

**PERFECTING LANGUAGE TRANSLATION SKILLS STUDYING
THE RESTORED HERITAGE OF THE ENGLISH LITERATURE**

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Abstract. *The article deals with the investigation of the role of the unfinished novel by R. Kipling “Mother Maturin” in both the writer’s career and the heritage of the English postcolonial literature. For the first time in the history of the modern Ukrainian Literary Studies the link between “Mother Maturin”, the novel “Kim” and a number of short stories has been made to reach translation objectives.*

Keywords: *a narrator, a story-teller, a loafer, Indian and Anglo-Indian society, the Giant Robe, British Empire.*

We are used to describing Kipling as the imperial story-teller or the preeminent bard of Empire, but we also put an aim in our investigation to show an alternative portrait of Kipling, and one indebted more to journalism and its quest for novelty. The researchers of the postcolonial critics, such as: Homi Bhabha, S.Suleri, H.Tiffin, E.Said, M.Pratt, A.Lawson, P.Brantlinger, B.Ashcroft, G.Griffiths, W.Harris, J.Clifford, Gobind, J. Rignall and others studied the heritage of R.Kipling, but ignored the importance of the unfinished novel “Mother Maturin” as considered it to be lost. The scientific novelty of our research implies the restoration of R.Kipling’s novel through the study of his collections of short stories and the novel “Kim” in the context of the postcolonial discourse. The theoretical importance of our research is that it gives opportunity to the deeper further study of the unfinished novel “Mother Maturin” as it gives ground to change the orientalist view of the literary heritage of R.Kipling. For what is equally apparent in his early texts is a journalistic flair for the dramatic potential of a good story. The Anglo-Indian stories, many later collected in anthologies such as “Plain Tales” and “Life’s Handicap”, were published as newspaper fiction (literal “turnovers”) and included impressionistic and fragmented, specular bit-part sketches of native life. His narratives often employ the persona of journalist- narrator as the narrative correspondent: the man-on-the-spot who relays information for a reading audience. Kipling’s narrator is usually a journalist who has an affinity for the underside of official life. In “The Man Who Would Be King”, his narrator classifies himself as a “wanderer and vagabond” whose occupation sanctions his experience of Things in “out-of-the-way-corners of Empire”. Diverse experiences contribute to the narrator’s authority; “wonderful and awful things”[1] experienced during the journey become fodder for his writing. Kipling’s early years as a journalist in India show

a marked fascination with peripheral figures and experiences outside the pale, if we quote the Burne-Jones letter, dated January 25, 1888 :

“Underneath our excellent administrative system; under the piles of reports and statistics; the thousands of troops: the doctors: and the civilian runs wholly untouched and unaffected the life of the peoples of the land ... immediately outside of our own English life, is the dark and crooked and fantastic; and wicked: and inspiring life of the “native”... I have done my best to penetrate into it and have put the little I have learnt into the pages of ” Mother Maturin” - Heaven send that she may grow into a full blown novel before I die. My experiences of course are only a queer jumble of opium dens, night houses, night strolls with natives; evenings spent in their company in their own homes (in the men's quarter of course) and the long yarns my native friends spin me, and one or two queer things I've come across in my own office experience"[2]. This passage contributes to the myth of Kipling as a great mediator of native culture. His knowledge is imaged as comprehensive and covers not only the everyday official life of the administrator but also its hidden native counterpart. The contact is illicit and vaguely sexual; but the underworld with its “dark, crooked and fantastic” forms and stories provide the source and inspiration of his tales. The most compelling image that emerges from this description of his nightwalks is an image of the artist as loafer or flaneur. The artist walks through Indian streets in the same manner as the Baudelairean flaneur strolls along the pedestrian mall of the Parisian city, taking in the sights or as a Dickensian nightwalker on his slumming expeditions in London. India yields a similar magic lantern of familiar and phantasmagoric images. There is a touch of the romantic and the bohemian in Kipling's (descriptions of his) expedition. Kipling speaks in his letter to Margaret, dated November 28, 1885, of how “little an Englishman can hope to understand [these natives]: I would that you see some of the chapters in “Mother Maturin” and you will follow more closely what I mean”[2].

“Kim” is the only one of Kipling's longer works of fiction that can stand comparison with his extraordinary achievements in the short story form. He started to write the novel in 1899 and completed it in the summer of 1900. The picaresque life story of an Irish soldier's orphan, living on his wits in India, was a subject Kipling had had in mind at least since 1894. But the roots of “Kim” go deeper, to “Mother Maturin”, a novel of the Indian underworld that the young reporter had begun in 1885 before he was twenty. Lockwood Kipling advised his son against continuing with the project, and “Mother Maturin” was abandoned, but Rudyard returned to the manuscript and may have harvested ideas from it while he was at work on “Kim”. The novel, then, draws on Kipling's vivid memories of his own Indian childhood, his observations as a young reporter, and his earlier attempts to cast his Indian experience into ambitious literary form, as well as representing a sort of act of mnemonic will, a

conjuring up of the country he would never see again, as he wanted to remember it. Kim is the "Little Friend of All the World", a ragamuffin child of the streets of Lahore. In his relation to the underworld of Lahore City away from departmental life. In a letter to his ex-editor Kay Robinson, dated April 30, 1886, Kipling writes:

"I hunt and rummage among 'em; knowing Lahore City - that wonderful, dirty, mysterious ant hill - blindfold and wandering through it like Haroun-al-Raschid in search of strange things ... the bulk of my notes and references goes to enrich a bruised tin tea-box where lies - 350 fcp. pages thick - my "Mother Maturin". The novel that is always being written and yet gets no furrader ... heat and smells of oil and spices, and puffs of temple fncense, and sweat, and darkness, and dirt and lust and cruelty, and above all, things wonderful and fascinating innumerable. Give me time Kay - give me seven years and three added to them and abide the publishment of Mother Maturin. Then you shall sit down in your gas-lit, hot water pipe warmed office, at midnight, and shall indite a review saying that the book ought never to have been written" [3].

