CHAPTER - IV

STYLISTIC STUDY OF KIPLING'S POETRY

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In studying Kipling’s poetry, a possibly detailed light has been thrown on theme/content/matter of his poetry in the foregoing Chapter III, (i). It is but essential to Study the form there. But to study it, it becomes comprehensible and indispensable also to know something about form so as to understand this in his poetry.

With the birth of literature, its two arms ‘form’ and ‘content’ came into existence. No literature will be there without these two. They are in-separable and exist together. In absence of one no meaning can be taken out of the literature or poetry. They go hand in hand to help the reader understand the very literature he reads. As the ‘content’ in Kipling’s Poetry has been studied, it becomes imperative to study ‘Form’ in his poetry.

‘Content’ and ‘Form’ have gone under debates since long; and, it becomes difficult how their mutual and inevitable Cooperation must be maintained there.1 Besides, the term ‘Form’ itself remains a equivocal term and has been used in Several senses. Anything which one finds in poetry admits of being described under the term ‘Form’.2

W.P. Ker is of the view that ‘form’ means the way of the telling the content/theme/matter.3 It is the expression of ideas in Composition. It includes the systematic arrangement and order of parts of a piece of writing. In this sense, it is akin to Style.4 W.P. ker is of the view that ‘Form’ also means the abstract or logical form which determines the
sequence and relationship of the different parts of an argument, or "the scheme or the argument of a poem"; or "diagram or pattern belonging to the field of prosody." Again it is something...beyond Versification... a certain mood, the selection of a certain kind of poetical imagery and diction, a poet's peculiar cadences in a work of art.⁵

'Form' also means the specific kinds of poetry, such as, Lyric, Epic, Drama and the varieties.⁶ These forms, i.e. Ballad, Epic Ode, Lyric, Sonnet, Narrative poem, Dramatic Poem, etc. provide the poet with ready-made, conformable and capacious pigeon-holes to put his experiences. These forms help the readers and the critics alike in the evaluation of poetry by referring to these different modes of writing,⁷ or, institutional imperatives".⁸

'Form' is the life of literature. Oscar Wilde called it "the Secret of life"⁹ and held that if oneself to the study of form, all the Secrets of art would be revealed to oneself.¹⁰ 'Form' has kept its identity, one finds in ambiguity; but whatever be the ambiguity of the term 'Form', it remains an important element of literary evaluation. It helps in shaping a poem. It helps the poet to workout his experience and evlove it into an artistic design. All other things, like rhythm, rhyme, imagery, diction stanza, Versification, idea, feelings, etc. become important and relevant only when they contribute to the form of a poem. Hence, in this way, form plays a very vital role in the making and understanding of a poem.

In the present dissertation 'form' has been used both in the general sense of expression and in the special sense of different literary
forms, like, drama, lyric, ballad, ode, Sonnet, song, elegies and others. Kipling displays his mastery over a wide variety of forms in his several kinds of poetry.

