Chapter I

Introduction

I. Biographical Sketch

In the year 1865, geographically India was quite different from what it is today. It not only comprised the present day India but also included Pakistan, Bangladesh and the lower half or so of Burma. A large part of the territory consisted of native states which were ruled by princes who retained some local powers. In reality, the British ran the whole subcontinent. The British Empire was nearly complete by this time.

The British had been in India under the East India Company in the early seventeenth century. The Company’s troops, helped by regular British forces under interim arrangements, controlled the territory which was known as a territory of continual wars, invasions and massacres for centuries. In 1857, the order and peace was disturbed by the War of Independence or the Indian Mutiny. It was restored gradually and the Company's authority was formally passed to the British Crown in 1858. The violence was curbed and peace was brought back in the following year. In less than six years, the Kiplings arrived in India.

John and Alice Macdonald-Kipling arrived in Bombay in the hot weather of 1865. Bombay then as ever was a commercial, progressive and prosperous city. Lockwood Kipling was appointed ‘Professor of Architectural Sculpture’ in the School of Art endowed by a respected citizen of Bombay, named Sir Jamshetjee Jeejeebhoy. Lockwood Kipling's main duty was to promote the growth of arts and crafts of India. He was to teach the people to alter their craft traditions to the requirements of the Industrial Age. Lockwood Kipling's curiosity, friendliness, minute observation, manual dexterity, skill with pen and pencil, soon made him an authority on costumes, tools, utensils and techniques of almost every trade and caste in India. He was "not only a mine of knowledge and help but a humorous, tolerant and expert fellow craftsman" (Kipling, Myself 34).
His wife Alice was also an intelligent and ambitious woman. It is interesting to see what tempted the Kiplings to come to India. They were likely to have moved to India as a gesture of independence from Alice's family or as a way of withdrawing competition with them. Mrs. Alice Kipling came from Macdonald family who had strong artistic and cultural interests. She was one of the five beautiful Macdonald sisters. Compared to her husband, Mr. Lockwood Kipling, her sisters were married to more influential men. Georgiana was married to Edward Burne-Jones; a second, Agnes, married Sir Edward Poynter. These two were eminent pre-Raphaelite painters. The third was married to Alfred Baldwin and become the mother of Stanley Baldwin, future prime minister of England. It is also likely that the couple found the prospect of living in India novel, exciting and adventurous. But Alice seems to have been a dominant force behind making this move to India.

Joseph Rudyard Kipling was born on 30th December 1865 in the important, thriving, colonial city of Bombay. The Christian name given to him after his grandfather, Joseph, was never used. His second name which was often shortened to Ruddy commemorated his parent's first meeting on a picnic at Lake Rudyard (now Rudyard Reservoir, near Leek; Staffordshire). He spent a few years of his childhood in the warmth of the family and ignorant of problems around him. As Charles Carrington describes; His world was the garden of a bungalow in the compound of the school of Art. Across a strip of watered grass, wide as a prairie to a little boy in the burning sun, was his father’s studio where fascinating games were played with modelling clay and chips of sculptor’s work (42).

It was a popular custom among the Anglo-Indians to leave the upbringing of children to the servants. The servant labour was easily available and was very cheap in India. Rudyard was no exception to this and was brought up in the same fashion. He was very close to the Hindu bearer Meeta and his Goanese Roman–Catholic Ayah. Rudyard’s intimacy with these servants made him familiar with the vernacular. He had to be reminded sometimes to speak English to his parents. He would go to the Hindu temples and market places with these servants. All those colours, sounds and smells made a firm impact on his mind. He was a child with ‘a truly insatiable curiosity, prodigious powers of observation and staggering memory.’(Amis 20). The grown up Kipling made a fine
blending of these qualities and experiences. This marvellous combination shaped his
development as a writer.

After a little more than two years, a daughter Trix was born to Alice Kipling and
Rudyard got a companion to play with. He was very much devoted to his sister, which
lasted all his life. All these circumstances were important in his growth as a writer.
Without them, he would have been a different person.

