

Rudyard Kipling: A Linguistic Overview

Vijaylaxmi

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For the style I have followed: MLA Handbook for Research Papers, 7th
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Preface

A fable is a fictional story expressed clearly and in a few words, in prose or verse, that features animals, mythical creatures, plants, inanimate objects or forces of nature which are given human qualities, and that illustrates a moral lesson. A fable is different from a parable as it excludes animals, plants, inanimate objects, and forces of nature as actors that assume speech and other powers of humankind.

Short-story is a fictional prose tale of no specified length, but too short to be published as a volume on its own, as novellas and novels usually are. A short story will normally concentrate on a single event with only one or two characters, more economically than a novel's sustained exploration of social background. Short story tends to be less complex than novels. Usually a short story focuses on one incident; has a single plot, a single setting, and a small number of characters; and covers a short period of time.

In longer forms of fiction, stories tend to contain certain core elements of dramatic structure: exposition (the introduction of setting, situation and main characters); complication (the event that introduces the conflict); rising action, crisis (the decisive moment for the protagonist and his commitment to a course of action); climax (the point of highest interest in terms of the conflict and the point with the most action); resolution (the point when the conflict is resolved); and moral.

The study in the dissertation is an attempt to search the similarities and differences between Fables—Tales of Mowgli and Selected Short Stories written by Rudyard Kipling.

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CHAPTER-1

Rudyard Kipling: An Introduction

Rudyard Kipling (1865-1936) was a leading English short-story writer, poet and novelist. He is best known for his stories about India during last decades of the nineteenth century, when India was a British colony. Kipling wrote more than three hundred short stories which illustrated a wide variety of narrative techniques. He also wrote children's stories that became popular worldwide. In 1907, Kipling became the first English writer to receive the noble Prize of Literature. (Rudyard Kipling)

Kipling was one of the most popular writers in England, in both prose and verse, in the nineteenth and early twentieth century. Henry James said, "Kipling strikes me personally as the most complete man of genius that I have ever known." Among other honours, he was selected for the British Poet Laureateship and on several occasions for a knighthood, all of which he declined.

Kipling's subsequent reputation changed according to the political and social climate of the age. George Orwell called him a "prophet of British imperialism." Literary critic Douglas Kerr wrote, "He is still an author who can inspire passionate disagreement and his place in literary and cultural history is far from settled. But as the age of the European empires recedes, he is recognized as the incomparable, if controversial, interpreter of how empire was experienced. An increasing recognition of his extraordinary narrative gift makes him a force to be reckoned with. (Rudyard Kipling)

Rudyard Kipling was born in Bombay, India on December 30, 1865. His father, John Lockwood Kipling had come to Bombay after being appointed to a

teaching post at a Bombay school of art. Indian servants took care of Rudyard and taught him the Indian language- Hindi.

Kipling's father John Lockwood and his mother Alice met in 1863 and courted at Rudyard Lake in Rudyard, Staffordshire. They were so influenced by the beauty of the lake that when their first child was born, they named him Rudyard Kipling.

When Kipling was five years of age his parents brought him to Southsea, England near Portsmouth. At the age of twelve Kipling was enrolled at the United Services College, a school established to educate inexpensively the sons of the Army Officers. Kipling, who was an eager reader, became editor of the school journal.

In Southsea, Kipling and his sister Alice had to live with the couple, Captain and Mrs. Holloway, at their house, for six years. In his autobiography, published some sixty five years later, Kipling recalled the stay with horror, and wondered ironically, the combination of cruelty and neglect which he experienced there at the hands of Mrs. Holloway.

According to Bernice M. Murphy,

"Kipling's parents considered themselves 'Anglo-Indians' and so too would their son, though he spent the bulk of their life elsewhere. Complex issues of identity and national allegiance had become prominent features in his fiction. Kipling referred to such conflicts, such as, in the afternoon heats before we took are sleep, she (the Portuguese ayah, or nanny) or Meeta (the Hindu male attendant) would tell us stories and Indian nursery songs all unforgotten, and we sent into the dining-rooms after we had been dressed, with the caution, speak English now to Papa and Mamma . So one

speak 'English' haltingly translated out of the vernacular idiom that one thought and dreamed in." (Rudyard Kipling)

In January 1878 Kipling was admitted to the United Services College, a school founded few years earlier to prepare boys for the British army. The school provided him the setting for his schoolboy stories "Stalky and Co." (1899). During his time there, Kipling also met and fell in love with Florence Garrad, who became the model for 'Maisie' in Kipling's first novel, "The Light that Failed" (1891)

Limited family finances prevented Kipling from going to the University. In 1882, he returned to India and joined the staff of the Civil and Military Gazette, a newspaper in the northwestern city of Lahore. He learned a lot about the life in the region by reporting on local events. By 1886, his feature articles and stories attracted many readers. The newspaper also printed some of his poems, later came up in "Departmental Ditties" (1886) and further enlarged in later editions.

Kipling returned to England in 1889 and his first novel, "the Light that Failed" also published in the same year. This novel received types of reviews by this time Kipling became one of the well known writers in both England and the United States. "Life Handicap" (1891) is another collection of his short stories.

Kipling wrote The Jungle Book in 1894 and The Second Jungle Book in 1895, children's stories that gained a wide international audience. These stories describe the adventures of Mowgli, an Indian child who get lost in the Jungle and is brought up by a family of wolves.

Kipling returned to the subject of India in his finest novel, Kim (1900). The story tells of an Irish orphan who adapts early and completely the Indian ways. The

novel became a classic of its rich rendering of the multiple cultures of India. Another book of children's stories, the "Just so Stories" (1902) gives humorous explanation of such questions as how leopard got its trunk. Kipling reviewed English history for children in 'Puck of Pook's Hill' (1906) and 'Rewards and Fairies' (1910)

His later works reveal a darkened view of the world. His daughter, Josephine, died of Pneumonia in 1899, and his son, John died in 1915 in the Battle of Loos during World War I. In addition Kipling's concerns about his own health coloured the fiction of his later years. He suffered his bleeding ulcer for years before it was finally diagnosed in 1933. Kipling's last three volumes of short stories, "A Diversity of Creatures" (1917), "Debits and Credits" (1926) and "Limits and Renewals" (1932) stress the realities of pain and death. An unfinished autobiography, "Something of Myself", was published in 1937, after his death. The jungle books which comprise the most fascinating short stories about the animal characters and the experiences of Mowgli as a human child, has made its mark in the field of children's literature and also established Kipling as a master storyteller. Mowgli the protagonist is brought up by the family of wolves for ten years. Growing up in the jungle among animals, Mowgli learns to eat raw meat and pick out thorns from paws. Baloo, his bear friend and Bagheera his panther friend taught him the law of the jungle. He learns the jungle rule of loyalty as good as other animals. The tiger, Shere Khan is the villain in the story who holds continuous grudges against Mowgli and wanted to kill him. (Rudyard Kipling)

The stories in "The jungle Books" are fables, where animals possess human qualities to give moral lessons. According to Oxford Dictionary of Literary Terms a fable is,

"a brief tale in verse or prose that conveys a moral lesson, usually by giving human speech and manners to animals and inanimate things. Fables often conclude with a moral, delivered in the form of an epigram. A very old form of story related to folklore and proverbs, the fable in Europe descends from tales attributed to Aesop, a Greek slave in the sixth century, his fable of the grapes has given us the phrase 'sour grapes'. An Indian collection, the 'Bidpai' dates back to about 300CE. The French Fabulist La Fontaine revived the form in the 17th century with his witty verse adaptations of Greek fables. Most recent examples are Rudyard Kipling's 'Just So Stories' (1902), James Thurber's, 'Fable of our Time (1940), and George Orwell's 'Animal Farm' (1945)."

A fable is a fictional story expressed clearly and in a few words, in prose or verse, that features animals, mythical creatures, plants, inanimate objects or forces of nature which are given human qualities, and that illustrates a moral lesson. A fable is different from a parable as it excludes animals, plants, inanimate objects, and forces of nature as actors that assume speech and other powers of humankind. The word "fable" comes from the Latin "fabula" (a "story"), itself derived from "fari" ("to speak") with the -ula suffix that signifies "little": hence, a "little story" The fable is one of the folk literature which lasts for a long time. Modern researchers agree that fables can be found in the literature of almost every country. (Fable)

Hundreds of fables were composed in ancient India during the first millennium BC. These included Vishnu Sharma's "Panchtantra", "the Hitopadesha", "Vikram and The Vampire", and Syntipa's "Seven Wise Masters" which were collections of fables that were later influential throughout the Old World. Ben E. Perry (compiler of the "Perry Index" of Aesop's fables) has argued controversially that some of the Buddhist "Jataka tales" and some of the fables in

the "Panchatantra" may have been influenced by similar Greek and Near Eastern ones. Earlier Indian epics such as Vayasa's "Mahabharat" and Valmiki's "Ramayana" also contained fables within the main story, often as side story or back story. The most famous fables from the Middle East were "One Thousand and One Night", also known as the "Arabian Nights".

Tales in The Jungle Books are full of moral lessons and realities or facts as well. For example, the verse of 'The Law of the Jungle' lay down rules for safety of individuals, families and communities. Imprints of reality are visible in the stories, for example in chapter one, Kipling said, "Man is the weakest and most defenseless of all things" on page five and on page twenty two he wrote, "Mysterious things that are called men." Apart from this, the tales gives us the true picture of the different colours of human life, beliefs and disbeliefs, superstitions, love and hate, happiness and tears, strength and weakness.

The Jungle Books is a great classic of children's literature, which also possess some sort of underlying meanings as well. India provides the background for the stories in 'The Jungle Books'. Sometimes these stories have been considered as an allegory for British Imperialism. The stories take us to the colourful and amazing society of the Jungle which also includes all its members from small bees, cobra, monkey, bear, tiger, and wolves to the giant elephants. The best known stories in The Jungle Books are the three stories which revolves around the adventures of an abandoned "man cub" Mowgli who is raised by wolves in the Indian Jungle. The most famous among other stories are "Rikki-Tikki-Tavi", the story of a heroic mongoose and "Tomai of the elephants", the tale of a young elephant-handler. These tales are not written in the simple prose form. They follow an alternate pattern of prose and verse, every tale in the prose begins and ends with a poem.

Chuchundra—a muskrat

Darzee—a tailorbird

Father Wolf—the Father Wolf who raised Mowgli as his own cub

Grey Brother—one of Mother and father Wolves cubs

Hathi—An Indian Elephant

Ikki—An Asiatic Bush -tailed Procupine

Kaa—Indian Python

Karait—Common Krait

Kotick—A white seal

Mang—a bat

Mor—an Indian peafowl

Mowgli—main character, the young jungle boy

Nag—a male black cobra

Nagaina—a female King cobra

Raksha—the Mother Wolf who raised Mowgli as her own cub.

Rikki Tikki Tavi—an Indian mongoose

Sea-catch—a northern fur seal

Sea Cow—a settler's Sea Cow

Sea Vitch—a walrus

There have also been several comic book adaptations of the text of The Jungle Books. Between 1996 and 2003, a comic book series 'Petit d'homme' was published in Belgium. It resets the stories in which Mowgli's friends are humans rather than animals. Baloo, is an elderly doctor Bagheera, is a fierce African woman warrior and Kaa, a former army sniper. The DC comics Elseworld's story, "Superman: The Feral Man of Steel", is also loosely based on The Jungle Book stories, as well as the Edgar Rice Burrough's Tarzan stories.

The infant Superman is known as 'Kll' in the story and also brought up by the wolves like Mowgli. Other animal characters like 'Bagheera', 'Akela', and 'Shere Khan' also play their important roles in the story. Bill Willingham's Eisner Award winning comic book series 'Fables', features The Jungle Book's Mowgli, Bagheera and Shere Khan in its tales. Disney's 1967 animated film version based on the stories of Mowgli became very popular, though it manipulates the plot, characters and the pronunciation of the characters to a great extent. The same characters are further used in the 1990 animated series of 'Talespin', which has been set in a background of comic aviation industry.

There is a long list of animal characters which have been given the Indian names. They are:

Akela—An Indian Wolf

Bagheera —A melanistic (black) panther

Baloo—a sloth bear

Bander log—a tribe of monkey

Chil—a kite

Shere Khan—a royal Bengal Tiger

Tabaqui—an Indian jackal

Along with the assigning of Indian names to the animal characters in the stories, Kipling also used a number of local words or dialects such as—‘dewanee’, ‘gidur-log’, ‘bandar-log’, ‘lungri’, etc. there is an abundance use of archaic words as well for example, ‘thou wilt’, ‘thy’, ‘whence’, ‘ye choose’. Presence of musical quality is also there in the verses with which each story begins and ends.

According to the search engine Wikipedia ‘Children’s Literature’ is or the readers and listeners up to the age level of twelve. Children’s Literature can be defined into four different ways: Books written by children, books written for children, books chosen by children or books chosen for children.

Books written by children is the kind of literature work written by children, for example Daisy Ashford wrote ‘The Young Visitors’ at the age of nine. Many short stories in addition to a diary were written by Anne Frank. Barbara Newhall Fallett wrote four books, beginning with a novel called ‘The House Without Windows’. The manuscript was destroyed in the fire, but she rewrote it with her own imagination.

The simplest definition of children’s literature could be those books intentionally written, for children by keeping focus on them. Nancy Anderson, associate professor in the college of education at the University of South Florida in Tampa, defines children’s literature, excluding works such as comic books, and cartoon books and nonfiction books that are not intended to be read from front to back, such as dictionaries, encyclopedia and other reference material.

Books chosen for children are the various books chosen and considered as appropriate for children by the teachers, reviewers, scholars, parents, publishers, librarians, retailers and the various book-award committees. In order to protect the child from the unhappy aspects of life and adult influence, the parents often take the help of traditional stories, fairy tales, and nursery rhymes and other voyages of discovery, such as 'Snow White', 'Hansel and Gretel', 'Bambi' and 'A series of unfortunate events'.

The broadest definition of children's literature applies to books that are actually selected and read by children. Children choose many books, such as comics, which some would not consider to be literature at all in the traditional sense. They also recognized great works literature by selecting literary classics. The novelist, Orson Scottlord said,

"Children are often the guardians of the truly great literature of the world, for in their love of story and concern for stylistic fads and literary unerringly gravitate towards truth and power."

According to Kimberley Reynolds, children's literature includes,

"Everything from folk and fairy tales, myths and legends, ballads and nursery rhymes—many of which date back to preliterate epochs—to such embodiments of our transliterate age as e-books, fan fiction computer games may come under the umbrella term of children's literature. In the area of research and teaching, children's literature covers all genres, formats and media, all periods and movements and kinds of writing from any part of the world and often related ephemera and merchandise too. It addresses works that were specifically directed at the young, those that come to be regarded as children's literature by being

appropriated by young readers and those that were once read by children but are now almost exclusively read by scholars." (7)

Children's literature play very significant role to instill the cultural values in children through stories. And stories are the earliest ways adopted to shape the thinking and understanding of the young ones. The right kind of structuring and shaping of young minds results in the formation of responsible and good adults at a later stage. Children stories always conclude some message or moral values with education of one kind and another. Stories are also the key sources of information about the changes in culture, past and present, about the historical trends, customs, religion, developments, wars, people, children and their world. And children's literature is somewhat more close to truth and reality. It gives the more precise picture of various domains mentioned above. As children are innocent, they don't have any relation with the false and fake elements of life and so are the stories for children.

