



ISSN: 2230-9926

Available online at <http://www.journalijdr.com>

IJDR

International Journal of Development Research

Vol. 11, Issue, 05, pp. 46956-46959, May, 2021

<https://doi.org/10.37118/ijdr.21901.05.2021>



RESEARCH ARTICLE

OPEN ACCESS

AN APPLICATION OF GOTHIC ELEMENTS IN RUDYARD KIPLING'S "MY OWN TRUE GHOST STORY"

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ARTICLE INFO

Article History:

Received 11th February, 2021
Received in revised form
13th March, 2021
Accepted 26th April, 2021
Published online 22th May, 2021

Key Words:

Victorian Gothic stories,
Rudyard Kipling's
Own True Ghost Story.

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ABSTRACT

This paper aims to find the Gothic elements in Rudyard Kipling, selected short story. After the first reading of the short story "My own true ghost story" gives a lot of gothic elements. The analysis of Victorian Gothic stories will give, how fragile young men as heroes suffer a lot, the contrast of both the present time and the past time, isolation, gloomy atmosphere, and the characters' language and behavior. For example in HG Wells' story, we find a young man who refuses to accept that the red room is haunting. As a result, he is a great figure of the frailty that surrounds the core protagonists of gothic literature. We also have English people like the character in Rudyard Kipling's My Own True Ghost Story, who is in something of a fragile condition since he believes; he is in the vicinity of a haunting room. As a result, the young girls and boys are vulnerable, throughout the storylines. So, even though we have a representation of helpless heroines, we may also have terrifying places inside the United Kingdom within the city of London. As a context, in Charles Dickens' Great Expectations, the Satis House becomes a dangerous and violent environment for the main character. So any place could appear gothic when it appears unsettling if this is not at the household; if a residential place is upended, it takes on a gothic feel. Unless the residential city of London is changed within it outside and inverted, it could become a medieval room.

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Citation: Arunakumari S. 2021. "An application of gothic elements in rudyard kipling's "my own true ghost story"", *International Journal of Development Research*, 11, (05), 46956-46959.

INTRODUCTION

Gothic is a popular literary tradition, and the term "gothic" refers to a specific type of text. These textbooks contain distinctive features and symbols, and the term "gothic" conjures up images of odd and sometimes horrific scenes and tales, with a particular subject that is more illegal than legal. Some of the main concepts in gothic, even within the "Gothic culture," there is a list of styles, in addition to fiction, the gothic contains poetry, drama, short story collections, movies, songs, computer games, theatre, cartoons, and popular culture, and it has been popular today. It is a concept that originated in the medieval era and has remained famous among people even now. The features of gothic include a fairly wide variety of general fictions and visual objects, and a much more identifiable collection of characteristics, such as paranormal, something of exploration, or a mystical aspect from the middle ages. The settings in gothic novels are terrifying. Whether it was the gothic style from the mid-eighteenth century or early 1900s or early nineteenth century, the places are terrifying or eerie and sexual inducement which is often associated switch the settings, the relation with both terrifying vaults or buildings and sexual violence.

As a result, the gothic includes extremely terrifying environments and aggressive offenders. There's a stormy relationship with the new, or the emerging modernity, In Gothic writing, so old as well as the new facets of society will occur at the same time. In the modern, contemporary world in which that work was written, the past, the ancient, the antique world returns with vengeance. As a result, there is both past and present, and the gothic is characterized by the rupture of the past into the present's surface. In certain gothic frictions, ghosts are a frequent occurrence. So, what's on the horizon or what's on the table? In such works, what role does a ghost play? The ghost has a request, a specific request, or an appeal for the central character. It has a request to make, or the ghost has a price to pay to a few of the characters in the story. These are the abilities of the ghost. We have fragile female characters, we also have fragile youths as heroes, the quite medieval and also very modern could be seen in gothic literature or baroque work, as well as the gothic is really in certain ways, the revival of the past. We have frail female characters, we also have fragile youths as heroes, the quite medieval and also very modern could be seen in gothic literature, as well as the gothic is really in certain ways, the revival of the middle ages. As a result, many people argue that perhaps the ancient, medieval, archaic world reappears with something like a fury in the new, present world under which the

text is written. As a result, there is both ancient and modern; the collapse of the old days into the atmosphere of the current situation is a gothic element. When will we be able to read gothic literary works? Gothic emerges during periods of transformation when culture is transitioning from one principle or type of output to another. As a result, transitional moments will be collapses or disconnections they will imply changes. The story of the gothic novel is concerned with gender and sexual differences. It is particularly interested in the discovery of sexual attraction, satisfaction, strength, and harm. There are a few examples. Power is one of the most critical aspects of gothic literature since all of these concepts of power may be related to appetite, enjoyment, and suffering.

