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Baku State University

THE SOCIO-SPIRITUAL ENVIRONMENT IN THE FORMATION OF RUDYARD KIPLING'S NOVEL "KIM"

The progression of Rudyard Kipling's literary output from short prose to the novel genre is inextricably linked to his artistic biography, which was substantially shaped by the socio-cultural milieu in which he lived and wrote. The formative literary environment that contributed to the development of his unique artistic identity was deeply rooted in India, where he began his literary career. The nature of his oeuvre was significantly influenced by the socio-political dynamics in which he was, to some extent, a participant, due to his status as a British representative. His novel "Kim" (1901) epitomizes the geopolitical struggle between Russia and Britain for dominance in Asia. Although contemporaries offered divergent assessments of the novel, subsequent scholarship has revealed that it mirrors the inherent tensions between nature and society, as well as the socio-political dilemmas exacerbated by the rivalry between imperial powers for regional influence. Kipling's adeptness in illustrating the moral struggle between good and evil, embodied through the depiction of India's various social strata, is evident in the portrayal of the protagonists, Kimball O'Hara and the Tibetan lama, and their life journeys. A critical examination of the novel, alongside scholarly approaches to this issue, leads to the conclusion that "Kim" stands as a literary work that not only captures Kipling's historical moment with artistic finesse but also reflects the personal challenges the author encountered throughout his life. In "Kim", Kipling articulates the richness and diversity of life in India, emphasizing the openness of its populace to the surrounding environment—both nature and humanity. According to Kipling, the unifying forces of the world are not solely material interests but also spiritual values, foremost among them being love. As he traverses the Great Wheel Road with the lama, ascending to the Himalayas and experiencing fear for his companion, Kim undergoes a transformation. For him, there are no longer castes or religions, only the spiritual forces that unite all existence.

Key words: Rudyard Kipling, "Kim", literary production, nature and society, era of British colonialism.

Actuality of the Problem. The thematic core of Kipling's novel is intimately intertwined with the lives of Eastern people, their spirituality, culture, and way of life. In "Kim", the narrative follows two individuals traversing India – Kim and the lama. Those who were well-acquainted with Kipling often remarked that Kim bore a physical resemblance to the author himself, though Kim's complexion was darker, and his hair was straight and black. Both Kim and Kipling shared an exceptional capacity for retaining the minutest details of daily life, a trait that attracts the attention of British Colonel Creighton and represents one of the most formidable aspects of Kipling's literary talent. Furthermore, his protagonist emerges not only as an agent of British intelligence but also as a means through which Kipling explores the essence of life.

While the lama bears no external resemblance to Kipling, there is an internal kinship between them. The crux of "Kim" lies in the necessity to perceive the world in all its diversity while simultaneously discerning its constituent elements. "India is the most

democratic country in the world!" Kipling proclaims, and he is justified in this assertion, for "Kim" is neither a political nor a social novel in the vein of *The Jungle Book*.

In the novel, Kim saves the lama from physical demise, while the lama, in turn, saves Kim from spiritual ruin. This theme unfolds through the spiritual metamorphosis of each protagonist. The path that led the author of the novel to this spiritual epiphany, manifested through artistic expression, is particularly intriguing when viewed through the lens of interdependence and risk in the contemporary world.

Degree of Research on the Issue. It is important to note that for over a century, researchers of Kipling have struggled to develop any coherent viewpoint regarding both the formal aspects and the substantive issues of his works. Political factors have played a significant role in perpetuating this discord.

Indian critic Nirad Chaudhuri, in his article "The Best Story About India in English," writes that despite growing up with "The Jungle Books," he

did not engage with Kipling's other writings for a long time due to his aversion to Kipling's reputation as an imperialist. However, after reading "Kim," he discovered in Kipling such love for India and such understanding of this country that he ceased to think of Kipling as an imperialist. Before him lay a book that revealed the very spirit of his homeland with a fullness, he had not found in the works of many of his compatriots.

