less in a similar way. He says:

*Kim* is one of the strangest as well as one of the most delightful novels ever written. In it Rudyard Kipling sought – perhaps unawares – to combine three wholly different sorts of diction. We find in *Kim* adventures story with a spy plot of suspense and sudden action; a picaresque novel depicting the teeming human life of India present both in brilliant, chattering, bustling crowded scenes, and in loving, delicate humorous studies of Indian types and characters and seemingly an impossible ingredient to mix with the other two, a delicate study of man's search to free himself from the yoke of human existence and to find transcendence. Over all is the story of Kim himself the little friend of all the world – and how he gradually awakes

from a child' wonder would to a world deeper feeling and devotion.

(43)

*Kim* depicts India in a brilliant way. It describes the Indian people and places in a vivid way. The life of the people is simple. The landscape is vast and many people are poor and they work for British secret service. English people are their masters and Indian people are ready to work with European white masters.

Another point is that Kipling did not articulate the anti-imperialist discourse. By using the vocabulary of identity, Kipling certainly distanced himself from the imperialist discourse pure and simple but this does not automatically locate him in the anti-imperialist camp (96).

Edward Said as a post colonial critic observes *Kim* as Kipling's colonial institution. He says:

Kipling's admirers and acolytes have often spoken of his representation of India as if the India he wrote about was timeless, unchanging, and essential, locale, a place almost as much poetic as it is actual in geographical concreteness. This, I think is a radical misreading of his works. If Kipling's India has essential and unchanging qualities, this was because he deliberately saw India that way. After all, we do not assume that Kipling's late stories about England or his Boer war tales are about an essential England or an essential South Africa, rather, we surmise correctly that Kipling was responding to and in effect imaginatively reformulating his source of these places at particular moments in their histories, the same is true of Kipling's India, which must be interpreted as a territory dominated by Britain for three hundred years, and only then beginning to experience

the unrest that would culminate in decolonization and independence.

(133)

Said sees the problem of representation in *Kim*. Kipling is a western writer and he is writing about the east. He is biased. He has sense of domination and discrimination over natives. He misrepresents the indian way of life. The feeling of superiority and inferiority is the problem that Said finds in *Kim*.

### **Critics on *Lord Jim***

The novel *Lord Jim* is able to attract the attention of various and divergent critics since its publication in 1900. Some of them are presented below:

J.H. Stape in speaking of the *Lord Jim* says:

*Lord Jim* is famously ambiguous. A technical tour de force, it painstakingly dissects and reassembles the activities and consciousness of a young man, who in failings and virtues appears to be 'one of us'. Because of a multiplicity of virtuoso narrative techniques that sometimes alienate the reader. Jim, however, is both at the novels center and on its periphery. (The Cambridge Companion to Conrad, 63)

Lord Jim fails wherever he goes but he tries to save his white honor. He can not save that and falls into the trap of the natives. He becomes the victim and dies in the end.

*Lord Jim* is the story of one's fight against his own past and his attempt to prove himself to the world after he has made one terrible error. To borrow Emerson's words, Jim incarnates the 'Plain Old Adam, the simple genuine self against the whole world, a notoriously unequal struggle with a foreordained outcome (The Cambridge Companion to Conrad, 63). Some critics and reviewers conceive the philosophic and

moral flavor in the novels. Arnold Kettle, writing in 1953, showed his 'concern to the author's moral discovery' (Conrad 2, 625) and he quotes E.M. Forster that "he is always promising to make some general philosophic statement about the universe" (Conrad 2, 625)

Some critics maintained that it was not the best of Conrad. F.R. Leavis, writing in 1941 has summed up their views as:

There is, in fact, much to be said in support of those reviewers who (Conrad tells us) maintained that the work starting as a short story had got beyond the writer's control, so that what we have is neither a considerable novel [...] nor one of Conrad's best short stories. (39)

Thus, Leavis supported those early reviewers and was not ready to accept it as one of Conrad's best novels. He opined, "it is hardly one of the best considerable." Writers by 1950's began considering Conrad not as writer of mere sea-stories but writer of an "interior world" . "All sorts of things happen to Lord Jim, but the real drama of his story, the real excitement is for control what happens inside him," writes Fraser (45).

In the 1960's and 1970's Lord Jim attracted much more attention of the critics. They have tried to single out lord Jim's achievement in terms of significance of the Conradian world. And they have done it through the study of Jim, the principal character. Tony Tanner puts it as the study of:

[...] A man whose will is valiant and whose behaviour is craven, who is bravely active in his intentions and disastrously passive in his deeds, whose aspirations are courageous and whose real conduct in a crisis is ignoble. (7)

Tanner has emphasized the romantic cult of the novel as well. He has related Jim's character with Nietzsche's 'Superman' and Carlyle's 'Great Man' taking them as a

summarizing interest of the century. And he describes him as “too flawed to grapple with existence” (56).

Nevertheless, David Daiches takes it in another way he doesn't emphasize the romantic nature of the fiction. He thinks;” it is not a study of a romantic young man redeeming a terrible moment of cowardice by later bravery and self-sacrifice, it is a study of a weak man whose vanity makes him unable to come to terms with his weakness.” (*The Novel* 33) However, he accepts the heroic nature of Jim and he puts that Conrad probes a 'special kind of romanticism' in *Lord Jim* (31). He has taken Jim's fall in the end as inevitable one. His destruction in the end was to be in either way- whether accepting the material interest or rejecting it. It certainly projects some existential approach to Kierkegaard. And it bears some relationship to my proposed approach, but Daiches takes this condition of Jim not a universal existential problem of choice, but as particular case with Jim. So he does not take it on ontological way.

Some critics like D.S Maini and Arnold Kettle have found Conrad much concerned, in his novels including *Lord Jim*, with moral questions. (Maini 79-84, Kettle 2; 615) Ivan Watt asserts in *Conrad in the Nineteenth Century* that, Jim, unique among the twentieth century literature, 'dies for his honor' (356). Benita Darry speaks of Jim's death as a 'triumph' and 'victory' (“Conrad and Modernism” 95, 98). On the other hand, Tony Tanner argues that Jim's death is “an easy way out' and escape from life's complications (*Conrad: Lord Jim* 55) Jacques Berthoud in (*Joseph Conrad: The Major Phase* 93) subtly suggests that it processes multiple meanings, being one thing for Jim himself who like a figure in French Tragedy pursues an inflexible code to its logical and merciless extreme, and another for Marlow, who interprets it as the growing 'ambiguity of a tormented career'. For this perspective, he, Conroy says, dies essentially in disgrace (*Colonial Self-fashioning in Conrad* 35), egotistically abandoning Jewel and leaving behind him renewed political ethos in

Patusan, the final consequence of a blundering imperialist adventurism however well intentioned. In common with numerous modernist works, aspects of *Lord Jim* tend to work towards a deliberate inconclusiveness of meaning that frustrates while simultaneously stimulates a search for resolution.

In 1973, the critical Quarterly published article on *Lord Jim*. It was by the editor and a noted critic of Conrad, C.B. Cox. He writes:

In *Lord Jim*, Conrad is exploring the adequacy of literary forms, indeed of language itself and engaging in the modernist's quest for new kind of fiction. The search is mirrored in Jim's own adventure as he seeks for heroic adventure, for a true relation to the community, for his proper identity. (17)

Thus, Cox has taken Conrad as writing a new kind of fiction and in a sense he has viewed the theme of *Lord Jim* as an individual's relation to the community and his search for identity, which is, in general a shared concern of early twentieth century novelist.

Some psychological strands in the study of the characters, then have been taken in the later critics' views on Conrad's novels, *Lord Jim* and *The Secret Agent*, with our concern. Merely telling a story has not been Conrad's occupation. Cox writes; "Conrad's aim is to analyse the complex influences, motives, emotions, and beliefs that determine Jim's character rather than tell a story in chronological sequence" (*British writers* 139).