**Lyrics and Songs**

Like Wordsworth and other poets Kipling also wrote a good number of lyrics and songs. They communicate intense feelings and emotions of different kinds in a melodious and sweet language. Among the early songs and lyrics of Kipling, *Arithmetic on the Frontier*, *My Rival*, *Pink Dominoes*, *The Galley-Slave*, *The Moon of Other Days* and *In Springtime* deserve mention. They show promise and mark the beginning of a successful lyric poet in Kipling. They depict the situation and express the emotion flowing from the same. Among the later lyrics, *The Song of Deigo Valdez*, *The Flowers*, *The Bell Buoy*, *South Africa*, *Sussex*, *The Floods*, *The English Flag*, *Lichtenberg*, *Cities and Thrones* and *Powers*, *Cuckoo’s Song*, *Morning Song In The Jungle*, *Mother O’Mine*, *Mandalay*, etc. may be mentioned. *The Song of Deigo Valdez* is a long personal poem which depicts the feelings of the Spanish Admiral. *The Flowers* depicts different kinds of ‘English posies’ and birds with different kinds of messages. *Sussex* is a fine lyric on ‘Sussex by the Sea’ ‘in a fair ground’ with all kinds of flowers and of beauty of Nature all around it. *South Africa* depicts the ‘Pagan beauty’ of South Africa with her toils and moils. *Lichtenberg* depicts the beauty of the
same place in the rainy season: 'The Smell of the Wattle by Lichtenberg. Riding in, in the rain!' The Flowers, Sussex, South Africa and Lichtenberg are rich in descriptions and beauty. The English Flag is a passionate utterance of England's glory and honour: "Dipping between the rollers, the English Flag goes by" and "Ye have but my waves to conquer". The Floods depicts poet's sincere feeling: "The floods shall sweep corruption clean" besides the flow of rivers and the tillings of lowland in the hills. Cuckoo's Song is also remarkable for intensity of feeling and sincerity of expression. A Charm depicts sincerely the beauty and merits of 'English earth' with a feeling: 'Every man a King indeed!' The Love Song of Hardyal and The Widower are pathetic poems. They are highly subjective poems. In them the emotional element reigns Supreme. The Rivers Tale reminds one of The Brook by Tennyson. Cities and Thrones and Powers depicts eternal Time that breeds and kills all and breeds again. These poems are quite successful lyrics that present a delightful reading and give the bright experiences. They are written in different kinds of metres and stanzas. They are sweet and melodious.

Kipling's Songs are also melodious. Like his lyrics, they are also spontaneous utterances of a subjective nature and deal with a variety of themes: Love, Sorrow, Separation, Longing, mective, gaiety, etc. It is difficult to draw a line between his lyrics and songs. Still some pieces stand out as pure songs. A few of them like The Lover's Litany, An Old Song, The Oldest Song, Fair is our Lot, When 'Omer Smote,
The Children's Song, A Counting-out Song, The Glories, The Wet Litany, Cuckoo's Song, Frankie's Trade may be mentioned. Barrack Room Ballads and Service Poems contain such melodious songs. Bobs, Mandalay, Troopin', Shillin' a Day, Boots, Chant-Pagan, etc. belong to this group. Some pieces under Chapter Headings may also be included. These Songs of Kipling present a variety. They are written with the purpose of being sung as musical pieces. Some of them are quite short. The flowing ease of words, alliteration, rhyme, refrain, etc. add to their charm.

**Odes**

Kipling wrote a good number of odes also. One is unable to distinguish an Ode from a lyric. Enthusiasm and personal participation on the part of the poet give a lyric the dignity of an Ode. Such odes vary in structure and express different kings of feelings. The Plea of the Simla and The Song of the Women are regular in stanza pattern and rich in imagery. Christmas In India has an irregular stanzaic pattern but an intensely experienced and well-expressed feeling. It is melancholy in tone. Buddha at Kamkura is a well-constructed poem with the regular features of an ode expressing the feelings of surprise and wonder of an English man at a Buddhist temple. Lord Roberts, The Pro-Consuls and The Man, The Dead King, General Joubert, Bobs and Great Heart are elegiac in tone. They extol the greatness of different persons whom Kipling knew
and loved and regarded. One glorifies the victims of the Indian Mutiny. Samuel Pepys glorifies a literary figure of England. The Song of Diego Valdez has an epic dignity. It is regular in structure. The Song of the Banjo is very forceful and effective on account of its stanzaic pattern and sweet Versification. The English Flag, Ave Imperatrix, The Bells and Queen Victoria bear Kipling’s patriotic zeal and enthusiasm that make these poem great national Odes. The Undertaker’s Horse and Non Nobis Domine are serious poems of fear and resignation respectively. To The City of Bombay and France glorify a city and a country respectively. They are long and serious enough to be called odes rather than lyrics.

When one goes through such poems - odes, one is to notice that Kipling in most of them employs a regular stanzaic pattern, shows enthusiasm, and maintains a tone of seriousness and gravity throughout. They are all dignified poems and impress us with their mood and spirit. In many of these poems Kipling employs a variety of stanzaic patterns and metres. His presence is felt everywhere. His Zeal and enthusiasm cannot be overlooked by any sensitive reader and critic.