The reflections of his childhood years are felt on every page he wrote about India.
At the beginning of his book *Something of Myself*, he has said “Give me the first six years
of a child’s life and you can have the rest” (7).

At the age of six, his happy childhood came to an abrupt end. It was a common
practice amongst the Anglo-Indian families to send their children back home to England
for education. This separation was necessary as they thought that sending their children
away from India would save them from spiritual and physical contamination. Rudyard
and his sister Trix left India on 15th April 1871 with their parents. In December that year,
Rudyard and Trix were boarded out with foster parents at Southsea near Portsmouth.

In spite of having five households of senior relatives, the senior Kiplings, the
senior MacDonalds, the Burne-Joneses, the Poynters and the Baldwins, Alice Kipling
preferred to keep her children in a foster-home belonging to the couple called Halloway
who was known to them only by newspaper advertisement. She did not want to impose
on her relatives in England.

The Kiplings returned to India without stirring the emotions of their children.
Thus, Rudyard was left to discover the meaning of separation from father and mother at a
very tender age. His sister was too small to know the nature of their misfortune. They
found themselves with a pair of strangers, Uncle Harry and Aunty Rosa. The woman was
a fanatically religious lady and with the assistance of her adolescent son, she tyrannized
over Rudyard. Both of them beat him regularly. They tried everything to break the spirit
of this child by keeping him away from books and his beloved sister, Trix. This period
was of calculated torture in the 'House of Desolation'(Kipling, *Myself*12). He describes it
as, ‘It was an establishment run with full vigour of the Evangelical as revealed to the
woman. I had never heard of hell, so I was introduced to it in all its terrors’ (10).

This period of desolation, abandonment and misery left unhealed marks on Rudyard's character. The real tragedy of the Kipling children was their inability to understand why their parents had deserted them. They felt helpless and left out. Rudyard constantly tried to escape from his tormentors and for this he took refuge in the realms of art and fantasy. During long hours of his confinement in a cellar, he would read books and play at being Robinson Crusoe. Between the beatings at Southsea, he found time not only to read Hans Anderson but also Bunyan, Fielding and Dickens. His day school taught him Latin and mathematics.

Gradually, all his defenses against his tormentors proved inadequate and his health began to fail. He suffered hallucinations and nervous breakdown. His eyesight had also become very weak. When this was communicated to Alice Kipling, she removed him from what Kipling called “The House of Desolation” in 1877.

The wretchedness of five years at Southsea lay buried in Rudyard's heart. Those five long years taught him some lessons which he never forgot. Those were stoic lessons which told him that mind must find its own happiness and all the troubles on this earth could be conquered if one has faith in oneself. He learned the importance of family affection and warmth. He knew that this affection and warmth was the greatest good of life and the absence of it, the greatest evil. But some good came out of the sufferings at Southsea; he matured decidedly in all ways at a very tender and young age.

Alice Kipling got her son admitted in a new institution called The United Services College at Westward Ho! Its Principal Cornell Price was a friend of the Kipling family. Kipling found himself amidst powerful enemies here also. It was Southsea on a larger scale. His parents had made the same mistake unknowingly because the fees were affordable to them and the atmosphere was thought to be healthy. The lessons of Southsea were reinforced at this school. As suffering was not a new factor in his life, gradually he learned to combat it and came to terms with his surroundings. A series of lifelong friendships began here. Rudyard emerged as the school writer who contributed a large part of the contents of college magazine, became secretary of its literary society and also composed verses for its yearly concert.
Kipling left school early, just before his seventeenth birthday, because his parents were unable to afford a university education for their son and his poor eyesight prevented him from seeing dreams of a military career. But Lockwood Kipling was impressed by his son's emerging literary talents and he rightly secured for Rudyard a post with an English newspaper in India.

