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”Radyard Kipling as a Crosscultural Mediator”

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Introduction

The urgency of work is defined by the following: in the XXI century a special acuteness has found the ideological and cultural incompatibility, developing in political oppositions. Mass displays of religious intolerance and radicalism on the one hand and activization of processes of the globalization, meaning interosculation of cultures and a recognition of leadership of universal values on the other hand give a problem of mutual relation and interaction of western and eastern cultures a special urgency. Rudyard Kipling belongs to a number of those creators who have presented a realistic picture of the east, in particular a life and culture of India, to the western (European and North-American) reader.

In the works of R. Kipling the essence of statehood and foreign policy of the British Empire, and also an attractive picture of a colonial life in India have received almost documentary reflection. It is possible to maintain with definiteness, that for that period he was the first writer who had tried to combine and pull together the western and the eastern

(Indian) cultures in his creations. It is necessary to note, he succeeded in many respects and played the major part in this field.

The object of the research of the given work is a culturetrager phenomenon of the great English writer Joseph Rudyard Kipling. In the work the attention is focused on a problem of a hierarchical scale (of Kipling) of east and western civilizations and on a problem of their coexistence.

During research we tried to capture completely, whenever it was possible, the various picture created by the remarkable artist. In the dissertation it is shown, that those subjects (themes) of the east culture in Kipling's creations occupy a dominant position. It in many respects is caused with especial love and respect which he tested to the Indian civilization. The works of Kipling have incurred a role of mediator between two (eastern and western) cultures.

The purpose of the work is a counter interpretation of western and eastern cultures in a view of mission of "the white man" and reflection of this phenomenon in R. Kipling's works.

A set of the specific targets following from the mentioned purpose is presented as follows:

- The analysis of attitudes existing between the east and western (India and Great Britain) countries, during the considered period, through a prism of art creativity and the intercultural communications.

- A problem of an interactive field in relations of the East and the West and definition of its place in creativity of Kipling.

- Definition of the «civilizing» role and place of Great Britain in the works of R. Kipling. The purposes and applicability of the civilizing missions of "the white man" outside the European culture, in India in particular.

Methods of research: contrastivistic, content analyze, a structurally functional method.

Scientific novelty of work consists in the following:

1. For the first time the works of Joseph Rudyard Kipling, a great English writer, are presented as the object of research in a view of intercultural mediation.
2. For the first time in Kiplingology the works of the writer are analyzed, as a bivectoral phenomenon, which enables the art of the Europecentristic interpretation of the east (India) and South African (Transvaal and Orange Republic) world.
3. For the first time prose and poetic creations of R. Kipling are considered from the direction of oppositions of cross-cultural relations.
4. For the first time "The burden (civilization) of the white man", in a context of the western culture is concretized in a paradigm of Kipling's works.

The theoretical value of the work is in an adequate interpretation and estimation of the works of R. Kipling and writers similar to him through a view of a modern inconsistent epoch.

A practical value of the dissertation: The work will help the interested reader, first of all a student, to get acquainted better with R. Kipling's as one of the most remarkable representative of the West-European literature works and will help the reader to look at the creativity of the writer from the view of an intercultural mediator.

The dissertation consists of the introduction, four chapters, the conclusion and bibliography.

Approbation of the dissertation: The work has been approbated at the meeting of Russian Department (report №3 11/25/2005) Batumi Shota Rustaveli State University. Substantive provisions of the dissertation are reflected in corresponding publications.

The basic contents of the work:

In introduction the urgency of the theme, the definite purpose and the research problem are proved. Scientific novelty, practical and theoretical value of the work is formulated. In the same place, in introduction, the basic data on R. Kipling's creative biography are presented. It allows to make the general representation about the author's personality, and acquaints us with his creative works from the side of intercultural mediation. It means rapprochements and comparisons of European and non-European, western and eastern, British and Indian cultures in Kipling's works.

At the beginning of the creative activity, R. Kipling worked as a newspaper correspondent for a long period. It appeared to be the most fruitful period in R. Kipling's works. It played a great role in R. Kipling's becoming a writer and a poet. The vagrant life of a newspaper reporter allowed him to get the great life experience. It will be unfair to consider years of journalistic activity of R. Kipling, as a life of "the simple reporter". This time is the major period of origin of his distinctive poetry and prose.

In introduction the brief review about British Empire and a colonization of India is given that allows us to:

1. familiarize, and make the general representation about scales of powerful British Empire in the days of R. Kipling.
2. familiarize with the colonial history of India, and the purposes and aspirations of colonizers pursued in India in detail.
3. familiarize with process of origin of a new direction in literature.

In the first chapter of the dissertation - « R. Kipling and the axiological scale of criticism » the versatile critical review of creativity of the writer is given.