Imperial gothic: The Imperial gothic was a common style in late-nineteenth-century literature, and as I previously said, the colonial gothic focuses on gothic intentions. As a result, it borrows some of the gothic elements for its characters and atmosphere in fictional stories. The imperial gothic has a dark and menacing setting, feeling grim, sinister, terrifying, and aggressive, evil authoritarian male figures, male supremacy characters, and often these imperial gothic will be identified with local nobles, and as you might have guessed, these elements are also present in the gothic storyline. Moreover, in colonial gothic tales, gothic motivations involve violent brutality and criminality. So, in imperial gothic literature, there are several murders and other assaults, with the classic gothic cue of an obsession or preoccupation with death. In imperial gothic fantasy, the paranormal and supernatural are also present. In this regard, Edward Said's *Orientalism*, published in 1978, is a seminal work. He is credited with defining the Orient as it was known by the western countries. According to him, European scholars in the 18th and 19th centuries. The east was described as being in the direct opposing party to the West, or western civilization. As a result, the Orient is almost often known in opposition to the Occident, the western domain, and the Orient has always been associated with mystical, primitive, insane, alluring, and harmful qualities. These terms are particularly important about Rudyard Kipling's *My Own True Ghost Story*, and if you look at some of the ghosts, particularly the Indian ghosts, that appear in this short story, you'll recall that female ghosts of dead women, particularly women who died in childbirth, are seductive and harmful. Bertha is Rochester's insane wife, and the novel's heroine, she is mad, imprisoned in an upstairs in this house, this large house, is the haunted place in *Thornfield*. Bertha the insane is a Jamaican woman. So, it is just a territory, a former colony, and Jamaica is a planter society that relied on the "forced labor" of the indigenous people. So, this root for this insane Bertha, who has become the secret wife, since no one knows Rochester's wife is stuck in the attic.

In another *Jane Eyre*'s cousin St John Rivers, a priest who has had to take the journey to India to spread the gospel, is another colonial gothic connection in this book. Take the god's word to this dark land and bring enlightenment. As a result, St John Rivers links Britain and India. As a result, all of these males and females with international ties are progressively pushed out of the narrative domain, which is monopolized by British people. If everyone could notice in *Maidera*, how Jane receives her property and inheritance, the British Empire is seen as a place of fortunes. So, but it is still a place of fortune, where people make a lot of money and where people rise from lower to higher positions, it also poses a serious threat to British bodies, hearts, and minds. "*Dracula*" was first written in 1897, and many people are familiar with it. The main protagonist, the vampire, has many features. Stoker's vampire has alien roots, as we all know. And the fact that it comes from a different country is a plus. It appears that the main protagonist is often portrayed as sinister. Furthermore, this vampire transforms British people into monsters by sucking their blood and transforming them into this kind of grotesque shape. As a result, there seems to be an obvious implication which deracination is taking place, that race is being washed out including the blood drainage. As a result, this is regarded as a serious hazard. Even you'll imagine the contamination, the blood impurity, being sketched out symbolically and actually in the character of such a *Dracula*. In this kind of writings, the exotic is, for instance, gothic. Thus, the exotic is also not gothic, but it is also a risk, a danger, an impure foreign, and a

nonnative that is vicious towards the wellness of the family, which is generally England. Certain concerns preoccupied the late Victorian imperial gothic. I tried to highlight that, when *Dracula* is going to remove the blood of the British person and transforming them into another, he is indeed providing them with fresh blood; it gives new national identity, as well as the abolition of the English language. Thus, it also becomes a setback, the loss of English identity, that is going to cause some distresses throughout this novel as well. As a result, we must take into consideration the fact. Nineteenth-Century colonial gothic is now concerned with several issues, including decline, personal reversion, and traveling native to the area. As a result, they are concerned that the English, specifically the British, are going inverse. Although it was aware of the threat of savagery invading humanity. *Dracula*, for instance, is regarded as a cruel or supernatural assault on the British populace's revered civilizing values. As a result, the imperial gothic has that as well. Additionally, in the modern world, there are fewer chances for adventure and courage.