In 1882, Rudyard Kipling joined as an assistant editor for the widely read *The Civil and Military Gazette* at Lahore. From 1882 to 1887, he was working mainly at Lahore and Simla, which was a hill station of the Government of India during the hot weather. He lived a bachelor's life, gathering through his journalistic work a variety of information about India, its customs, government and army. His travels all over India enhanced his knowledge about the land. For a boy of seventeen, his knowledge of Indian life and character was amazing. He acquired immense information about Indian ways, language and traditions. He was extraordinarily accurate in his Indian details. In between, he kept on writing short stories which were originally printed as newspaper columns and were later collected together. In Lahore, Rudyard enjoyed the closest family contact with his father, mother and sister, which he always strived for. His father worked as a Curator of the Lahore Museum after he had finished his job in Bombay.

He moved to Allahabad in 1887 to work on the staff of the larger and more important paper *The Pioneer* between 1882-1889, Kipling suffered two breakdowns, bouts of staleness and depression. In 1889, he left India but this seven years stay in Allahabad gave him tremendous experience. He also had to his credit a mass of published material, prose and poetry by this time. These literary works gave him immediate fame at the age of twenty-six.

He went to London via the Far East, Canada and America. In London, he met Wolcott Balestier, who was to become his close friend later. He wrote a novel *Naulakha* (1882) in collaboration with Balestier. Once again, he set out for travel to Cape, Hobart, Wellington, Samoa, Australia, Colombo and Lahore. He called off his tour when he received the news of his friend, publisher and adviser Wolcott Balestier’s death in 1891 and in the following year, Rudyard married Wolcott's sister Caroline Starr Balestier. He went to live in Vermont to be near his wife's family. A series of popular books were
written in these years. Though this period was very productive in terms of creative writing, it was made unpleasant by a series of quarrels with his brother-in-law, Beatty Balestier. He left Vermont for England because of the distasteful publicity of Beatty Balestier case. During this period, he had built a house called 'Naulakha' in Vermont and had made notable friends like Mark Twain.

Kipling was very close to his family, especially to his children. But his sufferings never really ended. In family life too, he had to experience the eccentricity of his fate. His elder daughter Josephine died. This was a loss from which neither he nor his wife ever recovered. As though this was not enough, his son John was killed with the Irish Guards in 1916. Then Kipling became a member of the Imperial War Graves Commission. A series of short stories on soldiers and wars followed. In a disturbed mental condition, Kipling kept on writing. The works after 1915 show less of the old brilliance and fire but they are replaced by compassion and generosity. He often mentioned that he was inspired to write by a guardian angel "daemon" which visited him at his times of creation (Henn6). There was scarcely an event, a journey or a chance meeting that Kipling did not use for the purpose of writing verse or prose. As the times changed, he adapted himself to the changing world and wrote on new scientific inventions, changing values and morals.

Public honours were heaped on Kipling despite his aversion to titles and offices. In 1895 and again in 1913, he was considered for the poet-laureateship, and had it not been for his antipathy to official recognition he would have been appointed. It was again because of this very reason that Kipling did not become the poet laureate in 1930. Twice, in 1899 and 1903; he refused the offer of knighthood. Academic recognition came to him as early as 1899 when McGill University at Montreal offered him an honorary doctorate. The degree was conferred on him on 6th June 1899 in absentia, for he could not come to Canada on account of bad health. Later on Kipling was awarded honorary degree by the Universities of Oxford-Cambridge- Edinburgh-Durham-Athens- Paris and Strassbourg. He valued his two French Doctorates most of all.

In December 1907, Kipling was awarded the Nobel Prize for Literature. Kipling was only forty-two years old when he received this honour. Above all, he was the first Englishman to get the Nobel Prize for Literature. It was an achievement in itself. He was
Lord Rector of St. Andrews from 1922 to 1925 and in 1933 he was elected a foreign associate member of French Académie Des sciences et politiques. The highest of all awards, the Order of Merit, he refused, but in 1926 he was given the gold medal of the Royal Academy of Literature, which only Scott, Meredith and Hardy had received before him.

Kipling died on 18th January 1936 in London and was cremated at Golders Green Crematorium on the evening of Monday, the 20th January. His ashes were buried in Westminster Abbey on 23rd January beside those of Charles Dickens and Thomas Hardy.