Children's literature relates to the past at various different levels. All of us were children once and in each one of us there exist a child of our own childhood which affects us in several ways. Similarly the works produced for children continues to make a deep, clear, ringing impact upon the way societies are developed and managed, Kimberley Reynolds in her book, "Children's Literature" said,

"many stories given to children today are retellings of traditional stories in which writers and illustrators set out to expose, critique and adjust the schemata by which we interpret the world. The dialogue they create between old and new ways of thinking can be another way both to sow and nurture the seeds of social change as seen in the way children's literature has contributed to developments in the areas of equality and diversity."(Reynolds 6)

Nancy Anderson has given six major categories of children's literature, with some subgenres.

- 1) "Picture books including board books, concept books (teaching an alphabet or counting), pattern books and wordless books.
- 2) Traditional literature: the bulk of traditional literature consists of folktales. This large genre can be further broken down into subgenres, myths, fables, ballads, folk music, legends and fairy tales.
- 3) Fiction, including the sub-genres of fantasy and realistic fiction. This genre would also include the school story, or genre unique to children's literature in which the boarding school is a comma setting.
- 4) Non-fiction
- 5) Biography, including autobiography
- 6) Poetry and verse" (Children's Literature)

"Histories of writing for children tended to begin in the seventeenth century, with examples of works by religious dissenters, usually starting with the Czech educational reformer John Amos Comenius's 'Orbis Sensualism Pictus.'" (Reynolds 6) it is considered to be the first picture book specifically published for children. During the same time Charles Perrault introduced fairy tales by laying down its foundations in France. His stories include 'Little Red Riding Hood', 'Sleeping Beauty', 'Puss in Boots' and 'Cinderella'.

Like Orbis Pictus, much of the writing during seventeenth century drew its inspiration during its inspiration from religious dissenters. Along with how to read, they taught the children how to live gladly lives, how to seek God's grace and how to

prevent the torments from hell. The typical example of such kind of writing is James Janeway's 'A token for Children (1671) originated in England as well as in America. It directly addresses the young readers and offers a wide and deep view into how children and their childhood were understood in early England.

Seth Lerer's (2008) history of children's literature includes a discussion of Greek, Roman, and medieval texts given to the young. For instance by teaching to recite passages from texts including the fables of Aesop, the Iliad and the Aeneid, Greek and Roman children were instilled with the skills of citizenship, the qualities of heroism and the intricacies of morality. Although, the texts like Iliad and the Aeneid are meant for adults, but by selecting few passages from these books and adjusting them to suit the needs and interest of the young being enables one to let them enter into the domain of children's literature. The extracts chosen for children were made to appeal them by employing certain devices like rhyme and by the addition of explanation.

"In the hands of the eighteenth century professionals—printers, publishers, picture-makers, and pedagogues- the practice of simultaneously addressing adults and children becomes institutionalized." (Reynold 12) experiments with the paratextual features especially designed for the children began to those where in producing printed materials for the young ones. In order to make the books look attractive brightly coloured endpapers, colour, illustrations, and cut-outs were used.

"The commercial, pedagogic and philosophical forces that shaped publishing for children in the eighteenth century were set in the context of the Enlightenment with its commitment to reason, scientific thinking and progress." (Reynolds 15) Writing for children serves as an important tool for educating them to become citizens

with good values, it also help them to learn and to read and spread awareness against superstition and the dangers or bad consequences of failing to acquire good education. Earlier, literature published or children were with the only intention to instruct them, but in 1744, John Newbery published 'A Little Pretty Pocket-Book' in England which is considered as a beginning of pleasure reading in England.

In the early nineteenth century, the Brothers Jakob and Wilhelm preserved the tales told by oral tradition in Germany such as 'Snow White', 'Rapunzel', and 'Hansel and Gretel' (1812). Hans Christian's "Anderson of Denmark" (1805-1875) brought pleasure and joy to the children by publishing fairy tales like, 'The Little Mermaid' (1836), the Emperor's New Clothes (1837), The Ugly Duckling (1844), The Snow Queen (1845). 'Alice's Adventures in Wonderland' in England by Lewis Carroll is one of the most characteristic examples of the genre of literary nonsense. In 1833, Carlo Collodi wrote his puppet story, 'The Adventures of Pinocchio' as a first Italian fantasy novel for the children of Italy. In 1894, "The Jungle Book" was published by Rudyard Kipling, the adventures of a boy who was lost in jungle and adopted by the family of wolves became immensely popular.

For the first half of the twentieth century, childhoods in children's literature were shown as free from care, wants and desires. Children's literature strengthens the sense of longing for a happier and better time in the past in some of the books written between 1900 and 1950, such as Kenneth Grahame's "The Wind in the Willows" (1908) and A.A.Milne's 'Pooh' (1926, 1928).

By the middle of the twentieth century, traces of nostalgia were no more to be seen in the writing for children. Teen culture was born during this period. The first book especially written for teenagers was J.D Salinger's "The Catcher in the Rye" (1951). Books for teenager's also includes S.E Hinton's "The Outsiders" (1967),

which portrays the tensed and serious model of youth. Erikson's "Childhood and Society" focused on the problems encountered by the youth and their struggles to become independent.

Until the late twentieth century, there was a trend followed by the writers that children's books should not include sex, bad language, violence or other absurdities of life in order to set good examples for them and help picking good manners which would lead them to success in their lives. As the idea about childhood changed, the trend about children's book mentioned above also undergoes a big change. Writers for children's books gave an easy access to sex, swearing, violence, in their books which made them stylistically complex.

"One of the first monographs to attempt to analyse children's literature on the basis of its stylistic features is Zohar Shavit's "The Poetics of Children's Literature" (1986), which considers how and where children's literature fits into what she refers to as the literary polysystem, or the variously overlapping and hierarchical systems which organize and shape texts at cultural and global levels" (Reynold 45)

John Stephen's "Language and Ideology in Children's Fiction" (1992), employs various techniques from narratology and linguistic criticism (story and discourse, point of view, focalization, narrative voice, closure). Stephen's most important findings are that the books which children and young people read are ideologically potent and support humanistic values.

According to Oxford Dictionary of Literary terms, "short-story is a fictional prose tale of no specified length, but too short to be published as a volume on its own, as novellas and novels usually are. A short story will normally concentrate on a single event with only one or two characters, more economically than a novel's

sustained exploration of social background. There are similar fictional forms of greater antiquity—fables, folktales, and parables—but the short story flourished in the magazines of the 19th and the early 20th centuries especially in the USA, which has a particularly strong tradition.” (307)

The art of storytelling is doubtlessly older than record of civilization. Even the so-called modern short story, which was the latest of the major literary types to evolve, has an ancient lineage. Perhaps the oldest and most direct ancestor of the short story is the anecdote and illustrative story, straight to the point.

The ancient parable and fable, starkly brief narrative used to enforce some moral or spiritual truth, anticipate the severe brevity and unity of some short stories written today.

Short stories tend to be less complex than novels. Usually a short story focuses on one incident; has a single plot, a single setting, and a small number of characters; and covers a short period of time.

In longer forms of fiction, stories tend to contain certain core elements of dramatic structure: exposition (the introduction of setting, situation and main characters); complication (the event that introduces the conflict); rising action, crisis (the decisive moment for the protagonist and his commitment to a course of action); climax (the point of highest interest in terms of the conflict and the point with the most action); resolution (the point when the conflict is resolved); and moral.

Because of their length, short stories may or may not follow this pattern. Some do not follow patterns at all. For example, modern short stories only occasionally have an exposition. More typical, though, is an abrupt beginning, with the story starting in the middle of the action. As with longer stories, plots of short

stories also have a climax, crisis, or turning point. However, the endings of many short stories are abrupt and open and may or may not have a moral or practical lesson. As with any art forms, the exact characteristics of a short story will vary by creator.

(Short Story)

Often times, stories cannot be truly considered "short stories" if they are around fifty to a hundred pages. Short stories are commonly classified as around 5 to 20 pages, but, as mentioned, vary on length depending on authors. Therefore, longer stories that cannot quite be called novels are considered "novellas", and, like short stories, are commonly placed into the economically wise choice of "collections".

When short stories intend to convey a specific ethical or moral perspective, they fall into a more specific sub-category called parables (or fables). This specific kind of short story has been used by spiritual and religious leaders worldwide to inspire, enlighten, and educate their followers. (Short Story)

Determining what exactly separates a short story from longer fictional formats is problematic. A classic definition of a short story is that one should be able to read it in one sitting, a point most notably made in Edgar Allan Poe's essay "The Philosophy of Composition" (1846). Interpreting this standard nowadays is problematic, since the expected length of "one sitting" may now be briefer than it was in Poe's era. Other definitions place the maximum word count of the short story at anywhere from 1,000 to 9,000 words, for example, Harris King's "A Solitary Man" is around 4,000 words. In contemporary usage, the term short story most often refers to a work of fiction no longer than 20,000 words and no shorter than 1,000. Stories of less than 1,000 words are sometimes referred to as "short short stories", or "flash fiction." (Short Story)

Short stories date back to oral story-telling traditions which originally produced epics such as Homer's Iliad and Odyssey. Oral narratives were often told in the form of rhyming or rhythmic verse, often including recurring sections or, in the case of Homer, Homeric epithets. Such stylistic devices often acted as mnemonics for easier recall, rendition and adaptation of the story. Short sections of verse might focus on individual narratives that could be told at one sitting. The overall arc of the tale would emerge only through the telling of multiple such sections. Fables, succinct tales with an explicit "moral," were said by the Greek historian Herodotus to have been invented in the 6th century BCE by a Greek slave named Aesop, though other times and nationalities have also been given for him. These ancient fables are today known as Aesop's Fables. (Short Story)

The other ancient form of short story, the anecdote, was popular under the Roman Empire. Anecdotes functioned as a sort of parable, a brief realistic narrative that embodies a point. Many surviving Roman anecdotes were collected in the 13th or 14th century as the *Gesta Romanorum*. Anecdotes remained popular in Europe well into the 18th century, when the fictional anecdotal letters of Sir Roger de Coverley were published. (Short Story)

Linguistics is the scientific study of language. Language here does not mean any particular language rather it is the language in general. According to Robins (1985), linguistics

"is concerned with human language as a universal and recognizable part of the human behavior and of the human faculties perhaps one of the most essential to human life as we know it, and one of the most far-reaching of human capabilities in relation to the whole span of mankind's achievements."

Linguistics does not mean the mastery over a particular language. Linguists may study one language or more than one or they may study a completely new and unfamiliar language. They try to explore the ways and modes in language through which human needs and requirements are fulfilled. The person who knows many languages is called a polyglot and a linguist is the one who studies the principles of language organization and language behavior. Linguistics is learning about language later than learning a language. For example, there is difference between how to learn driving a car and how does a car works. When we learn how to drive a car, we practice certain rules and methods which are similar to learning how to speak a language. But when we learn how does a car works, we open its machinery, explore and discover how its different parts—words, sounds, sentence patterns etc, how they are integrated together to perform particular functions.

Language is a phenomenon which is objective and keeps on changing. It has a concrete shape which is based on facts on ideas or guesses, like natural phenomenon in the physical world and organisms in the living world. As a physicist or a chemist takes certain elements or chemicals and perform some experiment, measure their weights and densities, like a biologist observes a specimen under his microscope, similarly the linguist studies the various elements or components of a language by observing the working of speech-sounds or the formation of words. Language is objective because it can be observed with the senses, therefore we can hear it with the ears, we can see it on a page in its written form. According to Jindal and Sayal,

“the main concern of modern linguists is to describe language, to study its nature, and to establish the theory of language. That is it aims at studying the components of the language system and to ultimately arrive at an explanatory statement on how the system works. In modern linguistics, the activity of describing

the language system is most important, so modern linguistics is generally known as descriptive. But linguistics has other concerns as well, which fall within its scope and these include historical and comparative study of language." (Jindal and Sayal 16)

Robins defined linguistics as, "it is concerned with the description and analysis of the ways in which language operates and is used by the given set of speakers at a given time." In descriptive linguistics, we analyze a language at all levels, therefore phonology, grammar and semantics. Modern descriptive linguistics is based on a structural approach to language.

Robins described historical linguistics as,

"the study of the developments in languages in the course of time, the ways in which languages change from period to period and of the causes and results of such changes... it must be based on two or more stages in the development of the language being studied."

In comparative linguistics, we compare two or more languages. When the history of languages is compared in order to discover the historical relation between these languages, it is called comparative historical study. This kind of study helps in the discovery of new variables and developments in the language over a period of time. A language from which other languages develop is called proto-language. For example, Proto-Indo-European was the parent language, from which languages such as Latin, Greek, Sanskrit and German, developed.

Language has a hierarchical structure. This shows that language is made up of units, which are further made up of smaller units, which are still made up of smaller units till they reach to their smallest indivisible unit called a

phoneme. Phonemes are single sounds combine to form larger units called words.' Words combine to form sentences and several sentences combine to form one unified piece of speech or writing, called discourse or text.

The above discussion conveys the idea that there are five broad levels of linguistic analysis. First, is phonetics and phonology, phonetics studies language at the level of sound. Phonology studies the combination of sounds into organized units of speech, the formation of syllables and larger units. Second is morphology which studies the patterns of the formation of word by the combination of sounds into minimal distinctive units of meaning called morphemes. Third is syntax, the level at which we study how words combine to form clauses and clauses join to form sentences. Fourth, semantics deal with the level of meaning in language. Fifth, is discourse, the study of language which is bigger than a single sentence. At this level, we analyze inter-sentential links that form a connected or cohesive text. In addition to these levels of linguistic analysis there is Graphology, which is the study of the writing system of a Language and the conventions used to represent speech in writing.

There are various branches of linguistics that have emerged because language is related to the man's inner world therefore his mind and the outer world that is society. These two aspects result in the evolution of psycholinguistics and sociolinguistics respectively. Apart from these two there are anthropological linguistics and literary stylistics.

Psycholinguistics studies the processing of human brain, how mind works in the processing of thoughts and their articulation in language which gives the clear picture of both human psychology and of language.

"Cognitive psychology is the area which explores how meanings are understood by the human brain, how syntax and memory are linked, how messages are decoded and stored. Psycholinguistics also studies the influence of psychological factors such as intelligence, motivation, anxiety etc. on the kind of language that is understood and produced" (Jindal and Sayal 22)

The branch of linguistics which studies relation between language and society is known as sociolinguistics. Sociolinguistics reveals the fact, language has different forms in different situations rather than being a single homogeneous entity. The changes in the social class, gender, regional and cultural groups results in the change in language.

With the evolution of human language emerges its role of the formation of culture and society which is studied under anthropological linguistics. "Anthropological studies have explored the relation between language and culture. Language is invented to communicate and express a culture. It also happens that the language then begins to determine the way we think and see the world." (Jindal and Sayal 24)

The study of style of a literary work by describing its features at various levels such as phonology, syntax, lexis etc in order to appreciate and to distinguish it from other texts by the use of language is called literary stylistics. The writers of literary work use the system of language by their own free will. Sometimes they do so by deviation or by the violation of rules of grammar to give a unique effect to their work or to create their own different style.