What determines Jim's character which calls for the worth mentioning here, is the thinking of Jim's relation to the 'world' and his existence as well. Elizabeth Drew has mentioned that more obviously "the sense of human isolation and the search for individual identity is the most characteristic feature of *Lord Jim* (156). She further claims that "his (Jim's) 'case'- the question of response of the individual to the events

he must meet – is the central theme” of the novel (167). Malcolm Bradbury interprets *Lord Jim* as” a psychological and metaphysical investigation” (97). And he finds that the novel is about “a deep uncertainty about human complexity” (97).

In this way, coming to the recent years, critics of *Lord Jim* have, in a sense similar kind of views about the fiction, at least, as about an individual's consciousness- his isolation, his relation to the society, his lives in metaphysical investigation of self-etc.

No critic has seriously questioned and discussed the politics of Conrad. The present study deals with the author's perspectives on colonialism.

## II. Theoretical Modality

### Discussion of Tools

As shown in the previous chapter different critics have interpreted the texts in various ways. They deal with the texts individually. The present research is a comparative one and tries to present the difference between Kipling's celebration and Conrad's critical attitude towards colonialism. Therefore, it is essential to clarify the terms such as *colonialism*, *imperialism*, *discrimination*, *prejudice* and *race*.

Imperialism is a theory and practice of domination and authority of one territory or the political society over another in economic, social, political and cultural forms. Boehmer writes, "to refer to the authority assumed by a state over another territory, authority expressed in pageantry, and symbolism, as well in military power. It is associated in particular with the expansion of the European nation –states in the nineteenth century" (2).

Colonialism and imperialism are very often used synonymously but there is a slight difference between these terms. Elleke Boehmer defines the term as: "Colonialism involves the consolidation of imperial power and is manifested in the settlement of territory, the exploitation or development of resources, and the attempt to govern the indigenous inhabitants of occupied lands" (2). So, colonialism includes the implanting of settlement in a distant territory by a foreign nation.

In *Race and Ethnic Relations*, B. Berry offers the definition of the term *Discrimination* as: "Differential treatment accorded individuals who are considered as belonging in a particular category or group" (372). He illustrates with negative treatment: "Dominant peoples everywhere have resorted to various devices for restricting economically, politically, and socially the racial and ethnic groups over whom they have set themselves" (432). G. W. Allport in *The Nature of Prejudice*



finds “The conception of discrimination as the overt manifestation of prejudice which 'comes about when we take steps to exclude members of an outer group' . . .” (52-3).

So discrimination refers to unfair treatment.

*Prejudice* is an unfavourable and negative attitude toward a group or its individual members. It is characterized by stereotyped beliefs: the attitude results from processes within the bearer of the attitude rather than from reality testing of the attributes of the group in question. In social sciences, the term prejudice is used almost exclusively in relation to ethnic groups. Prejudice and discrimination are closely related but clearly distinguishable phenomena. Prejudice can be defined as an attitude of generalized hostility or aggression against a group of human beings who are thought to have some undesirable characteristics in common. It manifests itself in such ethnic stereotypes as the lazy Negro, the drunken Indian, the unscrupulous Jew, or the unruly Irishman. It may be a manifestation of conformity to group norms. Discrimination, on the other hand, refers to actions that serve to limit the social, political, or economic opportunities of particular groups. When such actions become institutionalized through either law or custom, they result in substantial inequalities in group's access to wealth, social status, and political power. Discrimination may appear to be simply the acting out of prior prejudice.

Bill Ashcroft, Gareth Griffiths and Helen Tiffin in *Key Concepts in Post-Colonial Studies* write: “‘Race’ is a term for the classification of human beings into physically, biologically and genetically distinct groups” (198). The term assumes that humanity is divided into unchanging natural kinds on the basis of physical characteristics that are transmitted ‘through the blood’.

## **Postcolonial perspective**

The term 'colonialism' is derived from Roman word 'colonia' which meant 'form' or 'settlement' and referee'. Roman people who settled in other lands but still retained their citizenship. Colonialism was a process that started because of the most complex and traumatic relationship between the original inhabitants and the victorious settlers in the human history. The process of forming a new land was not temporally identical around the world but its effect aftermath was homogenous in its kind. This kind of new communities were formed or reformed with a wide range of practices including trade, warfare, negotiation, genocide, plunder, enslavement and rebellions. Most of the writings are responsible of such practice. Such kinds of imaginative productions include a wide ranges of writings including private and public second, letters, literatures, trade documents, government papers. So, the study of colonialism is associated with these practices.

Colonialism, in a sense, is an act of reforming or unforming a 'new community'. It is generally believed that colonialism is the conquest and control of other people's land. It is the European expansion of power into Asia, Africa and America. The ancient Roman empire was spread from America to the conquered the Middle East and China in the time of Genghis Khan in the thirteenth century. Most of Ottoman Empire in the fifteenth century.

According to Marxist critics the earlier colonialists were pre-capitalists and the modern capitalism was established alongside capitalism in the Western Europe. Colonialism restricted the economies of the colonized drawing them into a complex relationship with their own. In this way a flow of human and natural resources were controlled by the colonizers on their own. The colonies had to supply raw materials and slaves for colonial consumption. The colonies also had to provide markets for European goods. Despite this, Marxism & post modernism have been unable to

theorize colonialism as an exploitative relationship between the orient and the occident. Marxism ignored to address the cultural, political and historical difference of the colonized. It neglected the violence of colonialism that Edward said, a postcolonial critic, argues quoting Marx in his book *Orientalism* 1978. He says “whatever way have been the crime of England; she was the unconscious tool of history which raised India in this instance from its semi-barbaric state into the improved condition of modernity”(153). In this way for marx, British colonialism compensates more than the violence and injustice done. Said’s orientalism is the principle catalyst and references point for postcolonial theory. This book of said draws upon a variety of foucauldian paradigms as he defines orientalism is a kind of discourse of west about east representing everything as inferior that serves the west’s desire to govern, to dominate and to control ‘the other’.

This ‘othering’ attitude is colonial at heart. According to said orientalism which is the discourse of the west about the east serves this colonial purpose in the convincing way. Colonial discourse produces a kind of stereotype of the orient describing it as an object of study stamped with an otherness so as to make it easier to have power and authority over the non-west. In this matter Said is completely right because he says “an unbroken arc of knowledge connects the European or the western statesman and the western orient lists; it forms the rime of stage containing the orient and that “the scope of orientalism exactly matched the scope of empire” (*Crisis in Orientalism*, 204). From the beginning what the colorizers believed was that civilization and progress emanated from the west and that the natives were primitive and barbaric. So it was the white man’s burden to educate them, to civilize them and to make them human. The European colorizers believed in a hierarchy of race and ‘we’ is the superior than ‘them’ (the other). It is our duty to rule them and they have to be ruled in any way without any resistance.

Said shares with this idea when he says, “When Orientals struggle against colonial occupation, you must say ... that Orientals have never understood the meaning of self-government in the way ‘we’ do (306) Unlike Orientals, they believe, ‘we’ are true human being; so ‘we’ have the right to govern, to rule and even to possess ‘them’. In this connection Said refers to Abdel Malek as calling this situation the “hegemonies of possessing minorities and anthropocentrism allied with Eurocentricism: a white middle class westerner believes it his human prerogative not only to manage the non white world but also to own it, just because by definition, it is not quite as human as ‘we’ are” (*Orientalism*, 307).

From these lines we can see how western discourse about the orient displays west’s will to govern the other and how it shares colonial perspective. Through the discourse, they exercise power over the other. What westerners believe and try to make believe that west is the source of life, Said in his *culture and imperialism* talks about the non westerners “have to life, history or culture to speak of, no independence or integrity worth representing without the west” (XIX). Said points out Joseph Conrad’s position in manifesting colonial relations in ‘*Nostromo*’: ‘Conrad seems to be saying’ we, decide who is a good native or a bad because all natives have significant 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, depend by some of the western masters (Culture XVIII).