II. A Survey of Kipling’s Major Works

Rudyard Kipling worked as a journalist in the early stages of his youth. The profession of journalism demanded a lot of hard work and traveling. Rudyard was a keen observer who would record places, people, their customs and traditions in his mind. These recorded experiences gave him inspiration to write. He used these experiences in his novels, shorts stories, essays and poems. His fame rests principally on his short stories dealing with India, the sea, the jungle and its beasts, the army, the navy and a multitude of other subjects. His verse was comparatively less appreciated than his short stories in spite of being as diversified in subjects as his tales.

There is a large variety in his short stories. Some of the Kipling stories were criticized as being trivial in subject, vulgar in conception and immature in execution. But his best stories show a “common technique of a hard clear form, a strong and occasionally garish descriptive brushwork and an all pervading economy” (Henn, Kipling 19)

He produced his first volume of short stories in 1888 called Plain Tales from the Hills. In this collection, Kipling dealt with the adventures of British soldiers in Simla and the lives of civil servants in India, their plight and racial problems. These stories bear the structural marks of their journalistic origins. Some stories in this collection are also concerned with the macabre and supernatural aspect of Indian life.

The next volume Soldiers Three (1888) achieved a peculiar fame. Kipling’s treatment of soldier was very interesting and different. This collection served a useful
purpose in drawing attention to the British soldier of 1880s. These stories provide real insights into the life of a common soldier of the day. The stories contain some superb descriptions of the heat, the discomfort, the disease and the monotony of a soldier's life in the eighties and earlier.

Between *Many Inventions* (1893) and *The Day's Work* (1898), Kipling's work becomes more concerned with ships, machinery, artifacts and a wide range of other interests. The 1890s saw the development of British naval architecture, the innovation of motor-cars, working steam-engines, locomotives and launches. These new inventions startled the world and Kipling was no exception to this. These changes were clearly reflected in his literature.

In 1894 and 1895, he published the *Jungle Books*. These were his most popular and best-selling books. These books were experiments in a new field. He had written a wolf-story called Mowgli’s Brothers. The impulse was derived from a scene in Rider Haggard’s Zulu romance *Nada, the Lily* where in a riot of supernatural fantasy, Umslopagaas is presented as running with a pack of wolves. This was the beginning of his train of thought. Rudyard Kipling elaborated this powerful myth in the first and second Jungle Book. This is a story of a man-child called Mowgli who is brought up by a pack of wolves. This child soon becomes master of the Jungle but he cannot resolve the dilemma of his ambivalent life. The book describes Indian animal lore, the strange ethical concept called 'The Law of Jungle'. These elaborations are his own and they have no counterpart in Rider Haggard’s work. Kipling sought the advice of his father before writing the book, because in 1891, Lockwood Kipling had published his *The Beast and Man in India*, which is a miscellany gathered from wide observation, and wider reading of legends, folklores in Indian classics, descriptions and contrivances. His expertise in these subjects was called for while writing the *Jungle Books*. Above all, Lockwood Kipling was an illustrator, a scholar and Rudyard's most valued critic.

*Kipling's Stalky & Company* (1899) is an account of Kipling's school days. The stories in this book showed that even after more than fifteen years, Kipling could not forget the cruel and unfair treatment he had received at the school and in this book he takes revenge on his tormentors by giving them even crueller and unfair treatment in
print.

The next notable collection is that of *Puck of the Pook’s Hill*. It is also one of the most popular books written by Rudyard Kipling. It was published in 1906. The theme is that of an ageless, friendly and immortal Puck who appears from thickets before two children. It brings before the children's enraptured eyes, figures from bygone centuries. The book consists of many episodes which unfold the history of England. In *Puck of the Pook’s Hill*, Kipling’s art, sense of construction and powers of description are at their best. There is a continued emphasis on the power of friendship and integrity, on craftsmanship and virtues of tolerance. *Rewards and Fairies* is a sequel to this book.

*A Diversity of Creatures* (1917), *Debits and Credits* (1926) and *Limits and Renewals* (1932) represent the last phase of Kipling’s short stories. They echo Kipling’s concern with war, its strains and personal sorrow as well as his own increasing ill health.