Elegies

Kipling wrote a number of elegies. They express Kipling’s sense of loss and lamenation over the death of person intimately known to him. There are some War-elegies connected with the South African War-the First World War. They express Kipling’s sense of loss and destruction
caused by the two Wars.

A Ballad of Burial and Possibilities express the feelings of dismay and fear in the heart of the British exiles serving in India. In A Ballad of Burial, an exile expresses: ‘If down here I chance to die.../ I could never stand the plains./ Think of blazing June and May,/ Think of those September rains/Yearly till the Judgement Day!/ I should never rest in peace,/ I should sweat and like awake.’ Such a feeling and fear an exile has in possibilities Where one is to find a chair, a card-room, etc. vacant due to the death of that exile. Lord Roberts, The Dead king and Great heart are good examples of elegies. Lord Roberts is the memory of an army General whom Kipling knew. The Dead king is in memory of King Edward VII. Great Heart is in memory of Roosevelt. These are personal elegies in which there is no Sentimental outburst of feeling. He-Kipling-shows restraint of feeling which many elegies do not have. Some of Kipling’s elegies, The Pro-Consuls, Rhode’s Memorial, The Burial, and Things and the Man have much of Sentimentality. The Burial reminds us of Wordsworth’s “A Slumber Did My Spirit Seal” with the ending words: “Living he was the land, and dead,/His Soul Shall be her Soul!”

Kipling also wrote war-elegies during the World-Wars. These elegies Succesfully mirror the atmosphere of a War-torn England as well as the Sense of huge loss caused by those Wars. Kipling uses Biblical material to express his feelings in A Nativity and A Death-Bed. Some of these War elegies, My Boy Jack, Dirge of Dead Sisters, Epitaphs of War,
A Recantation. The Children, Rebirth form a mixed assortment so far their style is concerned. They depict the hollowness as well a the shock felt by the English nation which was deeply affected by the two Wars. One cannot say at this stage if Kipling would rank high as an elegiac poet, but his elegies perform the task assigned to them. They are suffused with emotion and are nicely executed, each of them in its own Way.

All the elegies written by Kipling are his exercises in the art of elegiac poetry. They are sweetly tuned and nicely executed.

**Hymns**

Kipling wrote a number of hymns. A hymn is a song written in memory of heroes or dedicated to Gods. It also includes a variety of sacred lyrics used in divine Worship. There is no uniformity of rules except the poet’s fancy or the fancy of the period.

Kipling’s hymns are of a wide variety. They deal with different kinds of themes. Most of them consist of metrically related lines of various length. Very few of these hymns are subjective in nature, except Lord Roberts and Great Heart. Even in them Kipling harps upon their qualities as public heroes, rather than upon his own personal attachment with them. They are impersonal to a great extent. The religious hymns are dignified in tone. Non Nobis Domine is a good example of eloquent and dignified expression.

All the hymns Kipling wrote are not in praise of God or Gods.
Buddha at Kamakura, Non Nobis Domine, By the hoof of the Wild Goat, 
The Answer, A Carol, Shiv and The Grasshopper and Our Lady of the 
Sackcloth fall under this category. Lord Roberts, The Song of the Women, 
Things and the Man, Samuel Pepys, Gunga Din, Great Heart and The 
Bells and Queen Victoria are in honour of Public heroes, generals, 
monarchs and Statesmen and literary men. Gunga Din is about a 
Water-Carrier. The Veterans and Ode deal with dead Soldiers. Hymn 
Before Action, Recessional, For All We Have and Are and The Bells 
and Queen Victoria are Patriotic hymns. There is a hymn in praise of the 
airman-Hymn of the Triumphant Airman. Hymn of Physical Pain is on 
the inevitability of pain in life.

These hymns attract one’s heart when Sung. Their tunes can 
be easily followed. These hymns, one feels, lack the depth of religious 
and spiritual experience on the part of Kipling. But their merit lies in 
Kipling’s use of the everyday language to describe experiences of a 
religious nature. Kipling does not use a figurative language, except where 
necessary. On the Whole, the hymns Kipling Wrote are Successful pieces 
of music.