"Style can be applied to both written and spoken, both literary and non-literary varieties of language but by tradition it is particularly associated with written

literary texts. The word style refers to the way in which language is used in a given context by a given person, for a given purpose." (Leech 10, 11)

Style basically pertains to parole, because the speaker or writer uses the system of language in a particular manner or does the selection from this system according to this or that occasion. For example, the official style of weather forecasting could be 'bright intervals', 'scattered showers' etc. while the expressions for everyday conversation could be 'lovely day', 'a bit chilly' etc. (Leech 10)

Within in the literary writing there could be varied definitions of the word style. At times it is associated with the linguistic habits of a particular writer; sometimes it is applied to the way language had been used in a particular period or genre, such as epistolary style, early eighteenth century style, euphuistic style, style of Victorian novels etc.

Stylistic is a study of language used for a particular purpose. It is also possible to do a stylistic analysis of the language used in advertising or even in casual conversation. Stylistics is an attempt to characterize the nature of the linguistic features occurring in a particular piece of text. It is concerned with analyzing the choice of linguistic features and their arrangement in the text.

Stylistic analysis can be divided into textual context and extra-textual context. Textual context is further divided into linguistic and compositional frame. Linguistic frame includes punctuations, phonetic, phonemic, morphemic, lexical and syntactic contexts. The compositional frame contains all such piece of text, for example, meter, stanza division, rhyme scheme, alliteration, simile, paradox etc. period in which the text is written, movements, literary theories etc.

"Stylistics is that branch of linguistics which takes the language of literary texts as its object of study. Out of the various types of variation that occur in language, it is the variation in literary style that is most complex and thus offers unlimited scope of linguistic analysis." (Jindal and Sayal 60) Every writer has his/her own way or manner of using language, which reflects his personality and thoughts. Therefore the study of style is important in literature as each literary work is an individual use of language which makes it varied and unique.

Stylistics is different from literary criticism. It is a systematic study of features and variations of style at different levels of language structure. Traditional rhetoric and stylistics does have some similarities. For example, the study of features such as rhyme scheme, meter, diction, figures of speech such as metaphor, simile etc. was also done by the ancient writers. But the modern stylisticians does not limit themselves to just an observation of some rhetorical features.

According to Jindal and Sayal in their book, "An Introduction to Linguistics", the study of style involves the following.

- 1) "A detailed description of each linguistic feature at each level. The phonological includes the combinations of individual sounds and the patterns of syllables that make up the metre. The level of syntax includes the ordering of items in the sentence, and the length and complexity of clauses and phrases. Diction studies the choice of particular words and of synonym, antonyms etc. at the semantic level, the extension and association of meaning through the use of ambiguity, substitution etc. from the focus of attention.

- 2) A description of those features which are prominent in the text, because
(a) they are repeated, (b) they are placed at prominent positions or (c) they depart from the given grammatical rules of the language.
- 3) Analysis of all these components enables the stylisticians to reach some conclusion regarding the particular nature and qualities of the literary work and pinpoints the variations that make it different from other works."

Stylistics enters into the modern era through the works of linguist like Roman Jakobson. He followed the notions of Saussure to the language of literature. By referring to the paradigmatic and syntagmatic relationships in language, Jakobson shows that in literary use of language the items that are related at the paradigmatic shifts to the syntagmatic level. Literary language disturbs the normal syntagmatic sequence in some way or the other by employing certain devices like parallelism, deviation, topicalization, fronting, cohesion etc.

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CHAPTER-2

Linguistic Analysis of the Fables—Tales of Mowgli

Tales which are based upon the adventures of Mowgli are meant for children, have been selected from Rudyard Kipling's "The Jungle Book" and "The Second Jungle Book" for the purpose of Linguistic Analysis in this chapter. The Tales are: "Mowgli's Brother", "Kaa's Hunting", "Tiger-Tiger", "How Fear Came", "Letting in the Jungle", "Red Dog" and "The Spring Running".

Graphological Features

Verbal communication is based upon two primary media, spoken and written, which differ in channel, circumstances, purposes, format, and in many linguistic aspects. Written text emerges by the application of the graphic substance of writing on a surface. Analogously to the phone/phoneme and phonetics/phonology dichotomies in the spoken language, differentiate between graphemes as abstract units of graphological plane capable of distinguishing meaning, and graphs as their realizations in concrete (handwritten, typed, scratched, etc.) writing. The former are systematically studied by graphology, the latter by graphetics (e.g., the direction of writing, writing implements and types of surface). Writing (i.e., using an alphabet as a system of characters representing the sounds of a language) holds a central place among other modes (pictorial and schematic) of graphic expression in visual medium. English makes use of the Latin alphabet; due to the historical development of the language, one phoneme may have more than one grapheme and, conversely, one grapheme may represent more than one phoneme.

Graphology, the study of handwriting, especially when regarded as an expression of the writer's character and personality is interested in the features like page size and layout, line direction, regularity, angle, space design, etc., includes features of calligraphy.

Printing (typography) studies the general features or appearance of printed text (written, pictorial and schematic). It involves direction of writing, conventional left-to-right or marked top to bottom (in advertisements, neon signs), direction of reading/viewing – linear (novel) or nonlinear (dictionary entries, interactive computer programmes, computer hypertexts with links in both directions, printed advertisements, newspaper articles in especially popular types of press), surface types – sheets of paper, building walls (graffiti), computer monitor screens, etc., writing implements (the technology of writing) – chalk, pencil, ink, spray, laser, electronic signal in word processing, etc., the layout of the text on the page - spatial organization (title, subtitle, overline, marginal notes, references, etc.) reflects the topical and logical considerations, shape, size and type of font have direct impact upon readability, which is of major concern in journalism.

Capitalization draws attention to the words denoting unique objects (proper names) or important words. Among others there are titles which convey loudness, boldface (thick lines used for emphasis), italics (letters sloping to the right to separate different kinds of information, to emphasize it or express loudness), repetition of letters (carries hesitancy in speech representation), underlining, paragraphing signals thematically relatively independent units of text, introduced by an indentation, spacing and columnar organization narrow newspaper columns increase readability

Tables, graphs, schemes are specific genres with their specific features. Photographs, charts, illustrations also have a direct impact upon readers. Special symbols like logograms, asterisk, superscript numbers helps in clarifying the message given by a particular text. Abbreviations, acronyms holds their own lexical values in a text. Colour is an important symbolic system with a high communicative value.

Synaesthesia is a sensation produced in one modality when a stimulus is applied to another modality, e.g., the hearing of a certain sound brings about the visualization of a certain colour, a colour (red) incites certain sensations (warmth), geometrical patterns and forms like square, triangle, circle etc. designs all the components of a message in creating a text as a multilayered structure.

Punctuation plays a very important role in conveying a writer's meaning precisely. It is also used to mark the units of grammar. In both written and spoken English, emphasis and pauses are used to get the message conveyed effectively. Eric Partiridge in his book 'You Have a Point There', mentioned his views about punctuation-

"The ability to write a letter is extremely important; and if you think that you can write an even passable letter without knowing how to use [apart from the full point] one and preferably two other stops [comma and semicolon], you are making a grave mistake. If you think you can write a good business report or an essay or an article, without also knowing how to employ at least two of the remaining stops-the colon, the dash, and the parentheses – then you are probably overestimating your own abilities as a writer and the intelligence of your readers." (Davidson 1)

With the use of punctuation in handwritten, typed or printed matter and typographical devices, meaning is clarified and sentences are split into their

grammatical and structural elements. The system of punctuation marks began in the sixteenth century to indicate where the sentence ends and where the next begins. Punctuation marks also serve the purpose of indicating pauses in reading, both silently and aloud and the emotion through the exclamation and question marks.

Comma [,]

It is the most common and versatile mark inside the sentence. It is used to separate words, phrases and clauses. Some commas are taken as essential, while others are important from the clarity point of view.

“It was seven o’clock of a very warm evening in the Seonee Hills when father wolf woke up from his day’s rest, scratched himself, yawned, and spread out his paws one after the other to get rid of the sleepy feelings in their tips.” (3)

“But they are afraid of him too, because Tabaqui, more than anyone else in the jungle, is apt to go mad, and then he forgets that he was ever afraid of anyone, and runs through the forest biting everything in his way.” (4)

“This time, if I have any eyesight, they have pecked down trouble for themselves, for Baloo is no fledgling and Bagheera can, I know, kill more than goats.” (31)

“All that while the fight with Baloo went on, and the monkeys yelled in the tank round Bagheera, and Mang, the Bat, flying to and fro, carried the news of the great battle over the jungle, till even Hathi the Wild Elephant trumpeted, and, far away, scattered bands of the Monkey-Folk woke and came leaping along the tree-roads to help their comrades in the cold lairs, and the noise of the fight roused all the day-birds for miles round.” (43)

The text in tales of Mowgli is very descriptive in nature. Kipling has overloaded the sentences by putting different ideas and thoughts within in a single sentence. To give a clear and precise message through these overloaded sentences, Kipling has used commas in the long and descriptive sentences.

In the first example commas are used to list the number of activities which Father Wolf does after awaking up—scratching, yawning, and spreading out his paws. In the second example comma is used to separate co-ordinate clauses. Here the comma is used before conjunctions like 'and', 'because' in the example.

Comma in the fourth example is used to split the co-ordinate clauses, as well as absolute constructions and participle phrases. First, co-ordinate clauses are separated by using comma before 'and' in the sentence. Then, comma is used to split absolute construction like "the bat". Participle phrases have been separated in the sentences with the help of comma, such as "flying to and fro", "carried the news of great battle over the jungle."

Semi-colon [;]

The two most important functions of semicolon within the sentence are: it is used in complex lists and it is used as an alternative to the overuse of conjunctions. In the long and complex sentences where the general tendency is to use lots of commas, in such cases semicolon is introduced as a refinement. Sometimes, phrases such as however, nevertheless, hence, furthermore, moreover also are preceded by a semicolon. (Davidson 24)

"The boy could climb almost as well as he could swim, and swim as well as he could run; so Baloo, the Teacher of the Law, taught him the wood and water laws:

how to tell a rotten branch from a sound one; how to speak politely to the wild bees when he came upon a hive of them fifty feet above ground; what to say to Mang, the Bat when he disturbed him in the branches at inidday; and how to warn the water-snakes in the pools before he splashed down among them." (25)

"For a wolf, no, said Tabaqui; but for so mean a person as myself a dry bone is a good feast." (4)

In the first example semi-colons have done the work of commas by marking the items or phrases in a series. This has been done to achieve clarity and avoid ambiguity. A number of instructions given by Baloo, the teacher to the student, Mowgli, like how to speak politely to wild bees, how to speak to the Bat in the trees, how to warn the snakes in the water pools, have been separated by semi-colons. In the second example co-ordinate clauses are separated by semi-colon before the conjunction 'but' in the sentence.

Colon [:]

The punctuation mark colon within the sentence is used to illustrate, interpret or amplify what is preceded by it. Second, it plays an essential role to introduce lists or series and lengthy quotations. Third, it is also used to separate elements such as numerals and time references and the subtitles from titles of the books.

"monotonous cry: Look well" (9)

"khan crying: The cub is mine." (9)

"Akela from his rock would cry: Ye know the law" (9)

"Mowgli would laugh and answer: I have the Pack and I have thee." (13)

Parentheses

According to Aldus Manutius parentheses are, "Those words ought to be enclosed in a parentheses, which are not a part of the sentence and do not depend upon any word either preceding or following words whose absence causes no loss to the sentence." (Davidson 68) An afterthought, a comment and explanation or a reference is generally enclosed within parentheses.

"Raksha (The Demon)" (7)

"Lungri (The lame one)" (4)

"(I eat no starved cattle)" (8)

"(Baloo told him that honey and nuts were as pleasant to eat as raw meat)"
(12)

"(and indeed I would have been a wolf with you to my life's end)" (20)

"sag (dogs)" (20)

"(they are indeed shameless, these Bandar-log)" (34)

"(every ruin in India becomes sooner or later a dwelling-place of snakes, and the old summer-house was alive with cobras)" (41,42)

"(he was the eldest of Mother Wolf's cub)" (53)

"huqas (the water-pipes)" (55)

Kipling has used parentheses in almost all the tales of Mowgli. These tales are set within an Indian background, so the words from local vernacular have also

been introduced such as 'Raksha', 'Lungri' etc. In order to clarify the meaning of the words from local language parentheses plays an important role.

In the first and second example, 'Raksha' and 'Lungri' are the words from local vernacular, former is used for 'The Demon' and latter is used for 'the lame one'. Parentheses in the third example adds meaning to the dialogue or statement which Mother Wolf speaks against Shere Khan which clarifies us that Shere Khan attacks the starved cattle, which makes him all the more, a big villain in the view of readers.

Fourth example adds more information which Baloo as a teacher, taught Mowgli about the jungle life. In the fifth example, statement in the parentheses shows Mowgli's sorrow and rage when he was asked to leave the jungle and acquainted with the fact; he is a man and not a wolf.

Parentheses in the sixth example, emphasizes the meaning in the statement preceding the parentheses that is the Bandar-Log are good for nothing and shameless creatures. In the next example, parentheses add more information about snake's dwelling-place in India. A parenthesis in the eighth example is used for identification of Gray Brother, who is the eldest of Mother Wolf's cubs. In the last example, a parenthesis is used to explain the meaning of a local word 'huquas'.

Dash [-]

A break in the continuity of a sentence is often indicated informally by a dash. In the formal or academic writing it is good to avoid dash where a comma or brackets are more appropriate. Dashes are used to introduce a summary statement, to indicate incompleteness in broken sentences, for balance or amplification and for repetition or emphasis.

"The Law of the Jungle—which is by for the oldest Law in the world—has arranged for almost every kind of accident." (149)

"And yet—hunting among strangers ends in fighting—and they might hurt my man-cub." (150)

"but—indeed we be no fatted bullocks" (153)

"I am very bold—to eat grubs" (153)

"turtle—a fisher of frogs" (154)

"but—but" (155)

"Baloo—" (155)

"Do not—do not bring thy servants with thee" (322)

"I—we—were singing in the jungle" (323)

"But—but—but" (164)

"they—they" (29)

"I—I" (29)

"We—we" (32)

In the first two examples 'dash' illustrates and extenuates the statement after 'dash'. In the first example "the law of the jungle" is further illustrated by adding extra information that it is "the oldest law in the world." In the second example Bagheera shows his concern for Mowgli as an afterthought after 'dash'.

In the third and fourth example also 'dash' represents an afterthought. 'Dash' in the fifth example further adds to the meaning of 'turtle'. In the sixth example, by repetition of 'but-but', dash shows the uncertainty and in the seventh example 'Baloo-' indicates the incompleteness of the sentence as well as thought.

In the eighth example 'dash' is used to put the emphasis. Meussa insists Mowgli not to bring with him to her house. Eighth example indicates a break with a connection between the words, "I—we—were." In the rest of the examples 'dash' serves the purpose of repetition for emphasis.

Quotation Mark

Quotation marks are also known as quotes or inverted commas. Quotation marks are in pairs, one to open and another to close the quotation. They may be single or double. British usage favours the single quotation marks while American usage favours the double. They are used in direct speech, to highlight a verb or phrase and are used to indicate the title of a short story, an article, or a short poem.

"Man!" he snapped. "A man's cub. Look!" (6)

"Shere Khan does us great honour," said Father Wolf (7)

"The Wolves are a free people," said Father Wolf (7)

"Look—Look well, O Wolves" (9)

Hunting verse: "Feet that make no noise; eyes that can see in the dark; ears that can hear the winds in their lairs, and sharp white teeth, all these things are the marks of our brothers except Tabaqui, the Jackal and the Hyena whom we hate." (24)

"We shall need those jaws," said he (284)

"It is to the death," said Akela (285)

"The fault was mine," said Mowgli (287)

"I—I" (34)

"It—It" (35)

Quotation marks are very important because it renders dialogues or speech to the characters and makes the reader feel as if actual conversation is going on in the text through written words like the way it happens on the screen.

