Considering Kim's Dual Identity in the Post-colonial Discourse

Kim, Hoyeol

차 례

Ⅰ. Introduction

Humans have suffered from an identity crisis as the boundaries between countries have been demolished by different cultures, societies, and economies being melded together with each other under the name of globalization. It is becoming important for individuals to find their individual identities, as the ongoing globalization has become much more complicated, with variations among regions. A similar situation occurred in the nineteenth century when the British Empire had a great impact on the world politically, economically, and culturally. The problems with racial identities were critical issues in British India over the period of British rule of India, especially due to the fact that many British soldiers married Indian women. In order to grasp human intrinsic identities, we can explore the identities of characters in a nineteenth-century British novel, Rudyard Kipling's *Kim* (1901). *Kim* is a historical novel that reflects British imperialism in India. My article aims to find the ways in which characters' identities in the novel can be interpreted based on a postcolonial analysis, as I believe that the field of postcolonial studies is essential to providing readers with a critical perspective.

Ⅱ. Kipling's Kim: Who is Kim?

Rudyard Kipling was born in Bombay of British India on 30 December 1865. Kipling's life in Bombay ended when he was five years old, at which time Kipling and his younger sister, Alice—also called "Twix"—, moved to Southsea, Britain. ~~as~~ It was "the tradition among Anglo-Indians to send their children 'home' for a time, partly to get an English education and put down roots, and partly, too, to wean them from the influence of servants" (Mallett 2). Kipling and Alice lived in the house of Mrs. Holloway in Southsea, as "Mrs. Holloway had been asked to teach him [Kipling] to read and write" (3). Kipling was "slow and stubborn," while Alice was "quicker and more responsive" (3). After the death of his father when Kipling was fourteen years old, Kipling left school to work in a bank. When he turned seventeen years old, he returned to British India to live for seven years. During this period, Kipling was elected as the "youngest member of the Punjab Club" (18), and worked as the "editor of *The Civil and Military Gazette*" in Lahore from 1882 to 1889 (Krishnamurth 57). Kipling's views on the task of ruling India were "shaped by what he heard in the Punjab Club" (18), and this especially influenced Kipling's writing of *Kim*. During his stay in British India as a journalist, Kipling travelled a lot throughout the region. During his journeys, Kipling acquired a broad insight into Hindu culture, society, and lives, and got to learn the different Hindu customs and institutions, as well as the uniqueness of English military life in British India. His life experience became the underpinnings of his novels.

As an Anglo-Indian, Kipling spent a critical period forming his identity in British India. Because his view of colonialism reflected common British thought at that time, Kipling has been criticized for being an imperialist. Assessments about authors tend to greatly affect readers when they start to read the works of those authors. There has been controversy regarding whether it is possible to say that Kipling is an imperialist. Many critics consider Kipling as an imperialist or jingoist, since his famous poems, such as "Recessional" (1897) and "The White Man's Burden" (1899), praise and support British imperialism:

> If, drunk with sight of power, we loose
> Wild tongues that have not Thee in awe,
> Such boastings as the Gentiles use,
> Or lesser breeds without the Law—
> Lord God of Hosts, be with us yet,
> Lest we forget—lest we forget!
> (The 4th stanza of "Recessional," 1897)