Colonial perspective is inherent in a discourse like Conrad; so much so, we, according to Stephen Greenblatt came to define our identities always in relation to what we are not, and therefore what we are not must be demonized as ‘others’ so we can say that colonial discourse deliberately produces ‘the other’ in order to create its identity and, then, consolidate colonial power over the other. The colonial relation for Said, is maintained and guided by colonial discourse. Colonial discourse is the main

force of colonialism. Said shares the same notion as he says, “the methods and discourse of western scholarship confine inferior non-European cultures to a position of subordination oriental texts came to inhabit a realm without development of power, one that exactly correspond to be position of colony for European texts and culture (The World, the Text and the Critic 47).

Colonial discourses about the orient, including orientalism, played vital role in serving the purpose of European expansion, but along with the coming of men brought some sort of resistance in almost everywhere in the non-western world, as manifested in different resistance movements formation of the political parties whose common goal was self determination and national independence. The post colonial perspective attempts to reexamine the colonial relationship, emerged in resistance to colonial perspectives employed in discourses of cultural representation and the texts dealing with colonial relations. According to Selden, “western values and traditions of thought and literature, including versions of postmodernism, are guilty of repressive ethnocentrism” because “models of western thought and literature have dominated world culture, marginalizing or excluding non-western traditions and forms of cultural life an expression (189).

By subverting the colonial perspective, postcolonial critics have forcefully deconstructed the long cherished discourses which supported colonization process and produced colonizing myths about laziness, deceit and irrationality of the non-western. As Derrida himself called western metaphysics ‘the white mythology which resembles and reflects the culture of the west. He argues that white man takes his own logos’ that is the ‘mythos’ this idiom, for the universal form of that he must still wish to call reason (Selden 189).

Postcolonial theory is the major one to bring the matters of colony and empire in prominence. It is not only inaugural in its academic concern with the subject of

colonialism and its consequences thus, its conceptually and methodologically indebted to a variety of both earlier and more recent western theories which is highly indebted to the intellectual tradition of Marxist and colonialist thought and radical rupture of western philosophical tradition.

For Leela Gandhi, structuralism and post structuralism are “intellectual history of postcolonial theory that is marked by a dialectic between Marxian on the one hand, and post-structuralism/post-modernism on the other. So this theoretical contestation informs the academic content of postcolonial analysis, manifesting itself in an ongoing debate between the competing claims of nationalism and intellectualism, strategic essentialism and hybridity, solidarity and dispersal, the politics of structure and totality and the politics of the fragment *postcolonial theory* (iii-ix). She further says: post structuralism learnt through its post structuralism percentage – to diagnose the material effects and implication of colonialism as an epistemological malaise at the heart of western rationality. But post structuralism or post modernism could not go across the boundaries of the west to address the problem of colonialism directly” (26).

All postcolonial societies, says Bill Achcroft, “are still subject in on way or another to overt or subtle forms of neocolonial dominations and independence have not solved this problem. The development of new elites within independent societies, often buttressed by neocolonial institutions; the development of internal division based on racial, linguistic and religious discriminations; the continuing unequal treatment of indigenous peoples in settler/invader societies-all these testify to the fact that post-colonial is a continuing process of resistance and reconstruction (2).

According to Ashcroft formal geographical colonization has ended now but a new form has taken its place that is neocolonialism or the cultural colonization which is a new kind of strategy of the westerners to control the East, Post colonial theory

here helps us to see any cultural artifact in its politics-historical context. It recognizes the colonial discourse typically rationalizes itself through rigid oppositions such as maturity immaturity, civilization/barbarism, progressive/primitive Post colonial criticism, here, helps us to reexamine the colonial relationship and colonial perspective employed in discourse of cultural representation and the texts dealing with colonial relation. And Seldom advocating postcolonial perspective says, “Western values and traditions of thought and literature, including versions of post-modernism, are guilty of repressive ethnocentrism “because” models of western thought and literature have dominated world culture marginalizing or excluding or excluding non-western traditions as forms of cultural life and expression (189). Long prevailed western colonial discourse which supports the colonization process and creates myths about inferior, laziness, deceit and irrationality are now forcefully deconstructed by postcolonial critics. Most of them criticize the cultural hegemony of European knowledge in an attempt to reassert the epistemological value and agency of non-European world. They advocate the unequal distribution of power among cultures which ultimately affects representation of one culture by the other. Homi Bhabha, one of the prominent Postcolonial critics says:

Postcolonial criticism bears witness to the unequal and uneven forces of cultural representation involved in the contest for political and social authority within the modern world order. Postcolonial perspective emerges from the colonial testimony of Third World countries and the discourses of “minorities” within the geographical division of east and west, north and south. They intervene in these ideological discourses of modernity that attempts to give a hegemonic “normality” to the uneven development and the differential, often disadvantaged, histories of nations, races, communities, peoples. They formulates their critical,

revisions around issues of difference, social authority, and political discrimination in order to reveal the antagonistic and ambivalent moments within the relationship of modernity. (Redrawing 437)

Problems of representation in colonial writings are the problems of migration, hybridism and diaspora. These are the main areas of study of postcolonial theory. The editor of postcolonial studies reader briefly accounts the postcolonial theory as “Migration, slavery, suppression, resistance, representation, difference, race, gender, place, and responses to the influential master discourse of imperial Europe ... and the fundamental experiences of speaking and writing by which all these came into being” (2). Padmini Moingia, in her *Introduction to Postcolonial Theory* shares the same idea saying “postcolonial theory, on the other hand, problematises the nation even as an Imagined community. It rejects not only ‘*Western Imperium*’ but also the nationalist project and takes as its task the understanding and critique of the line between the structure of knowledge and the form of oppression of the two hundred years (5). Postcolonial Theory helps us to understand the various issues on colonialism and its effects.

The next chapter critically analyses the two texts in the light of Postcolonial concerns and show the difference between the two protagonists and their characters' attitude toward colonial rule.



### III. Textual Analysis

#### **Kipling's colonial celebration in *Kim***

Like all the great imperialists, Kipling was haunted by a sense of the mortality of the empire, so that one is forced to question how essential was empire to his larger philosophy? Kipling's burden was synonymous with the 'white man's burden,' which so far as culturally patronizing imperialists of Kipling's era was concerned was a genuine burden. Rudyard Kipling felt the impact of the British Empire and the 'Imperial Idea' more tangibly because Kipling's imperialism is not completely synonymous with British imperialism. This is because Kipling experienced a personal involvement with India, a far-away and unfamiliar world to many of his contemporaries. Thus, Kipling's *Kim*, whilst being a tale of colonial power and native struggle, serves more as an extraordinary recognition of British imperialism at a specific moment in its history. As such, Kipling admirably tells a story that has both political and literary merit. Although, Kipling the writer is always more prominent than Kipling the political man in the text and this is what makes *Kim* an intriguing novel.

As a novelistic device, Kipling's story unfolds on two very different levels; Firstly as a personal history of Kim and his interaction with the other characters around him, and secondly, as a representation of the collective enactment of the establishment of the British Empire in India. Essentially, Kipling uses *Kim* to contend that a new understanding of imperialism is the only means of ensuring the future prosperity of the British Empire. Thus, Kipling's treatment of imperialists and imperial subjects alike becomes a contentious and fascinating topic of discussion.

Kim is the friend of all the world. He is the friend of the stars (58). What makes *Kim* a text of great literary merit in terms of a text of the imperialistic period, however, is

Kipling's skilful framing of two leading characters. These characters enable Kipling to explore the way colonialism defined its own social boundaries and Kipling uses this to show how native mentality and British supremacy often came into confrontation. The way he assigns Kim the protagonist and Babu Hurree Chander oppositional positions, for example, is crucial to the power relations within which the narrative operates. The relationship between the colonizers and the natives was indeed a complex one, because there was no tidy transfer of power between the two parties. What became was a complex state of cultural hybridity, where competing discourses of national identity (Irish, Indian and British) were not uncommon. Thus, Kipling's understanding and presentation of Kim and the Babu stalls on the brink of ambivalence and is not as clearly defined as once imagined. For example in Chapter One, Kim attempts to question his identity and whether he sees himself as a true Hindu boy or not: "Oh, Mahbub Ali, but am I a Hindu?" said Kim in English" (18).