"Kim" made him realize that Kipling was capable of rising above his political views. As Nirad Chaudhuri observes, "In 'Kim,' Kipling casts a wide gaze over India, depicting it so truthfully that even the Indians themselves have not written about it: 'He grasped the true spirit of India, dynamic and almost timeless; he was able to feel love for it, although with its vastness and diversity, India is difficult to capture by the pen of any foreign writer... For this reason, we Indians will never lose our gratitude to Kipling, who managed to showcase the multifaceted nature of our country, its beauty, strength, and truth' [8].

Nirad Chaudhuri asserts that the author of "Kim" managed to create not only "the best novel about India in the English language" but also "one of the best English novels overall." "Kim would never have become a great book if its main interest and appeal consisted of a spy story, and we are certainly not inclined to regard it as a reflection of Anglo-Russian rivalry in Asia," note researchers.

The espionage narrative in "Kim" represents a sophisticated diplomatic struggle during peacetime between the British and Russian empires for spheres of influence in the East, as well as the ability to find justification for their political machinations. In "Kim," this political contest between the two great powers constitutes the authentic essence of the book [2, c. 23].

According to another Indian researcher, K. Bhaskara Rao, "Kim" can be characterized as a work of children's literature and compared to "Treasure Island" (London, 1883) and "Kidnapped" (London, 1886) by R. L. Stevenson, or "The Adventures of Tom Sawyer" (1876). Other Indian scholars prefer to align it with Mark Twain's "The Adventures of Huckleberry Finn" (1885) [5, Rao K. B.]. As emphasized by researchers, "Kim" is to India what "The Canterbury Tales" by Geoffrey Chaucer is to the English [2, c. 24].

The aim of this study is to elucidate the influence of the social and spiritual-moral environment on the writing of the novel "Kim" by R. Kipling.

Research methods include documents and materials reflecting the works of R. Kipling, including the aforementioned novel, as well as an analysis of various aspects of the writer's life and activities.

Crisis Processes in Neoromanticism of the 1880s and Kipling's Initial Steps in Literary Creation

At the end of the 19th century, the initial manifestations of the impending global economic and political crisis coincided in a particular way with the crisis processes in rationalist worldviews, which affected nearly all areas of spiritual life, including certain cultural phenomena. Among the latter, according to the prevailing perspective in Russian literary studies, is the neoromanticism of the 1880s.

It is precisely during this pivotal period in English literature that Kipling's career commenced, as his poetry and prose unexpectedly became not only sought after but also desired: nearly every new work by Kipling was met with enthusiasm by readers. The young writer was recognized as a master of thought, displaying a talent bordering on genius and, importantly, an entirely new, vibrant style.

In 1891, Kipling, along with his close friend Wolcott Balestier, co-authored the adventure novel "Naulahka: A Story of Westland and East" (1892) [2]. By mutual agreement, Balestier was to write the American portion, while Kipling was responsible for the Indian segment of the novel. The narrative initially unfolds in America before transitioning to India. There were all the prerequisites for this. At that time, Kipling – the novelist – was working in a genre that was new to English literature, as the short story, which had already established a firm foothold in European and American literature, was still insufficiently embraced in England. In this regard, German and American romantics, along with Guy de Maupassant in France, had no equals. The situation began to change with Kipling's contributions, and he actively participated in this process. Nevertheless, this particular work did not bring Kipling fame.

In 1891, Balestier, who had traveled to Germany on business, fell ill with typhoid fever and subsequently died there [2]. Following his death, Kipling married his sister, and they embarked on their honeymoon in Canada, the USA, and Japan [4, c. 9]. At the end of their journey, they decided to settle permanently in England. In England, Kipling's fame began to wane. He faced another setback after the publication of his novel "The Light That Failed" (1890), which was deemed flawed by critics, who characterized it as crude and militaristic [2].

This work seemingly cast a shadow over Kipling's preceding writings. Simultaneously, attempts to comprehend Kipling's ideological views continued unabated. The results proved discouraging, as researchers characterized Kipling as an imperialist who believed that the white race bore a duty and

obligation to its people, a perspective exacerbated by his time in the USA [4, c. 10]. The American press relentlessly pursued him. Kipling's attitude toward America was also ambiguous, more accurately described as complex. He was appalled by the cultural level of Americans, and their manners repulsed him, although he acknowledged a few minor positives as well [4, c. 12].