"Recessional" was composed for Queen Victoria's Diamond Jubilee in 1897. The "Gentiles" in this poem seems to point to the non-Jews, who are uncivilized under the status of the biblical Jews from Kipling's perspective. In Phillip Mallett's book, *Rudyard Kipling: A Literary Life*, he explicates this poem by stating that Kipling tries to remind his readers that "the supremacy must be continually justified before those 'lesser breeds' unlucky enough not to have been born English"(95). At that time, Anglo-Indians, who lived and worked in the Raj, "insisted on the absolute superiority of the British, and the essential unchangingness of the Indians" (18). Likewise, Kipling reflected his thoughts of British supremacy in his poems. Similarly, another of Kipling's imperialistic poems, "The White Man's Burden," was published two years later. This poem supports the American imperialist expansion after the Spanish-American War, especially suggesting American colonization of the Philippines. This poem claims that other nations should be colonized and ruled by white men for the benefit of both. Kipling's poems reflect both Eurocentric racism and Western desire to dominate the world. Although Kipling insists that "there is a distinction between mere Jingoism and a responsible imperialism" (94), it seems apparent that Kipling is a jingoist and imperialist. Nonetheless, Kipling was awarded the Nobel Prize for Literature in 1907, gaining the honor of being the first English writer to receive the award. Kipling wrote a variety of poems and novels, such as *The Jungle Book* (1894), *Toomai of the Elephants* (1895), *The Seven Seas* (1896), *Kim* (1901), and *The Five Nations* (1903).

Kim (1901) is one of Kipling's most famous and representative novels. The setting of Kipling's *Kim* is British India, so it is inevitable to examine British-Indian history when reading *Kim*, since a novel's setting can reveal the major theme of the novel. The Indian Rebellion of 1857 in particular is closely associated with the novel as the story of *Kim* not only progresses in the center of the Great Game[1] but also depicts how British India has been changed in terms of social and cultural sides since the Indian Rebellion of 1857. Kipling wrote *Kim*, keeping the Indian Rebellion in his mind. In *Kim*, Kipling specifically narrates the cruelty of the Indian Rebellion:

> A madness ate into all the Army, and they turned against their officers. That was the first evil, but not past remedy if they had then held their hands. But they chose to kill the Sahibs' wives and children. Then came the Sahibs from over the sea and called them to most strict account. (*Kim* 52)

1) "The Great Game" refers to the tactical fights between the British Empire and the Russian Empire for dominance in Central Asia in the nineteenth century.

When *Kim* was published in 1901, forty-five years had already passed since the outset of the Indian Rebellion of 1857. Nevertheless, without any hesitation, Kipling mentions in *Kim* the cruelty of the Indian soldiers in the Indian Rebellion of 1857. Kipling tries to express his thoughts on the Indian Rebellion through a character's narrative. Kipling uses a term "madness" to describe the rebellion, considering the Indians as "the first evil." Despite the fact that Kipling does not directly mention that this "madness" is the Indian Rebellion, it seems evident that he directly criticizes it. In addition, Kipling inserts a scene into *Kim* in which an old soldier sings the "song of Nikal Seyn before Delhi" for Kim and the Lama: "*Ah! Nikal Seyn is dead—he died before Delhi! Lances of the North take vengeance for Nikal Seyn*" (56). Nikal Seyn points to John Nicholson (1822-57), who was an army officer of the East India Company. John Nicholson was the hero of British soldiers in the Indian Rebellion of 1857, in which he lost his life. By presenting the "song of Nikal Seyn before Delhi," Kipling reveals that *Kim* is closely associated with British-Indian history.

The Indian Rebellion of 1857 was a serious affair and brought many different social and political changes regarding the control of Indians. After the end of the rebellion, Bahadur Shah Zafar, the last Mughal emperor, was exiled to Rangoon in 1858, and brought the Mughal dynasty to an end with his death in 1862. The Government of India Act was passed by the British Parliament on 2 August 1858 (Metcalf 102). As a result, the power and role of the East India Company in British India disappeared from history, and the ruling powers were directly transferred to the British Crown. Therefore, British India began to be directly ruled by the British Crown from 1858. After the Mughal Emperor was deposed by the East India Company, Queen Victoria took the title of Empress of India in 1877. British India had been directly controlled by the Crown, and most policies in British India were formulated by the head of the secretary of state for India, who was "given authority for the government of India" (103). After the Indian Rebellion of 1857, "the British distanced themselves from Indian society" (111). The British began to strictly regulate every part of society: books "had to be transmitted to the government" before publication, and "people who moved had always been suspect" (111). These changes in the way India was ruled were caused by the Indian Rebellion of 1857 and brought the independence movement of Indians as well.