However, it is common knowledge that by birth, Kim is nothing other than a white Irish boy who has grown up on the streets of Lahore as an orphan, "a poor white of the very poorest" (1). There are connections between the portrayal of Kim and the Babu but it becomes Kipling's challenge to assign these two characters distinct roles in his political narrative. It is difficult to assert whether Kipling portrays native characters like the Babu as inferior individuals or as somehow equal but different. However, this literary paradox is the very essence of Kim and the source of inspiration for this study. Though Kipling believed passionately in the British Empire and in British supremacy, he was not blind to the dangers inherent in ruling India. Hence through Kim, Kipling tried to warn the world, his world, of the burgeoning power of the Indian people, of their patience and cleverness in waiting to reclaim their country. Whether this classifies Rudyard Kipling as a potential racist is debatable, but his ambivalence towards the British Empire enables Kipling to render a vision of

India unconstrained by typical limits of perspective. As such, it would be easy to ignore the traces of Kiplingian politics within the novel but in *Kim*, this political mode adopts a more serious role, which projects a vision of colonial India hitherto unknown.

Within Kipling's politics, race, and in racial superiority, have a crucial role to play insofar as explaining the 'hegemonic' relations between Britain and its colonial subject. Kipling attempts to represent this colonial relationship through his protagonist Kim and the struggles he encounters in finding or creating an identity for himself. Kim's 'white blood' is referenced in a number of places, due to its significance in the context of India being a colony run by men who were essentially white:

Since the English held the Punjab and Kim was English. Though he was burned black as any native; though he spoke the vernacular by preference, and his mother-tongue in a clipped uncertain sing-song (1).

As the extract shows, even the opening lines of the novel identify Kim without complication as "white, a poor white of the very poorest." This is the very essence of Kim's personality and several of his non-Indian mannerisms and instincts can be attributed to his English heritage, despite his complete lack of white nurturing. Kim flirts with the 'great game' of imperialism and thus has the ability to ignore caste divisions and instead gets to experience true freedom. This is not without turmoil and strife however, because the division between white and non-white worlds in India is something that Kipling (and Kim) has to negotiate, and this notion is alluded to throughout the novel. The remaining challenge for Rudyard Kipling, however, is the way in which he is able to construct the identity of Kim with all of these constraints and constrictions in place. Essentially, the motif of Kim's white blood delivers the unifying theme for the portrayal of India's struggle between British imperialism and

national pride. Thus, Kim opens up a path into the heart of the novel and, in this manner, he is very much aware of contemporaneous social and political baggage that accompanies this responsibility as protagonist.

Kim has to balance a very fragile role when amongst other white men in the novel. When the story opens, the influences on Kim have been almost exclusively Indian. Kim has grown up dressing like an Indian and thinking like an Indian by “yelling at a Hindu festival” or going “to eat with his native friends” (1). However even at this stage, it is clear that Kim cannot regard himself a true native. He remembers his father and his prophecy and carries his identity papers in a leather amulet case around his neck as proof. However, Kim has white skin and his attitudes are at least partly those of a white ruler and partly those of native. In Chapter Five for example, when he finds “nine hundred first-class devils, whose God was a Red Bull on a green field,” (35) (the English) Kim is captured by the white soldiers. This is the first encounter Kim has with white men and Kipling uses it to hold aspects of British mentality up for criticism. He shows how crude and ignorant the British were when they discuss the spiritual Lama and Kim: To the ignorant white soldiers, the Lama is a “street beggar”, and Kim is an “ignorant little beggar...brought up in the gutter...a wild animal.” who talk(s) “the same as a nigger.” (97). However despite this criticism of the British, we should not accept Kipling’s interpretation without further scrutiny at the real motives behind the author’s criticism of the British imperialists. To some extent, we can applaud Kipling for exposing the ignorance and bigotry of the colonizers. But a moment’s reflection shows that Kipling’s championing of the natives and denigration of the British has to be turned back against himself; firstly because we cannot help but feel that Kipling thought of himself as being very generous and self-effacing by praising the natives, and secondly because he never questioned the right of the British being in India in the first instance.

Thus, Kipling immediately engrosses his audience with the complex characterization of Kim. Young and naïve, yet sharp and insightful, Kim embodies the absolute divisions between the white and non-white that existed in India and elsewhere at a time when colonialism was rife. It is with this social and political context in mind that exposes Kipling's imperialist ideology as being nothing more than a narrative strategy, to represent Kim's authority over the native inhabitants of the colony. However, Kipling was arguably an imperialist, and Kim embodies attitudes towards British rule in India, which these days are wholly unacceptable and unpalatable. Kipling believed it was right and proper for Britain to 'own' India and rule its people, and so the possibility that this position might indeed be questionable never seems to have crossed Kipling's mind. However, at the time that Kipling was writing, there was considerable ferment of revolt amongst Indians against British rule but Kipling appears to dismiss this at points in the novel when he could have acknowledged it. This is particularly apparent in Chapter Three when he has an old soldier comment on the Great Mutiny of 1857, dismissing it as mere "madness": "A madness ate into all the army, and they turned against their officers" (100).

This quotation reveals a side to Kipling's text that perhaps Kipling intended to avoid. As a writer of the Victorian era, he did not want to be branded with the terms 'racist' or 'imperialist' but in the words of Edward Said, Kim is "a master work of imperialism ... a rich and absolutely fascinating, but nevertheless profoundly embarrassing novel." This very word "embarrassing" reveals more about Kipling's novel than Kipling aimed to project. Kipling never fails to make countless rash and biased generalizations about India and her people, which, interestingly, come from the adult narrator as opposed to Kim himself. In Chapter Four, for example, Kipling has a native woman assert that the British who seem to know India are: "the sort to oversee justice. They know the land and the customs of the land" (64).

This quotation has an element of sarcasm, because it comes from the voice of a native and the Indians certainly were not in favor of the British or British rule. Thus, in this context, the term ‘imperialism’ is a loaded one.

In terms of explaining colonization and imperialism, therefore, Kim is the ideal embodiment of the conflicting Indian and English worlds. Interestingly, it appears that all of the events of the Great Victorian Empire are inbred in Kim’s own character. As the British Empire sought to discover and entrench its imperial authority in India, so too does Kim seek to find a place in the country in which he was born. Thus, Kim faces an ongoing struggle to create a new identity for himself. “Who is Kim?” “What is Kim?” are two questions that Kim asks himself as the novel progresses. For example in Chapter 15, Kim poses exactly these questions from “his soul”:

“I am Kim. I am Kim. And what is Kim?” His soul repeated it again and again.” (266)

But what is this much-discussed identity that Kim ponders about? What is Kim? As the above quotation suggests, there is no definitive assertion about who Kim precisely is, however he does arrive at a sense of self, an identity that he has been defining cumulatively through his own experiences. Kim desperately tries to be true to himself but essentially, he really is a “mixture of things” (106); neither wholly Indian nor wholly British. So, in building his identity, Kim has to partly adopt the white man’s habits of mind, combining their ‘colonial’ strength, whilst facing the difficult challenge of attempting to preserve the stability of the Anglo-Indian world, which nurtured him. Everyone in Kim is, therefore, equally an outsider to other social groups as they are insiders to their own. Thus, Kipling is always trying to reach a compromise between the East and the West; between the natives and the headstrong imperialists. Despite this, Kim is always able to remain true to his emotional and

spiritual roots, which are mainly native, and he does not have to betray them by becoming something he is not. Kim has accepted and developed the European element of his character but he realizes that he does not have to become a white ruler himself. It is clear that Kim is too much of a native at heart to forget his Indian roots. For example, we might refer to the point in the novel when Kim refuses to become an English soldier, instead preferring to serve the sahibs discreetly, tangentially in a way that makes use of his native instincts and experiences.