The anthology of short stories "Plain Tales from the Hills" was published in 1888. Between 1887 and 1889, Kipling authored six collections of short narratives for the "Library of the Indian Railway," which were designed for travelers and garnered him extensive recognition both in India and throughout the British Empire.

In 1889, Kipling's volume "From Sea to Sea" was released [4, p. 8], wherein he articulates his impressions of his journey from the USA to England. During this voyage, he also visited Burma, Singapore, and Hong Kong, and spent approximately a month in Japan. Upon his arrival in England, Kipling leased an apartment in London and established residence there with his family. He was merely 24 years old. Remarkably, within a few months, he attained considerable acclaim.

During his four-year tenure in America, Kipling composed some of his most distinguished works. These encompass the narratives featured in the collection "Many Inventions" (1893), poetry concerning the sea and mariners, and pioneers compiled in the volume "Seven Seas" (1896), "The Day's Work" (1898), and the two "Jungle Books" (Jungle Books, 1894–1895). In 1897, he published the novella "Captains Courageous: A Story of the Grand Banks" (1896) [4, p. 10], which was entirely predicated on American themes. Despite this, he did not establish himself as an American author. The plot of the novella was deemed excessively clichéd, and the characters were perceived as one-dimensional [4, pp. 10–11].

The American children's author Mary Mapes Dodge, renowned for her acclaimed work "Hans Brinker or the Silver Skates" (1865) [9], who served as an editor and publisher of children's literature, persuaded Kipling to write about the Indian jungles for the children's magazine "St. Nicholas Magazine" after being captivated by his narratives. Consequently, Kipling authored the first "Jungle Book" (1894) [9].

This work achieved significant success. Inspired by its popularity, Kipling commenced the writing of the second "Jungle Book" (The Second Jungle Book, 1895) [9]. These volumes attained considerable recognition in the West and subsequently across the globe, leading to the emergence of numerous

derivative works imitating the "Jungle Books." The number of imitations of Kipling's jungles was virtually limitless. According to Kipling, they constituted "a whole zoo." The most prominent among them was Burroughs' "Tarzan" [2, p. 11]. "The Jungle Book" examines the relationship between humanity and the natural world.

Earlier, in 1859, Charles Darwin's groundbreaking publication "On the Origin of Species by Means of Natural Selection, or the Preservation of Favored Races in the Struggle for Life" [1] was released, in which he, after extensive contemplation, resolved to articulate the inevitable conclusion regarding the origin of humans from the animal kingdom. Darwin's work became a scientific sensation. Some scholars contested Darwin's theory, while others concurred with it. Kipling's "Jungle Book" intricately intertwines humanity with the animal realm, suggesting that the time for such debates has elapsed. Lacking any scientific substantiation, his "Jungle Books" nonetheless became significant arguments in defense of the Darwinian perspective on nature.

During his tenure in the United States, Kipling composed several additional works, including "Just So Stories" (1902) [1] and "The Cat that Walked by Himself" (1902), which are regarded as significant accomplishments from Kipling's American epoch.

In October 1889, the writer arrived in England, where he had already achieved prominence and even garnered a reputation as the literary successor to Charles Dickens. His collections for the "Library of the Indian Railway" were republished in England in 1890 and received with acclaim by critics [3].

Upon his arrival in England, the Kipling family established their residence in the village of Rottingdean, located in Sussex [2, p. 14]. Kipling returned to England significantly more renowned than when he had departed. Many readers of "The Jungle Book" could recite his poems and narratives from memory. Kipling himself was exhilarated by England, having "finally discovered the most charming of the foreign lands he had encountered" [2, p. 15].

In 1899, Kipling published another autobiographical novel, "Stalky and Co.," in which he chronicled the hardships experienced by him and his sister Trix during their six years of care and upbringing by a couple in England, who proved indifferent and harsh toward the children. The psychological trauma stemming from this experience affected Kipling for the remainder of his life. He later depicted his childhood tribulations in the story "The Ma-a is a Shaggy Sheep" [4].