"To Be Filed" is the very last tale to be included in the first book-form collection of his short stories, "Plain Tales From The Hills". The narrative recounts a meeting with a loafer who has gone native. Formerly an Oxford man, McIntosh Jellaludin is now a dissolute drunk, who is married to a native woman "not pretty to look at". As a literary aesthete turned "Mussulman", he is also, the narrator records, the most interesting loafer that he had had the pleasure of knowing for a long time. As Mohammedan faquir - as McIntosh Jellaludin - he was all that he wanted for his own ends. He smoked several pounds of my tobacco, and taught me several ounces of things worth knowing McIntosh Jellaludin's claim on posterity lies in a big bundle of papers, "all numbered and covered with fine cramped writing", which he calls, in the manner of the Bible, "the Book of McIntosh Jellaludin". The bundle of papers is an account of the loafer's knowledge and experience of India: showing what he saw and how he lived, and what befell him and others this text, like all romantic visionary texts, is described as being paid for in seven years damnation. A literary child of two or more cultures, the book (described by the loafer as "my only child") will be the lost gospel of British India. Strickland's legendary knowledge of things native will pale in comparison. McIntosh dies exhorting the narrator to publish it: "Do not let my book die in its present form ... Listen Now! I am neither mad nor drunk! That book will make you famous" .

Kipling's book contains "all things wonderful and fascinating innumerable" and was to show his "hand on the pulse of native life". Kipling's "Mother Maturin" by all accounts seems to have been as contentious and provocative a piece of work as McIntosh Jellaludin's book. In a letter to his aunt Edith Mcdonald on July 30 1885, Kipling describes the early drafts:

Further I have really embarked to the tune of 237 foolscap, pages on my novel – “Mother Maturin” - an Anglo- Indian episode. Like Topsy it 'grewed' while I wrote and I find myself now committed to a two volume business at least. Its not one bit nice or proper but it carries a grim sort of a moral with it and tries to deal with the unutterable horrors of lower class Eurasian and native life as they exist outside reports and reports and reports. I haven't got Pater's verdict on what I've done. He comes up in a couple of days and will then sit in judgement. Trixie says its awfully horrid: Mother says its nasty but powerful and I know it to be in a large measure true”[4].

At this time, the manuscript exerted a powerful hold over Kipling, who describes it as an “unfailing delight”, and his own writing at a “stage where characters are living with me always”. Mrs Hill, a close friend of Kipling in India, read parts of the earlier work and describes the story as that of an old Irishwoman who kept an opium den in Lahore. She married a civilian and came to live in Lahore - hence a story how government secrets came to be known in the Bazaar and vice versa. The seedier side of Indian and Anglo-Indian urban life in all its “unutterable horrors” is part and parcel of Kipling's poetics of decadence; the book is 'nasty but powerful'. When Kipling returned to London in the nineties, the novel was still unfinished. Kipling's letter to his former editor Kay Robinson, dated April 30,1886, written in about of depression, speaks of his frustration at London's literary scene and his desire to return to India as an Anglo-Indian writer. “Mother Maturin” is again invoked “as a book that would launch his literary career” [5].

Kipling's acknowledgement of his occupation as journalist-writer is an acknowledgement of the market forces and commodity relations which characterise the literary scene in the late nineteenth century. The journalist-writer's response to Gobind's advice in the preface to “Life's Handicap” underscores a commercial awareness: “ ... in regard to our people they desire new tales, and when all is written they rise up and declare that the tale were told better in such and such a manner ... Nay, but with our people, money having passed, it is their right; as we should turn against a shoemaker in regard to shoes if these wore out. If then I make a book you shall see and judge”[6].

Sara Suleri's is perhaps the most perceptive comment: writing about Kim she observes that Kipling's genius lies in his ”apprehension of the applicability of journalism to imperial narration”. For journalism revels in novelty and the text's youthful celebration of novelty and its successive ”montage of autonomous moment” is a major part of its picaresque attracting. The same might be said for Kipling's short fiction; in displacing the figure of the traditional storyteller for that of the kerani, “Life's Handicap” and “Plain Tales” juxtaposition of short stories – “collected from all places, and all sorts of people” - produces an entertaining timeless montage of other worlds.

Chronology, Suleri argues, is always a thorny issue for the “story of empire” and imperial narratives display both coyness and discomfort when dealing with “their situatedness” within history. “To name the present tense of history is of course to turn to journalism ... in the story of journalism, history is perpetually novel and necessarily occurs in the absence of precedent”. In Kipling, we have a “brilliant literalization of the colonial moment” where “empire confronts the necessary perpetuation of its adolescence in relation to its history” [7].

So, we can conclude that R.Kipling gave an objective glimpse of the British colonial rule in India as a real historical story-teller and a writer. His novel “Mother Maturin” wasn’t lost but was further on restored in such narratives as: “Life's Handicap”, “Plain Tales”, “The House of Suddhoo”, “The Gate of Hundred Sorrows”, “The City of Dreadful Night”, “Kim” and “To Be Filed For Reference” , - to be contributed to the English literary heritage of this period. Kipling's acknowledgement of his occupation as journalist-writer is an acknowledgement of the market forces and commodity relations which characterise the literary scene in the late nineteenth century, so his strong desire to vividly show the pros and cons of the Indian and Anglo-Indian urban life in all its “unutterable horrors”.

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