As a novelist, Rudyard Kipling is known for *The Light that Failed, Naulakha and Kim*.

*The Light that Failed* (1891) was produced when Kipling was twenty one years of age. The hero of this novel is a young man who goes blind and leads a strenuous life. The hero Dick Heldar's blindness has significance because it reveals Kipling's own anxiety for his own wanting eyesight. The hero works as a war correspondent in Sudan. The scenes of London journalistic life and of desert warfare in Africa are effectively portrayed in this novel. Kipling has idealized the army and men of action in this novel to compensate his own frustration for being ineligible for a military career. In this novel, Kipling attempted to discover how far the technique of short story would be assimilated to that of a fairly short novel.

Kipling’s next work in fiction was *Naulakha* (1891). *Naulakha* was written in collaboration with his American brother-in-law Wolcott Balestier. This is a story of an American young man Tarvin who has come to India in pursuit of a fabulous necklace belonging to the Maharajah of the small Indian state of Rhatore. The *Naulakha* tells of a politically young American, Nicholas Tarvin, who believes that the development of his small High plains town of Topaz depends on having the railroad call there. His girlfriend
Kate Sheriff does not share his parochial vision, preferring to help the wider world as a medical missionary in Rhatore, a princely state in Rajasthan. As an excuse to be near her, Tarvin conceives a plan to steal a magnificent jeweled necklace (the *Naulakha*) from Rhatore and deliver it as a gift to the wife of railroad chairman, who has promised in return to influence her husband to build a station at Topaz. However, the political faction fighting and cultural impenetrability of the east hinders them both. Although Tarvin acquires the necklace, it brings too many problems and he casts it aside, opting instead for the hand of Kate. In this respect *Naulakha* is a happy version of *The Light that Failed*, with action man Tarvin winning the love of new “New Woman” Kate who agrees to marriage, after first rejecting it. Kate finds Indian women spurn her medical care because she does not share their “life experience”. Kipling wanted to highlight that young women such as Kate had no role in the development of an established culture such as India. This book could not claim much success although it is a generous tribute to India.

*Kim* was published in 1901 and it was more successful than the other two novels. The strange and beautiful India depicted in *Kim* simply dazzles the reader. Here, Kipling presents the experiences of *Kim* who wanders all over India in the company of a Lama who has set out for the quest of a Holy River of Healing. The work gives a realistic picture of Indian life and descriptions of people’s belief in the supernatural. The novel embodies a panoramic celebration of India, presenting as it does, a magnificent picture of its landscapes, both urban and rural, and a fascinating array of native characters who, for the most part, are warm, generous and tolerant. *Kim* has been called an epic because of the “speed and control of narrative, breadth of interest and all absorbing excitement” (Henn 88).

Kipling wrote a good deal of poetry also. Kipling’s verse encompasses an extraordinary range of themes and styles, some of it simplistic in its marching rhythm, some of it curiously ballad like, and still more complicated and inventive. There is a distinct migration towards experimental verse in his later years, but Kipling’s fluidity is never compromised. His poems had a unique quality, diversity and unsurpassed ability to enlighten and to entertain. Some of his notable verse collections are *Schoolboy Lyrics*, *Departmental Ditties* and *Barrack Room Ballads*. The poems in *Departmental Ditties* were personal and topical in their origin and were primarily written on Anglo-Indian life.
It is the fusion of the British and the Indian that makes for a double inheritance in Kipling.