This notion of the Orient was reinforced by the *Arabian Nights*. The imperial gothic is exemplified by Bertha, the dark beauty who haunts the mansion as a madwoman in *Jane Eyre*. Jane inherits money from her uncle, who was a Madeira wine merchant. As a result, a colony is a place of fortunes, but it is also a place where British minds, structures, and memories are in danger. A looted Indian diamond creates problems in Wilkie Collins's novel *The Moonstone*. The priests are portrayed as troublesome, enigmatic, and ignorant, as are Eastern figures. The White, according to Collins, is arrogant and deserves the vengeance of the East. Mister Jennings, the half-Irish and English man, is a present man from the east This often brings up concerns of racial imperfection or pollution, person degradation, and returning to one's roots. *Dracula* is a racial adulterated entity, and the alien is often portrayed as gothic. *The Heart of Darkness*, by Joseph Conrad, raises the likelihood of the English race's degeneration while also highlighting the imperial mission's discrepancies. The features of the landscape's natural forces are equated with those of the people living there. Winter weather spray, splutter, and scream, while ginger beer palms clatter and yell. It's a violent and dangerous environment. It was exactly some kind of evening and meal, according to the narrator, to transform a man,

My Own True Ghost Story

"My Own True Ghost Story" by Rudyard Kipling, his image is tainted by his involvement with Colonial rule. In 1942, George Orwell addressed him as a "jingo imperialist." Since Kipling wrote writings that were unintentionally and implicitly supporting Colonial Power, Orwell characterizes him as spiritually insensitive and artistically repulsive. This story was published on February 25, 1888. Well, this is a late-nineteenth-century short story that was also published in the *Indian Railway Library's* 5th volume and in a book called *Phantom Rickshaw and Other Eerie stories*. As a result, the words ghost and creepy should indicate a Gothic or Supernatural sound. Look at how the concepts are organized in this claim. There is a connection to a governor. At the time when Kipling's story was written, Lord Lansdowne was only the governor-general. And, he claims, you can handle any of these things with lightheartedness, such as a governor or a dialect paper (vernacular means "indigenous"), so users should also handle a ghost reverentially, so, the way these two objects are placed next to it. One of them is a governor-general, a very influential person throughout the British government of India. Another is a dialect newspaper or a local newspaper; both are very powerful papers that most likely covered politics, geography, culture, community, and other topics. Kipling published "My Own True Ghost Story" in 1888, which started with a mention of Walter Besant, a novelist who inspired him. It went on to say that while anything from a governor to a pre-colonial community could be laughed at, Indian spirits must be respected. Then who are Indian ghosts in this story

"There are, in this land, ghosts who take the form of fat, cold, pobby corpses, and hide in trees near the roadside till a traveler passes. Then they drop upon his neck and remain. There are also

terrible ghosts of women who have died in child-bed. These wander along the pathways at dusk, or hide in the crops near a village, and call seductively”.

The argument prioritizes the customs and traditions of the land over its societal reality. Huge pobby ghosts, a woman once died in labor and delivery and call seductively to male people passing, and young kids thrown into the well are among the local spirits. The unnatural either replicates or maintains the hierarchy. There's also a set of English ghosts. Most of the older colonies have been overrun by the castle, and creepy personnel patrols the streets. The emperor's ancestry or history in the colony is hinted at here. The statement connects the current to the memory, as is characteristic of gothic literature. The story takes place in a Dak bungalow, which is a British government-run bureaucratic rest home, the Khansamahs is the bungalow's caretakers, and we see a collapsing of the bungalow's features with those of the khansamah, who is quite aged and decrepit as the bungalow. The khansamah, as a storyteller, prattles, trashes, and throbs and continuously chatters anile about the glory days of his youth, when he worked for some sahib or another. This figure can be interpreted in a variety of forms. The first is that the khansamah reflects the forms in which all the image of the imperial power becomes severely misinterpreted when this is immersed throughout the traditional inherited wealth of the community, or it may be that the khansamah depicts the forms under which the image of the imperial power becomes severely misinterpreted, once it is immersed in the traditional inherited wealth of the British colonies.