Kipling's portrayal of Babu Hurree Chander Mookerjee, a native employee in the British administration, is another literary device used by Kipling to depict imperial authority. Indeed for Kipling, who believed that it was India's own destiny to be ruled by England, it was imperative to stress the superiority of the white man, whose colonial mission was to rule the dark and 'inferior' races. He does this by locating the educated Hurree Babu in a position that is subordinate to Kim. Thus the Babu, in terms of literary technique, is the binary narrative opposite to Kim, which enables Kipling to create an unequal dichotomy. In terms of the social hierarchy enforced by colonial order, therefore, Kim occupies the privileged position by belonging to the 'rulers' whilst the Babu is his insignificant 'other'. Despite this notable fact, both characters are, undeniably, products of a colonial upbringing in a colonized society. Thus, Kim develops as a superior in his role of authority, whilst Babu Hurree Chander is his excluded opposite. In other words, the Babu is Kim's anti-self, to whom Rudyard Kipling assigns a negative value in relation to Kim. In fact the relationship between the coloniser and the colonized is a tense one, because of the intensity of the British colonial period. This is Kipling's major dilemma in the novel and a problem that he attempts to overcome. The characters are merely there to highlight how the British Empire affected those at grassroots level, the people most affected by colonial authority.

Whilst on the one hand it appears that Kipling may have wanted to convey his admiration for native characters like Babu Hurree in his novel, his attempt is seriously marred by his overtly imperialistic attitudes. For example, he has Kim regard the Lama as “his trove”, of which he “proposed to take possession” (6). Although, there are other ways in which Kipling seems to deny the Lama the dignity and authority he deserves.

At every opportunity, even in relation to the most respected native characters in the text Kipling unfailingly presents a picture of European superiority and native dependence. This is perhaps why *Kim* is such a male orientated novel because Kipling presents us with a picture of male domination in a wider context of colonial repression. Women do play some role in the novel, but not as objects of romantic or sexual attachment. Instead, women feature as prostitutes or providers, though Kipling shows some respect for the two principle women characters, the woman of Shamlegh and the widow of Kulu. Despite this, the male/female relationships in the novel mirror the relationship between the British and the natives, in terms of representing superiority and inferiority in the text. “In *Kim* no one is seen who challenges British rule, and no one articulates any of the local Indian challenges that must have been greatly in evidence – even for someone as obdurate as Kipling – in the late nineteenth century.” The influence of the British Empire in Kipling’s work, as in his life, assumed a positive force in the sense that it ordered and unified his creativity. This is perhaps what is so interesting about *Kim*. The Great Empire had a profound effect on Rudyard Kipling’s literary creativity, especially in the creation of his characters and the distinctive lives that they lead. As such, Kipling renders a vision of India where intellectual, moral and political boundaries are less than equal. Indeed, if Kipling believed, as he well argued, that East and West can never really meet in the Indian colony, then in *Kim* he makes sure they do not. Instead, Kipling consolidates this



ruling-class hegemonic divide by achieving an alliance, as opposed to equality among classes. All of these factors constitute the greatness of *Kim* as a novel and it is clear how Rudyard Kipling arrives at a sense of India, which is almost timeless. But the India he depicts is not without her problems. Indeed, whilst many Victorian writers tried to create a colonial society in which there was a fusion of culture and identity, in *Kim*, Kipling ensures that no such society exists. Kipling's attitudes towards the Empire cannot necessarily be excused or defended, but we can acknowledge the historical fact that they were no different to some of his contemporaries, and be especially glad that the fact is indeed a historical one.

Throughout the novel, Kipling shows that Lama while wise and good man needs Kim's youth, his guidance and his wits. The Lama even explicitly acknowledges his absolute, religious need for Kim when in Benaras. Towards the end of Chapter 9, he tells the "Jataka" the parable of young elephant ( the lord himself) freeing the old elephant imprisoned in a leg-iron. Clearly the Abbot Lama regards Kim as his savior:

Kim cleared his throat and looked around at the village gery-beards. The meaning of my start is war; he replied pompously. Some body laughed at the little tattered figure strutting on the brick work plinth under the great tree. Where a native would have lain down, Kim's white blood set him upon his feet. (157)

### **Education, a means of colonization**

During the colonial era education was one of the major weapons of controlling. Kipling in *Kim* also uses the education as a power to dominate and to have control over natives. ... Confide in your Honour's humble servant for adequate remuneration per hoondi per annum three hundred rupees years to one expensive

education. St. Xavier Lucknow, and allow small time to forward same per hoondi sent to any part of India as your honour shall address yourself ... (116).

“Yes there is a big school there for the sons of Sahibs and half Sahibs ... (124).

They will make O’ you Hara, at St. Xavier’s- a white man, an I hope, a good man ... Let enough for me. I have learned to read and to write English a little at the madrish (144).

Kipling while dealing with the theme of education system strategically puts Kim who has shown no interest in the St.Xavier’s education and the Englishness. The education what he receives is assumed as dignity of an Englishman. Kipling very beautifully describes St.Xavier’s education which stands as a pillar to differentiate the colonized and the colonizer. Lama, a monk, a disciple of Buddhism seems attracted by the colonial commercial education system. Lama receives education from the Gumbas that is a part of religion. But showing Lama’s interest in Colonial education Kipling is advertising it. Through the mouths of natives, Kipling highlights the St. Xavier School system which is only for the sahibs.

### **Conrad's Lord Jim and Colonial bad faith**

Establishing the author as one of the first English modernists, Lord Jim is the story of a non-heroic character in the quest of redemption and heroism. Marlow, the same narrator of Heart of Darkness, introduces us to the story and the main character's fears and hopes. As Marlow said “He existed for me, and after all it is only through me that he existed for you. I've led him out by the hand; I've paraded him before you” (Conrad, Joseph: Lord Jim, 141), which is exactly what he did until the last page of the novel.

Right from the very beginning we learn about Jim, later called, Lord Jim or Tuan Jim, who tries “to smash, to destroy, to annihilate” (7) by all means his past, even “by the simple and appalling act of taking his life.” (8)

As Marlow goes on with the narrative, Marcel Proust's *madlenain* from *Dans la Recherche du temp perdu*, crosses our mind. Jim experiences exactly the same feeling as Proust's character, who remembers his childhood joy just by having a *madlenain*, with the only difference that the sea, Conrad's equivalent of the *madlenain*, triggers into Jim's mind a secret shameful past. Jim is so obsessed by his past that he wants it to be erased from his memory (and not only), “disappearing ... into the past, as if falling into an abyss” (11).

He is ashamed of living in a world of brave sailors, his life long dream, and the agony of such feeling “filled him with a despairing desire to escape at any cost” . (8) Although he wants to hide from the eyes of the world, he cannot abandon the sea-life, which is like a spell, a “bewitching breath” (8) that eventually will give him the chance of redemption.

In charge of “Patana” a ship full of Muslim pilgrims on their way to the holy ground of Mecca, Jim takes the wrong decision of leaving the ship with the rest of the coward crew when faced with imminent sinking. They don't even inform the poor penger of the danger they're in, although they submitted to white men's supposed supremacy: “Below the roof of awnings, surrendered to the wisdom of white men and to their courage, trusting the power of their unbelief and the iron shell of their fire-ship, the pilgrims of an exacting faith slept on mats, on blankets, on bare planks, on every deck, in all the dark corners, wrapped in dyed cloth, muffled in soiled rags, with their heads resting on small bundles, with their faces pressed to bent forearms: the men, the women, the children; the old with the young, the decrepit with the lusty - all equal before sleep, death's brother” (12). But in this quiet night, the reader has the

feeling that something bad is going to happen. It's like the peaceful atmosphere is just a prelude to a tragedy, “the invincible aspect of the peace” (13) where one “cared of nothing that could happen to him to the end of his days” (13).

An interesting fact that has to be mentioned is the gender of the ship. “Patna” the cause of his downfall, is addressed as “she”, thus giving the reader the impression that at times the characters are talking about a long lost love, as someone or something they should have never left.

As the danger approached “and suddenly the calm sea, the sky without a cloud, appeared formidably insecure in their immobility, as if poised on the brow of yawning destruction” (17) the crew's courage was gone and found themselves fleeing for their life.