As Kipling grew as a poet he branched out into different forms of poetry becoming one of the best ballad writers of all time. "Mandalay" and "The Ballad of the East and West" are two of his best ballads.” Mandalay" is also one of Kipling’s most effective and haunting ballads. It expresses his sensuous response to life in the East. The soldier in this poem hates the cold weather of England and wants his superiors to send him "somewhere east of Suez". He wishes that someone might call him to the east and he might get a chance to go back to the "spicy garlic [odor]" and the "tinkly temple-bells." Through the use of such imagery he creates a beautiful atmosphere prevalent in the east, arises a sense of love for the eastern nations and generates a longing for living there. Through this poem he not only makes the world view India, but touches it and even breathes it. By repeating the phrase "on the road to Mandalay" throughout the poem he creates a haunting impression in the mind of the reader of this town somewhere in India. Reading this ballad in its languorous, slow-moving refrain creates a melody of its own. While Mandalay showcases the countries of the east, another famous ballad The Ballad of the East and West depicts the differences present between the east and west even though uniformity in human nature subsists around the world. This ballad gives the English language one of its most famous phrases - "east is east, and west is west, and never the twain shall meet". This phrase alone has led to the castigation of Kipling as a racist. But a misinterpretation stems from delineating Kipling as a racist on the basis of this ballad, as this ballad tries to depict equanimity among all men. Here he depicts the differences in a white and brown man through two soldiers, both fighting for what they believe in. Both these soldiers give up their thirst for each others blood once they “[gazed at] each other between the eyes” as they find that the virtue of bravery adorns both of them. The two soldiers recognize and respect each others purpose and sense of duty.

“Gunga Din” (1892) is also one of Rudyard Kipling’s most famous poems, perhaps best known for its often-quoted last stanza,

Tho' I've belted you and flayed you,
By the livin' Gawd that made you,
You're a better man than I am, Gunga Din! (Kaye, Kipling 325).
The poem is a rhyming narrative from the point of view of a British soldier, about a native water-bearer (a "bhisti") who saves the soldier's life but dies himself. Like several Kipling poems, it celebrates the virtues of a non-European while revealing the racism of a colonial infantryman who views such people as being of a "lower order".

Rudyard Kipling’s another famous poem is perhaps “If” Kipling composed the poem in 1909 while living in Great Britain. It was first published in 1910 in Kipling’s collection of children’s stories, Rewards and Fairies. It was published as a companion piece to the story “Brother Square Toes” which is an account of George Washington and his presidency during the French Revolution. It is a memorable evocation of Victorian stoicism and the "stiff upper lip" British virtue.

Not much critical attention has been paid to Kipling’s travel writings. He had traveled all most all over the world. The most outstanding of his travel writings is The Sea to Sea. It consists of a series of articles on Kipling’s exploration of the Native States of Southern and Middle India, his travel eastwards to Burma, Singapore, Hong Kong and Japan, It goes further to America and returns to India once again. The Letters of Travel is another significant collection.

Despite his reluctance to reveal anything about himself, Kipling left an incomplete memoir about himself, called Something of Myself. This book was published one year after his death in 1937 and is an account of his work and the moods in which he approached it at various periods in his life. It is an informative book because it gives a profile of the travels, the friendships and views of a man who in his lifetime was one of the most widely read of all writers.

A general survey of his major works reveals that Kipling wrote more short stories than novels and poems. It is also true that he could not excel as poet and a novelist compared to his excellence in writing short stories. Among his short stories, the stories dealing with India achieved more popularity than other tales. His Indian tales consist of stories based on Simla and operations of the Indian Government those written on native life, the soldier tales and the Jungle Books. These stories demonstrate how intelligently Kipling exploited his first hand knowledge about India and made use of his observations and experiences in India in his tales.
III. A Review of Criticism on Kipling

Although Kipling was the most popular writer of his time, his literary reputation has followed an uneven course. There was a variety of Kipling criticism from the start, but it was after the South African war that Kipling suffered from the violence of attack which is unparalleled in English Literary history. At the turn of the century his critics often admired him for his craftsmanship, but they judged him on moral grounds without caring to read between the lines, and they generally dismissed him as a jingo imperialist and superficial writer. To the serious detriment of Kipling’s reputation, this negative view of Kipling became widely accepted.