Epigrams

Like lyrics, elegies and hymns, Kiplng wrote a good number of 
epigrams also. They are here and there in his poetry. They are either 
indepentent pieces, or, as pieces Connected with Poems and tales written 
by him. Most ot the poems in Departmental Ditties have epigrams prefixed
to them. The Verses on Games and Several Chapter Heading to Various tales and novels written by him may be mentioned in this Connection. Beast and Man in India, Fringes of the Fleet, Just So Stories, Kim, Life's Handicap, Many Inventions, Plain Tales From The Hills, The Jungle Books, The Light That Failed and The Naulahka are the examples of such epigrams.

These epigrams are marvellous and very pleasant to read. They give information about the pieces for which they have been written and meant. They are musical and melodious. Their language is Soft, Sweet and Smooth. Their words are common and meaningful.

One cannot miss the Charm of their Versification and felicity of phrasing. They are Straight and Smooth in their movement. They form a mixed variety-full of wit, humorous, wise Statements, often moral and didactic, Sarcastic, and sometimes with a Sting in them. More often than not, they provide a clue to the meaning of the poem or tales to which they are prefixed. The epigrams of Departmental Ditties are of this type. So are those of Plain Tales from the Hills, Life's Handicap, Kim, The Naulakha, etc. They are brief but pregnant with wit, Wisdom and meaning.

Kipling often makes an epigram of epigrams by Stringing together a number of Sayings. The dainty Verses, like "How the Camel Got His Hump", may come under this category. The epigrammatic Spirit is not missing. One may Say that Kipling had a full mastery of both the outer form and the inner Spirit of the epigram.

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Ballades

Kipling wrote some ballades also. These ballades are - The Ballad of Boh Da Thone, A Ballad of Burial, the Ballad of East and West, The Ballad of Fisher’s Boarding-House, The Ballad of Minepit Shaw, The Ballad of the “Bolivar”, The Ballad of the “Clampherdown”, The Ballad of The King’s Jest, The Ballad of the King’s Mercy, The Ballad of the Red Earl, A Ballad of Jakko Hill And Half-Ballad of Waterval.