By this time, relations between the English and the Boers had deteriorated. Kipling himself supported

those waging this exploitative war and, over time, adopted increasingly reactionary political views. Despite the complex sentiments toward this conflict within the literary community, no one compromised themselves during this period more than Kipling. Among the most prominent chauvinists, Kipling acquired considerable popularity. Soon after, he would proceed to the front, and to bolster the morale of English soldiers, officers, and society, he collaborated for ten days with the military newspaper "The Friend" [1, p. 16].

The Anglo-Boer War, and subsequently World War I, connected Kipling to Africa. During the Anglo-Boer War, Kipling served as a war correspondent. Here, Kipling became associated with the ideologues of imperialism, including A. Milner, F.S. Jameson, Kitchener, and particularly C. Rhodes. Cecil Rhodes constructed and gifted him a residence on his African estate, where Kipling spent time from January to March between 1900 and 1908. Rhodes's house, conferred upon Kipling, served as a token of appreciation for his endorsement of the imperialist policies enacted by Britain on a global scale, which Kipling justified in his oeuvre. Kipling explicitly identified himself as an imperialist.

Subsequently, two volumes of historical narratives were published: "Pak of Pook's Hill" (1906) and "Rewards and Fairies" (1910), both infused with a profound emotional resonance. Kipling continued to compose tales, which were compiled in the collections "Traffics and Discoveries" (1904) and "Actions and Reactions" (1909).

Following these, he published "A Diversity of Creatures" (1917), "Debits and Credits" (1926), and "Limits and Renewals" (1932). Additionally, he released "The Irish Guards in the Great War" (1923), dedicated to the regiment where his son, Joseph Kipling, served, who subsequently perished and went missing in Laos [3].

Regarding his sojourn in Africa during these years, it provided him with material for several tales and inspired him to consider writing more in the future. Nostalgia for the past enriched him internally, which subsequently manifested in his creative output. In 1901, his work "Kim" was published, which is regarded as his sole successful novel and one of the preeminent English novels. By 1902, he had finalized his collection "Just So Stories" [2, p. 17]. It is pertinent to mention that the early 20th century marked a zenith in the writer's talent, followed by a rapid decline. At this time, Kipling was 36 years old, positioned in the midst of his life's journey and nearing the conclusion of his literary career. His works would continue to be

translated globally, earning him substantial royalties. In 1907, he was awarded the Nobel Prize in Literature, and subsequently, he would become an honorary doctor of several universities, among other accolades.

About the Novel "Kim"

Individuals acquainted with his oeuvre may assert that he lived sufficiently long to reap the rewards of his labor, yet not long enough to attain enduring fame. Nevertheless, the conclusion of his creative endeavors was fruitful, as he succeeded in writing the novel "Kim".

In summary, the plot of the novel is as follows: The principal character, Kimball O'Hara, is a Lahore orphan, the son of an Irish soldier who remained in India when his regiment returned to Ireland. He sustains himself through street begging and executing errands for an Afghan horse trader named Mahbub Ali. Throughout the narrative, it becomes evident that the Afghan merchant is affiliated with British intelligence. From him, Kim learns of the Great Game for dominance over Inner Asia, a contest waged between the British and Russian governments.

At the commencement of the novel, Kim becomes the apprentice of a wandering lama from the Tibetan monastery of Sach-Zen, while Mahbub Ali directs him on a clandestine mission to the British command in Ambala. While journeying with the lama, Kim encounters the regiment in which his father served. A military chaplain, recognizing Kim as the progeny of the deceased, assigns him to a Catholic institution in Lucknow, with the lama assuming responsibility for the tuition fees. During academic breaks, Kim traverses India and subsequently familiarizes himself with the craft of a spy pandit. This training is overseen by Colonel Creighton, who serves in the British ethnological intelligence. Upon completing his education, Kim is dispatched on a mission to the Himalayas, where he is tasked with deceiving Russian agents and procuring their confidential documents.

The narrative arc of this novel was inspired by Kipling from a casual dialogue with one of his acquaintances at the Allahabad Club. This individual recounted an intriguing tale, which Kipling retained in his memory for many years.