This negative attitude toward Kipling is best typified by the frequently quoted essays of Francis Adams and H.W. Buchanan. In his Essays in Modernity: Criticism and Dialogue (London 1899), Adam praises Kipling for his artistry, but at the same time he calls attention to Kipling’s “smartness and superficiality, jingoism and aggressive cocksureness, rococo fictional types and pseudo-prose (225). And then goes on to dismiss Kipling as ill educated, promiscuously receptive, little brained, second rate journalist, with all his sickening egotism and vanities. In a similar fashion, Buchanan in his essays in The Voice of The Hooligan: A Discussion of Kiplingism disparages Kipling as follows-

The most extra ordinary feature at this moment is the exaltation to opposition of almost unexampled popularity of a writer who is his single person adumbrates, I think, all that is most deplorable, all that is most retrograde and savage, in the restless and uninstructed Hooliganism of the time”(7).In 1891, Andrew Lang welcomed Kipling as another Bret Harte, stating that his short stories have the strangeness, the colour, the variety, the perfume of the East.

It was because of such critical pronouncements, which were generally accepted, that after his death he was almost forgotten. During the initial decades of 20th century very little was written about him. In 1941, T. S. Eliot took a bold step and published. A Choice of Kipling’s Verse with an introduction, which ranged perceptively over both verse and prose. In this Essay Eliot defended Kipling against the charges of racialism and Jingo imperialism, and he made a request for the reassessment of Kipling. Eliot’s plea aroused a reaction among reviewers which amounted to more concern. George Orwell observed that Eliot defended Kipling “where he was not defensible” and critic Boris Ford
opined that “Eliot should never have lowered himself”

Around the same time Edmund Wilson wrote an article. “The Kipling that Nobody Read” in *Atlantic Monthly*. This essay directed attention to the remarkable development of Kipling’s art in later stories. Eliot’s plea coupled with Edmund Wilson’s essay led to the revival of interest in Kipling as a prose artist. *Rudyard Kipling: A New Appreciation* by Hilton Brown was another attempt to revive interests in Kipling’s work.

The signs of change were visible when in 1951, Bonamy Dobree wrote a pamphlet in which he went on to conclude that while Kipling was not a first rate writer, he was “a very great craftsman indeed”(32).

In 1955, Charles Carrington published his official biography of Kipling wherein substantial information regarding Kipling’s personal life became available to the readers for the first time. The efforts at rehabilitation of Kipling as a consummate artiste were culminated with the publication of Prof. J. M. S. Tompkins’s book, *The Art of Rudyard Kipling* (1959) which is considered as most scholarly study of Kipling’s fiction. C. A. Bodelson has also written on some important aspects of Kipling’s short stories in his *Aspects of Kipling’s Art* (1964) Louis Cornell’s *Kipling in India* (1966) is also a scholarly investigation of Kipling’s early works. J. I. M. Stewart’s *Rudyard Kipling* (1966) is also a judicious survey of Kipling’s life and Art.

Prof. J. M. S. Tompkins’s book, *The Art of Rudyard Kipling* contributed towards establishing Kipling’s reputation as first rate literary artist. However Kipling continues to be attacked for the immaturity of ideas though in recent past several attempts to defend Kipling’s thought and vision have been made. Dobree’s *Rudyard Kipling: Realist and fabulist* (1967) draws attention to the fact that Kipling’s concept of Empire had a moral side to it.

All these studies may not be totally favourable to Kipling but they definitely point out that there is a need for a dispassionate reappraisal of Kipling’s works, this is a welcome change. Andrew Rutherford’s *Kipling’s Mind and Art* (1964) and Elliot Gilbert’s *Kipling and the Critics* (1965) give a fair impression that there is a gradual shift in Kipling’s position since his death.
Kipling was also accused of being narrow minded and was held guilty of racialism. The Indians who have written on Kipling have invariably accused him of the often repeated charge of chauvinism, racialism and Jingo imperialism. Bhupal Singh in *A Survey of Anglo Indian Fiction* has criticized Kipling for his lack of insight into Indian life. Nirad Chaudhary however in his article ‘the finest story about India –in English” credits Kipling with having written about India with insight and understanding. K. Bhaskara Rao in *Rudyard Kipling’s India* claims to have examined Kipling without getting emotionally involved with the subject but he repeats that Kipling’s vision of India was a boy’s vision.

