



Postcolonial and Multicultural aspects as depicted in Rudyard Kipling's "Kim"

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Abstract

This paper deals with Rudyard Kipling's (1865-1936) *Kim* (1901) based on Edward Said (1935-2003) and Homi K. Bhabha's (1949-) postcolonial theories, regarding 'the Other' and 'hybrid identity'. Moreover, this paper shows how Kipling is in favor of imperialism in order to support the British Empire in India. The whole novel depicts the British administrators' desire for power in order to provide their supremacy politically, economically and culturally. Based on Bhabha's theories, the present paper investigates how concepts like 'liminality', 'ambivalence', and 'hybrid identity' of the colonial subject are constructed in a space that is called 'Third Space of enunciation'. By considering the conditions of hybrid characters like Kim and Babu, the British imperial power attempts to educate and reform them as agents for its own desire. Through the process of reformation, although the hybrid characters endeavor to adapt the British habits, behaviors, values, language and culture, they are involved in the mimicry structure of behavior and in-between situation. They feel a sense of threat and remain in liminal or in-between position. In this regard, this in-between position questions the certainty of imperial power through constructing a 'Third space of enunciation'. Consequently, it is shown how imperialism and imperial powers are the main reasons for identity crisis of the colonial subject in India.

Chapter 1 Introduction

Joseph Rudyard Kipling (1865-1936), an English poet, short story writer, and novelist who is mainly remembered for his admiration of British imperialism, stories and poems of British soldiers in India, and his stories for children. He is the first English writer who received the Nobel Prize in literature in 1907. His father, John Lockwood Kipling, was an anthropologist and curator who inspired the character of the curator of the Wonder house in *Kim*. Kipling was born

in Bombay, India, but educated in England. *Kim* (1901) is Kipling's last novel which is the story of an Irish boy who grows up independently in India. Although he is from Irish descent, he grows up as a native and has the ability to communicate with many groups in India. When he meets the Tibetan Lama, they take a journey around India. Kim's journey throughout India gives him opportunity to obtain knowledge in order to describe many peoples and cultures. Then Kim goes to army regiment where his father worked for some years. Because of his hybrid identity, intelligence and being influenced by various aspects of different cultures, he is hired to work as a check man, mapmaker for the British Empire. This essay will focus on a unique piece of colonialist literature found in

Kipling's long list of published works, namely the novel *Kim* (1901). *Kim* is a story about a young Irish boy named Kimball O'Hara, set in the late 1890's in British India. This young boy loses his parents at a very young age and because of this there is a clear absence of the nuclear family structure in the novel. His mother, whom 'had been nursemaid in a colonel's family' (Kipling 31) died of cholera and his father, 'a young colour-sergeant of the Mavericks, an Irish regiment' (Kipling 31) tried to drink away his sorrows and later fell into an opium addiction which eventually took his life. However, this does not mean that the main character Kim is left completely alone without supervision or love. He is in fact surrounded by a number of surrogate fathers that care for him deeply. The three men whom I have chosen to bring into the analysis are Colonel Creighton, Mahbub Ali and the lama. The aim of this essay is to look at these three characters individually in order to depict how they influence Kim's educational path and how their point of view can be used to understand the larger concepts of postcolonialism and the pedagogy of Empire. This essay will argue that Kipling provides three different approaches to children's education that each can be considered the most suitable alternative for a young white orphan in British India during the late nineteenth century.

According to Ania Loomba colonialism refers to a type of settlement in a new country, where a group of people settle and begin to develop a society which is bound to the country where the settlers originate from, the mother country (19). The colonisation of a country can appear in different shapes and forms, and the one that will be of use in this essay is the one that Loomba refers to as the modern colonialism (21). In India, where Kipling's novel is set, Britain focused on the 'military, administrative and economic apparatus' (Loomba 23). They wished to govern India through already existing local authorities by providing a helping hand in order to steer their colony in the direction that would be most profitable to the British Empire (23). Bill Ashcroft, Gareth Griffiths and Helen Tiffin, the authors of the book *Postcolonial Studies – The Key Concepts* (2013), all agree on the fact that the term postcolonialism has been forced to widen itself in order to make room for all of the numerous studies and areas that are included in the theory (205). Violet Bridget Lunga's article '—Postcolonial Theory: A Language for a Critique of Globalization?' explains that postcolonial theory can be classified 'into three different categories' (192). Lunga believes that these three categories can be separated into either geographical or historical interests, or that postcolonial theory can be looked upon 'as a critique or a textual approach to realities of oppression and subjugation' (192). In conclusion, it is safe to say that postcolonialism is a very complex theory due to the many different areas of study that are included.