The Ballad of Boh Da Thone is about a Burmese Warrior and H. Mukerjee. It tells the story of how Boh Da Thone was easily killed by Mukerjee. This Ballad has 102 Couplets. A Ballad of Burial has Six Stanzas. The rhyme-scheme of the first and the second stanzas is abababab, the rhyme-scheme of the third stanza is bcbccbcb. The rhyme-scheme of the fourth stanza is bdbdddadb. The rhyme-scheme of the fifth stanza is efefddf. The rhyme-scheme of the sixth stanza is ghghhibh. The stanza of the ballad has eight lines, but there is no uniformity of rhyme and Stanza-Pattern here. In stead of three eight-line stanzas, Kipling employs six. There is no refrain. It is about an exile if he happens to die away from England(home), he should be brought ‘to the Hills.’ The Ballad of East and West. The Ballad of East and West has forty-eight couplets with irregular metres in every couplet, telling the fact that East is East and West is
West and never 'The twain shall meet—with a tale of colonel's son and Kamal. The Ballad of Fisher's Boarding-House contains-seventeen stanzas. Each stanza has six lines. In each stanza, the second, the fourth and the fifth lines rhyme together; the first, the third and the fifth lines do not rhyme in any stanza. This Ballad tells a tale or an episode of the death/murder of Hans by the sailors in Fultah Fisher's Boarding-House and the loot of 'The little silver Crucifix'—The Maid Ultruda's charm'—'That keeps a man from harm' by Anne of Austria. The Ballad of Minepit Shaw has sixteen stanzas. Each stanza has four lines. In each stanza the rhyme scheme is abab. This ballad presents an episode of the Killing of the deer in Lord Pelham's Park by the two lads in the night and their chase by the dog of that Lord Pelham and their saving from it by a fairy that night in the Minepit Shaw The Ballad of the "Bolivar" contains thirteen stanzas. Each stanza has four lines. If the rhyme-scheme of each stanza is to be counted in a b, the rhyme-scheme of the first, third, fifth, seventh, ninth, eleventh and thirteenth is aa bb; and those of the second, fourth, sixth, eighth, tenth and twelfth is abab. It is an episode of Bolivar: "leaking like a lobster-pot, steering like a dray/-out we took the Bolivar, out across the Bay!" The Ballad of the "Clampher down" contains eighteens stanzas. Each stanza has five lines. If the rhyme-scheme of each stanza is to be counted in abc, each stanza has the rhyme-scheme as abccba. It tells about a War Ship "Clampherdown" its sinking down into a sea with 'one bow-gun of a hundred ton' and a fight that was won.
The Ballad of the King’s Jest has eight stanzas. The first stanza has six lines. Its rhyme-scheme is aa bb cc. The second stanza contains sixteen lines. Its rhyme-scheme is aa bb cc dd ee ff gg hh. The third stanza has fifteen lines. Its rhyme-scheme is aa bb cc dd ee ff gg. The fourth stanza has eighteen lines. Its rhyme-scheme is aa bb cc dd ee ff gg hh ii. The fifth stanza has sixteen lines with its rhyme-scheme as aa bb cc dd ee ff gg. The sixth stanza has twenty-four lines with its rhyme-scheme as aa bb cc dd ee ff gg hh ii jj kk ll. The seventh stanza has fourteen lines with its rhyme-scheme as aa bb cc dd ee. This Ballad tells about the Jest of the King of Kabul. It has irregular Stanzas which shows the poetic mind and mastery of Kipling. The Ballad of the King’s Mercy has fifteen stanzas: the first stanza with its rhyme-scheme as aa bb, the second stanza with its rhyme-scheme as aa bb cc bb, the third stanza with its rhyme-scheme as aa bb cc dd, the fourth stanza with its rhyme-scheme as aa bb, the fifth stanza with its rhyme-scheme as aa bb, the sixth stanza with its rhyme-scheme as aa bb cc, the seventh stanza with its rhyme-scheme as aa bb cc dd, the eighth stanza with its rhyme-scheme as aa bb cc, the ninth stanza with its rhyme-scheme as aa bb, the tenth stanza with its rhyme-scheme as aa bb cc, the eleventh stanza with its rhyme-scheme as aa bb, the twelfth stanza with its rhyme-scheme as aa, the thirteenth stanza with its rhyme-scheme as aa bb, the fourteenth stanza with its rhyme-scheme as aa bb, and the last stanza - the fifteenth stanza with its rhyme-scheme as aa bb. This ballad has seventy-four long lines with
irregular stanzas and variable rhymings. Herein is the story of Charity of Abdur Rahman, the Durani Chief. The Ballad of the Red Earl has fifteen stanzas. Each stanza has four lines. Each stanza has its rhyme-scheme as abcb. It is the story of a Red Earl who has to 'pay that price as yereapreaward'.

A Ballad of Jakko Hill has four stanzas. Each stanza has eight lines. Each stanza has the rhyme-scheme as ababbcbe. It is a story of love lost in the Jakko Hill: ‘Since love and leave together flee/As driven mist on Jakko Hill!’

Half-Ballad of Waterval also has four stanzas. Each stanza of it has eight lines. Each stanza has its rhyme-scheme as ababbcbe. This ballad gives the feelings of the non-Commissioned officer in Charge of Prisoners as to what he knows and thinks of ‘the menin’ of Captivity’ at Waterval.

When one goes through all these ballads, one finds that Kipling exercised his poetic mastery in the art of ballad-writing with his deft hand and mind to entertain his readers.