In the first example, Father Wolf speaks 'Man' with an expression of a big shock on seeing a human-child all alone in the jungle. All the above examples enhance the quality of direct speech with the help of quotation marks in the tales of Mowgli.

Apostrophe [']

The apostrophe has two functions in punctuation. It marks the possessive or genitive case, and it indicates contractions and omission of letters in spelling certain words.

"his day's rest" (3)

"woodcutter's camp-fire" (6)

"Wolf's Pack" (6)

"Shere Khan's great square head" (7)

"dog's den" (7)

"tiger's roar" (7)

"the boy's weight held them back" (30)

"the snake's call for protection" (42)

"Mowgli's bad temper" (310)

"Won-tolla's trail" (294)

"moment's fear" (290)

In the tales of Mowgli there is no use of apostrophe for the sake of contraction or omission because we do not come across any such words like "isn't", "don't" etc. Apostrophe is mainly used to emphasize possessiveness in the examples mentioned above.

Italics

Italic type is an elegant, light, almost cursive, rightward-sloping style of type used for various forms of emphasis. Italics are used for emphasis, chapter headings and subheadings, to draw attention to a letter, word or phrase and for foreign phrases etc.

"dewanee" (4)

"thou" (15)

"that is why" (15)

"sag" (20)

"Bandar-log" (27)

"Arulala! Wahooa!" (32)

"bat—bat—bat" (42)

"Arre! Arre!" (51)

"huqas" (55)

"hujah!" (60)

"tulsi plant" (64)

Whenever writers want to draw the attention of their readers to a particular point, they make use of an effective device called 'Italics' and Kipling has used this special graphological effect in abundance.

Through the examples mentioned above, we notice that italics have been basically used either to draw attention towards the words taken from local vernacular like 'dewanee', 'bandar-log', 'huquas', 'tulsi' or it is used to indicate the use of archaic words like 'thou' and it is also used to emphasize upon the strange sounds produced by animal characters like "Arulala!", "Wahooa!", "Arre! Arre!"

Syntactic Features

According to Oxford Dictionary of Literary Terms, syntax is, "the way in which words and clauses are ordered and connected so as to form sentences; or the set of grammatical rules governing such as word-order. Syntax is a major determinant of literary style: while simple English sentences usually have the structures 'subject-verb-object, poets often distort this syntax through inversion, while prose writers can exploit elaborate syntactic structures such as the periodic sentence." (329)

Wh-element

Wh-element begins with an interrogative word or phrase. They are called wh-questions because most of the interrogative words with wh-element. The interrogative word in wh-question form represents a missing piece of information that the speaker wants to supply to the hearer.

"Shere Khan does us great honour, said Father Wolf, but his eyes were very angry. What does Shere Khan need?" (7)

"Who speaks for this cub? said Akela" (10)

"There was a clamor of scores of voices, saying: What matter? He will die in the winter rains. He will scorch in the sun. what harm can a naked frog do us?" (11)

"What is it? What is it? he said. I do not wish to leave the jungle, and I do not know what this is. Am I dying, Bagheera? (21)

"What is this is new folly, little dreamer of dreams? said Bagheera." (27)

"What will he do for us? He is not of our tribe, being footless- and with most evil eyes, said Bagheera." (33)

Kipling has used wh-element in abundance to create a complete colloquial effect in the tales, where the characters put up questions to one another and then follows the answers to the questions which render a touch of reality to the tales.

In the first example Father Wolf gets very angry on the arrival of Shere Khan in the hunting areas of wolves. There is irony as well in this example because internally he hates Shere Khan and is very annoyed to see him there but still asks the need which brings Shere Khan to Father Wolf.

Mother Wolf insists on keeping Mowgli as her own cub and desires him to become a part of the wolf family. She was so determined about her decision that she would not hesitate the least even if the situation would demand her to fight for her newly adopted cub, Mowgli. Mother and Father Wolf take Mowgli to the Pack of Wolves for their approval. There the leader of wolves, Akela, asks the wolves, "who speaks for this cub?"

In the next example wh-element is used in the form of answer. Here the complete folk of wolves give a unanimous answer to Akela's question in the previous example. "what matter?" and "what harm can a naked frog do us?" was their answer. Generally wh-element is interrogative in its nature but here it is used to answer the question. It doesn't matter to them if a naked human child runs with the pack because a defenseless human child can cause no harm to them.

When Mowgli was asked to leave the family of wolves, when he was denounced by them; Mowgli for the first time experiences the pain of being getting hurt. Mowgli gets attached to the wolves, he grew up with them, though they were unlike Mowgli in their looks but still he considers them to be his blood-brothers. First they welcome him, adopts baby Mowgli and suddenly ignore him as if he is no one to them and orders him to leave the pack of wolves. To Mowgli it was like, when we give a plate full of food to the hungry and then gives him a kick. Tears roll down his cheeks, his throat gets choked up with incomprehensible emotions.

In the next example Bagheera wants to seek information regarding Kaa (the python). Bagheera does not consider Kaa as a member of his tribe as he is footless and comes under the category of reptiles. Bagheera calls him the one with evil eyes and being footless, he wonders and asks Baloo, what help could Kaa do to them?"

Interjections

According to Oxford Advanced Learner's Dictionary interjection is, "a short sound, word or phrase spoken suddenly to express an emotion." It is also known as exclamation.

"Oh! Fool, fool! What a cub's cub it is! Eaten and drunk too, and he thinks that I shall wait till he has slept!" (58)

"I, Mowgli. Cattle thief, it is time to come to the Council Rock! Down-hurry them down, Akela! Down Rama, down!" (61)

"Sorcerer! Wolf's brat! Jungle-demon! go away! Get hence quickly, or the priest will turn thee into a wolf again. Shoot, Buldeo, shoot!" (64)

"Dog, red dog! go back to the Dekkan and eat lizards. Go to chikai thy brother, dog, dog, red, red, dog! There is hair between every toe!" (295)

"The debt! The debt! shouted Mowgli. Pay the debt! they have slain the lone wolf! Let not a dog go!" (303)

Interjection is one of the effective devices used by the writers to enrich their work with expressions and emotions. Implementation of interjections makes a work alive and it gives a touch of visible and audible effect to the words. Characters without interjections appear to be lifeless. Kipling has made his characters speak their feelings and express their emotions through interjections.

In their tale "Tiger-Tiger", Mowgli waits for the right opportunity to set his plan into action in order to kill Shere Khan. When he gets to know from Gray Brother that Shere Khan has well fed himself over a pig, Mowgli expresses ironic pity, for this

was the time for which he was waiting for. He knew a well fed Tiger would not be in any condition to fight.

In the next example, the exclamation sign expresses the declaration of Mowgli for an open fight with Shere Khan, he declares his arrival and said, "I Mowgli. Cattle thief, it is time to come to the Council Rock!" Mowgli makes it clear to Shere Khan in his pronouncement that the time has come for the final decision, therefore, the end of Shere Khan has come.

Through the next example Kipling portrays the unexpected reaction of the villagers, which comes as a shock to Mowgli. They abuse him and calls as- "Sorcerer! Wolf's brat! Jungle demon!" Mowgli thought that he will be showered by praise and blessings on killing the Tiger but the opposite of his expectations happen and he was rebuked by the villagers which are very well conveyed by the continuous use of interjections in the example.

The teasing of Red Dogs is well captured and expressed with the help of exclamation signs, where he calls them as "Dogs, red dog! Go back to the Dekkan and eat lizards." The teasing tone is very audible through the words and interjections used with them.

In the next example, the agony, the feeling of revenge is shown where he repeatedly shouts. "The debt! The debt! Let not a dog go!" the Red dog attacks a lone wolf and now it's Mowgli's and the turn of wolves to revenge upon dogs.

Negation

"The negation of a simple sentence is accomplished by inserting not or n't between the operator and the prediction" (Quirk and Greenbaum 195)

"I have not seen many Rains I am not wise nor strong." (289)

"I do not know. Three of them will kill no more, but at the last they drove me like the buck: on three legs they drove me." (284)

"Nay, purred Bagheera that may not be. When ye are full-fed, the madness may come upon ye again. Not for nothing are ye called the F People." (66)

"They have no law. They are outcast. They have no speech of their own, but use the stolen words which they over hear when they listen, and peep, and wait up above in the branches. Their way is not are not are way. They are without leaders. They have no remembrance... We of the jungle have no dealings with them. We do not drink where the monkeys drink; we do not go where the monkeys go; we do not hunt where they hunt; we do not die where they die." (28)

"neither man nor beast nor fire nor water had ever touched them." (290)

Kipling has used 'not' in most of the sentences. In the first example Kipling has shown the negation, when Mowgli expresses the notion of his being inexperience through 'not' and 'nor'. In the next example, negation is visible in the words of the lone wolf who was attacked by the Red dogs.

Kipling has also used words like 'nay' for not. In the third example, Bagheera shows his disagreement and disapproval towards the request of wolves, who wants to be leaded by their previous leader, Akela, for they are sick of lawlessness in this community.

Baloo, the bear expresses anger, hate, disgust, and dislike towards the monkey- people. His negative feelings for monkeys are very well captured by the repeating use of 'no' and 'not' in the fourth example. According to Baloo monkey-

people have no law and order in their community. They have no language of their own, they simply imitate the words from others. They are proud of their chit-chats and count themselves among great people of jungle. Baloo and the Free people (wolves) do not like to drink where monkeys drink, they do not go where monkeys go and they would not even like to die where monkeys die.

Ellipsis

According to Concise Oxford Dictionary of Literary Terms, Ellipsis is, "the omission from a sentence of a word or words that would be required for complete clarity but which can be understood from the context."

Sometimes ellipsis also indicates that a sentence is tailing off in an incomplete manner probably because the rest of the sentence is left to the listener's imagination.

"Now this same Manling comes with soft , tickling words to this same Flathead, telling him that he is wise, and strong, and beautiful, and this same old Flathead believes and coils a place, thus, for this same stone-throwing Manling and... Art thou at ease now?" (287)

"The grass is dry, Mowgli answered, pulling up a tuft. Even Eye-of the-Spring even Eye-of-the-Spring is shut and...Bagheera, is it well for the Black Panther so to lie on his back and beat with his paws in the air as though he were tree-cat?" (308)

"That is sure sign I have eaten poison... But what do they care in the Jungle?" (316)

"He said...None the less, I am of the Jungle!"(317)

"Come to firm ground, and I will—I will...Mysa frothed at the mouth, for he was nearly the worst temper of anyone in the Jungle." (318)

"That may come, too... Faugh, Shere Khan!" (156)

Ellipsis is a very effective device used by the writers to say the unsaid, to express the unexpressed and Kipling has made a good use of it in the tales of The Jungle Books.

In the first example a conversation between Mowgli and Kaa (the Python) takes place. Earlier, when Mowgli was small, he used to tease Kaa and called him 'flathead', 'bad little tree-cat'. But now Mowgli considers him as wise, strong and beautiful and Kaa used by Mowgli.

Ellipsis used in the next example represents the turmoil that is going that is going on inside Mowgli is upset about something but he is not clear, what is it that is troubling him. It may be the urge for a change in his life that he wants, a change from the same routine of hunting, killing, eating and sleeping.

Mowgli grew up in Jungle among animals. He doesn't know what tears are? When his heart becomes heavy, he doesn't realize that it is because he is getting emotional. Mowgli goes through all kind of emotions and feelings but he is unaware of how to express or name them. In the third example ellipsis has been used to show this inability of Mowgli to name the thing that is troubling him and the failure to express exactly what he is feeling and what he is yearning for.

Ellipsis, in the next example is used to avoid repetition of what Akela has said earlier. In the fifth example, ellipsis is used express the Bagheera's anger towards

Shere Khan and the nature of protection towards Mowgli. It is used to avoid the repetition of same words, full of anger for Shere Khan, used in the previous sentence.

Lexical Features

Every writer makes use of particular sets of words in their texts. The choice of words selected by an author imparts the author's personality along with the picture of his ideas. This arouse the readers curiosity to read the text with deeper interest. The analysis of lexical features (compounding, reduplication, echoism, borrowing, archaic words...) helps in the better understanding of word functions in syntactic and semantic contexts.

Compounding

Compounds are formed by joining two or more bases. These bases in some cases, separated by a hyphen, while in other cases, the hyphen appears to have disappeared with the passage of time.

Kipling has used the compound formation in abundance in the tales of Mowgli in The Jungle Book and The Second Jungle Book. He has rendered a more clear picture by using compound words. For example,

Noun + Noun

"Man-killing" (5)

"Man-eater" (5)

"Frog-eater" (7)

"Snake-people" (25)

"Blood-Brother" (28)

Noun + Adjective

"Tree-tops" (29)

"milk-white" (40)

"half-full" (40)

"jungle-nuts" (57)

Adjective + Noun

"Quick-foot" (37)

Adjective + Adjective

"yellow-bellied" (286)

"sharp-pointed" (289)

In the first set of examples, there is a combination of noun + noun. 'Man-killing' refers to the man who explores jungle for the purpose of hunting. By 'man-eaters' Kipling points out the wolves which attacks man, the most defenseless all living things. Such wolves will become "mangy". 'Frog-eater' is used by Mother Wolf as a satire upon Shere Khan who is behind the life of baby-Mowgli. This kind of reference for Shere Khan makes him a villain in the eyes of the readers for he attacks the weak and defenseless creatures. Baloo indicates the whole species of snakes by using 'snake-people' for them. 'Blood-brother' means a brother by birth. 'Bandar-log' (monkeys) used 'blood-brother' to refer to Mowgli, they consider him as their brother and would like to see him as their leader one day.

In the second set of examples there is a combination of noun + adjective. 'Tree + tops' is used by Baloo in reference to monkeys whose abode are the tree-tops and they take full advantage of this as nobody can catch them there on the top of the trees. 'Half-full' is used for the reservoirs which are partially filled with the rain water. This is the place where Mowgli was captivated by monkeys. 'Milk-white' is used to describe the beauty of old palace where king and queens had lived for about hundred years ago but the marble of that palace is still as white as milk.

Third set of examples is a combination of Adjective + Noun. Mowgli is taken away by the monkeys, Baloo and Bagheera seeks the help of Kaa (the python) in order to rescue Mowgli. "Quick-foot" is used by Bagheera to show the urgency for taking a quick action to choose the kidnapers.

In the fourth set of examples Adjective + Adjective combines to form a compound. Mowgli uses the "yellow-bellied" for the dogs who enters in the hunting area of wolves. Mowgli gives a physical description of the dogs, how they look like, they are the one with Red face, with a belly yellow in colour and hair in between toes. 'Sharp-pointed' is used by Kaa to refer to the rocks which are old and with sharp and pointed edges.

Echoism

Words which are formed by the sounds which suggest their meaning is called echoism. Kipling has made profound use of echoism to convey various expressions in the best possible manner. Echoism also helps in giving a kind of sound effect to the speech of various participants.