Racial identities had been critical issues in British India over the period of British rule including the time in which *Kim* was written. In *A Concise History of INDIA* Barbara Metcalf and Thomas Metcalf narrate that "late nineteenth-century British ideology elaborated an array of pseudoscientific 'racial' differences, not only those of the criminal tribes, but also the notion of 'feminine' races ... as well as the 'martial' races" (111). The British tried to sort other races into categories and to differentiate themselves from other races, in order to maintain power in their colonies. Books written at that time reflect the British ideology of the era. For example, racial conflicts between the British and Indians are directly revealed in E. M. Forster's *A Passage to India* (1924). Likewise, Kipling's *Kim* also depicts the growth process of an Irish boy who experiences racial identity confusion by living in British India.

Kim was written in 1897 when Kipling stayed in Rottingdean, East Sussex, before he left for South Africa. *Kim* was first serialized in *McClure's Magazine* from December 1900 to October 1901, as well as in *Cassell's Magazine* from January to November 1901, and was published in book form in 1901. *Kim* is a picaresque novel, which means that a protagonist encounters numerous characters as the novel progresses. *Kim* is also a coming-of-age novel about the orphaned son of an Irish sergeant. Kim (Kimball O'Hara), the protagonist, makes his own living by running errands or begging on the streets of Lahore. Kim sometimes works for Mahbub Ali, who is both a horse trader and the native helper of the British secret service. Kim became a friend and disciple of the Lama on a quest to find the River of the Arrow in order to "free himself from the Wheel of Things[2)]"(*Kim* 9) and accompanies the Lama on his journey. During their journey, Kim gets to know the Great Game by chance, and is asked by Mahbub Ali to run an errand to carry a message to a British officer in Umballa. On his journey, Kim gets to participate in the Great Game as a secret agent. It is possible for Kim to work for the Great Game due to the fact that he is white and also knows Indian local culture and language better than others. Kim is sent to St. Xavier's School (a school solely for white children), in order to be educated for three years; the Lama supports Kim's tuition fees and living costs. After that, Kim leaves for the Himalayas with the Lama to find the River of the Arrow. In the Himalayas, Kim bumps into a Russian and a Frenchman. From them, Kim finally obtains the important Russian documents (such as maps and papers) that he has been seeking and delivers them to Hurree Babu (Hurree Chunder Mookherjee), who is Kim's direct supervisor working for the British. During the journey of Kim and the Lama, the Lama ultimately realizes the truth of the universe, and Kim finds his identity.

Kipling's novel, *Kim*, opens by describing Kim's background:

> 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.... Kim was white—a poor white of the very poorest. (*Kim* 1)

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2) The Wheel of Things symbolizes the "cycle of birth, death, and rebirth" (*Kim* 293).

Kipling tries to begin the novel by defining Kim's racial identity. The introduction about the racial background of Kim implies that Kim's identity would be a main issue in the novel. Kim's father is Irish, a sergeant in an "Irish regiment," (1) and his mother is "Irish" too (12). Kim, however, in terms of his appearance, seems to be a native Indian due to his "burned black" skin, as well as his way of speaking in vernacular, despite the fact that he is genetically white. Mahbub Ali comments on Kim's identity: "[Kim] was born in the land. . . . It needs only to change his clothing, and in a twinkling he would be a low-caste Hindi boy" (108). Kim can be both white and a native. Kipling's readers might consider the notion that Kipling's life is reflected in Kim's life, as there are numerous similarities between Kipling and Kim. Like Kim, Kipling was born in India, and he was educated in a British school. Kipling describes his education in Britain as "the House of Desolation," in a negative way (*Something of Myself* 9). Likewise, Kim expresses his unpleasant feelings regarding a British school: "*They* [Bennett and Victor] *send me to a school and beat me. I do not like the air and water here*" (102). Kim's personality and background are closely similar to those of Kipling. Kipling went through hard times to find his own identity as he was Anglo-Indian. Similarly, Kim's identity is ambiguous as his background is complicated: his parents are Irish and his father was a sergeant in an Irish regiment, and Kim was born in India, educated in a British school, and participated in the Great Game, which was primarily run by the British army. In the nineteenth century, racial identity was a major issue in British India as this country was controlled by the British Empire, and as many British soldiers married Indian women. Significantly, Kipling chose to have Kim be Irish, which is interesting since the Irish were engaged in the independence movement of Indians against British rule of India at the time. Tim Watson states that Kipling portrayed Kim as an Irishman participating in the Great Game, mainly in order to "bind Ireland and the Irish more firmly to Britain and the Empire" (107). This elaborates on Kipling's perspective, which supports the British imperialism. Based on Tim's assertion, Kim's Irish identity was created by Kipling's intention.