The ballads of Kipling show his artistic sense and feeling for the ballad situation with an ability to present them in an effective manner. The intensity of the poet’s zeal and the passion for their effective presentation deserve praise and appreciation. These poems show Kipling’s grasp pf the spirit and the form of ballad poetry - Which is a part of the narrative poetry - in which Kipling excels above all.
T.S. Eliot, a great poet and critic, examined Kipling’s poetry, its nature, intention, purpose and its effect upon the readers. He arrived at his judgement that Kipling was nothing more than a ballad writer. In his view he was a very successful ballad writer and a teller of tales in Verse. He praised Kipling’s ballads and tales for their singleness of intention, simplicity of purpose and for their consummate gift of word, phrase, rhythm and rhyme. He also praised him for devising a variety of forms for these ballads (as we have seen above) his ability to keep them distinct from one another and their suitability to keep them distinct from one another and their suitability to the content and the mood expressed in them. T.S. Eliot is of the opinion that the ballad motive was supreme in him.

Here T.S. Eliot’s view about Kipling should be critically examined and evaluated. If this is fairly done, one finds that Eliot is not hundred percent correct in saying that the ballad motive was supreme in Kipling. One feels that for Eliot, the ballad motive was the starting point of his critical approach to Kipling. This fact did not allow him for doing full justice to the poet in Kipling. Eliot could not point it out also as to when a ballad attains the height of poetry or when poetry degenerates into ballad. Eliot as a critic could not determine the limits of poetry and ballad before judging Kipling as a ballad or as a Verse Writer, as all the Poems of Kipling are not ballads.

Kipling called several of his poems “ballads”, specially those poems which are there in the Barrack Room Ballads. In fact, they do not
fulfil the requirement of the ballad in content and form. The ballad-Spirit is wanting in them except that they are recitative in nature, have the lilt of song, and narrate an episode or experience in the life of an average soldier or sailor. Several other poems, like, The Ballad of the "Bolivar", The Ballad of the "Clampherdown", The Ballad of the King's Mercy, The Ballad of the King's Jest, The Ballad of East and West are not ballads but tales. One may presume that Kipling's connotation of the word 'Ballad' was wide enough to include tales and episodes of all Kinds. Even such small episodes narrated in A Code of Morals, Army Headquarters, Delilah and others the Kind could be Kept within the fold of Kipling's idea of the word 'ballad'. Certainly, an incident which was dramatic in nature, and could be expanded into a tale, never escaped his notice.

Kipling's fame as a ballad-writer cannot be doubted. Among his successful ballads one may mention The Fall of Jock Gillespie, The First Chantey, The Gift of the Sea, Danny Deever, Soldier, Soldier, The Last Rhyme of True Thomas, etc. The Fall of Jock Gillespie has twelve stanzas. Each stanza has four lines with its rhyme-scheme as abcb - in Chaucer's language. The First Chantey contains eight stanzas of four lines each. The rhyme-scheme of each stanza is thus: aaaa, bbcc, aaaa, aadd, bbdd, aadd, ddee, ffff. The Gift of the Sea has seventeen stanzas of four lines with rhyme-scheme as abcb in each stanza. Danny Deever with all its trappings of the ballad poetry, atmosphere, suspense, the supernatural element, singing quality and a dramatic conclusion, is more
than a mere ballad. This ballad has four stanzas of eight lines each. Only the presence of poetic justice drags it down from attaining the status of a great tragic poem. These ballads of Kipling show his artistic sense and feeling for the ballad situation with an ability to present them in an effective manner. The intensity of the poet's Zeal and the passion for their effective presentation deserve praise and appreciation. These Poems show Kipling's grasp of the spirit and the form of ballad poetry.

Narrative Poetry: Tales and Episodes

William Somerset Maugham wrote in Points of View that Rudyard Kipling was, in true sense, a Story-teller in verse or prose. He was the number one English Story-teller. He wrote a number of tales in poetry. He narrated episodes and events in verse. He also narrated something about persons. Narration in these tales is exquisite and heart-attracting. A Code of Morals, Delilah, Army Headquarters, A Legend of the Foreign Office, The Story of Uriah, The Post That Fitted, etc. are short tales which have episodic value. These episodic poems reflect the narrative art of Kipling and point out that he was closest to the art of story-telling. He had the true narrative instinct which asserted itself very often as a vehicle expressing his feelings and reaction to life and its manifold happenings. These episodes, though trivial and insignificant in their appearance, never escaped his notice. They were common incidents connected with common men and women and were local in
colour.