Some of the previously mentioned authors stand behind the fact that it is very difficult to decide where colonialism ends and where postcolonialism begins (Loomba 28, Ashcroft, Griffiths and Tiffin 205). This debate is exactly what makes postcolonial theory so interesting when approaching Kipling's novel. The novel was published in 1901, which can be counted as the glory days of the British Empire. It allows readers from different time periods to explore how Kipling viewed his beloved India and also Britain, the country where he spent some parts of his life. Due to his ability to capture the essence of different attitudes towards the British Empire in his characters, not only allows us to reflect on how our current world order actually looks like. It also makes it possible for us to ask ourselves if superiority among e.g. countries still exists, or if the world can be understood as postcolonial altogether.

Furthermore, a section about the pedagogy of Empire will serve as a foundation for the analysis as it will describe the British Empire's attitude towards education. Two different aspects of pedagogy will be brought up here. First of all, a historical perspective will provide examples of how Britain chose to implement their view on education in their crown colony, India. As a result of the actual colonisation of India, many children lost their parents and were put in orphanages (Sen 463-64). It soon became evident that these children were in need of proper education. The British saw a perfect opportunity to steer these children in the right direction and place them wherever they believed the children

would serve the empire most effectively. It was also a way to protect their own race - the white race – from going native in the bazar (Sen 470). These orphan children needed to be put in the right hands, in the hands of the British Empire. By doing so, these children would become an imperial asset and not an inconvenience to the empire (470). Second of all, it will be of interest to bring in a present day perspective on colonial literature into this essay. Novels such as Kipling's *Kim* has been appreciated by readers and critics over a long period of time, and it has also served as an inspirational source for e.g. Lord Baden-Powell. A man who initiated the Scouting Movement in England in the early twentieth century (Flynn 56, Said 13). In order to tie it all together in the analysis, both postcolonial theory and the pedagogy of Empire will be discussed in relation to the novel and other source material that deals with Kipling's *Kim*.

Chapter 2 Hybridity :The effect of Imperialism

Homi K. Bhabha's *Hybridity and Third Space in Postcolonial Discourse* Bhabha argues that all cultural statements and systems are constructed in a space that he calls the —Third Space of enunciations which is the prerequisite for the —articulation of cultural difference (38). Hybridity refers to the creation of new —transcultural forms within the contact zone produced by colonization (Ashcroft et al 108). Hybridity plays a crucial role in Bhabha's theory closely connected with his other concepts such as —Third Space. Bhabha asserts that cultures are not pure in themselves and are in —liminal or in-between position of colonial subject—the colonizer and the colonized as the —Third Space of Enunciation (37). Bhabha asserts that the —split-space of enunciation opens the way to conceptualize an —international culture based on the —inscription and articulation of culture's hybridity (38). David Huddart declares that Bhabha is one of the important postcolonial scholars considering some challenging concepts of postcolonial theory, including —hybridity, mimicry, difference, [and] ambivalence (1). These terms describe how colonized peoples resist against the power of colonizer which is not as secure as it appears to be. Furthermore, Bhabha argues that colonialism is not something —locked in the past, but its history and culture permanently interferes with the present time (ibid). The —authority of dominant nations and ideas is never complete and accompanied by anxiety, —something that enables the dominated to fight back (ibid). Bhabha's works find the —gaps and anxieties in the colonial situation and they show how the colonized were able to resist against the dominant power; in other words, Bhabha emphasizes the —active agency of the colonized (ibid). In this way, he demonstrates how —distinctions between the colonizer and colonized are never possible because the West is disturbed by —its doubles, [...] the East (ibid). Thus, these doubles compel the West to clarify —its own identity and to justify its rational self- image; in fact, —colonial doubling upsets the —self-image of the colonizer (ibid 2). Because cultural meaning is not simply conveyed by the colonizer, the —colonizer's cultural meanings are at the expense of transformation by the colonized culture like —any text, the meaning of colonial text cannot be controlled by its authors (ibid). When the colonizer and colonized interact, there is a —negotiation of cultural meaning; simply, Bhabha explores how language transforms —the way identities are structured when the colonizer and colonized interact, they depend on each other (ibid). In addition, Huddart explains that Bhabha produces the concept of —hybridity which slowly weakens the difference between —self and other; therefore, he puts emphasis on the hybridity of cultures, —the mixed-ness, or even impurity of cultures in order to show that cultures are not pure (4). As Bhabha says, —cultures are never unitary in themselves, nor simply dualistic in the relation of Self to Other (35-36). He believes that a —cultural text or system