The khansamah is a composite figure who serves as a conciliator for the sahib (British) and the Indians. He offers foods that are strange mash-ups of native and Western cuisine. There's also a way of knowing for sure if the khansamah isn't as old and flimsy as the narrative voice portrays him to be, even if he's implicitly weakening the sahibs' power by drawing parallels between his death and departed astray sahibs and his survival. The Dak bungalow is regarded as an unappealing setting, with all of the dust mites, snakes, rot, and not repairable conditions, and thus no chickens for supper. The Dak bungalows are often synonymous with gothic stereotypes such as foolishness and draftiness. Katmal Dak bungalow is located on a side street that is primarily used by Indian subordinates. The footfalls echo through the bungalow's frail partition walls.

"The bungalow was a very solid one, but the partition walls of the rooms were almost jerry-built in their flimsiness. Every step or bang of a trunk echoed from my room down the other three, and every footfall came back tremulously from the far walls. For this reason, I shut the door. There were no lamps—only candles in long glass shades. An oil wick was set in the bathroom”.

The English narrator of this story is inside the katmal dak bungalow, which was a sturdy bungalow, but the partition walls of the bedrooms were all but rick in their fragility. The bungalow walls dividing the bedroom are another essential feature of the Dak bungalow. Each room, as you recall, leads to some other bedroom. So three bedrooms have gone to join to the bedroom where the English narrator is resting for the night, or are kind of parallel to it. These rooms' partition walls are weakly constructed; these aren't large, but that they are weak. As a consequence of this fragility, each movement and each sound that happens in all three rooms adjacent to the narrator's room could be noticed very easily. Then one can always notice each step, that returns trembling and unsteadily. the plot of the story is the other, the exotic, is understood by imperialistic gothic in the context of spiritualism, moral decay, and corruption savagery, and incoherence. The sound of footsteps is echoing back to the narrator in a tremulous manner. The sound of footsteps is echoing back to the narrator in a tremulous manner. There are no torches, only lamps. Perhaps, it was intriguing but we saw in The Red Room that there are no lights, just candles. Candles, on the other hand, transport us to another ancient period rather than the late nineteenth century.

“For bleak, unadulterated misery that dâk-bungalow was the worst of the many that I had ever set foot in. There was no

fireplace, and the windows would not open; so a brazier of charcoal would have been useless. The rain and the wind splashed and gurgled and moaned round the house, and the toddy palms rattled and roared. Half a dozen jackals went through the compound singing, and a hyena stood afar off and mocked them. A hyena would convince a Sadducee of the Resurrection of the Dead—the worst sort of Dead”.

The author went on now to emphasize how miserable he feels inside the dak bungalow, saying, "For desolate, unadulterated suffering, the dak bungalow was the worst of the many how I had always resided in." no furnace, and the room was cold. Since the windows were shut, a charcoal brazier would have been futile. The brandy palm swayed and roared as the rain and wind splashed, gurgled, and moaned around the property. A hyena stood guard as a half-dozen jackals sang their way through the compound. They were ridiculed from afar. A hyena could persuade a Sadducee that the dead will rise again. The systems of colonialism are in constant change. These become harmful and hazardous to health safety because they are grim, gloomy. The man from England As a result, he mentions this was the worst bungalow he's ever seen. If you've ever walked into a room without a furnace, you're in for a surprise. The windows remain closed and can't be opened. Yes, it is another gothic theme, and though the author is unable to open the curtains, audiences have the impression that he may be nearly trapped inside this bungalow. As a result, the concept of prison is introduced implicitly by the broken windows that cannot be reopened. There's no heat, no brightness, but outside raining and windy. So, once more, the atmosphere is indeed not favorable here to the protagonist's enjoyment or safety, and the weather is working against him. As well as the heavy rain washes, passing water sound, and moans—which, in the sense of this gothic tale, is quite fascinating.

“Then came the ratub—a curious meal, half native and half English in composition—with the old khansamah babbling behind my chair about dead and gone English people and the wind-blown candles playing shadow-bo-peep with the bed and the mosquito curtains. It was just the sort of dinner and evening to make a man think of every single one of his past sins, and of all the others that he intended to commit if he lived”.