In literary circles of that time R. Kipling's works had the big resonance, therefore he was exposed severe criticism from contemporaries many times. Literary heritage of Kipling has not lost its interest and nowadays it has still been the object of research of critics. In the dissertation the scale of criticism concerning creativity of the writer is analyzed axiologically stage by stage. Intercultural values on this scale are estimated, positively - optimistically, and negatively - pessimistically.

The first stage concerns the criticism of 80-90-x years of the 19-th century. The criticism of Kipling's works had been under the attention of literary criticism from the beginning of his literary career. Followers of the fashionable currents – "art for art", estimated verses and stories of R. Kipling, as the low-standard, vulgar and worthless works which were not having anything in common with the high literature. The reason for that was that the works of Kipling were notable for simplicity of statements, and personages were natives: those builders, seamen, soldiers who communicated on a nonliterary language, not

clear for high society, - slang. It is that characteristic feature of the writer, a specific manner of a narration which has made him so popular with people.

The new stage of criticism of R. Kipling's works begins after the ending of the Second World War. Among researches of this period it is possible to allocate works and articles of Thomas Eliot, Georges Orwell and Edmond Wilson. In their works both the positive and the negative sides of creativity of the writer are analyzed.

In later period of the 20-th century, in 60-70, there were new researches. The wide circulation has received a new wave of criticism according to which, the creative work of R. Kipling was considered as a unity of ideas expressed in the art based on a background of the certain philosophical and religious views. These critics considered R. Kipling, to be as the big expert on religious-mystical philosophy and the predecessor of existentialism.

There are also essential works of Ph. Mason's, Sh. Islam's, W. Beasant's, L. Cornell's works, etc.)

In the second chapter of the dissertation – “The West and the East in R. Kipling's creative work”, prose and poetic creations of R. Kipling are analyzed in a view of opposition of cross- cultural attitudes and relations.

By means of opposing of western and eastern cultures the writer has clearly shown, that the following internal laws, rituals and aspirations became inaccessible to each other and it is difficult to allocate one of them which would possess clear superiority over the other.

Initially the east caused purely practical interest. The Europeans were fascinated by saturated riches and the luxury, shrouded with the secret, the attractive east - India, China, Africa. Later the listed charm ceased to play a paramount role for the European colonizers for whom the main thing was achievement of authority and riches.

Colonial policy in India and China promoted the occurrence of Orientalism. Gradually Orientalism “turned to the way of thinking which was based on the existence of the ontological and epistemological distinctions between the west and the east”. If initially it was perceived, as an attempt to understand other culture, other civilization, nowadays it (Orientalism) is an attempt to know itself due to the comparison with others. The east helps the Europe (West) with the definition of its place and importance in the modern world.

A rich literary heritage of R. Kipling is an inexhaustible source of the renovated interest of Europeans to the east culture. It is caused by a profound knowledge of local traditions and own experience, which is warmed up by genuine art modes which were applied by the writer in his works. On the pages of his creations R. Kipling showed to England the life of Indian people there. He showed natural colors of the exotic territories, allowed to feel the unusual aroma of a local life, its markets, its houses, and its poor and intolerable life. At the same time he showed proud and inflexible inhabitants of India with the ancient culture and rich customs. And it was made by the person who properly considered himself as a carrier of “the burden of the white man“.

The wide experience and profound knowledge of the life in the east (in colonial India), which had found the reflection as in an image of the “native” so in an image of the “colonist”, represented the major source of R. Kipling's works for many years. Therefore it is possible to assert, that India made R. Kipling as a writer. It is necessary to emphasize, that India made R. Kipling as a writer not only because he narrated about the life and the acts of the brave English soldier who were carrying a civilization mission of “the white man” there,

but also because he draw a realistic picture of the country which had had the most ancient culture and history.

A meeting of the European and non-European culture, the West and the east, Great Britain and India in R. Kipling's works is possible to explain with two aspects: at first it is a great respect and attention of the writer to the east culture and the second, it is a meeting of an "advanced", "high" western civilization with a "not advanced", more "backward" Indian civilization which was considered as a local, regional phenomenon and had only the academic and not alternative value for Europe.

It is possible to tell loudly, that R. Kipling belongs to a number of those writers of that period of time, who gave the life and the culture of the east world with special appeal and realness in his works at the end of the 19-th century. In spite of the fact that in the English literature R. Kipling is known, as "the big bard of the British imperialism", the attention of the research is accented on an influence of the east culture on the works of the writer and on that role of the intercultural mediator which (creations) had played for the western reader.

In the third chapter of the dissertation –"The burden of the white man"– the excessive apologia and the racial score" are considered "The burden of the white man" in a context of the western culture (civilization) is concretized in a paradigm of R. Kipling's creative works.