Kim changes his own identity, depending on his situation. Kim speaks English when he needs Mahbub's help: "'Oh, Mahbub Ali, but am *I* a Hindu?' said Kim in English" (19). Here, Mahbub is trying to refuse to help both Kim and the Lama due to their religious difference. Mahbub is a Muslim; the Lama is a Hindu. Mahbub's attitude, however, suddenly changes when Kim speaks English. Mahbub had been suspicious that Kim was a Hindu, but here Kim proves that he is not a Hindu, by speaking English. In addition, if Kim were not British, Mahbub would not have asked him to "carry a message" (20) for him, nor would Mahbub have given Kim "a flap of soft, greasy Mussalman bread" with "three silver rupees" (21). Since Kim had grown up in India, so Mahbub considers Kim as a completely qualified individual to carry the message.

At times Kim changes his identity from a Brit to a local Indian. When a clerk tries to deceive Kim and the Lama by giving a ticket to the next station, even though they paid for tickets to Umballa, Kim reveals his identity as an Indian living in Lahore, in order to avoid getting cheated, by saying "This may serve for farmers, but I live in the city of Lahore. It was cleverly done, babu. Now give the ticket to Umballa" (26). Kim also changes his identity to that of a Brit. Kim speaks in English when he is captured on an English military base by the Reverend Arthur Bennett: "'Give me the papers.' The words were in English—the tinny, saw-cut English of the native-bred, and the chaplain jumped" (84). By speaking English, Kim could save his neck and have help from Bennett and Victor.

Kim is sent to St. Xavier's School, taking leave of the Lama, due to the fact that Kim is "the son of a Sahib"[3](91). On the way to get to St.

Xavier's School, Kim begins to think about himself: "I am Kim. This is the great world, and I am only Kim. Who is Kim?"(117). Kim already notices that he has to get a British education after getting into St. Xavier's School. Students at St. Xavier's School tend to look down on "boys who 'go native altogether,'" and Kim is conscious of the fact that "one must never forget that one is a Sahib, and that some day, when examinations are passed, one will command natives"(125). Kim, however, did not like British education, although he learned how to write English for the first time at St. Xavier's School. While at school, Kim misses Indian local foods such as "mutton stewed with butter and cabbages," "rice speckled with strong-scented cardamoms," and "the saffron-tinted rice, garlic and onions, and the forbidden greasy sweetmeats of the bazars"(125). Kim continuously poses questions about his own identity: "What am I? Mussalman, Hindu, Jain, or Buddhist? That is a hard nut"(143). When Kim begins to participate in the Great Game, Kim endlessly asks himself about his own identity: "Who is Kim—Kim—Kim?"(185).