"Aurgh!" (156)

"Faugh" (156)

"Ahi! Aoo!" (164)

"Oh" (164)

"Umm" (164)

"Arre! Arre!" (51)

"Arrula! Whoo! (32)

"Ts! Ts!" (35)

"Sssss!" (34)

"Ho! Ho!" (47)

"oozy triangles" (46)

"Hssh!" (289)

"murmured" (291)

In the first two examples 'aurgh' and 'faugh', former is sound is produced by Shere Khan and latter is made by Bagheera. 'Aurgh' represents the frustration of Shere Khan because the presence of Mowgli always pinches in his eyes. He is also jealous of the love showered upon Mowgli by the inmates of Jungle. Mowgli's fearless attitude always troubles Shere Khan, who considers him neither a man nor a cub. the latter sound 'Faugh' is made by Bagheera, the black panther in response to Shere Khan's shrewd nature Bagheera's 'Faugh' shows his protective nature towards Mowgli.

"Ahi! Aoo!" in the next example, is the sound made by deer which express his feelings of awe, fear and shock after listening to the story of how fear enters the Jungle and how death follows the fear and how deer becomes the first prey of death.

"Oh" shows the feeling of acceptance, agreeing and understanding of the truth which lies behind the weakness or inability of Shere Khan to look into the eyes of man, Mowgli.

"Umm" sound is made by Bagheera which represents his mood of thoughtfulness over the matter of Mowgli and Shere Khan. "Arre! Arre!" gives the sound effect to the astonishment of village women when they confronted Mowgli. They were shocked to see a handsome like Mowgli who resembles to the long lost son of Messau, who was taken away by the tiger.

"Arula! Whoo!" expresses the concern and worry of Baloo and Bagheera for Mowgli. Monkey-people captivates Mowgli and takes through the tree-tops by making long and high jumps. Baloo and Bagheera are worried for the safety of Mowgli, as he is a delicate baby-boy who can easily get injured by the rough treatment of Monkey-people.

"Ts! Ts!" renders very clear picture of Kaa (the python) swaying his head to and fro. Baloo and Bagheera seeks Kaa's help to rescue Mowgli because Kaa is the only one of whom Monkey-People fears like death and he is the one who possess the strength to confront and fight the large number of monkeys simultaneously.

"Sssss!" gives a precise sound effect when a snake opens his mouth. When we read "Sssss!" in the text, it immediately occurs to us that it could be none other than Kaa (python). Bagheera is trying to change Kaa against the Monkey-People by

claiming the Monkeys called Kaa a "Footless, yellow earthworm" (34). In response to those attributes Kaa expresses his offense and said, "Sssss! Have they ever called me that?" (34)

Mowgli's jolly nature becomes very visible when he laughs, "Ho! Ho!" and makes fun of a snake who foolishly circles till the dark came and whose nose is sore as well. "Hssh!" represents the fear due the presence of Kaa again. Kaa takes Mowgli along with him to show what could be done against the Red Dogs, who enters the hunting area of wolves.

Borrowings

Whenever English comes in contact with other languages, it borrows words from there and enriches its store of words by borrowings. Kipling has used words from local vernacular which adds to the vividness of the text.

"jackal—Tabaqui" (3)

"dewanee—the madness" (4)

"gidur—log (the jackal-people)" (4)

"lungri (the lame one)" (4)

"gunga River" (4)

"Raksha (The Demon)" (7)

"Shere Khan (The Tiger)" (9)

"like Mor the Peacock" (14)

"Bandar—Log—the Monkey-People" (27)

"Chil the Kite blancing and wheeling" (31)

"huquas (the water-pipes)" (55)

"the sacred tulsi plant" (64)

"heavy shouldered nilghai" (207)

"Hai, Rama! Hai! Hai! Hai! my children" (62)

In the first example the character of jackal has been given the name of Tabaqui (Indian vernacular). The community of wolves despises Tabaqui because he makes mischief, eats rags and pieces of leather from village rubbish heaps.

"Dewanee—the madness" also refers to Tabaqui. When he gets mad, he forgets everything, runs throughout the Jungle like a mad and bites everything whatever comes in his way. Even the powerful tiger hides himself when Tabaqui goes mad. Kipling used the word 'Dewanee' from the local vernacular to illustrate this kind of nature.

"Gidur-log" is used for the whole community of Jackals. Mother Wolf mockingly used 'lungri (the lame one)' for Shere Khan, who is lame in one foot since birth. Kipling perfectly selects the word 'lungri' to highlight the lameness of Shere Khan and to illustrate the reason behind calling him a cattle-killer.

"Gunga River" has been taken from one of the sacred rivers of India. Kipling assigns the name "gunga" to the fictional river in the tales of Mowgli. It is the river near which Shere Khan, the tiger lives.

Mother—Wolf uses the word "Raksha" for herself, which serves as a kind of warning to Shere Khan, who is determined to take little Mowgli as his food. "Raksha"

for mother -wolf represents her as a protector to Mowgli. She considers him as her own cub and desires to wolf and grow with the family of wolves .

“Mor”, the hindi word is used for the peacock. Mowgli, feels sleepy after the continuous reminders by Bagheera that Shere Khan is Mowgli’s enemy. Here Mowgli feels bored due to Bagheera’s repetitive concern about Mowgli and said, “Shere Khan is all long talk and loud talk—like ‘Mor’ the Peacock.” (14)

“Bandar-log”, which means the ‘Monkey-People’, is again borrowed from Hindi vernacular. Here “Bandar-log” is used by Baloo who believes them to have no law and order in their community and they are outcast.

“Chil” is used for the Kite , who informed Baloo and Bagheera about the direction in which the monkey-people carried away Mowgli through the tree-tops. Kipling describes the evening culture of Indian villages in the tale “Tiger-Tiger”. It is the village which is situated adjacent to the Jungle, where Mowgli had live for some time. The word “huquas” is taken from the local vernacular which means the water-pipes. People in the villages use to gather around in the evening to talk and enjoy ‘huqua’ till the late night.

“Tulsi” is one of the plants in India which is sacred. The village folk which considers Mowgli to be a Wolf’s cub rather than a human child, waves a sprig of the ‘tulsi’ plant towards Mowgli and shouts, “Wolf! Wolf’s cub! Go away!” (64)

Archaic Words

According to the ‘Oxford Advanced Learner’s Dictionary’ archaic means, “old and no longer used, from a much earlier or ancient period of history.” (66)

According to the search engine Wikipedia, "archaic may refer to a period of time preceding a 'classical period'."

"Out and hunt with thy master" (5)

"Thou hast done harm enough for one night." (5)

"Ye choose and ye do not choose" (7)

"Wilt thou still keep him, Mother?" (8)

"Thou hast untied the feet of Death, and he will follow thy trail till thou diest. Thou hast taught man to kill!" (162)

Through the tales of Mowgli, Kipling has consistently made use of archaic words such as thou, thee, hast, thy, ye, wilt, probably to give a sense of the past. Tales of Mowgli in The Jungle Books are based upon the very old time when India was a British colony. So use of archaic words strengthen the concepts and themes of the tales based on that old time.

Reduplication

"Some words are formed out of two such elements as almost alike. These elements may either be identical or only slightly different" (Jindal and Sayal 92)

"would make many, many stories" (281)

"where there" (294)

"chitter-chatter" (295)

"here and there" (301)

"Good! Good!" (10)

Kipling has made use of Reduplication very often in the tales of Mowgli. Use of identical or slightly different words in their articulation, adds to the musical quality in the tales which perfectly suits to create a kind of atmosphere which is generally dear to children.

Reduplication contributes in giving the sound effects to the printed words. Use of "chitter-chatter", makes the reader actually listen to the sounds produced by monkeys. "Where and there", "here and there" directs the reader to go by the directions shown through words. Repetition of "Good! Good!" and "many, many" is used to emphasize.

Figurative Language

Language that conforms to the standard meaning of words is called literal language. But writers often use figurative language – language that deviates from the literal meaning in order to achieve unusual effects or convey special meanings. Figurative language includes terms like simile, metaphor, personification, repetition, hyperbole, allegory, etc.

Simile

A simile is a comparison between two opposite or different things on the basis of a shared quality. It is introduced by 'like' and 'as'. A simile must compare two dissimilar things.

"Does he think that our back are his fat Waingunga bullocks?" (5)

"Shere Khan is all long tail and loud talk—like Mor the Peacock." (14)

"his voice rumbled like thunder on a hot night." (28)

“what would the Jungle think if I, the Black Panther, curled myself up like Sahi, the Porcupine, and howled?” (32)

“Mowgli would not sleep under anything that looked so like a panther-trap as that hut...” (52)

“the law was like the Giant Creeper, because it dropped across everyone’s back and no one could escape.” (149)

“Bagheera’s back began to curve like a bamboo in a high wind...” (156)

In the first example, Father Wolf mocks of Shere Khan, who could not catch a single animal as his food in the hunting area of wolves. Here Father Wolf said that the bucks (deer, rabbit...) are not like the bullocks of Waingunga (place where Shere Khan lives) which serve themselves easily like a prey.

In the second example, Mowgli compares Shere Khan with ‘Mor’, the peacock, when he feels sleepy after the continuous repetition of Bagheera’s concern about his safety.

In the third example, Baloo’s voice has been compared to thunder in night. Here Baloo lectures Mowgli against the monkey-people with a deep and serious voice. His long deep serious voice has been compared to the loud noise which we hear after a flash of lightning.

In the next example, Bagheera compares himself with the Porcupine and says how he would look like if he curls himself like porcupine and howls. Bagheera said so in reference to Baloo who behaves funny after Mowgli was taken away by monkeys. Here Baloo is also guilty of not warning the man-cub against the law and order free monkeys.

Mowgli has been sent to the village where he is occupied with the new life style. Therefore, in the fifth example Mowgli finds it difficult to sleep under the roof of a hut which seems to him like a panther-trap as he is used to sleep in open under the sheet of stars.

Baloo, the brown bear teaches Mowgli about the Law of the Jungle. When Mowgli grew impatient by learning over so many rules, then in the next example Baloo compares the laws of the Jungle to the Giant Creeper—from which no one can escape. Like a creeper which has indefinite number of branches and leaves, similarly the laws to be followed in the jungle are numberless.

Repetition

According to the search engine Wikipedia, “repetition is simply the repeating of a word, within a sentence or a poetical line. In this way, repetition does not need any particular placement of the words, in order to emphasize.”

“many,many stories” (281)

“There was a wolf, my father, and there was a wolf, my mother...” (285)

* “it is met—it is met—it is met!” (286)

“branch and branch” (294)

“It will pass, it will pass, said Hathi.” (155)

“But—but—but, said Mowgli” (164)

“He lay ~~as still, as still~~, expecting every minute to see Mowgli turn into a tiger...” (63)

"Day after day Mowgli would lead the buffaloes out to their wallows and day after day he would see Gray Brother's back a mile and a half away across the plain."
(57)

In the first example, "many, many stories" is used in reference to Mowgli, emphasizing the number of stories knitted on the basis of Mowgli's various adventures in the Jungle.

When the Red Dogs take over the hunting area of wolves, Mowgli renders an encouraging speech to the sacred wolves, which are ready to run away from their native land out of fear. The repetition of "it is met" represents the determination of Mowgli and the wolves to drive out the Red Dogs out of their hunting grounds.

In order to count the number of Red Dogs, Mowgli follows their trail. Then he changed his direction and goes further in search of a suitable ground for the fight. Mowgli is skilled in leaping and jumping from one tree to another, from branch to branch. The repetition of the word "branch and branch" shows a clear picture of the densely covered Jungle with flora and fauna in addition to Mowgli's clever ideas and skills.

In the tale 'How Fear Came', the death like draught takes over the Jungle full of life. The green Jungle, first turns into yellow and then brown and then black. The Gunga river shrinks to a thin trail. In the midst of this darkness, Hathi lights a lamp of hope among the inmates of Jungle by repeating, "It will pass, it will pass".

The repetition of "but—but—but" shows Mowgli's doubtful set of mind, over the story which Hathi narrated to the inmates of the jungle. He could not understand, "why did ~~not~~ the First of the Tigress continue to eat grass and leaves and

trees? He did not break the buck's neck. He did not eat. What led him to the hot meal?" (165)

In the next example, by the repetition of "he lay as still, as still...", Buldeo (one of the superstitious character from the village) is shown standing still as if he is under a spell of fear and shock. He believes Mowgli to be an animal's cub and expects him to turn into a tiger at any moment.

The repetition of "day after day" in the next example portrays the change in the life Mowgli. When he enters the village from the Jungle, his life style changes, now he lead the buffaloes out their wallows and every day he see Gray Brother back a mile across the plain, he lies down on the grass while buffaloes go about grazing, missing the old days in the Jungle.

Symbol

M.H.Abrams describes a symbol as the term, "which is applied only to a word or phrase that signifies an object or event which in its turn signifies something or suggests a range of reference, beyond it." (320)

"Go thou down quickly to the men's huts in the valley, and take some of Red Flower..." (15)

"to meet those mysterious things that are called men" (22)

"Poison-People" (44)

In the first example, "Red Flower" is symbolic of fire, which the villagers use for their day to day purposes. Bagheera, the Black Panther asked Mowgli to go

and collect some fire from the village because this is the only weapon which Mowgli can use for his defense against the wild animals with sharp-pointed, life-taking teeth.

In the second example, the man has been referred as a mysterious thing. This symbolizes the very truth about the mysterious nature of human beings whose nature is uncertain and unpredictable. One moment they are happy, next, they are sad. Now laughing and then crying. They change their mood and masks with the seconds.

Next example, "Poison-People" refers to the community of snakes. Poison symbolizes or represents the snakes and their life-taking liquid which they hold in their teeth.

Conclusion

Fables for children are generally considered to be simple in meaning and in its sentence construction. But in the tales of Mowgli, the use of comma, semi-colon, colons in abundance suggests that these fables comprises of complex sentences along with the complexity in meaning. The use of long and multiple sentences indicates the descriptive nature of the text in fables. They are also colloquial as a number of quotation marks have been used.

The scenes of jungle or jungle life have been aptly presented to the readers by employing the devices like "echoism" as we can hear jungle sounds through words. Use of "local vernacular" strengthens the fact that the fables are knitted with an Indian background and also plays an important role in creating the kind of atmosphere which the writer intends to create.

The fables are based on imagination and fantasy as there are animal characters which have been rendered human speech. The fables consist of such a

powerful manner of narration that readers can easily get influenced by it and can readily accept the make-believe world created by Kipling where animals are acting like humans.

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CHAPTER-3

Linguistic Analysis of the Selected Short Stories

Rudyard Kipling's short stories have been selected for the linguistic analysis in third chapter. The short stories are—"Little Tobrah", "Lispeth", "Tods Amendment", "The Arrest of Lieutenant Golightly", "The Story of Muhammad Din" and "The Miracle of Puran Bhagat".

The stories are selected for their variety in characters and situations, for their reactions to Anglo-Indian encounters and for sympathetic and sensitive representation of both British and Indian characters. These stories present a vast picture gallery of Anglo-Indian or colonial British characters unparalleled in the work of any other author. It is a gallery complete with rogues and fools and misguided people, soldiers and civil servants, policeman, wives and sons and daughters. There are among them the people from all walks of life who are dramatically presented in an often humorous and frequently critical light—bankers, and missionaries, young people and old, honest dealers and cheats.