The khansamah, the steward, the servant, is preparing the food and brings the ratub inside, ratub is the term for dog rations. Food that is not consumed by humans is not referred to by this word. Consider both of his previous transgressions, as well as the ones he planned to undertake if he survived. When he has trouble falling asleep afterward, he blamed that one on the storm, which is babbling like the khansamah on sometimes. When he sees the doolie bearers, we know he is very sensitive to the sounds of the night. They come with such a grunt that says, "Let us take and heave him over." He believes it is a local assistant, and he predicts that perhaps the local agent can chat, vomit, and cigarette for an hour, demonstrating the land's depravity in the colonizer's view once more. He notices a clatter and a clicking and is sure the current noise is little more than a play of billiards. He becomes increasingly convinced of supernatural activity the more he learns about the improbability of such a game in the dak mansion. The story delves further into the gothic territory by describing the fear of something that cannot be seen, as well as the physiological consequences of such fear. A dak bungalow, he says, breeds limitless plausibility. In such a dak mansion, anything would be possible. The presumption has been that the British Empire has been corrupted or affected by the native country, which makes any credulity questionable. He's worried that the gamers in the next room, the billiard players, would choose him as a target. He understands that this is an unreasonable paranoia, it is nonetheless present. Once he asks questions more about doolies the next morning, the khansamah tells him that there are none. The khansamah tells him that this bungalow used to be a billiards room. They are also the emperor's tangible relics. When the khansamah states that perhaps the railway officials are all dead and gone, but he Mangal Khan is still alive, he is orchestrating an odd kind of political relationship. The author's ghosts are now a confirmed post, and he needs to write to the Society of

Drive the wheels Study and use his news to paralyze the empire. He expects all the praise and intrigue that comes with paranormal forces, but he quickly discovered that the noise was caused by a restless little rat in the ceiling cloth and a swaying window sash in the wind. The author is unable to acquire his own characterized real ghost tale throughout the kingdom lead to the revelation of truth. The narrator's servant, Kadir Baksh, arrives late in the story and informs the narrator that the presence in the bungalow is strewn and confused due to the presence of low caste figures let in by the khansamah. This native Indian figure tends to adopt a social, paranormal, indigenous, and English hegemony. The narrator says, moreover, that Kadir Baksh accepted a bribe from the doolie bearers and that it was his... the khansamah let them stay the night because of his intelligence. He claims that Kadir Baksh has no sense of ethics, a claim that he makes on behalf of the colonial period overall. The locals seem to be loyal, which they try to take advantage of because of their gain. The speaker tries to extract information from the khansamah, but he lost his temper and scatters the sad death including its fat engineer sahib across India's scenery. The writer is distressed by the revelation that there is no ghost, implying that facts have taken away the spiritual potential that he may have had. After covering the review, we'll move on to a brief contrast of Dickens' Signal Man and Rudyard Kipling's My Own True Ghost Story. The Signal Man by Dickens and My Own True Ghost Story by Kipling are quite close in terms of the use of gothic reasons and the atmosphere in which the stories happen. The railways, on the other hand, weren't considered as strong or majestic in the Ghost Story when spoken by the khansamah. It turned out it was allusions to the empire's glory that he uses to subvert the narrative. There is indeed a feeling of obsequiousness at the same time as there is a suggestion that the colony is questioning the monarchy that has set down frameworks and judgments around its scenery.

CONCLUSION

The horror story evolved in an embedded plot in fiction or miscellany into a distinct genre of short fiction in the 19th century, encompassing

both the small, freaky tale and the technically elaborate and psychologically sophisticated tale. The Victorian gothic has a long and varied history of dealing with male / female problems. Both women and men authors have used the Gothic – a genre that explores the dark side of personalities, societies, and nations as a barometer of societal stress and anxiety – to question socially determined and institutionally ingrained attitudes and laws relating to women and men. Death is depicted throughout the Victorian Gothic in a way that is closely linked to representations of rationality. The way we read death and the anxieties it causes demonstrates how much our self-identity is based on death narratives. In the late 1800s, Speech and Talk experts used a series of creepy or haunting analogies to describe the elusive nature of vocal development as well as the causes and remedies of stammering speech.

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