Kim is an awakening self, asking himself about his own identity, although he is a young orphan. Kipling describes Kim as a "*chabuk sawai* (a sharp chap)" (108). Kim makes a decision to leave for Benares secretly when he finds thieves:

> 'It must be the pedigree of that made-up horse-lie,' said he, 'the thing that I carry to Umballa. Better that we go now. Those who search bags with knives may presently search bellies with knives. Surely there is a woman behind this. Hai! Hai!' in a whisper to the light-sleeping old man [the Lama]. 'Come. It is time—time to go to Benares.' (25)

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3) According to Richard Holmes, the term "Sahib" in India was "the title by which ... European gentlemen, and it may be said Europeans generally, are addressed, and spoken of, when no disrespect is intended, by natives" (xxiii).

This scene depicts Kim's intelligence and quickness. If Kim had not left secretly, he would have been murdered by thieves "with knives" looking for "the pedigree of that made-up horse-lie." Even though carrying the pedigree to Umballa would be a small errand for Kim, Kim figures out himself that doing so would not be simple, but significant. Kim sometimes speaks defiantly when he encounters immorality: When the policeman try to take Kim's money, Kim defies them by saying, "I am a town-crow, not a village-crow!" and he "hooted at him [a policeman] all down the road." Kim also speaks to "one of the hillmen" that "it is only a *pahari* (a hillman)," and asks in a very aggressive way, "since when have the hill-asses owned all Hindustan?" (66). It was possible for Kim to speak like a native Indian as he had grown up on the street in British India although he is white. In addition, Kim's intelligence and nimbleness made it possible for him to participate in the Great Game. If, however, Kim had not grown up in British India and if his heritage were not Irish, it would not be possible for Kim to be chosen as a secret agent for the Great Game. There is no better person to know Indian local culture and language than Kim does. Kipling noticed that the Indian Rebellion of 1857 was caused by a lack of understanding of the local culture and society. Kipling's thoughts on the British rule of India are reflected throughout the main character of *Kim*. Kipling seems to suggest that a Brit who understands India like Kim does should govern India, so that the Indian Rebellion cannot repeat again.

Kipling continuously touches on Kim's identity issues in the novel. Kipling reveals Kim's Irish identity by describing that "swiftly Kim took up the money; but, for all his training, he was Irish enough by birth to reckon silver the least part of any game" (36). It seems that Kipling depicts Kim's Irish sides in a negative way. Nonetheless, Kipling emphasizes Kim's identity as a white: "If the Sahibs were to be impressed, [Kim] would do his best to impress them. He too was a white man" (95). "Where a native would have lain down, Kim's white blood set him upon his feet" (46). Kipling tries to ensure that his readers do not forget that Kim is white. However, he also elaborates on Kim's identity ambiguously at times: "There is a white boy [Kim] by the barracks waiting under a tree who is not a white boy" (100). This description best explains Kim's ambiguous identity. Kim's behaviors can be "like the Indian crows so busy about the fields" (50), and Kim realizes that he is an "Other," feeling extremely lonely "among white men" as he was used to "the indifference of native crowds" (103). Kim notices his own heritage, but tries to find his real identity: "I knew it [that I am the son of a Sahib] since my birth, but *he* [Bennett] could only find it out by reading the amulet from my neck and reading all the papers" (88). Kim is aware that there is no evidence to prove his white identity without the genealogy papers. This is Kim's limit when it comes to his white identity.

Interestingly, Kim emphasizes the fact that he is white over and over. In a letter for Mahbub Ali, Kim notes, "*I am a Sahib*" (102). During the conversation with the Lama, Kim asserts, "I am a Sahib" (212). When Kim talks to Badu, Kim also mentions, "I am a Sahib" (220). Although Kim is apparently white, due to his burned skins, nobody can tell if he is white until they find his birth certificate. Whenever he encounters "Others," such as Mahbub, the Lama, and Badu, challenging the white authority, Kim tends to emphasize the fact that he is a Sahib, in order to consolidate his position. According to British ideology of imperialism, "once a Sahib, always a Sahib" (116). Given this racial determinism, Patrick Williams argues that "it would be astonishing, given these two sets of 'knowledge' about the races, if Kim chose to be an Indian" (493). No one would find it easy to choose to be an Indian due to the privilege of a Sahib.