Most the poems in Departmental Ditties are of this Kind. They are a mixture of Satire, didacticism, allegorical interpretation, social and political criticism of men and event, etc. The Ballad of the Fisher's Boarding House, The Grave of the Hundred Head, The Ballad of the East and West, The Last Suttee, The Ballad of the King's Mercy, With Scindia to Delhi, The Dove of Dacca, The Sacrifice of Er-Heb, The Ballad of Bon Da Thone, The Truce of The Bear, Tomlinson, Gunga Din, Shiv and th Grasshopper, etc., are some of Kipling's Successful narrative poems.

In all these Poems, Kipling shows the genius of a Successful Story-teller in Verse in respect of the Situation, the plot, Suspense, Climax, and characterization, The Sacrifice of Er-Heb is a tale Which touches the heights of an epic. It deals with the sacrifice of a lady for the good of the tribe. Gunga Din deals with the Sacrifice of an Indian Soldier killed in a battle while performing his duty. With Scindia to Delhi and The Last Suttee are remarkable for their graphic description of the incidents and the Portrayal of Character. The Ballad of East and West is a tale of adventure ending in friendship between a Colonel's son a native robber, Kamal, Dramatic Suspense is worked out to a climax and finally resolved with a fine artistic Skill without affecting the movement of the plot and the interest of the readers. Successful weaving of plots, accurate descriptions of characters and incidents, Swift moving Verse,
alliteration, rhyme, etc. make these tales good examples of Kipling’s craftsmanship as a narrative poet. Had Kipling written only these poetic tales, he would have remained an immortal poet.

**Parody**

Kipling also wrote some parodies under this group of Parody, The Last of the Light Brigade and the collection of poems Known as The Muse Among the Motors may be mentioned.

The Last of the Light Brigade is a parody of Tennyson’s famous poem, The Charge of the Light Brigade Which glorified the chivalric role of the British Soliers at Balclava. Kipling makes the survivors of raid ask for charity and help to ease their life of poverty and distress.

The Muse Among The Motors is a collection of Kipling’s parodies of some well Known Poems and Poets of the English language, such as Donne, Milton, Chaucer, Jonson, Tusser, Prior, Herrick, Byron, Wordsworth, Tennyson, the Brownings, Arthur Hugh Clough and Stevenson. In their own vein, Johnson’s Preface and Shakespeare’s Plays have been parodied. Among the non-English writers, Horace, Emerson, and Longfellow have also been parodied in this collection. All these parodies are pivoted on one Central theme-the motor-car.

The Progress of Spirit echoes Donne’s Melody, Wit and impulsiveness. The Braggart recaptures Prior’s neat phrasing, unobtrusive
movement and Stressed, rhymes.

Milton has been parodied in Kipling’s When the Journey was intended to the City. Milton’s grand Style, its Sonority, high Sounding expressions and composite epithets are there again in this poem of Kipling. The Prosaic lines marching with a gallop, So typical of Tusser, a 16th century poet, reappear in The Four Points. Herrick’s lightness of touch and Spontaneity of feeling reappear in To Motorists. The Byronic hero-Don Juan - is made to suffer punishment in The Tovr. Kipling employs Byron’s favourite Ottawa-rima and shows the latter’s impetuosity and rhetorical tone. The Idiot Boy is in the vein of Wordsworth. The Wordsworthian echo is unmistakably present in the lines:

New he is in the ditch, and oh,

The differential gear;