The account detailed how General Frederick Roberts was returning from a campaign in Afghanistan, and his soldiers discovered an English boy among the Pathans (Afghans who had settled in Muslim India) who spoke exclusively in Pashto. It was revealed that the Pashtuns had abducted him as a child and transported him to the mountains. Many years elapsed before his uncle, who served in British regiments, managed to locate his nephew

with considerable difficulty. When he informed the young man and his adoptive parents that he had come to reclaim his nephew, the boy resolutely refused to accompany him home. He preferred to remain with those who had nurtured and raised him.

For Kipling, this provided exceptional material for a narrative. At that time, he chose not to articulate it, opting instead to defer it for later, reserving the plot for a novel. It is known that he aspired to compose a novel about Indian life. A general conception of the plot existed, accompanied by numerous sketches. The title was even established: "Matron Matthewrin" [2, p. 17].

It is pertinent to note that Kipling had drafted a preliminary preface to his prospective story-novel "To be Fayed for Reference" (1888) [2, p. 18]. The protagonist of this work was a graduate of Oxford University named Macintosh Jelaluddin, who ultimately succumbed to alcoholism, married a local Muslim woman, and spent the remainder of his life in destitution. He took pride in his university education and knowledge of India, and he had been laboring for an extended period on a manuscript that was intended to amalgamate these insights.

Prior to his demise, Macintosh Jelaluddin entrusted this manuscript – his "progeny" – to Kipling. The manuscript consisted of haphazardly assembled pages enveloped in an old cloth. The sequence of the manuscript pages was irreparably disordered, and Strickland had to diligently assist Kipling in organizing them and thoroughly cleansing the manuscript of unintelligible blemishes: "If this book is ever published, perhaps someone will recall the story I am disseminating as evidence that the author of 'The Book of Matron Matthewrin' is not I, but Macintosh Jelaluddin," Kipling articulated [2, p. 18].

This narrative was published and incorporated into Kipling's initial collection [2, p. 18]. However, prior to this, Kipling permitted his father to peruse the preliminary drafts of the story, and after examining them, his father calmly asserted that no one would regard the author of such a forgery as an exceptional individual. This assertion from his father carried considerable weight for Kipling, as John Lockwood, his father, was an indisputable authority in his estimation [2, p. 18]. Regrettably, it must be noted that Kipling obliterated all manuscripts associated with "Matron Matthewrin." Nonetheless, despite the unfortunate fate of the story "Matron Matthewrin," Kipling did not renounce the concept of composing an Indian novel. He also recognized that, as a writer, he was not yet prepared for this endeavor, primarily because what he had absorbed had not yet materialized

as a narrative, although the plot was indeed appropriate for a substantial novel.

Kipling's story "The Miracle of Purum Bhagat" was published on October 18, 1894. Subsequently, it was integrated into "The Second Jungle Book." The narrative recounts how a Brahmin from an indigenous principality, who attained high honors in his homeland and Europe, renounces all his accomplishments, adopts the name of a saint from Punjab, and settles in an abandoned temple atop a mountain near a village. The villagers believe he performs miracles, although he himself does not hold this belief. He believes that all existence constitutes a singular entity. Day and night, he endeavors to discover the path to the essence of all existence, embarking on a journey to the origin of his soul [2, p. 19].

For the novel "Kim," Kipling drew upon information from several real-life instances. Attorney William Rettigan, the proprietor of an Indian newspaper, like Kim, was the progeny of an illiterate Irish soldier who served in the Indian Army. His career unfolded quite differently from Kim's. For reasons unknown to us, he was admitted to a secondary school in Agra, then to London Royal College, and subsequently to the University of Göttingen, although it is probable he commenced his journey much like Kim [2, p. 20]. It seems plausible that this narrative motivated Kipling to eventually compose a novel about the son of an Irish soldier, Kim O'Rishte.

Kipling had long harbored the aspiration to write a work of "grand form." In his unfinished autobiography "Something About Myself," he recalled that he had conceived such an idea a considerable time ago. Most likely, this was reflected in notes that resembled a sort of outline. "Kim" contains many such indicators.