Kim, however, also denies the fact that he is white at times. The Lama considers that nobody knows the Indian customs better than Kim does as a white: "No white man knows the land and the customs of the land as thou knowest" (91). The Lama seems to comment on Kim based upon a premise that Kim is white. The Lama, however, poses a question, being unsure about Kim's racial identity: "As a boy [Kim] in the dress of white men—when I [the Lama] first went to the Wonder House. And a second time thou wast a Hindu. What shall the third incarnation be?" (91). Kim evades directly answering the Lama's question, but it seems that Kim has antipathy towards becoming white. When Kim is asked if he wants to be a British soldier, he obstinately refuses by saying, "*Gorah-log* (white-folk). No-ah! No-ah!" (93). In addition, when Mahbub Ali asserts that "once a Sahib, always a Sahib" (107), Kim expresses his thoughts: "I do not want to be a Sahib" (107). These attitudes depict that Kim is inconsistent and self-contradictory as he struggles to find his own identity. Kim continuously shows his ambiguous attitudes towards his own identity until he finds it.

After the end of the Great Game, Kim seems to realize his own identity. Kim denies the fact that he is a Sahib, emphasizing that he is the Lama's disciple: "'Thou [the Lama] hast said there is neither black nor white.... I am *not* a Sahib. I am thy *chela*'" (270). Kim seems to have matured by overcoming hardships throughout the Great Game—he survived the danger of imminent death during the mission of the Great Game—and says himself, "I was a child. . . . Oh why was I not a man!" (271). Considering *Kim* as a coming-of-age novel, Kipling's readers can notice that Kim matured throughout a long trip, and finally found his own identity. The last part of the novel depicts the self-awareness of Kim's own identity:

> 'I am Kim. I am Kim. And what is Kim?' His soul repeated it again and again. He did not want to cry,—had never felt less like crying in his life,—but of a sudden easy, stupid tears trickled down his nose, and with an almost audible click he felt

> the wheels of his being lock up anew on the world without. (*Kim* 282)

Kim finally seems to find his identity by asking himself about his own identity. Kim's soul has asked himself about his own identity over and over. Kim already existed as he was, and he finally accepted his self-ego with "stupid tears [that] trickled down his nose." After he realizes his identity, the world seems new to him. Kim is neither a British nor a native Indian; he exists as he is—a creature having both British and Indian identities.

Kim's identity, which has both British and Indian features, was created by the demand of the time. After the Indian Rebellion of 1857, the British began to feel that they needed a person who was a cultural hybrid between British and Indian culture, in order to govern British India with ease. Kipling reflected people's thoughts in his novel, and Kim, as a result, was born with cultural hybridity. According to Homi Bhabha's definition, "hybridity represents that ambivalent 'turn' of the discriminated subject into the terrifying, exorbitant object of paranoid classification—a disturbing questioning of the images and presences of authority" (*Culture* 162). Although Kim's life embodies hybridity, Kim is not a "colonial representation and individuation" (162) as he is a Sahib. His hybridity, however, can represent "a disturbing questioning of the images and presences of authority." Kim's hybridity was made as a result of The Indian Rebellion of 1857, which occurred by subjects who wanted to subvert power. Kipling's *Kim* aimed at a class of readers interested in British imperialism, and Kipling tried to reflect the social problems of the time into his novel. After the Indian Rebellion of 1857, the main interest of the British was how to deal with British India. In 1901, when *Kim* was published, Indians' antipathy for British rule was increasing as British control over India was stronger than before the Indian Rebellion. On the one hand, the Indian National Congress was established on 28 December 1885, and the independence movement of the Indians against British rule in India continued. In this social situation, Kim's hybridity seems to be acceptable to both sides.