It was during 1960s that scholars advocating Kipling’s admission to the pantheon of great writers redirected the trend of criticism. The Kipling Journal published by the Kipling Society, which was founded during Kipling’s lifetime, “is a voice which critics should hear attentively” (Parry, *Delusions*203) The journal has published both marginal information on Kipling’s life and work as well as discerning critical articles. The most interesting aspect of this publication is its reflection of extra-literary values, its reverence for Kipling as the sage of the Services and the ideologue of middle classes. Thus after a long period of eclipse; Rudyard Kipling has certainly come into his own and has been rehabilitated as fine literary artist and a great story teller.

IV. Plan of Research

Rudyard Kipling was a born storyteller with amazingly resourceful talent in handling a great variety of themes in this genre. Realism and creation of atmosphere are considered to be Kipling’s great assets as short story writer. But he was equally a great artist in the fields of fantasy and fable.

A distinctive quality of Kipling as a short story writer is very wide range of his subject matter and extra ordinary range of his imagination. In spite of giving tremendous literary output of great quality Kipling was often ignored by the critics. Kipling’s short stories were acclaimed but his fame perhaps suffered on account of his choice of the relatively insignificant genre-the short story. Kipling was also ignored for the imperialistic tone and preferences in his writings.
There are seven chapters in the thesis including the introduction and the conclusion. The researcher has grouped Kipling’s stories under five groups and then has analysed their themes. The chapters of the present thesis are arranged thematically and not strictly in chronological order. Each chapter covers the prominent parts of Kipling’s work. The researcher has taken into consideration around one hundred and fifty stories of Kipling for the present study.

India served as the single largest background to Kipling’s short stories. He wrote about India’s rising babu class and brown sahibs the life on Simla Hills, and it had the stamp of authenticity, especially when he described the common folk, the flora and fauna. His descriptions of the Indian countryside during different seasons remain unrivalled to this day in English Literature. This, therefore, becomes an important concern in the present study.

Similarly, the researcher also proposes to study the human virtues that Kipling is most concerned with in his short stories – courage, duty, honor, decency, commitment and grit. He was quick to recognize these virtues in men and women from all classes and races. Kipling was even the voice of the common soldier of those times as a story like Soldiers Three shows. Anyone interested in the military history of the period should be familiar with Kipling’s soldierly verse and army and naval short stories.

India has always appeared to the West as a land of mysteries, of secret cults, of dark underworlds, and unanswerable riddles. It would have been surprising if this aspect of the land had escaped Kipling’s notice. The researcher has analysed Kipling’s stories which deal with the eerie, the mysterious and the supernatural in Indian life.

As a short story writer Kipling was well known for the *Jungle Books*. The focus of the present study will be on exploring why Kipling’s animal narratives like *Jungle Books* and Just so stories, historical tales like *Puck of the Pook’s Hill and Rewards and Fairies*, School Tales as *Stalky & Co.* remain as unforgettable and popular children’s classics in English even today. The researcher will study the qualities of these books that make them children’s classics and remain attractive to adult readers, even today.
Kipling was often drawn to certain favorite themes. For example, he is largely remembered for his celebration of British imperialism. He often goes unnoticed today because of his moral and cultural superiority of European (and specifically British) civilization. The twentieth century liberal minded modern reader hates to accept this imperialistic ideology. The researcher proposes to study this aspect of Kipling’s short stories.

With the changing times Kipling wrote on the new scientific inventions. The researcher will analyse nine stories of Kipling which can be grouped under science fiction tales. The techniques used by Kipling in writing his short stories will also be considered in the present study, although it is not an approach central to this study.

Verisimilitude is also one of the outstanding qualities of Kipling’s short stories and it has been acknowledged by new as well as old critics. At every stage of his life a number of Rudyard Kiplings co-existed in varying degrees of compatibility with each other. The aim of the researcher is to try and bring out the full range of these diverse and fascinating “Kiplings” through the thematic analysis of his short stories.
Works sited