Epigraphs used in each story aptly fit the situation in the story. For instance, "Lispeth" the story of Christian missionaries' hypocritical treatment of an orphan Pahari girl, has an exact epigraph that criticizes the "cold Christ and the Tangled Trinities" of British missionaries who forgot that Indians were human beings. In "Tods Amendment" a crucial government bill is significantly improved by the intervention of a small British boy who only speaks the street language of Simla bazars. "Little Tobrah" gives a true picture of the adverse conditions in which the poor people were entangled and how the rich and powerful exploit them to every extent they could.

Graphological Features

Capital Letters

According to G.Davidson, "capital letters are used for two purposes in English punctuation. Firstly, they mark the beginning of a new sentence. Secondly, they indicate a proper noun." (Davidson 132)

Kipling gives a special effect to his tales meant for adults by capitalizing the initial words of every story. Through device Kipling derives the focus of his readers especially to the point which he wants to highlight.

Capitalization, in the stories of Kipling also serves the purpose of thematisation, the entire story revolves around capitalized words or it is deeply integrated with the meaning conveyed by them.

"PRISONER'S HEAD did not reach to the top of the dock', as the English newspapers say." (6)

"SHE WAS THE DAUGHTER of Sonoo, a Hill-man of the Himalayas, and Jadeh his wife." (9)

"NOW TOD'S MAMMA was a singularly charming woman, and every one in Simla knew that." (20)

"IF THERE WAS one thing which Golightly prided himself more than another, it was looking like 'an officer and a Gentleman'." (256)

"THE POLO-BALL WAS an old one, scarred' chipped, and dinted." (261)

"THERE WAS ONCE a man in India who was Prime Minister of one of the semi-independent native states in the north-western part of the country." (265)

The story "Little Tobrah", begins with the capital letters 'PRISONER'S HEAD'. It directly refers to the main protagonist of the story who is Tobrah. These to capitalized words give a clear idea that Tobrah must have committed certain crime, for which he has been called as a 'PRISONER'.

"SHE WAS THE DAUGHTER" in capitalized words represents 'Lispeth' and her story. The entire story is closely integrated with the ups and downs, good and bad experiences which Lispeth has gone through. By capitalizing the initial words at the beginning of the story, the writer derives the attention of the readers directly to Lispeth and makes the story Lispeth oriented.

Similarly in the story "Tods Amendment", by capitalizing the initial letters "NOW TODS MAMMA", Kipling announces the subject of the story that it is regarding the the main character Tods who is a six years old, fearless child and his courageous deeds.

In the next example, "IF THERE WAS" is capitalized which is taken from the story "The Arrest of the Lieutenant Golightly". The example here clearly indicates towards the one action that Golightly is fond of dressing himself like an officer and the entire story revolves around this one action and how this fondness of Golightly puts him into bad consequences.

Capitalizing of the words "THERE WAS ONCE" has been taken from "THE MIRACLE of PURAN BHAGAT". The opening of the story with these words 'There was once' renders an imaginative touch because such kind of words are generally used for fairy tales.

Dash

According to Oxford Advance Learners Dictionary, "the mark (--) is used to separate parts of a sentence, often instead of a colon or in pairs instead of brackets or parentheses." (387)

"O Thief" – and but newly set free from the terror of the law!" (6)

"The press was an old press, and we were not strong men – my brother and I..." (7)

"the English recovered coherence and thanked the Chaplain and his wife, and Lispeth—especially Lispeth—for their kindness." (11)

"Jadeh's daughter—the daughter of a pahari" (13)

"I'm not a little man—I'm Tods and I know all about it" (23)

"The khaki colour ran too—it was really shocking bad dye—and sections of Golightly were ochere..." (257)

"Would he need a chela—a disciple—to beg for him?" (271)

"Stay—till—I—go?" (277)

In the first example 'O thief' refers to the main protagonist, Little Tobrah.

The use of 'dash' after 'O thief' introduces a change in thought. Before 'dash' Tobrah is recognized and seen as a thief or prisoner but after 'dash' the view of the reader changes as Tobrah sets free from the clutches of the law and is no more a prisoner of thief.

'Dash' in the next example shows a kind of continuity in meaning that Tobrah and his brother are not counted among strong men, means that they are not powerful because of being poor.

In the next example 'dash' is used to put emphasize upon Lispeth, to highlight her kindness and caring nature towards the English man. Similarly in the next example the 'dash' is used in the repetition of the word 'daughter' which is again used to emphasize the fact that Lispeth is the daughter of a pahari (hill-man).

Double use of 'dash' in the next example indicates the breaks and discontinuity in the thoughts which changes after use of 'dash'. -----

In the next example 'dash' is used to illustrate, to add to the meaning of whatever has been said before dash. Here the writer talks about kakhi colour of the officer's dress which runs out as he gets drenched in rain, and the words after dash further refers to the kakhi colour as a 'bad dye'.

In the next example dash shows the continuity in meaning but with pauses. A chela who is a follower, whose role is to beg for his master shows that the meaning illustration of one word follows the other by the use of dash.

'Dash' in the last example also represents the discontinuity, breaks and pauses, but with continuous flow of meaning.

Italics

According to the Oxford Advanced Learner's Dictionary, Italics are the, "printed letters that lean to the right." (825) Italics are generally used by the writers to highlight certain points which they want their readers to focus upon.

"We be Telis, oil-pressers" (7)

"Bapri-bap" (7)

"Bunnia-folk" (7)

"pahari pronunciation" (9)

"Murramuttet—mended.—Put theek, you know—made nice to please Ditta Mull!" (23)

Kipling has used the device of italics especially to bring the attention of readers to the use of local vernacular in his short stories. Words like 'pahari', 'telis' and 'bunna' are used to represent the specific communities in India. 'Bapri-bap' is an Indian expression generally used to express one's astonishment.

Semi-colon

Semi-colon is used instead of a comma to separate parts of a sentence that already contain commas.

"Her own people hated her because she had, they said, become a white woman and washed herself daily; and Chaplain's wife did not know what to do with her." (10)

"the Bill was entirely in accord with the desires of that large and important class, the cultivators; and so on and so on." (22)

"a delicate olive-green; a peacock-blue tie, white collar, and a snowy white solah helmet" (256)

"divisions are worth; sometimes on the outskirts of a little Hindu village, where the children would steal up with the food their parents had prepared; sometimes on the pitch of the bare grazing- grounds..." (268)

"But unconsciously, his feet drew him away northwards and eastwards; from the south to Rohtak; from Rohtak to Kurnool; from Kurnool to ruined Somanah' (268)

In the first example repetition of comma has been avoided by using semi-colon that further separates the parts of the sentence. First, part tells us about Lispeth who has become a white woman and the natives of the place believe that this conversion of Lispeth from a pahari to white is because she washes herself daily and that's why her own people despise her. Second, part after semi-colon further adds to description of the first part which tells us that Lispeth is also unbearable by Chaplain's wife.

Semi-colon in the next example is used to describe the number or the series of important classes. One important class that is the cultivators is described before semi-colon and the rest are indicated by "so on" after semi colon.

In the third example semi-colon fulfills the requirement of a comma. Golightly's officer like get-up has been described here with a list of items which renders a clear picture of his officer like look. Semi-colon is used to separate different qualities from one another- 'a delicate olive-green' from 'a peacock-blue tie' and 'white collar' from 'a helmet'.

Semi-colon in the fourth example separates two clauses. First, part explains that at times Puran Bhagat is received by the yogis or holymen, at other times he is welcomed by the villagers on the village outskirts. Second clause, says that at other times Puran Bhagat is welcomed in the open green grounds where animal grazes, people in the villages generally gather in the grounds around fire to sit and chat in the evening.

In the fifth example, same set of structures have been separated with the help of repeated use of semi-colons. These same set of sentence constructions describes the journey of Puran Bhagat. He follows the path where his feet's takes him, from south to Rohtak, from Rohtak to Kurnool, from Kurnool to Somanah.

Apostrophe

It is with 's' to indicate that a thing or person belongs to somebody and in short forms to indicate that letters or figures have been omitted.

"Tobrah's sister" (6)

"Lispeth's heart" (11)

"the Chaplain's wife" (13)

"A native's life in India" (22)

"new freak of the Lat Sahib's" (22)

"I'm not a little man—I'm Tods" (23)

"You don't speak my talk" (23)

"But I don't think you are a fool" (23)

"his master's health" (267)

"the world's affair" (267)

"a two day's climb" (269)

Apostrophe has been basically used to represent possession and to intensify the sense of belongingness in the stories. 'Tobrah's', 'Lispeth's', 'Chaplain's',

'native's', 'Lat Sahib's', 'master's', 'world's', 'day's', all these words express possessiveness and a sense that they belong to something or somebody. It has also been used for the purpose of omission and contraction in the examples like 'I'm', 'don't', mentioned above.

Comma

The word has been derived from the Latin word 'komma' which means 'to cut'. The word 'komma' was used by ancient Grrek grammarians to denote the shortest section of a piece of rhetorical text.

"Thus we had neither home, nor press, nor bullock, myself, and the sister who was blind." (8)

"And one came out of the crops saying that I had killed her and defiled the well, and they took me before an Englishman, white and terrible, living in a tent, and me he sent here." (8)

"She was a pale, ivory colour, and, for her race, extremely tall." (9)

"It was fairly warm at Dalhousie, and, knowing what to expect below, he descended in a new khaki suit—tight-fitting—of a delicate olive-green; a peacock-blue tie, white collar, and a snowy white solah helmet." (256)

"This was a difficult game, but the quite, close-mouthed young Brahmin, helped by a good English education at a Bombay university, played it coolly, and rose, step by step, to be Prime Minister of the kingdom." (265)

In the first example co-ordinate clauses, therefore, clauses of equal status are connected to each other by coordinating conjunctions such as and, nor, and neither.

By using commas Kipling has tried to remove all kind of ambiguities from the mind of readers and gives a clear understanding of thoughts that the writer wants to convey.

In the ext example commas have been used between independent clauses as well as between co-ordinate clauses. In the beginning of the sentence comma separates two independent clauses that separate information about Tobrah in the story "Little Tobrah". First is that he has killed his sister and has defiled the well by throwing her into it and is, the people who came out of the crops took him to the Englishmen. Rest of co-ordinated clauses separated by commas adds to the meaning of the independent clauses.

Commas in the third example have been used to separate three or more items in a list or in a series. In the third example, Lispeth's physical description has been given and the attributes like she is pale, ivory colour, tall has been separated by the use of commas. In the fourth example also, Golightly's officer like get-up has been described with a series of qualities attached to it which are again separated by commas.

In the fifth example commas have been used to separate independent clause and also subordinated clauses beginning with 'and'. A description has been given here. He is a quiet person, who has a good knowledge of English, studied at Bombay University and rise to the post of Prime Minister with continuous efforts. All these qualities have been neatly separated by commas which also help in conveying the information clearly.

Colon

It is used to introduce a list of items, to introduce a quotation or in informal writing, before a clause or phrase that gives more information about the main clause.

“they answered: ‘Always’ ” (274)

“The priest said: Behold a miracle after a miracle” (277)

“could not tell whether he were alive or dead: a man with control of his limbs” (271)

“Golightly got as far as: This is a very absurd mistake, my men.” (259)

Colons in the above examples have been used for a stop or pause and as a mark of introduction. In the first example colon has been used as a pause or stop before the answer of the villagers that is ‘always’. ‘Colon’, in the second example, gives clarity about what priest has said. Colon in the third example serves the purpose of introduction to a man about whom nobody is certain whether he is dead or alive. In the fourth example colon is used as a pause and also for conveying clear meaning.

Lexical Features

Borrowing

Borrowing is one of the simplest kinds of word formation. It is the process of just simply lifting up a term from foreign language. Kipling has frequently picked up words from local vernacular and placed them appropriately according to the context in his various stories.

“Telis, oil-presser” (7)

“mata—the smallpox” (7)

"bunnia-folk" (7)

"pahari pronunciation" (9)

"daughter of a 'pahari' and the servant of 'Tarka Devi' " (13)

Some words have also been borrowed from Urdu language. For example-

"my salaam to the long Councilor Sahib" (24)

"and go to the law-courts once is wisdom, but to go twice is jehannum" (24)

"by this new bundobust, I must go" (262)

"a big budmash" (262)

Through the use of local vernacular in his stories, Kipling explicitly paints the picture of Indian culture, people, their belief and customs, trends and movements which kept on changing with the change in time. The effect of this device such that the reader can actually feel that he has entered some specific set of cultural atmosphere. Local vernacular works as a magnet and the reader naturally gets drawn into the frame of a story and gradually becomes a part of it.

Words like 'telis', 'bunnia', 'pahari', identifies the specific Indian communities. The word 'mata' has been borrowed from Hindi language which means 'small pox'. Similarly, the word 'Tarka Devi' has been brought from the regions of Himalayas which represents the regional goddess 'Tarka'.

Kipling has also borrowed words from Urdu language. 'Salaam' is used in Urdu while greeting somebody. 'Jehannum' stands for 'hell' for arrangement, 'jail-khana' for prison and 'budmash' for a rogue.

The use of different words from different languages results in a beautiful conglomeration of varied colourful cultures and backgrounds.

Compound-words

A compound is a unit which is made up of two or more bases. Bases are independent words, which do not need to depend on affixes for their existence.

“the direct patronage of a Commander-in-Chief” (20)

“he had also mastered many queer side-speeches” (21)

“he trotted into the court-compound”(6)

“the gain-seller” (7)

“Hill-girl” (12)

“puzzle-map” (12)

“a wood-cutter” (13)

“He was a Brahmin, so high-caste that caste ceased to have any particular meaning for him, and his father had been an important official in the gay-coloured, tag-rag and bob-tail of an old-fashioned Hindu Court.” (265)

Most of the compound-words mentioned above are a combination of ‘noun+noun’. ‘Commander-in-Chief’ is used to refer one of the ranks in the council in the story ‘Tods Amendment’. In the same story, ‘side-speeches’ is used to indicate the local languages generally used by the natives of a place. Next example ‘court-compound’ is used in the story entitled ‘Little Tobrah’. It is used to show the court campus where judgement for Tobrah’s crime to be announced. The “grain-seller” is

also used to refer to the character called Surjan Das, who cheated Tobrah in business as a result of which his family got ruined.

'Hill-girl', 'puzzle-map', 'wood-cutter' are used in the story entitled 'Lispeth'. 'Hill-girl' refers to Lispeth, who is a girl of Himalayas, as naturally beautiful as the nature in Himalayas. 'Puzzle-map' of the world is the map in which Lispeth tries to search for Englishman. 'Wood-cutter' has been referred to the man to whom Lispeth married after she has been betrayed and deceived by Englishman and Chaplain's wife.

'High-caste', 'gay-coloured', 'tag-rag', 'bob-tail', 'old-fashioned' are some of the few compound words used in the story entitled 'The Miracle of Puran Bhagat'. 'High-caste' indicates towards the caste system in India, rest of the compound words are used for the description of old Hindu Court.

Archaic Words

Kipling has very often made use of archaic words in his works. But in comparison to the tales of Mowgli the use archaic words in the short stories meant for adults is comparatively less.

"But who are thou; weak as a fowl and small as a day-cold colt, what art thou?"(8)

In place of 'you', 'thou' has been used derived from Greek language. Kipling might have used archaic words for the purpose of creating deviation.

Echoism

Under this term certain words have been used in the stories which suggest their meaning by the sounds they produce.