It is necessary to examine Kipling's narrative style in *Kim*, in order to grasp Kipling's intention for writing *Kim*. Kipling often describes the Oriental in a negative way: "Kim could lie like an Oriental" (*Kim* 23). When Kim and the Lama pay for a train ticket to Umballa, a ticket clerk tries to deceive them and Kipling describes the fraud of the clerk as "the immemorial commission of Asia" (27). Kipling also seems to criticize both the slowness of ticket collectors and Indian passengers on the train: "Ticket-collecting is a slow business in the East, where people secret their tickets in all sorts of curious places" (29), while Kipling appraises the Indian road or railroad constructed by the British: "The Grand Trunk Road is a wonderful spectacle. It runs straight, bearing without crowding India's traffic for fifteen hundred miles—such a river of life as nowhere else exists in the world" (57). However, how Kipling's narrative is perceived depends completely on Kipling's readers. For example, some readers might be of the opinion that the British constructed most of their roads and railroads in India in order to exploit natural resources in India. I, however, suggest that Kipling seems to narrate that the roads and railroads were constructed for Indians by the British and that they justify the British rule of India. Through his narrative in *Kim*, Kipling asserts that it is necessary for Indians to be governed by the British in order to be modernized and civilized. In the Himalayas, the Lama was attacked and threatened by a Russian who thinks that only they can "deal with Orientals" (239). This assault indirectly reveals that Indians will be attacked by Russians if India is not governed and protected by the British.

In addition, Kipling tries to justify British rights to rule India, by revealing that Asians are inferior. He does this through the means of the character Hurree Babu, an intelligence agent working for the British: "I [Babu] am unfortunately Asiatic, which is serious detriment in some respects. And *also* I am Bengali—a fearful man" (223). In addition, Kipling associates negative things with the Oriental: "He [Kim] had all the Oriental's indifference to mere noise" (140). "Indifference to mere noise" cannot only be applied to the Oriental, but rather to all humans. Kipling's aim seems to have been to criticize the Oriental in order to strengthen and justify British imperialism, by mentioning the negative aspects of Asians in the novel, such as "Kim could lie like an Oriental" (23), "the immemorial commission of Asia" (27), "ticket-collecting is a slow business in the East" (29), and "the huckster instinct of the East" (134). In fact, these things can happen, not just in India, but anywhere in the world. Kipling describes the negative aspects of Asia in the novel, in order to consolidate the British rule of India, trying to find justification for British control of India.

Kim has continuously shown his double identities between the British and Indian. Kim tries not to forget the fact that he is white by saying, "I am a Sahib" (102, 212, 220), but also wants to live in British India as a native by asserting, "I am *not* a Sahib" (270). In defining Kim's identity, Patrick Williams separates the character's cultural and natural backgrounds: Kim is culturally Indian and naturally British (493). Nonetheless, it still seems hard to define his racial identity, but the reason why Kipling gave Kim an ambiguous racial identity is apparent. By creating a main character who has dual identities in his novel, Kipling seems to have wanted a subject to be able to govern India, one who is acceptable to both the British and the Indians. In terms of ruling India, Kipling knew the problems and solutions better than others. So, based on his own experience in India, Kipling provided the image of a desirable ruler in the novel: a ruler who would be able to govern India with ease and who understands local culture and society. Kipling's *Kim* elaborates on why or how India should be governed by Britain and also seems to justify the British rule of India. The scene in which the Lama is attacked by a Russian emphasizes that the British serve as a protective guard for India from other invaders. According to Phillip Mallett, "Kipling could never have made so determined a separation between literature and politics" (117). Kipling reflects social and political issues in his novels. Throughout *Kim*, one of Kipling's representative novels, Kipling tries to provide solutions regarding the British rule of India. As Jesse Taylor argues, "Kipling's work holds out the possibility not only to depict, but also to create the empire and the men who ruled it" (50). Throughout the novel, Kipling asserts that having a ruler who has dual identities, like Kim, would be the best way to govern India.