of meaning is not enough in itself because of the —act of cultural enunciation— the —place of utterance— is placed by the —difference of writing (ibid). In other words, the difference in the process of language is important in —the production of meaning (ibid 36). If one understands that —all cultural statements and systems are built in the contradictory and ambivalent space of enunciation, the hierarchical claims regarding the originality or purity of cultures are untenable (ibid 37). Equally, Huddart clarifies that —cultures are not discrete phenomena, but they are always in contact with each other, and the result is —cultural mixed-ness (4). That is why many novelists use —hybrid cultural forms to undermine the purity or authenticity of cultural identities or forms (ibid). Actually, Bhabha states that cultures are not pure, and he tries to show —what happens on the borderlines of cultures demonstrates —what happens in-between cultures; thus, he thinks about this process through —what he calls the liminal (ibid). It means that —what is in-between creates —cultural forms or identities— identities like self and other—that is important to create —new cultural meaning (ibid 5). For this reason, liminality undermines —solid, authentic culture in favor of unexpected, hybrid, and fortuitous cultures (ibid). Indeed, the originality or purity of cultures are —untenable because —The Third Space of enunciations constructs a non-fixed identity which produces a new sense of identity for the colonial subject that maybe —almost the same, but not quite (ibid 86). In brief, Bhabha puts emphasis on —hybridity and liminality because colonial discourse mostly attempts to establish —distinction between pure cultures through dividing —the world into self and other (ibid 5).

Mimicry, Ambivalence and the Sense of Phobia

If colonial discourse fixes peoples' identities, this goes for everyone who is involved in it, those who speak, the colonizers, and those who are spoken about, the colonized people. In this regard, Bhabha examines the impact of —ambivalence' in colonial discourse. Huddart explains that Bhabha's analysis of the stereotype puts emphasis on the —anxiety which stereotypical representations creates in the colonizer's identity; in other words, Bhabha's attention is on —agency of the colonized and the —anxiety of the colonizer and he states that anxiety makes the colonized resist colonial discourse (39). Similarly, Huddart explains that the —comic quality of mimicry is necessary because the discourse of colonialism is —serious, and solemn, with pretensions to educate and improve (ibid). The colonial mimicry is a form of mockery in postcolonial theory that its comic status undermines the colonial discourse of power as Bhabha states: Colonial mimicry is the desire for a reformed, recognizable Other, as a subject of a difference that is almost the same, but not quite. [...] the discourse of —mimicry' is constructed around an ambivalence; in order to be effective, mimicry must continually produce its slippage, its excess, its difference. (86) He believes that mimicry undermines the —colonial discourse authority by an indecisiveness, in the same way, mimicry reveals the representation of an unusual quality which is in a —process of disavowal (ibid). In short, because the identity of colonizer is slipping away, it is undermined by this process of —mimicry'. It means that —mimicry' causes an ambivalent situation which the colonial subjects, both colonizer and colonized, cannot recognize to which culture they belong. Moreover, mimicry is —the sign of a double articulation; it is a —complex strategy of reform, regulation and discipline that emerges to —appropriate the Other as it visualizes power (ibid). Mimicry is the —sign of inappropriateness because it bothers the normality of the dominant discourse or colonial power and that is why it is a permanent threat for the western —normalized knowledge and power (ibid). Because of —the area between mimicry and mockery, the reforming, civilizing mission of colonial discourse is endangered (ibid). In fact, this mimicry behavior and exaggerated copy of the colonizer's behavior is a kind of mockery which threatens both the colonizer and the colonized. Thus, mimicry is the process through which the dominated subject emerges as —the ambivalence of mimicry (almost the same, but not quite); i.e., this