But those “white men” (12) were just simple ordinary men, who would do anything to save their own life in the face of danger, or in the case of the German captain even more: “You would let a good man die sooner than give him a drop of schnaps”. Thus it's not surprising that the pack of drunkards, which Jim joined, left the supposed sinking ship: “The quality of these men did not matter; he rubbed shoulders with them, but they could not touch him; he shared the air they breathed, but he was different ...” (16). Yes, indeed, in a way Jim was different, but although he had the courage to face his folks on the shore when trailed for his deeds, nobody can forget that he embarked on the escape boat, leaving the other pengers at fate's mercy. But every action has a reaction, every good deed opposes a bad one. Thus, although Jim deep down is a good man, he has his flaws, his ups and downs. And as Marlow tried to explain to his fellow listeners “I am willing to believe each of us has a guardian angel, if you fellows will concede to me that each of us has a familiar devil as well” (22). “He [Jim] looked as genuine as a new sovereign, but there was some infernal alloy in his metal” (29). The devil within him made Jim jump from aboard of

his ship into the rescue boat, but his guardian angel tries to make peace with his heart and mind by finding Jim a special task to perform before his redemption.

An interesting recent movie, called *The Matrix* raises the following question: What if things are not as they seem to be? What if reality is just a dream? Based on the above mentioned ideas if we bring together Lord Jim and *The Matrix* we have to ask ourselves if Jim really was what he seemed to be: "... the kind of fellow you would, on the strength of his looks, leave in charge of the deck – figuratively and professionally speaking" (28). He turned out not to be!

Jim wants to be special, wants to be a hero. Marlow gives us the impression that Jim is in some kind different than ordinary men when stating that "he was altogether of another sort" (50-51), until in the end when Marlow has to admit that Jim "is one of us" (207). Unable to understand Jim's actions, Marlow tries to elucidate Jim's intricate mind: "for it is my belief no man ever understands quite his own artful dodges to escape from the grim shadow of self-knowledge" (51).

Before the trial Jim pretends that his time of being a hero has just begun: "It is all in being ready. I wasn't; not-not then" (51). He is not able to understand that the one opportunity to find his heroic path he has been given on the deck of *Patna* showed him how non-heroic his actions are. Until the end of the novel the reader still hopes that this will change, only to realize that he was just a romantic parson's son, unable of heroic deeds.

Jim is a proud man, convinced that he did wrong, but not out of cowardice. His ability to lie to himself, and hide behind the truth is amazing: "Do you think I was afraid of death?" he asked in a voice very fierce and low ... "I am ready to swear I was not – I was not ... By God – no!" (55). It's more like he tries to convince himself rather than his interlocutor, Marlow, of his justfulness. The truth is that Jim was not ready for the heroic acts he had dreamed for so long, as Marlow puts it so clearly: "He

was not afraid of death perhaps, but I'll tell you what, he was afraid of the emergency" (56).

Referring to the sinking of Patna, Marlow tries to unwrap Jim's innermost feelings: "At first he was thankful the night had covered up the scene before his eyes, and then to know of it and yet to have seen and heard nothing appeared somehow the culminating point of an awful misfortune. "Strange isn't it?" (71). All of the crew members that have escaped lived to believe that the steamboat really sank, even pretending that they saw her sinking. "She was gone! She was gone! Not a doubt of it. Nobody could have helped. They repeated the same words over and over again as though they couldn't stop themselves. Never doubted she would go. The lights were gone. No mistake. The lights were gone. Couldn't expect anything more. She had to go ..." (73). That never happened and ashore they had to flee, leaving Jim to face the inquiry. Probably deep down in their souls they had wished it did sink, thus saving them of so much trouble.

Jim's first regrets of his actions appear on the escape boat when "it seemed to me that I must jump out of that accursed boat and swim back to see – half a mile – more – any distance – to the very spot." (72) Again his heroic mind is ready to face any danger and swim "any distance". But for what? To see the pilgrims' corpses floating and thus rest his soul that he did the right thing when he abandoned the ship. A pathetic hero!

The moment he had jumped for his life into the rescue boat a black cloud has shaded his pride and dreams, exactly like the darkness he found himself into just after the jump: "I didn't think any spot on earth could be so still, he said. 'You couldn't distinguish the sea from the sky; there was nothing to see and hear. Not a glimmer, not a shape, not a sound" (72). And in that darkness he lost everything: "Everything was gone and – all was over" (72).

When in the escape boat, nothing mattered anymore. It's like Jim was ashamed of his actions: "No concern with anything on earth. Nothing mattered ... No fear, no law, no sounds, no eyes - not even our own, till - till sunrise at least" (76). In the dark night he tried to forget that he existed, he tried to forget who he really was. As soon as he regains his senses, Jim is already thinking of his dreams of being a hero compared to his cowardly actions. Thus the thought of suicide crosses his mind, hoping for an easy ending. "All this seemed very hard to bear. I was cold, too. And I could do nothing. I thought that if I moved I would have to go over the side and ..." (73). And in the end it is an easy death that he would choose, refusing to fight both for his life and his friends.

Deserted people, either on an island (like in William Golding's *Lord of the Flies*) or in a boat, lose their hope while madness and wilderness makes their way into the human's heart: "There is something peculiar in a small boat upon the wide sea. Over the lives borne from under the shadow of death there seems to fall the shadow of madness" (76). They start feeling insecure and lonely as if "there was a villainy of circumstances that cut these men off more completely from the rest of mankind" (76).

As any other human being, Jim needs understanding and companionship. He finds his opportunity for confession in Marlow's approach. Becoming desperate, Jim fights Marlow: 'Don't you believe me?' he cried. "I swear! ... Confound it! You got me here to talk, and ... You must! ... You said you would believe" (82).

Like a mediaeval Japanese samurai, Jim is obsessed that he lost his honour: "And what life may be worth when ... the honour is gone" (3) Losing his honour he also lost his chance of becoming a hero. But Jim still hopes that he will be given another chance, thus he refuses Marlow's offer to flee, stating that: "I may have jumped, but I don't run away" (97). He tries and wants to be an honourable man, at

least now after the unforgivable mistake, hoping that “Some day one's bound to come upon some sort of chance to get it all back again. Must!” (112). Marlow noticed his desire to make up with his own past, and says that “I seemed to perceive dimly that what he wanted, what he was, as it were, waiting for, was something not easy to define - something in the nature of an opportunity” (126). He was actually waiting for an opportunity to redeem himself, to make peace both with his soul and past.

Wondering from one place to another, fleeing from his past as soon as people found out who he really is, at a point Jim was “In Bangkok, where he found employment with Yucker Brothers.” It is the same city that had sheltered Gentleman Brown in his last days on earth, the place where, in a hut, Marlow found out about Jim's end.

Irrelevant for the contents of the papers I extracted this quote only because when I read the novel I was living and teaching English in Thailand.

Jim admits that he is not perfect, but just a human with a great desire of becoming a hero: “Man is amazing, but he is not a masterpiece” (130). Nobody's perfect, but every man “wants to be a saint, and he wants to be a devil - and every time he shuts his eyes he sees himself as a fine fellow - so fine as he can never be ... In a dream ...” (133). But at the middle of the novel, when Marlow discusses with his friend Stein about Jim's case we really find out who Jim was: “I understand very well. He is a romantic” (133). Not a hero!

When Marlow talks about returning home after he had finally succeeded to see Jim settled down in Patusan, “a remote district of native-ruled state, and the chief settlement bears the same name” (138), we must have in mind the fact that Conrad himself was not an English native. Thus when the author writes about returning home he must have thought about himself too: “... but it seems to me that for each of us going home must be like going to render an account. We return to face our superiors, our kindred, our friends - those whom we obey, and those whom we love; but even



they who have neither, the most free, lonely, irresponsible, and bereft of ties - even those for whom home holds no dear face, no familiar voice even they have to meet the spirit that dwells within the land, under its sky, in its air, in its valleys, and on its rises, in its fields, in its waters and its tree - a mute friend, judge, and inspirer. Say what you like, to get its joy, to breath its peace, to face its truth, one must return with a clear conscience” (139). We notice the melancholy in Conrad's voice, thus making us think of our own homeland.