In a second half of the 19-th century, British Empire grew as yeast dough. Military successes of the great empire were so scale and impressed, that an invincibility of Britain did not make any doubt among both - friends and foes. The inhabitant of the empire was proud, that the sun never set in his country. In consciousness of British people, and on more global scale (in consciousness) of Europeans, it had developed an illusion of their superiority in all areas of a human activity.

The superiority of the West in science, technology and military technique became a fixer of a dominant ideology in a high European society.

At the end of the 19-th century the theory about "Aryan" race which was preceded from the theory of Earl Gobi no, quickly extended and seized a consciousness of the broad audience of the European society. It was used with great popularity. The basic statement of this theory was that all (historical) cultures created by the different people and ethnics, are racially determined. In the western sociology Eurocentric concepts were presented in more veiled form. They masked with the concepts of "the burden of the white man" and a "civilizer". Based on these pseudo theories, British Empire justified its acts in the colonies as if the noble aspirations –to introduce the high western culture to the "wild" east people. It served as a justification of the colonial expansion and an imperialistic policy in the mind of the European society. This fact has found wide reflection in R. Kipling's works.

British Empire, which was caring the above mentioned mission, was a subject of an admiration for R. Kipling. He perceived an official colonial policy, as a "noble burden of the white man" and as its honorary duties before Indian, African or other colonies. The characteristic feature for the ideology of R. Kipling is that, that his imperialism was free from pretence, personal benefit and secret plans. In the opinion of the writer, the natives stand at the lower racial level, than the Englishmen do. Therefore, the cleverer and educated, in this case the carrier of the western civilization, the representative of the Aryan race should operate on them. So, a king and the God had entrusted performance of this historical mission

in the colonies exactly to a simple Englishman, the carrier of “the burden of the white man”. R. Kipling, creating an image of a strong Briton, “the carrier of a civilization”, allocated him with high human qualities. He is brave and inflexible, possesses high moral and heroic dignity. On the pages of his creations, R. Kipling drew an “incomprehensibility”, “wildness” and “miraculousness” of the customs and traditions of the “natives”, of the exotic country. Kipling tried to explain clearly to the “natives” that fact that if not the help of the “English civilizers” their lives would run as usual, “in the old manner”. It must be admitted, that Kipling was convinced, that to save Hindus from disasters, sufferings and ignorance could only the “white” man, the representative of the western civilization. The organized force, which is capable to relieve natives from all above the listed problems, is unequivocally Englishmen for Kipling. Despite of the visible relationship, the racism of Kipling is considerably different from the aggressive racism of Nazis. In the formulation of Kipling “the burden of the white man” is a subjugation of the lowest races for the sake of their own blessing, not a robbery and punishment, but creative work and cleanliness of thoughts, not haughty complacency, but humility and patience. It resembles much more to the attitude of the careful father to his son, than to an idea, that the right of an existence in the world has only the race (class) of “elites”.

In the fourth chapter of the dissertation – “the Conflict of interests of the Western world and heterogeneity of the white civilization“- the creative work of R. Kipling is considered, as a bivectoral phenomenon which gives an artistic Eurocentric interpretation of the east (India) –southern (Republic of Transvaal) worlds.

Anglo-Boers’ war became the central event of the history at the end of the 19-th century. It stirred up a public opinion of all the European countries. The public opinion of the world was almost entirely on the “freedom-loving Boers” side. The “proBoers” party had appeared even in the England, incorporating the majority of the liberal democrats and intellectuals. R. Kipling knew, that “freedom-loving Boers”, colonizing the territories of Zulu - the natives (a black population) of South Africa, surpassed Englishmen in cruelty. “Boers were colonialists like Englishmen. War, as a matter of fact, was a fight of the two colonizers ».

The attitude of R. Kipling to the war was firm. He had unequivocally supported the army of the country, as well as a number of other English writers among which were Bernard Show, Ryder Haggard and Arthur Konan Doyle. R. Kipling, from the very beginning of the war had appeared in print, in the papers with “patriotic” poems, supported the government of conservatives in that, that England waged the war in the name of the humane purposes and democratic principles.

However, despite of a wide nationalistic and an imperialistic propaganda, the military actions in South Africa were not developed as it was expected by the supporters of colonialism. In the first years of the war Englishmen suffered defeats. R. Kipling took hard a deviation of the English army. He felt, that the weakness which was found out by the most powerful Empire in the history was not temporary and had revealed its increasing illness.