In "Kim," Kipling employed plots from several of his previously published stories, particularly "Lispeth" (1886) [2, p. 21] and "The Miracle of Purum Bhagat" [2, p. 21], both included in the second "Jungle Book." The principal character becomes integrated into a foreign land. One could assert that Kipling prepared for the creation of "Kim" throughout his entire creative life. He wrote, taking significant pauses, which were largely connected to the circumstances of his existence.

It should be noted that before the creation of "Kim," Kipling already possessed experience working on works of "grand form." He had previously engaged with "The Naulahka" [2, p. 22], although he dedicated less time to it than to "Ballastier." He also produced novels such as "The Light That Failed" [2, p. 18] and "Captains Courageous" [2, p. 18]. However, unlike his earlier novels, "Kim" was intended to

be fundamentally different – an Indian novel that depicted authentic Indians and their arduous lives. In his vision, this "Indian" novel was meant to resonate with the essence of the "Jungle Books."

In 1901, "Kim" was published. There were individuals for whom this novel did not evoke enthusiasm. One such individual was the novelist and critic Arnold Bennett [2, p. 22]. American readers and critics also received "Kim" rather coolly. Another English literary critic, W. L. Renwick, held a similar opinion, emphasizing that "the grand form did not suit Kipling, who remained a recognized master of the short story" [2, p. 23]. While praising him as a remarkable master of detail, W. L. Renwick essentially denied him the status of a true novelist [2, p. 22].

According to his perspective, detail is highly valuable in a short story, but in a larger narrative, it tends to become almost entirely lost. However, after some time, Kipling was able to establish his reputation as a classic.

Researchers contests Renwick's viewpoint. He asserts that "the refutation of such a notion is 'Kim,' distinguished by an abundance of authentic details. This novel is now almost unanimously acknowledged as Kipling's greatest creation" [2, p. 22].

Conclusions. The socio-psychological environment that shaped Kipling's perceptions of the prospective novel became the fertile foundation that led to a complex and compelling portrayal of characters and their intricate fates.

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Гасанов Н. А. СОЦІАЛЬНО-ДУХОВНЕ СЕРЕДОВИЩЕ У ФОРМУВАННІ РОМАНУ РЕДЬЯРДА КІПЛІНГА «КІМ»

Прогрес літературної творчості Редьярда Кіплінга від короткої прози до жанру роману нерозривно пов'язаний з його художньою біографією, яка значною мірою була сформована соціокультурним середовищем, у якому він жив і писав. Формуюче літературне середовище, яке сприяло розвитку його унікальної мистецької ідентичності, було глибоко вкорінене в Індії, де він розпочав свою літературну кар'єру. На характер його творчості суттєво вплинула суспільно-політична динаміка, учасником якої він був певною мірою завдяки своєму статусу британського представника. Його роман «Кім» (1901) уособлює геополітичну боротьбу між Росією та Великобританією за панування в Азії. Незважаючи на те, що сучасники висловлювали різні оцінки роману, подальші дослідження показали, що він відображає притаманну напруженню між природою та суспільством, а також соціально-політичні дилеми, загострені суперництвом між імперськими державами за регіональний вплив. Майстерність Кіплінга в зображенні моральної боротьби між добром і злом, втіленої через зображення різних соціальних прошарків Індії, очевидна в зображенні головних героїв, Кімбола О'Хара та тибетського лами, а також їхніх життєвих шляхів. Критичний розгляд роману разом із науковими підходами до цього питання приводить до висновку, що «Кім» є літературним твором, який не лише фіксує історичний момент Кіплінга з художньою витонченістю, але й відображає особисті виклики, з якими автор стикався протягом свого життя. У «Кімі» Кіплінг чітко описує багатство та різноманітність життя в Індії, підкреслюючи відкритість її населення до навколишнього середовища – як природи, так і людства. За Кіплінгом, об'єднуючою силою світу є не лише матеріальні інтереси, а й духовні цінності, перш за все любов. Долаючи Велику колісну дорогу з ламою, піднімаючись у Гімалаї та відчуваючи страх за свого супутника, Кім зазнає трансформації. Для нього більше не існує ні каст, ні релігій, а лише духовні сили, які об'єднують все існування.

Ключові слова: Редьярд Кіплінг, «Кім», літературна творчість, природа і суспільство, доба британського колоніалізму.