Ⅲ. Conclusion

I have explored the character of Kim in Kipling's *Kim*. Kim is an Irish boy who experiences racial identity confusion by living in British India. Kim's identity is ambiguous as his background is complicated: his parents are Irish, his father was a sergeant in an Irish regiment, and Kim was born in India, educated in a British school, and participated in the Great Game. It would prove inadequate for Kipling's readers to try to see Kim's identity based on binary oppositions, as the lack of evidence to prove Kim's white identity without his genealogy papers sets a limit on Kim's white identity. In addition, Kim's appearance is not different from that of native Indians, as his skin is tanned. On the one hand, Kim can speak English, and his heritage is Irish. Therefore, it is inappropriate to consider Kim as an

Indian. However, no English person knows Indian local culture and language more than Kim does. Kim's identity is neither British nor a native Indian. Aside from simply being a person named Kim, Kim's identity consists of being someone who has cultural hybridity.

Kipling knew that the Indian Rebellion of 1857 was caused by a lack of understanding of the Indian local culture and society. Kipling perceived the problems and solutions better than others. Based on his own experience in India, Kipling tries throughout the novel to provide the image of an idealistic ruler in British India. Kipling created the protagonist of Kim (who has cultural hybridity), in order to reflect his own ideas on the British rule of India. Through the main character of Kim, Kipling suggests that a Brit who understands the Indian local culture and society, as Kim does, would govern India with ease. Overall, Kipling's *Kim* elaborates on why or how India should be governed by Britain and also seems to justify the British rule of India.

Kipling creates the main character of *Kim*, who has cultural hybridity and whose process of personal growth throughout the novel depicts Kipling's ideas on how to govern India easily. In order to justify British rule in India, Kipling also depicts how British-Indian society was developed by Britain, also through the character of Kim. Looking into characters' identities throughout nineteenth-century British novels helps modern readers who live in this complicated world to grasp human intrinsic identities.

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Abstract

Considering Kim's Dual Identity in the Post-colonial Discourse

Kim, Hoyeol (The University of Warwick)

It is becoming significant for individuals to find their own individual identities, as the today's ongoing globalization has become much more complicated. A similar situation occurred when the British Empire influenced the world politically, economically, and culturally in the nineteenth century. In order to grasp human intrinsic identities, my thesis aims to use postcolonial theories to examine characters' identities in a nineteenth-century British novel, Kipling's *Kim* (1901).

In Kipling's *Kim*, I examine Kim, an Irish boy who experiences racial identity confusion by living in British India. Kim's identity is ambiguous as his background is complicated: his parents are Irish, Kim was born in India, he was educated in a British school, and he participated in the Great Game. It would prove inadequate to try to see Kim's identity based on binary oppositions, as Kim's identity is neither British nor native Indian. Aside from simply being a person named Kim, Kim's identity consists of being someone who has cultural hybridity. Through the main character of *Kim*, Kipling suggests that a Brit who understands the local Indian culture and society, as Kim does, would govern India with ease. Overall, Kipling's *Kim* elaborates on why or how India should be governed by Britain and also seems to justify the British rule of India.

In *Kim*, Kipling creates the main character of *Kim*, who has cultural hybridity and whose process of personal growth throughout the novel depicts Kipling's ideas on how to govern India easily. In order to justify British rule in India, Kipling also depicts how British-Indian society was developed by Britain, also through the character of Kim. Looking into characters' identities throughout nineteenth-century British novels helps modern readers who live in this complicated world to grasp human intrinsic identities.

Key Words: Rudyard Kipling, *Kim*, Identity, Post-colonialism, the Indian Rebellion of 1857
키플링, 킴, 정체성, 탈식민주의, 세포이 항쟁

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이름: 김호열
소속: The University of Warwick
주소: 서울시 도봉구 덕릉로60길 7-12, 가인빌리지 202호
이메일: elibooklover@gmail.com