“Hai! Hai! Hai! Said the Bhagat” (275)

“and behind them the uhh! uhh! Of Sona.” (276)

“and the thud-thud-thud of the ball rolling along the ground.” (261)

“Ai! Ai! wailed the groom’s wives in chorus” (8)

Sometimes sounds play a better role to express certain expressions than exact words because sounds possess a kind of intensive force to convey its meaning. “Hai! Hai! Hai!” expresses puran Bhagat’s mixed feelings of grief and shock. Ahi! Ahi! Elaborates the pity which groom’s wife shows for Tobrah. “Uhh! Uhh!” is used to make the animal (sona) sound audible to the readers. “Thud-Thud-Thud” is again used to give the sound effect in the story entitled “The Story of Muhammad Din”.

Abbreviation

An acronym is formed by joining together the initial letters of other words and is pronounced as a word. The difference between an acronym and abbreviation is that the latter is formed by the initial letters of the words but it is pronounced letter by letter while the former is used as a word. Kipling has made use of short stories meant for adults.

“Sir Puran Das, K.C.I.E, Prime Minister of no small state” (276)

“Sir Puran Das, K.C.I.E, D.C.L, Ph.D. etc.” (278)

“when the P. & O. fleet was young and small” (11)

Syntactic Features

Negation

We can form negative sentences by putting not after the operator. In informal style, not is often contracted to 'n't' and in writing 'n't' is attached to the operator; some operators have very different positive and negative forms. For example, "will in" could be turned into "won't in". A sentence may be negative because of some other negative words also, such as, never, nobody, no etc.

"I do not know wither he went. The curse of my father be upon him! but I and the sister begged food in the villages, and there was no one to give. Only al men said, "Go to the Englishmen and they will give."I did not know what Englishmen were; but they said they were white, living in tents. I went forward; but I cannot say wither I went, and there was no more food for myself or the sister." (8)

"Nay, indeed, said the gorgeously clad wife of the Head Groom, oining the circle." (7)

"The permission was not so generous as it sounds, for he had nowhere to go, nothing in particular to eat and nothing whatever to wear." (6)

"It would not have made the least difference had she been perfectly correct, for the Englishman had no intention of coming back to marry a Hill-girl. He forgot all about her by the time he was butterfly hunting in Assam. He wrote a book on the East afterwards. Lispeth's name did not appear there." (12)

"Nevertheless, the Legal member prayed that it might be correct, for he was a nervously conscientious man." (22)

"You don't speak my talk; do you, Councillor, Sahib? No, I am sorry to say I to say I do not, said the Legal Member." (23)

Kipling has made use of various negative words such as not, nor, neither, nevertheless, nay. In the first example, the main character in the story of 'Little Tobrah', give the description of his adverse situations by the repetitive use of negative words like 'none', 'did not', 'cannot'. Tobrah's elder brother ran away. He ran away from the responsibilities of the elder brother leaving behind his younger brother and sister to beg for food from street to street. The villagers carrying stones in place of heart have been put to light. Being the people of same land they denied to give food to Tobrah and his Little sister and asked them to beg it from foreigners known as 'white people'. Tobrah and his sister walks from place to place without any destination in search for food.

In the second example, 'nay' is used by the wife of the head groom in reference to the previous sentence in order to emphasize that fixing the neck of the beam firmly in the shackle could be done only by the man with good strength which Tobrah was lacking.

Third example shows the poor condition of Tobrah, he has nothing to eat, nor enough clothes to cover himself and no place to go in particular. The use of 'no' and 'nothing' gives the dark and difficult side of a poor man full of problems and troubles, pain tears and sufferings with no ends.

Use of negation in the fourth example which has been taken from the story entitled 'Lispeth', represents the breaking of dreams, hopes and trust. 'Lispeth who is an innocent girl takes an 'Englishman' as her would be husband and she was the one who nursed him with love and care and brings him back to health. But this

'Englishman' takes her innocent talks which are far from the clever and cunning touch of the world, simply for amusement. He has no intention to marry Lispeth and forgets all the good by her for him.

Fifth and sixth example have been taken from the story entitled 'Tods Amendment'. 'Nevertheless' in the fifth example is used in reference to the previous sentence. Legal Member is the dedicate worker in the council who never drafted the bills keeping his focus only upon the large and important classes of the society.

In the sixth example, Tods converses with the Legal Member of the Council, here negation is used to show that the members of the council are unaware of the actual or real conditions of the natives with which Tods is very much acquainted.

Interjection

Interjections are used to express some sudden feeling or emotion. They are not grammatically related to the other words in a sentence. They may express joy, grief, surprise, and approval.

"Up and Out! cried Puran Baghat, and he did not know his own voice, for it was years since he had spoken aloud to a man. The hill falls! The hill is falling! Up and Out, oh, you within!" (276)

"Acros the valley and up the next hill! shouted Puran Baghat. Leave none behind! We follow!" (276)

"You a orficer! It's the like o'you as brings disgrace on the likes of us. Bloomin fine orficer you are!" (259)

"Give my salaam to the long Councillor Sahib, and ask him to help me take Moti back! gasped Tods." (20)

"Hah! said the Englishman as before. Wet grain, by Jone! Feed the little beggar, some of you, and we'll make a riding-boy of him! See? Wet grain, good Lord!" (6, 7)

"Ahi! Ahi! wailed the groom's wife in chorus; he thrust her in, for it is better to die than to starve!" (8)

The first examples have been taken from the story, "The Miracle of Puran Baghat". In the first example interjection is used to represent the shock, fear, awe, apprehension, danger, death, havoc, deterioration of life. Puran Baghat announces the coming of calamity. It was night and the villagers were slept, so he had to shout at the top of his voice to warn the villagers from the approaching death. Use of exclamation sign heightens the effect of the announcements like "The hill falls!", "Up and Out!"

In the second example the efforts in order to escape from the swallowing mouth of death have been shown with the help of interjections. Puran Baghat asks the villagers to climb up the next valley leaving none behind because the hill is collapsing on which the hill is situated.

The third example has been taken from the story, "The Arrest of Lieutenant Golightly". Here, the use of interjections is made to show the feeling of shock or astonishment. Golightly, who is an officer is mistakenly taken to be a spy. So, the officer get shocked, as he didn't expect an army officer to betray his own people.

Fourth example is from the story, "Tods Amendment". Interjection in this example represents a feeling of something which is unexpected. Meeting of council is

in its flow inside the building when Tods reached their chasing Moti (the dog) and asked the guard outside to go and convey his greetings to the Councillor Sahib and ask him to help him in catching Moti.

Fifth and sixth examples have been taken from the story entitled "Little Tobrah". In the fifth example interjection is used with word 'Hah!' which expresses its meaning by the sound it produces. Here the Englishmen are planning to make a riding-boy of Tobrah. This was something which was not expected by Tobrah and the readers as well—to assign a job to a criminal.

In the sixth example, interjection has been put with the general Indian expression "Ahi! Ahi!" is used to express a mixed kind of feeling including pity, disgust, and filthiness. Tobrah has committed a sin by throwing his little sister into the well because he believes that it is better to die than to suffer by starving. The wives of the groom's express this kind of mixed feelings by use of such an expression which has been enhanced by use interjection.

Questions

There are two types of interrogatives. The Yes-No interrogative, asks for a yes/no answer. It is always the tensed operator that carries this contrast between yes and no. A second kind of interrogative is the wh-element, an interrogative that asks about one of the clause elements—subject, object, complement and adverbial using wh-word, such as what, which, who, whose, where, when.

"She who was found dead in the well? said one who had heard something of the trail." (7)

"How can what he said and you said be untrue? asked Lispeth. We said it is an excuse to keep you quiet, child, said the Chaplain's wife. Then you have lied to me, said Lispeth, you and he?" (13)

"How much? said the Legal Member" (23)

"What do you know about Rytowari, little man? he said. I'm not a little man—I am Tods—and I know all about it." (23)

"What is it? What is thy trouble, Brother? said Puran Bhagat." (275)

"Oh, I know all about that! Has it been murramuttet yet, Councillor Sahib?" (23)

"Oh, they do—do they? What do they say. Tods?" (23)

"You don't speak my talk, do you, Councillor Sahib? No, I am sorry to say I do not, said the Legal Member. Very well, said Tods, I must fink in English." (23)

Kipling has used both the kinds of interrogatives, yes-no interrogative and as well as wh-interrogative. In the first six examples, wh-element has been used to form the interrogatives. In the first example 'who' is used to question, to ask about he girl, who has been murdered by been thrown into the well. 'What' is used in the second example in response in response to the promise made by the Englishman to Lispeth and words of sympathy and faith uttered by Chaplain's wife. Here, interrogative form is used with 'how' and 'what' to show the breaking of Lispeth's dream and trust. Third example is conveying the sense of interrogation. Legal member of the Council wants to know "how much?" Tods know about 'Ryotwari Revised Enactment'.

In the fourth example, wh-element is used to emphasize, when the Legal Member asks the same question that what Tods know about Ryotwari Enactment. But here 'what' has been used instead of 'how'. 'What' and 'How' in both the above illustrated examples are used to put focus of the readers on th 'Ryotwari Enactment' in the story. In the fifth example 'what' has been used to discover the unknown. Puran Baghat asks his animal friends the reason behind their strange behavior.

The next six examples are in the form of Yes-No interrogatives. Sixth, seventh and seventh example have been taken from the story 'Tods Amendment'. In the sixth example, Tods agrees that he knows all about what is Ryotwari. In the next, Legal Member is curious about what local people think about the new enactment.

In the eight example Yes-No interrogative has been precisely used. Here Tods directly questions the Legal Member, if he thinks and speaks the manner he does and in the answer the Legal member simply denies by saying 'no'

Next, two examples have been taken from the story, "The miracle of the Puran Baghat". In the ninth example the priest of the temple is very concerned for his requirements and for his convenience. His concern is shown by the repetitive use of yes-no interrogatives. He consistently asks whether Puran Baghat like the food, does he need a blanket. In the tenth example, Puran Baghat wants to know the reason behind the strange behavior of his animal friends. He wants to know that is it food that they want or it is something else that is troubling them. Eleventh example has been taken from the story, "The story of Muhammed Din". Here the narrator indirectly asks about Muhammad Din from the servant Imam Din.

Simple and Multiple Sentences

A sentence that does not contain another clause within it is a simple sentence. If it contains one or more clauses, it is a multiple sentence. Multiple sentences are also known as complex sentences.

Simple and short sentences:

"This is a good place" (7)

"He has hurt himself." (10)

"That was her programme." (11)

"He desired no more mountaineering." (11)

"He did that." (11)

"He will come back." (12)

Multiple sentences:

"The Chaplain's wife thought this is a profitable time to let her know the real state of affairs—the Englishman had only promised his love to keep her quiet—that he had never meant anything and that it was wrong and improper of Lispeth to think of marriage with an Englishman, who was of a superior clay, besides being promised in marriage to a girl of his own people." (13)

"The Council heard the noise through the open windows; and, after an interval, was seen the shocking spectacle of a Legal Member and Lieutenant—Governor helping, under the direct patronage of a Commander-in-Chief and a viceroy, one small and very dirty boy, in a sailor's suit and a tangle of brown hair, to coerce a lively and rebellious kid." (20)

"After a time, the news spread through the bazaars that Tods had got the ill recast in the tensure-clause, and if Tods Mamma had not interfered Tods would have made himself sick on the baskets of fruit and pistachio nuts and Kabuli grapes and almonds that crowded his veranda." (25)

"The back of the helmet was flapping o his neck, and the sides stuck to his ears, but the leather band and green lining kept things roughly together, so that the hat did not actually melt away where it flapped." (257)

"I knew what was coming, and fled, followed by a long, dry howl which reached the servant's quarters for more quickly than any command of mine had ever done." (262)

"At night his antelope skin was spread where the darkness overtook him—sometimes in a Sannyasi monastery by the roadside, sometimes by a mud pillar shrine of Kala Pir, where the Yogis, who are another misty division of holy men, would receive him as they do those who know what castes and divisions are worth; sometimes on the outskirts of a little Hindu village, where they would steal up with the food their parents had prepared, sometimes on the pitch of the bare grazing-grounds where the flame of his stick fire waked the drowsy camels." (268)

The first set of examples are very simple in their structure, which includes subject, verb and object. There is no use of comma, colons, semi-colons, thus there are no sentence within a sentence. This helps in giving the precise idea about the statements without any complexities in the meaning. Simple and short sentences are easy to understand and they also prevent deviating of the fro the main subject. Simple sentence also avoids the confusion regarding the meaning in a text.

Kipling has used a number of simple sentences. Wherever he felt that the reader might lose the track, he introduced simple and short sentences there, to bring the reader back into the story.

On the other hand in the second set of examples, we find there are sentences within a sentence. There is an abundant use of commas, semi-colons, and colons which play the role of breaking a sentence, involving a series of new ideas and addition of further meaning to the statement. Long sentences are very descriptive, by using such sentences the writer tries to give every detail to his readers. The writer can elaborate and expand his ideas and details to as much length as he/she wants. But in such simple sentences there are more chances to get confused or the reader is more inclined to find he/she struggling to understand the statement. The moment he/she understands one thought in a multiple sentence, the next sentence within that multiple sentence thrusts its new thought or idea upon the reader.

In the stories of Kipling meant for adults there are a number of multiple sentences in comparison to simple sentences.

Conclusion

The short stories too, are like fables except the fact that the fables are based upon an imaginary world while the short stories are based upon real incidents. They also consist of sentences which are complex, descriptive and colloquial in their nature. They too are written with an Indian background with ample use "local vernacular".

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CHAPTER-4

Stylistic Analysis of the Fables—Tales of Mowgli and Selected Short Stories

Stylistics is one of the most important branches of linguistics. It is basically concerned with the implementation of various linguistic methods to the study of the style used in a language. Stylistics is not only restricted to the field of written language alone, rather it is equally applicable to the domain of spoken language.

“In ‘Stylistics and the Teaching of Literature’ (1975) H.G. Widdowson defines stylistics as ‘the study of literary discourse from a linguistic orientation’. He denies stylistics as autonomous domain of its own, and states that stylistics is an intermediary between literary criticism and linguistics. He points out that etymologically the ‘style’ component of the ‘stylistics’ comes from linguistics. He goes on to say that stylistics can provide a way of mediating between two subjects, English language and literature.” (Sarathi Misra 1)

In the modern age Stylistics has gained a lot of attention from literary critics, linguists and the teachers of language and literature. They are limited to the prosody or rhetoric for the critical appreciation of poetry or prose but have also included features of stylistics for a better and clear analysis of a text. To some it is an effective tool for discovering the net of words in literary discourses, others consider it as an important source to explore the number of discourse types produced by the readers or the writers of a particular language.

“Roman Jakobson (1960) considers style as an inherent property of literary texts and calls for an explicit objective and structuralist stylistics. He however excludes the reader from the ambit of his notion of stylistics. The kind of stylistics

advocated by Jakobson and his followers is known as 'formalist stylistics' as their scale objective was to study the intricate patterning of literary texts. Jakobson and his followers studied the patterning of literary texts, tried to find out the instances of repetition, parallelism and deviation noticed in a literary text, but while doing so, they failed to account for the correlation between the objective description of a literary text and its interpretation. The gap between analysis and interpretation remained elusive for the votaries of formalist stylistics." (Sarathi Misra 7)

The failure of "formalist stylistics" gave rise to "functional stylistics". This new approach tries to minimize the bridges between analysis between analysis and interpretation by making a stylistics analysis from its functional point of view. The functionalist gave importance to those linguistics features of a text, which had stylistic effect or values.