process not only ruptures the normality of discourse but also is transformed in doubt that makes the colonial subject as a fixed and —partial presence (ibid). Accordingly, the —partial presence of colonial subject is —incomplete and virtual in a way that its appearance needs some explanations or strategic limitation within the authoritative discourse; i.e., the process of mimicry is accompanied with —resemblance and menace (ibid). Ashcroft and others state that mimicry is the process through which the colonizer —encourages the colonized subject to mimic or implements the colonizer's behavior, but the result is a —blurred copy (124-25). Similarly, Huddart explains that mimicry is an —exaggerated copying of language, culture, manners, and ideas; thus, mimicry is —repetition with difference (39). Furthermore, Huddart clarifies that mimicry is one of the imperial goals as Bhabha exemplifies Thomas Babington Macaulay's 1835 Minute to Parliament which is about education in India. Macaulay puts emphasis on the need to educate Indians in English schools. In other words, they raise the mimic men through European learning and colonial power in order to employ them as a class of the —interpreters—a class of people who are Indian in blood and color, but English in opinions—between Europeans and Indians (ibid 41). In fact, the objective is to raise mimic men in order to help Europeans in governing India, however, this figure of mimicry is not safe enough for Europeans and undermines the colonial discourse authority. Bhabha talks about the partiality of presence in colonial discourse as he states that —the desire to emerge as authentic through mimicry—through a process of writing and repetition—is the final irony of partial representation (88). He, further, declares that —mimicry conceals no presence or identity behind its mask [...] the menace of mimicry is its double vision which in disclosing the ambivalence of colonial discourse also disrupts its authority (ibid). Above all, he elaborates the question of the colonized's agency, and stresses that the question of the representation of difference is the problem of the colonial authority. He argues that 'mimicry' damages not only —narcissistic authority via the repetitive —slippage of difference and desire but also makes the fixation of the colonial in a way that it increases the question of the colonial authority (ibid 90).

Hybrid and Ambivalent Identity: Kim and Babu

Bhabha considers the instability and ambivalent nature of colonial discourse for imposing its domination over other people. He considers the inconsistency which exists in the colonial discourse through studying the concepts such as ambivalence, liminality and —homogenized Other (52). In Kipling's Kim, Kim is defined as the child of a —young colour-sergeant of the Mavericks, an Irish Regiment (Kim 2). He acts as a native and sahib at the same time. Although Kipling moves towards the direction of imperial discourse, he has an ambivalent sense about India. Kim is also similar to Kipling and he is engaged in this ambivalent sense. By drawing on Bhabha's view, both Kipling and Kim live —in the unhomely world and this causes their —ambivalencies and ambiguities (18). Their affection and love for India where they were born and their imperial narratives in Kim demonstrate how they are involved in an ambivalent position as colonizers. Contradictions in Kipling's colonial discourse raises a sense of ambivalence.

'Third Space of Enunciation' in Kim Kim's multilingual and multicultural context is characterized by diversity of cultures and identities, which might support the different cultures and identities. Bhabha calls the liminal space between two different cultures of the colonizer and the colonized as the —Third Space of Enunciation (37). Using postcolonial notion of third space is to examine that —cultures are not unitary in themselves, nor simply dualistic in the relation of Self to Other (ibid 35-36). In the same way, there is an in-between space or third space in the cultures and identities of characters in Kim. Kim lives in Indian society which helps him to obtain wide knowledge of the society. He improves his knowledge of the cultural diversity of India through his mastery of the Hindi language, and his geographical knowledge of the whole land.

Mimic Characters: ‘Almost the same but not Quite’ in Kim

At the second half of 19th century when Kim appeared in British India, the English colonial authority in India encountered the natives’ claims for self-government and the British Empire was still preserving its imperial power. The British authority desires a system of reformation in order to educate the colonized natives such as the male Hindu elites by giving English training and preparing them to be at the service of imperial interests. However, through the mission of civilizing native people, the process of—mimicry and mockery creates a sense of fear for the British administrators. Actually, producing an in-between sense of belonging in half-educated natives is to assist the political domination of the British colonizers. Although the colonial discourse desires reformation and regulation of the colonized Indians, the natives are not completely equal to their reformers or British administrators. Although Kim is British, his English is awkward. Kim’s hybrid identity makes him imitate the native language clumsily. He speaks in such a way that is —forked, not false (Bhabha 85). However, his desire for reformation makes him a mimic man whose English is —almost the same but not quite (ibid 86). In this way, this clumsiness of his language —appropriates the Other as it visualizes power (ibid). Mahbub Ali says: —It needs only to change his clothing, and in a twinkling he would be a low caste Hindu (Kim 171).