But Jim is young, and all his actions are in the tone of his age: “Youth is insolent; it is its right - its necessity; it has got to ert itself, and all ertion in this world of doubts is a defiance, is an insolence” (148). He wants to challenge the world, his destiny in the search of his heroic life.

Not long after his arrival in Patusan - “one of the lost, forgotten, unknown places of the earth” (202) - we almost have the impression that we are reading about a different Jim: “There was nothing within sight to compare him with, as though he had been one of those exceptional men who can be only measured by the greatness of their fame; and his fame, remember, was the greatest thing around for many a day's journey” (170). Exceptional character, fame, greatness. Jim possessed none of these things before going to Patusan. But will he be able to keep all these great qualities for the rest of his life? The end of the novel will give us the right answer.

On the island Jim pretends to live a very pionate love story, but “for the most part we look upon them as stories of opportunities: episodes of pion at best, or perhaps only of youth and temptation, doomed to forgetfulness in the end, even if they p through the reality of tenderness and regret” (172). And it is so true for Jim who will part with his beloved wife so easily when he feels like the time for him to be a hero has come. It's not that he hadn't got a conscience. “He had a conscience, and it was a romantic conscience” (173).

And like most women who cannot let go, and think, as Metallica puts it so clearly in its latest album “St. Anger”, that “control is love, love is control” : “he was imprisoned within the very freedom of his power” (177). Jewel, the person whom he loved, relied her existence too much on Jim, thus for her the end was only suffering. “Her tenderness hovered over him like a flutter of wings. She lived so completely in his contemplation that she had acquired something of his outward aspect, something that recalled him in her movements, in the way she stretched her arm, turned her head, directed her glances” (177). Jim confesses to Marlow “that if I went away from her it would be the end of everything somehow” (187). And it was exactly as he had said. The moment he left her for Doramin's house, after Dain Waris's death, everything ended. His life, his dreams for heroism, his love for Jewel.

Jim is not able to fully understand Jewel's desires, and neither is she: “He [Jim] could see my face [Jewel's], hear my voice, hear my grief! When I used to sit at his feet, with my cheek against his knee and his hand on my head, the course of cruelty and madness was already within him, waiting for the day. The day came! ... and before the sun had set he could not see me anymore - he was made blind and deaf and without pity, as you all are [white men]. He shall have no tears from me. Never, never. Not one tear. I will not! He went away from me as if I had been worse than death. He fled as if driven by some accursed thing he had heard or seen in his sleep ...” (218). The sad thing is that Jewel lived for Jim, but Jim lived for his own dreams. At a point, Jewel exclaims: “He was false” (219), but “... suddenly Stein broke in. 'No! no! no! My poor child! ...' he patted her hand lying pively on his sleeve. “No! no! Not false! True! true! true!” he tried to look into her stoned face. 'You don't understand. Ach! Why you do not understand? ... Terrible!’ he said to me. ‘Some day she shall understand” (219). I doubt that Jewel will ever have the emotional capability to understand Jim as Stein did.

But although Jim seems to have found what he was looking for and thus heal his wounds, he will never be able to leave the island. Patna's still haunting him. "I've been only two years here, and now, upon my word, I can't conceive being able to live anywhere else. The very thought of the world outside is enough to give me a fright; because, don't you see ... I have not forgotten why I came here. Not yet!" (190). The outside world means the recollection of his flaws, and he will forget them only in death.

In Patusan Jim encounters and befriends most of the colorful natives: "The immense and magnanimous Doramin and his little motherly witch of a wife, gazing together upon the land and nursing secretly their dreams of parental ambition; Tunju Allang, wizened and greatly perplexed; Dain Waris, intelligent and brave, with his faith in Jim, with his firm glance and his ironic friendliness; the girl, absorbed in her frightened, suiuous adoration; Tamb' Itam, surly and faithful; Cornelius, leaning his forehead against the fence under the moonlight ... They exist as if under an enchanter's wand. But the figure under all these grouped - that one lives, and I am not certain of him. No magician's wand can immobilise him under my eyes." (206-207). It can be clearly noticed from Marlow's narrative that in a certain extent he wasn't able to fully understand Jim.

Although on the island Jim's actions were seen as "the reign of the white man who protected poor people" (229), Marlow reminds Jim that the natives from Patusan will never understand him: "you shall always remain for them an insoluble mystery" (191) And this is exactly what Jim wants: no one to really know who he was and is thus his choice seems logical but non-heroic: "Well, then let me always remain here" (191). But things in Patusan will never change, regardless of Jim's actions: "It remains in the memory motionless, unfaded, with its life arrested, in an unchanging light" (206).

When parting with Marlow for the last time Jim tries to voice his deepest fears, but he cannot: "Tell them ...' he begun. I signed to the men to cease rowing, and waited in wonder. Tell who? ... 'No nothing'" (210). I think Jim wanted to send a message to his parents, but he was afraid of not being good enough. Not yet. The last letter he has received from his family was before the Patna affair, and we have the feeling that one of the reasons he cannot go back home is that he doesn't want to disappoint his father. He tried once "to write - to somebody - and gave it up. Loneliness was closing on him" (256). "He was overwhelmed by his own personality" (213) any could write only a few words.

When Gentleman Brown threatens the peace and order established by Lord Jim the natives take action against him. Ironically, it is Jim's intervention that will shatter the natives' confidence in their master. Jim wanted to give Brown a chance, a chance he thinks has been given to him too on Patusan, but he forgets that the two of them were "standing on the opposite poles of that conception of life which includes all mankind" (238). Jim ready to forgive, Brown ready to avenge; "Their antagonism must have been expressed in their glances" (238). But Brown "had a satanic gift of finding the best and the weakest spot in his victims," (242) thus being able to deal a clear page out of Patusan. Jim "loved the land and the people living in it with a very great love. He was ready to answer with his life for any harm that should come to them if the white man with beards were allowed to retire" (246). An it is exactly what he did, being "responsible for every life in the land" (247) and if "something might happen... he would never forgive himself" (247).

At his son's death, Doramin "suddenly let out one great fierce cry, deep from the chest, a roar of pain and fury, as mighty as the bellow of a wounded bull, bringing great fear into men's hearts, by the magnitude of his anger and his sorrow that could be plainly discerned without words. There was a great stillness afterwards ..." (258).

We can picture this roar in our mind if we think of Mario Puzo's film *The Godfather III*, mainly the scene when the main character, starring Al Pacino, cried of pain at his daughter's death on the steps of the theatre.

Then “the sky over Patusan was blood-red, immense, streaming like an open vein. An enormous sun nestled crimson amongst the tree-tops, and the forest below had a black and forbidding face” (259) giving the reader the feeling that more blood is going to be shed.

As Jim walked to his death to Doramin's residence “he did not look back” (259). Not to his woman, not to his men. All that counted was his pride, and maybe, he thought, his salvation. But “for those simple minds Jim remains under a cloud” (259), never to be understood. As “the ring which he [Dormanin] had dropped on his lap fell and rolled against the foot of the white man” (260) it was time for Jim to pay for his trustfulness in Gentleman Brown, which caused Dain Waris's death. “Then with his hand over his lip he fell forward, dead” (260).

In the end, for Marlow “nothing mattered, since I had made up my mind that Jim, for whom alone I cared, had at least mastered his fate.” (203) Far away from the outside world Jim became the sole person who could decide his future, thus freeing himself from the bloody claws of society, which stranded him on the island.

Regarding Jim's story, “the last word is not said - probably shall never be said” (141). leaving thus the reader the chance to judge his actions for himself, but as for Marlow, “My last words about Jim shall be few. I affirm he had achieved greatness” (141).

Jim accepted his fate, “and with the growing loneliness of his obstinacy his spirit seemed to rise above the ruins of his existence” (257).