Stylistics is not just about linguistic analysis of a text. It aims at taking out certain aesthetic response in the writer or the reader by using linguistic tools. In "An Introduction to stylistics", Paratha Sarathi Misra names the tools of stylistics—"Sounds (alliteration, combination of sounds), Lexis (words, word structure and interrelations), Semantics (meaning relationships), Discourse (structure of linguistic interaction), Context (situational constraints), Syntax (sentence structure)." (Sarathi Misra 14)

Stylistic Features

Cohesion

Cohesion is the medium of a meaningful connection among the linguistic items of which a text is composed. It is that glue or adhesive which holds the text as

one complete whole or unit. It is like that cement or mixture which is used to stick together tightly the building blocks of a building. It can also be called an umbrella term for various modes through which meaning relations in a text is combined intersententially. It points out a semantic relation between an element in a text and some other element that is crucial to its interpretation. The presence of cohesion can be realized when for the interpretation of one element we refer to some other element in a text. Halliday and Hasan in their book "Cohesion in English", points out,

"Cohesion occurs where the interpretation of some element in the discourse is dependent on that of another. The one presupposes the other, in the sense that it cannot be effectively decoded except by recourse to it. When this happens, a relation of cohesion is set up, and the two elements, the presupposing and presupposed are thereby, at least potentially integrated into a text." (???)

In the dictionary of Stylistics Katie Wales says,

"Cohesion refers to the means (phonological, grammatical, lexical, semantic) of linking sentences into larger units (paragraphs, chapters etc.) therefore of making them stick together."

Tales of Mowgli

Reference

- Personal Reference

"Reference is grammatical word in one sentence in association with a word or a phrase is used in another sentence." (Sarathi Misra 30)

"I have heard now and again of such a thing, but never in our Pack or in my time, said Father Wolf." (7)

"The Wolves are a free people, said Father Wolf. They orders from the Head of the Pack, and not from any stripped cattle-killer. The man's cub is ours-to kill if we choose." (7)

"Listen, man-cub, said the Bear, and his voice rumbled like thunder on a hot night. I have taught thee all the Law of the Jungle for all the peoples of the jungle-except the Monkey-Folk who live in the trees. They have no speech of their own, but use the stolen words which they overhear when they listen, and peep, and wait up above in the branches. Their way is not our way. They are without leaders. They have no remembrance. They boast and chatter and pretend that they are a great people about to do great affairs in the jungle, but the falling of a nut turns their minds to laughter and all is forgotten. We of the Jungle have no dealings with them. We do not drink where the monkeys drink; we do not go where monkeys go; we do not hunt where they hunt; we do not die where they die. Hast thou ever heard me speak of the Bandar-log till today?" (28)

• In the first example 'I' has been used to refer Father Wolf. In the second example, 'they' refers back to 'the wolves'. Again 'ours' is used to refer the wolves, which are in a hot and fierce conversation with Shere Khan who wants to kill baby Mowgli. In the third example 'they', 'their', 'them', have been repeatedly used to refer the monkey-people and the contempt and dislike which the inmates of the jungle holds against them have been projected in this example.

- Demonstrative Reference

"There is an old war between this lame tiger and myself- a very old war, and -I have won." (63)

"They have no manners, these men Folk, said Mowgli to himself." (51)

"But he would have been the last person in the world to call these bites, for he knew what real biting meant." (51)

"There are two words to that, I also have made a little promise. But news is always good." (53)

"And I know that this is true, he said, because Puran Dass always limped from the blow that got in a riot when his account-books were burned, and the tiger that I speak of the limps, too, for, the tracks of his pads are unequal." (55)

"Then the little children in the village made him very angry." (53)

Demonstrative references like 'this', 'these', 'there', 'that', 'then', has been used in the examples above to add the quality of specification and to make the meaning more precise. In the first example 'this' indicates towards the specific tiger who is lame. In the second example 'these' refers to 'men folk' and not to any other folk. In the third example, 'these' has been used to indicate the marks and scars which Mowgli carries on his body. In the next example, 'that' is used to indicate the truth about Puran Dass and second, it is used to reveal that Puran Dass is a limp and third, it is used to reveal for the 'tiger' that limps. In the fifth example 'then' is used for the number of things that Mowgli had to perform in the village.

The Definite Article 'The'

“The Law of the Jungle—which is by far the oldest law in the world—has arranged for almost every kind of accident that may befall the Jungle-People, till now its code is as perfect as time and custom can make it.” (149)

“The green growths in the sides of the ravines burned up to broken wires and curled films of dead stuff, the hidden pools sank down and caked over, keeping the last least foot-mark on their edges as if it had been cast in iron, the juicy-stemmed creepers fell away from the trees they clung to and died at their feet, the bamboos withered, clanking when the hot winds blew, and the mass peeled off the rocks deep in the Jungle, till they were as bare and as hot as the quivering blue boulders in the bed of the stream.” (151)

In the first example use of ‘the’ specifies the things, it also helps in identification—in “the Jungle”, which is ‘oldest’ and not new and where—in the ‘world’ and not somewhere else. In the next example ‘the’ specifies that the growth on the ravines is ‘green’ in colour. It is used to specify and identify the pools which are hidden now because they have sank and covered by earth now.

Ellipsis

According to Oxford Advance Learners Dictionary, “ellipsis is the act of leaving out a word or words from a sentence deliberately, when the meaning can be understood without them.” (495) Ellipsis is the deletion or omission of one or more words from the context. It is also used to avoid repetition. It can also occur when some shortened or condensed structure is used for the full sequence.

“Then he told Mother Wolf and Father Wolf as much as they could understood of his adventures among men; and when he made the morning sun flicker

up and down the blade of his skinning-knife-the same he had skinned Shere Khan with—they said he had learned something” (184)

“Who was a wolf but now? Who drove the knife at me for thinking he might be a Man? said Akela, as the Four turned back sullenly and dropped to heel.” (187)

In the first example ‘the same’ acts as a substitute for the complete action mentioned just before it. So in that way ellipsis avoids repetition of the same action. Again ‘something’ is used for the action that is described in the previous sentence. Thus, ellipsis in the following example avoids repetition. In the next example also “the Four” is used in place of, Mowgli, Bagheera, and two brother wolves.

Conjunctions

“When conjunctions are used at the beginning of a sentence in order to establish the logical relationship of the information that follows with the information that has been given before, they are called cohesive conjunctions.” (Sarathi Misra 31)

- Additive

“So you will never be told how he met and escaped from the Mad Eléphant of Mandla, who killed two-and -twenty bullocks drawing eleven carts of coined silver to the Government Treasury, and scattered the shiny rupees in the lust; how he fought Jacala, the crocodile, all one long night in the Marshes of the North, and broke his skinning-knife or the brute’s back-plates; how he found a new and longer knife round the neck of a man who had been killed by a wild boar, and how he tracked that boar and killed him as a fair price for the knife; how he was caught

up in the Great Famine by the moving of the deer, and nearly crushed to death..." (281)

"with or without his four companion" (281)

"or when there is some big killing afoot" (283)

'And' and 'or' in the first set of examples are used to establish the possible relationships between sentences linked by 'and' and 'or'. In the first example so many different thoughts are interlinked together with the help of 'and'. 'Or' in the second example is used to offer a kind of option by reformulation or replacement.

- Adversative

"but at the last they drove me like the buck" (284)

"but deaf I surely am" (288)

"And yet for whom do the Little People of the rocks turn aside?"
(290)

In the second set of examples adversative like 'but' and 'yet' are used to offer contrast with a preceding sentence.

- Causal

"What will than a forgotten year striking backward" (289)

"But it so, then, said Kaa. I will give no word; but what is in thy stomach to do when the dhole come?" (288)

In the third set of example 'so' and 'then' played the role of connecting the sentences and also as 'fillers'.

- Temporal

“and how next day he himself fell into a very cunning leopard-trap”
(282)

“thought of all that he had seen and known since the day he came
from the egg.” (289)

In the next set of examples time relationships between sentences have been signaled by ‘next’ and ‘since’.

Lexical Cohesion

“When repeated uses of the same content words or their synonyms convey a sense of integratedness of a text it is called lexical cohesion.” (Sarathi Misra 33)

- Near Synonym

“gaunt and gray in the moonlight” (153)

“scuffling, snorting pig” (154)

“whimpered and whined in an agony of fear” (21)

“So, bounding crashing and whooping and yelling the whole tribe of
Bandar-log” (31)

“very wonderful and splendid” (38)

“derision and contempt” (44)

The first set of examples serves a kind of flow in the meaning by using words which are closely related or which convey almost the almost the same meaning. In “gaunt and grey” gaunt suggests something which is dull and not attractive and the same meaning goes for “gray” as well, which is the colour of smoke or ashes. ‘Scuffling’ and ‘snorting’ again conveys similarity in meaning as both words suggest

a low noise. Similarly "muttering and mumbling" conveys the complaints that are express privately rather than openly.

- Repetition

"grew and grew" (13)

"even the foolish, foolish deer know" (14)

"swim, and swim" (250)

"then, and then" (27)

In the next set of examples repetition of the words "grew", "foolish", "swim", "then" adds to the musical quality of the tales and also functions to emphasize.

Short Stories

Reference:

- Personal Reference

"So, on a night when we were sleeping, my brother took the five annas that remained to us and ran away. I do not whither he went. The curse of my father be upon him! But I and the sister begged food in the villages, and there was none to give. Only all men said, "Go to the Englishmen and they will give." I did not know what the Englishmen were, but they said that they were white, living in tents. I went forward, but I cannot say whither I went, and there was no more food for myself or the sister. And upon a hot night, she weeping and calling for food, we came to a wall, and I bade her sit upon the kerb, and trust her in, for, in truth, she could not see, and it is better to die than to starve." (8)

In the example above 'I' has been repeatedly used to refer to the narrator, the main protagonist, "Tobrah" in the story "Little Tobrah". He narrates his story and introduce the members of his family by using all kind of personal references 'my', 'we', 'us', 'him', 'I', 'her', 'she'. The continuous use of 'I', suggests that the story is narrator oriented or it simply revolves around the life of Tobrah. Here, Tobrah refers to his elder his elder brother who left his younger brother and sister in the midst of all kinds of predicaments. Tobrah and his sister bear the sufferings and one day Tobrah thrust his younger sister into the well because he believes it is better to die than to starve.

- Demonstrative Reference

"The Chaplain's wife thought this a profitable time to let her know the real state of affairs—that the Englishman had only promised his love to keep her quiet—that he had never meant anything, and that it was wrong and improper of Lispeth to think of marriage with an Englishman."
(12)

"When travelers—there were not many in these in those years—came into Kotgarh." (10)

In the first example "this" has been used to indicate the mental condition of Lispeth, who is very disturbed because her Englishman has not returned. Chaplain's wife consider this situation of Lispeth to be appropriate to acquaint her with the truth. In the second example, "those" indicates to the particular old time when very rare tourists visited to Kotargh.

The Definite article 'The'

"We put marigold flowers for the Gods upon the neck of the bullock, and upon the great grinding-beam that rose through the roof; but he gained noting thereby, and Surjan Dass was a hard man." (7)

"By the time that stage was ended the pony had had as much exercise as he wanted, and, in spite of the rain, Golightly was sweating freely. At the end of another miserable half-hour Golightly found the world disappear before his eyes in clammy pulp. The rain had turned the pith of his huge and snowy solah-topee into an evil-smelling dough, and it had closed on his head like a half-opened mushroom. Also, the green living was beginning to run." (257)

In both the examples above, 'the' has been used to specify and for identification which suggests that Kipling has painted the characters and affairs in his stories more precisely. He intends towards portraying the exact and accurate picture through words.

Conjunctions:

- Additives

"I'm not a little man—I'm Tods—and I know all about it. Ditta mull, and Chota Lall, and Amir Nath, and—oh, lakhs of my friends tell me about it in the bazars when I talk to them." (23)

"Always fresh takkus and paying money to Vaklis and chaprassis and law-courts every five years, or else landlord makes me go." (24)

- Adversative

"Nothing but dikh—trouble—dikh. We are not young men who take these lands, but old ones—not farmers, but tradesmen with a little money—and for fifteen years we shall have peace."

- Causal

"This, case, however, was not reported because nobody cared by so much as a hempen rope for the life or death of Little Tobrah." (6)

"So the measure came up to the Supreme Council for the final touches..." (22)

- Temporal

"so next season, they turned Christian" (9)

"Tods met the Legal Member the next day..." (21)

"Tods must go home next hot weather..." (21)

"You must consider the next from the native point of view." (22)

- Continuation

"After a time, the news spread through the bazaars that Tods had got the Bill recast in the tenure-clause." (25)

"Now, it was obviously impossible for the Legal Member to play with a bunnia's monkey." (24)

Additives in the examples in the above examples are used to connect the sentences. Adversatives offer a kind of contrast. Use of temporal, "next" establishes a time relation in the sentences. Continuation provides a smooth flow of incidents in the stories with the words like "now" and "after".

Conclusion

The presence of "cohesion" in both fables and short stories suggests that the text, scenes and incidents have been tightly integrated with each other.

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CHAPTER-5

Conclusion

Fables are generally meant for children but "Tales of Mowgli", selected for linguistic and stylistic analysis are such which can be enjoyed by the people of all age groups. There are animals which can talk and obey certain laws or "The law of Jungle". There is the use of myth in the fable "How Fear Come", which tells a story about "first killing" and how this "killing" brings "fear" along with it in the jungle. The myth of first killing resembles to the story of "first murder" in the Bible. Mowgli, who is the main protagonist of the selected fables, is adopted by the family of wolves, which is possible only in fables because imagination and fantasy knows no boundary especially in the realms of "Fables". There is a perfect blending of fantasy with realism. Realistic scenes are there for example, in the fable "Spring Running" where we come across the fact that "man is a social animal". Mowgli could no longer go on with simple three acts: eating, hunting and sleeping. So he finally takes a leave from his jungle friends and goes back to the community to which he belongs to.

Innocence and simplicity also goes hand in hand. Tears roll down from the eyes of Mowgli when he is asked to leave the jungle because he doesn't belong to the community of wolves. The pain and rage he undergoes converts into tears and he takes it as a simple liquid coming out of his eyes probably because he is going to die. Fable always ends at a moral lesson and these selected fables are full of moral lessons like, "one should not hunt for fun", "restrictions or laws are meant for a smooth running of peaceful life and not for the curtailment of freedom".

In every human being there is a child. All the traits that have been counted for the fables above are more or less visible in the selected short stories as well.

Simplicity and innocence have been portrayed by the characters like "Tobrah", "Lispeth", "Muhummad Din". But in comparison to fables, short stories are more realistic in its nature because Kipling doesn't introduce the element of imagination or fantasy in the short stories rather he presents the hard true facts of the time when India was a British Colony. There are people from all walks of Anglo-Indian life who are dramatically presented in an often humorous and frequently critical light—bankers and missionaries, young people and old, honest dealers and cheats.

The texts of fables and short stories have also been closely knitted which becomes apparent by the presence of "cohesion" in the texts. On doing the comparative study of Rudyard Kipling's "fables" and "short stories", we reach to the conclusion that there are more similarities than the differences. The sentences in both the texts are descriptive and colloquial in their nature. Local vernacular has been used in abundance. The only major difference is, in fables there are fictional and imaginary animal characters which possess the quality of speech and on the other hand in short stories there are real human characters. Fables are based upon imagination and fantasy and short stories deals with real incidents.

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