Chapter 3 The Concept of Identity

"Kipling lived in a time with a curious mixture with biases and completely conflicting views on native India, those who showed disdain for the native culture and found it inferior to European culture, and those who were more neutral and acquainted with it. In the 1880s, the Indian Civil Service candidates may encounter different and conflicting approaches to the native Indian culture studies during the preparation for their future occupation. In addition to the older pessimistic views on Indian culture, at the same time a modern, entirely different mindset emerges. Many Indian Civil Service applicants have passed their first Indian Civil Service admission examination and have given proof that they have received the benefits of a liberal education, and have gained general knowledge from our public schools in classics, history, and mathematics; And they are certainly the best and most promising foundation for all the more interesting and skilled studies in later life, they find themselves suddenly robbed of their old friends and their old studies and forced to take up new subjects that seem odd, ridiculous, if not repulsive to many of them. Strange alphabets, strange names, strange languages, strange laws and literatures should to be faced not from choice but from necessity. During the time of British colonial rule in India the ignorance of local circumstances had a long history. The Whorfian hypothesis is yet another sociolinguistic problem. The supposition would endorse the notion of two distinct mental environments and ways of thought being present" The character of Kim lives in a state of separation from the other characters . Therefore Kipling shatters the coherence of identity, unity, and solidarity. These two characters remove the slash (/) which separates the Native/ English binary with the center to play by creating a third text manifested in Kim's corps . Kim 's personality is of no set contours. His skin colour, a race symbol, is unknown and, thus, very difficult to picture. Like any native he's burned black but not very black. Kim is a white boy at the same time, has white blood, and he's definitely blonde. And he is a scarlet man and a bonze. Through birth he is British, through culture he is Asian and still he is regarded as an Englishman. In reality, he's a Keats embodiment of negative performance. Such contradictory characteristics, as Said puts it, give him a lusus nature or a chameleon-like appearance. However, his perplexing explanations make it clear who / what Kim is a tremendous mystery. As a form of identification, his skin's color is erasing making him anonymous. Therefore he gains the right to transcend race and gender. In fact, Kim lacks a unified, clearly defined religious or social identity. Even Mahbub Ali can't know who / what Kim is like a father to him . "Then, he asks the lama about the country of Kim, his village, his race, if he is Sikh, Mussalman, Jain,

Hindu, high or low . However, Kim does not presume some sort of a fixed identity. Therefore, he tells Mahbub he will change his bedding and faith, but that he will have to pay for it. He only acquires a set personality when Kim wants to become a coloniser. Kim is going through an unpredictable period of metamorphosis. The author shatters the idea of physical identification by depicting Kim as a boy, a brazen beggar-brat, a wizard, and a man who has been very old since Kim transforms into a year older. Since Kim grows a year older every month, the time concept also gets shattered". Kim is creating a modern picture of Britishness. There's a scene at the beginning of the novel where Kim starts off the trunnions with a native child, because Kim feels he's English, and that would excuse him. The British concept is usually comprehended with British culture, English language and with Church of England membership. None of these plays a significant role in Kim's value culture. Yet Kipling stresses parent descent and race, so Kim is regarded as British. Therefore his Britishness achieves a special flavor. The story provides many examples, explaining what Kim means by the idea of Britishness. The holder of Punjab, the king, can be equated with a Britisher. This shows the difference between the Europeans' intellectual worlds and the natives and it was highly unlikely for a person to avoid the society's attitudes and prejudices fully. Kim is a source of European thought in a foreign land. So two components are fused: Kipling's appreciation of Indian civilization and the partial affiliation towards it, besides his belief the British are the natives' rightful rulers. The contradictions is between Kipling's mere love of the natives and being a symbol of a British monarch, which is the explanation why critics of colonialism still denounce him". "Kipling believes in Ethnicity and the lama as an Oriental is ruled by the British. He is the acceptor of the advances of the British, as he travels on the train, for example in the scene. Kipling reveals implicitly that the lama is also a naive native not used to the benefits of civilisation. He has no railway information, and Kim has to be supported. Often Kipling's scenes simplify the latent contemporary prejudice in these instances of British-Indian harmony. The lama is dominant among the whites only when the Russian spies were nearly killed. But the lama is not dominant to the British. He can in a way be called stereotypical. In colonial literature, stereotypical representations of the natives say that the natives take on the shape of an infant, either teachable or nasty. "Kipling defines India as a mixture of the native castes with the Britons' new innovations and developments brought to the region. These two parts of the natives' day-to-day lives are unmixed, or remain outstandingly divided. He describes a contemporary and frequently repeated occurrence where the natives on a train are annoyed by the driver, who tries to punch what they believe is magic tickets. Kim has a European origin which makes him as a sahib although he wants to preserve his Indian culture. But Hurree can never be a sahib. The novel discusses the issue of colonialism, and the concept of Britishness is gaining a new dimension through characters such as Kim: a British person is bound by universal ideals rather than conventional ones, accepted in the British Isles. Kipling claimed British were the legitimated rulers of India, whereas the Indians must enjoy the benefits of civilization. Kim is indeed a victim of the ruler's brutality towards the locals. Therefore, the novel is not concerned with a scrutiny of India's native population living in the period under British colonial rule. Instead it is concerned with picture of them created by the colonizers".