Conrad's representation of the Malayan island, its enormous rivers, its wilderness, its dense sky- touching trees, its unbroken silence as well as the vast

expenses of ocean both in tranquility and in storm are well familiar to the renders. He describes them minutely and realistically in the novel. His representation of landscape is not the only thing that is offensive but his representation of people and politics too. Today, when the Third World, and in particular Malayan island, speaks in its own literary and political voice, we are better placed to appreciate everything which is offensive and caricatural about Conrad's representation of the people of Archepalago.

First his representation of the people is dealt here. When we contrast the image of the natives with that of the whites, the whites are rational, educated, practical, enterprising and in command of their own activities. Lord Jim is a technical trained white European. He is rational at the beginning with idea of justice and order in his mind. But the natives are just the opposite. At the very general level the novel presents Malayan island as shiftless, and the likes, to which political order and progress must be brought from outside. The narrator observes the Malayan as:

Two Malays, silent and all most motionless, steered, one on each side of the wheel, whose brass rim Shone fragmentarily in the oval of light thrown out by the binnacle. (16)

The local people are presented as less confident, lazy and silent. They are nervous and can't do anything so they are sitting with motionless. He further says :

Outwardly they were badly matched: one dull-eyed, Malevolent, and of soft fleshy curves; the other lean, all hollows, with a head long and bony like the head of an old horse with sunken cheeks, with sunken temples, with an indifferent glared glance of sunken eyes. (19)

This short excerpt gives us a very classic picture of the Eastern race as lazy, idle, empty-minded and silent. These qualities of the people become more pronounced as their 'picture' is contrasted with the 'ceaseless, violent rush of water' in the background. They are compared with the old horse. These lines give us an exotic

image of the Indians as half-naked and clothed in skins. This exoticising tendency was one among many of the tenets of colonial writings.

Crowd imagery is very much present in the novel and the natives never come to life in their discerning individual identity. They appear in a mob. 800 pilgrims of the Patna are native characters but very little narrative interest is given to these characters. Their activities are narrated and reported only of they either positively or negatively affect the affairs of European in the ship. The readers can not identify the positive figures among the locals, and those few local characters are the representatives of the 'barbaric' and 'monstrous natives'.

### **Conrad's Ambivalent Attitude in *Lord Jim***

This chapter tries to place Joseph Conrad on the threshold of imperialism and anti-imperialism. Conrad does not use the word colonialism and imperialism because these were not common vocabularies during his time. But the domination of countries from Asia, Africa and South America by Western powers was a very obvious reality of his time. He saw it corrupting the rational and moral judgment of the colonialists and turning them from idealists.

*Lord Jim* is a bitter criticism on Western imperialism and conformation and continuation of imperial ethos. Conrad shows the futility latent in imperialist philanthropy. An imperialist's intention on bringing the rule of law and order for justice and replacing chaos and irrational practices with civilization and cultural harmony. But these are not succeeded in the novel. Because the planner is in trap. Lord Jim, the hero is in trap. He wants to escape but never succeeds. He wants to save his white honor in the Eastern World but fails. In this way, Conrad criticizes Western pretences of altruism

and benevolence, dehumanizing tendency of imperialism, so the hero's intention of bringing peace, order and progress turns in an irrational and more tyrannical enterprise. Using constant changes of point of view, narrations within narrations and highly sophisticated and masterly fictional technical technique Conrad weaves around the anecdote of Jim's desertion of the Patna a complex moral skein.

Despite some anticolonial attitudes, Conrad's novel *Lord Jim* is in the huge pile of colonial texts. Though he is not an imperialist by heart to all his intend and purpose, close reading of *Lord Jim* reveals that he has hardly been able to come out of the tradition of colonial block. Some rhetorical instances in the novel show that he is restrained by the contemporary ideas of racial superiority. He can not detach himself from colonial culture and ideology. Conrad's continuation of colonial ethos can be described in his representation of Eastern people and its landscapes.



## V. Conclusion

The boundaries of Colonialism, like those of many literary eras, are difficult to draw. The history of Colonialism as a policy or practice goes back for centuries, and arguably the story of Colonialism is not over yet. Thus literature of several ages reflects concerns about Colonialism in depictions of encounters with native people and foreign landscapes and in vague allusions to distant plantations. Thus rough boundaries for the literary movement of Colonialism would begin in 1875, when historians date the start of a “New Imperialism”, through the waning empires of World War I and up to the beginning of world war II, around 1939, although the years after world war I reflect primarily a feature of British literature, given that the British dominated the imperial age; even colonial writers of other nationalities often wrote in English or from an English setting. The literature of Colonialism is characterized by a strong sense of ambiguity: uncertainty about the continuing viability of European Civilization. Colonial literature is also full of high adventure, romance, and excitement, as depicted in Rudyard Kipling’s spy thriller *Kim*. It romanticizes the wildness of the colonial landscape and the heroism of adventurous colonizers.

Both Kipling and Conrad have rendered the experience of empire as the main subject of their works. But they are remarkably different in tone and style. They brought to a basically insular and provincial British audience the color, glamour, and romance of the British overseas enterprise. Of the two, it is Kipling—less ironic, technically self-conscious, and equivocal than Conrad—who acquired a large audience early on.

In the novel *Kim* shows his utter interest to follow the Lama and find out the river. Lama depends on Kim for support and guidance, and that Lama while a wise and good man. Kim’s achievement is neither to have betrayed the Lama’s values nor

to have leped up in his work as junior spy. Throughout the novel Kipling shows that the Lama needs Kim's youth, his guidance and his wits. So Kim is presented as a successful agent who dominates the whole narrative. He is never defeated or victimized by the colonized. Joseph Conrad points out the colonial bad faith and fear of regression. His characters are flawed Europeans. *Lord Jim* is a tale of doubt which threatens the project of European expansion. Conrad's colonial hero Lord Jim is in quest of heroism but he is victimized, defeated and killed in the end which suggests the failure of colonialism. The imperialism which in *Kim* is a Great Game, becomes in Lord Jim a troubling question of white honor. *Lord Jim* can be seen as a defining tale of the doubt which threatened the project of European expansion.

Like Kipling's Kim, Jim is a young protagonist, concerned to define his own identity, enthusiastic about training for imperial service, and convinced of his ability 'to shine'. The novel begins with the aftermath of his abandoning the steamer the *Patna*, on which he was serving as a mate. His middle class decency and his status as 'one of us', a member of the British merchant marine, guarantees his blamelessness. And indeed, after a period of ignominy, Marlow and his contact Stein, another idealist, are willing to believe in Jim enough to give him a second chance. He is appointed as the representative of European commercial ventures in the Malayan archipelago.

The second part of Marlow's tale deals with Jim's time on the island of Patusan. Here as on the steamer his task is to exercise authority over a darker race, portrayed as less disciplined and in need of leadership. It is also his second chance to recreate himself in the Boy's Own image of his adolescent dreams. For a time he succeeds in fashioning a new biography of success. To the people on the island he becomes Tran Jim—Lord Jim—a title of respect. On Patusan Jim becomes the author of his own romantic hero story. The island has given him 'a totally new set of conditions for his imaginative faculty to work upon'. A legend of strength and

prowess round his name. All the requisite elements of romance, dare and danger are present: the ring given as a token of trust, the noble native warrior, and the degenerate white man who is a betrayer. Jim names the native to whom he is closest and she learns to speak like him.

It is not surprising that Jim fails to fulfill his romantic dreams a second time. Not unlike Kim who despite all his dissembling is said to remain a sahib, Jim does not lose his European sense of self even though he is declared lord of his eastern Island. Lord Jim exposes the tautology of the colonial hero ideal -the assumption that the British hero is great because he is, British. because he is 'one of us'.

In the choice of youthful protagonists in Lord Jim and Kim, both Conrad and Kipling are very obviously positioned within this tradition of colonialist representation. Kim has not grown beyond adolescence when the novel ends. Jim dies while still a young man. Their timeless youth underlines the apparently unchanging or homogeneous temporal space imperial rule strove to create—a space in which change to the status quo was to be resisted.

In this way, Kim succeeds in Kipling's mission. He proves himself as a successful Colonial agent whereas Lord Jim fails in Conrad's mission which proves the failure of Colonialism.

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