In the period of Anglo-Boers’ war R. Kipling’s works were works of the bard of imperialism. But it is necessary to consider, that imperialistic propaganda by him was conducted not from the positions of the official policy, but from the point of view of the soldier going to fight. He aspired to tell the story by the character who was a direct participant of the military actions, by a private soldier Tommy Atkins. A special appeal in the

verses of R. Kipling was created with a simple and strongly pronounced rhythm which was close to a rhythm of folk ballads and songs. The poet generously used a vocabulary and intonation of ordinary speech, a soldier's slang, any sort of vulgarity in his verses, aspiring to be understood by that audience to which he, first of all, addressed – by ordinary soldiers of the Empire.

All weight of a rescue of the mission of great empire was incurred, certainly, by the English soldier.

The demagoguery of R. Kipling was not hypocrisy. He trusted in that what he preached, and treated sincere sympathy to the ordinary soldier, on whom all weight of a preservation of the British imperialism was held. The discrepancy of the verses about Tommy Atkins is defined by that, that though the proclaimed ideal was objectively unacceptable for the educated layer of an English society, the image of those who struggled for these ideals, differed with live truthfulness. The author idealized not Tommy himself, but only those values for which Tommy struggled.

For all that, that R. Kipling introduced official ideas in his works, his position was not consecutive. By the end of the war there were essentially new motives in the works of the writer. If R. Kipling convinced Tommy in the value of those ideals for which he had been called to struggle before, now he put those values for which he called Tommy to die under the doubt. Taking under the risk his own plans and purposes, he wrote the truth about the war. And the risk was more often there where he was writing about common people, about the ordinary soldier. Just in such works the original talent of the writer was shown and just because of such works do not give the basis to reject everything, which was written by R. Kipling in those years.

As it was peculiar to him, R. Kipling saw and described the disappointment of the Englishmen in the battle with Boers. At the beginning of the war he sharply branded all those who had avoided the participation in the war. But now, at the end of the war he could write, without any hate, about those Englishmen who had left the battlefield by their own will.

The Anglo-Boers' war put such kind of problem before the writer, which he was not able to solve. On the one hand, he continued an imperial theme up to the end of his life, but at the same time his creative work took another direction, in particular, got an ethical form. In this period (war time period and the first years after the war) the author created such stories, in which he kept away from the problems of the present and started the profound, psychological research of the person, his/her "timeless" qualities.

The conclusion: during the study of the creative work of Joseph Rudyard Kipling a new approach to the work of art heritage of the writer, which is caused by a role intercultural (East-West) mediator, clearly appears.

The lively reflection of the east culture in the works of R. Kipling had been caused by that big love, which he felt to the east (in particular to Indian) civilization. His creative work had incurred culture-regeral mission to acquaint better whenever it was possible, the carriers of the great and the most ancient culture of the east to the Western world. Preceding from this the purpose of the given scientific work was not the simple analysis of R. Kipling's works, but counter interpretation of the civilizations of the east and the West.

Critical views at an estimation of R. Kipling's works are determined on the basis of world outlooks and do not belittle its mediator function which is an overall objective of a civil and humanistic direction of his creative work.

Truing to find the sense of mediation functions of the writer, it is necessary to note a problem of ambivalence of his views. R. Kipling was neither the first and nor the only, unique person, who impartially and objectively tried to penetrate into an essence so close to him, but mentally strange culture. But nevertheless he was the first of those who tried sincerely to understand the truth coming from other world.

In spite of the fact, that in the English literature R. Kipling is known as the bard of the imperial politics of Great Britain, in the scientific work the attention is accented on that influence, which the east (Indian) culture has rendered on the creative work of the writer. In given work it is shown, that this influence was so significant, that it has found high-grade reflection in the creations of R. Kipling, having played the role of the cultural mediator for the western reader.

The List of Publications on the Present Research:

1. "Kipling's Imperialistic World-Outlook at the Turn of the Century". Shota Rustaveli Batumi State University. Scientific Papers IV (Philology). BSU, Batumi 2002. p. 136-140. (in Georgian)
2. "Kim – Sahib or Chela". St. Petersburg State University, Tbilisi State University, Institute Institute of Russian Philology, Slavistic and Intercultural communication ISSN 1512-1925, Scientific Papers, Philology XI. St.-Petersburg 2005 Tbilisi. p. 118-127. (in Russian)
3. "Racist Motives in Kipling's Creativity". St. Petersburg State University, Tbilisi State University, Institute Institute of Russian Philology, Slavistic and Intercultural communication ISSN 1512-1925, Scientific Papers, Philology XI. St.-Petersburg 2005 Tbilisi. p. 108-117. (in Russian)
4. "Anglo-Boers' War and Ethical Dilemma in R. Kipling's Creativity". St. Petersburg State University, Tbilisi State University, Institute Institute of Russian Philology, Slavistic and Intercultural communication ISSN 1512-1925, Scientific Papers, Philology XII. St.-Petersburg 2006 Tbilisi. p. 156-164. (in Russian)