Chapter 4 Conclusion

In Kim, Kipling puts emphasis on the instability or changeability of Kim's identity. By creating a hybrid character like Kim, Kipling intends to employ this hybrid identity for the British imperial power intentionally. Kim is a double agent, an Irish orphan who thinks in Hindi and acts like a native. Kipling uses the name of this hybrid character, Kim, for his novel to show the diversities and wonders in India. This hybrid character and some other hybrid characters like Babus are represented in the novel to show how the aims of British imperial power in India will be fulfilled. These hybrid characters are supposed to be reformed based on British education in order to be at the service of British Raj. Through the process of adapting the British value, behavior, dressing, habits, and language, these hybrid identities suffer from the sense of anxiety. The construction of these hybrid identities are considered as a kind of threatening for the power of colonial discourse because they question the authority. When Kim and Babus start

speaking in English, there are many mistakes in their speeches. Actually, the British colonizers' language is at the expense of transformation by the colonized culture. In addition, through the process of adapting the British behaviors, language and cultures, the English language changed the identities of these hybrid characters reciprocally. The mimic character like Babus in the novel remains in a liminal or in-between space without being considered as a complete member of the British class. By considering the concept of mimicry, Kipling creates Indians as 'the Other' in order to show the supremacy of the British people. He explores the imperfections in the

Indian characters by describing them not to be completely reformed from their native behavior. Kim suffers from the effect of mimicry and this process destabilizes his identity and puts him in an ambivalence position. He is involved in the liminal or in-between place where he does not know to which culture he belongs. In addition, during his journey around India, he encounters various groups of people from diverse cultures. Mimicking the languages, behavior and ideas of various cultures show that the English language and culture is not the only spoken language in the world of Kim. He speaks and communicates with them. He starts questioning his identity several times, and suffers from the crisis of identity. Kim may be considered as the symbol of India whose questions indicate the cultural hybridization of India. It demonstrates how India is a space where cultures interact, and transform from each other in a split edge. When Kim speaks about himself, simultaneously he describes the whole India and shows the diversity of cultures in it

"Kipling managed to capture an amazing picture of India. It is mainly the minor characters that establish Kipling's India's local colour. The book's focus isn't on plot. It is a rather descriptive novel based on India's differently flavored atmosphere in the form of the entire variety of characters presented to the reader. It is a very descriptive novel focused on the differently flavored atmosphere of India, in the form of the whole range of characters presented to the reader". "Kim discloses Kipling's racial mentality toward the natives. They also illustrate ethnology's mobilization to make the natives genetically inferior to the colonizers, and to retain

their superiority over them. The British Government, like any colonial agency, succeeded at alienating the effects of cultural bombing on the natives. Inferiority and fear make the colonized resist taking part in history and decision making, because they prefer to believe that they have not been cut out for it, and thus fulfill the colonizers' wishes. The British Government had sought to create a race of angels that had been excluded from its history and culture. Moreover, the novel supports the white man's myth. The white man's presence is a must for any personal or social quest to succeed".

"Religion is also mobilized by conquest, being an exclusive language that brands the natives as heathens. In fact, Kipling is making a appeal to stop the process of hybridization. Hybridism produces for him grotesque goods that suffer from a complex of inferiority and are unable to achieve the status of a white man. Also, the identity crisis of Kim is being mobilized to spread the theme that is no white man could escape his own white blood and no native can escape his birth. Through using hybridity, Kipling blurs the boundaries between races. Colonization has negative effects on colonized culture and personality. Therefore, no excuse should be offered to any country for assuming the native saviour's position, when it is in fact their oppressor and tormento. This novel thus reveals the role of colonialism in the repression and colonial domination of the natives".