In The Justice’s Tale and The Consolations of Memory, flavour and aroma of Chaucer’s Verse and prose reappear. Decasyllabic couplets with run-on lines, the use of ‘and’ at the beginning of some lines, Caesura at the end, Old Spellings, Latin inversions and expressions like everich, ne no cars, waiis, luste, dependance, etc., breathe out the typical Chaucerian English. To a Lady - Persuading Her to a Car is a parody of ben Jonson’s Epistle To a Friend Master Calby to Persuade him to the Wars. Kipling imitates Jonson’s blunt frankness, his tone of advice and also his habit of using Classical references like Delia and Vulcan.
The great Victorian poets like Tennyson and the Brownings have also been parodied. Kipling’s poem Fastness echoes Tennyson’s intensity of feeling, discipline of form and sensuousness. The Beginner and Lady Geraldine’s Hardship of Kipling give the taste and flavour of the Brownings. The Beginner echoes Browning’s dramatic tone, audacious and irregular expressions and rugged Versification. The latter gives Mrs. Browning’s Pseudo - Classical touch, her personal note and Suggestive and bold images. Clough’s animation, gaiety, freshness and Sweet Versification cannot be missed in The Brother, Stevenson’s nursery-rhyme atmosphere, tone, style and vocabulary reappear in A Child’s Garden. Minor poets like Praed and A.L. Gordon also get parodied in The Landan and The Dying Chauffeur respectively. Contradiction is a parody of Longfellow and The Invertor of Emerson.

The Marred Drives of Windsor presents the grand parody on Shakespeare’s and his Commentator Dr. Johnson’s Style. Johnson’s prose, his dictatorial tone, pedantic and long lingering Sentences are all there in Kipling’s parody. The Play Let itself is a parody of Shakespeare’s Plays and Characters.

Thus, the collection - The Muse Among the Motors Presents Kipling’s firm grip and command over the English language and learning. The Parodies can easily be mistaken for the original Poems of the Poets thus parodied. Kipling’s wit and depth of knowledge also can be understood.
Satires

Kipling wrote a number of Satires also. The earliest poems, like, Army Headquarters, What the People Said, etc., deal with the "Official Sinning" of the British India Administration. The Truce of the Bear and Russia to the Pacifists are about Russia and its wrong doing to England. An Imperial Rescript is about a German King who announces "To ease the strong of their burden, to help the weak in their need..." and acts something quite different. Pan in Vermont is about the American life. The Disciple, Eddie's Service, The Reformers, Evarra and His Gods, Tomlinson and Akbar's Bridges ridicule the religious hypocrisy. The Female of the Species is about the opposite sex - of animals or of man - with a satirical note: "That the Female of Her Species is more deadly than the Male." The Palace is on man's ambition - that has an end or a fall - and after him a new man his ambition and so on - as a King or a Mason builds a palace and after him comes a new King or a new Mason or a new builder - "After me cometh a Builder, Tell him, I too have known". Jane's Marriage is on Jane Austen's marriage after her death. The Ballad of the King's Mercy and The Ballad of the King's Jest are about the whimsical actions of the two Indian Chiefs. The Last Rhyme of True Thomas relates to the offer of the Laureateship to a poet and its refusal by the poet.

"Cleared", The Ballad of the Red Earl, Ulster, Gehazi, Mesopotamia, Et Dona Ferentes, The Declaration of London, The Puzzler,
The Widow at Windsor and The Looking Glass are concerned with the English nation, the monarch, the Political issues and Omissions and Commissions of the Government.

In "Cleared", the satire runs in each stanza. It can be seen in one: Cleared - you that "lost" the League accounts - go, guard our honour still/

Go, help to make our Country’s laws that broke God’s law at will -
One hand Stuck out behind the back, to Signal “Strike again”;
The other on your dress-shirt-front to show your heart is clan.

Satire in The Ballad of the Red Earl is also there in every Stanza. An example is quoted:

They Scarcely shall veil their Scorn, Red Earl,
And the Worst at the last shall be,
When you tell your heart that it does not know
And your eye that it does not see.

x  x  x  x  x

Red Earl, Ye Wear the Garter fair,
And gat your place from a King:
Do Ye make Rebellion of no account,
And Treason a little thing?

Quotations from the mentioned poems above may be enjoyed heartily if quoted here. But this is not a fit place to go into their realms in details. But it is to be said that Kipling’s Satires are concerned with a
variety of subjects, topical in nature, and full of common interest. Hypocrisy, moral lassitude, political underhand dealings, favouritism, murder, and other weaknesses of man have been exposed and satirized. Our interest in them, though historical, is still alive. There is no personal animus in them. Kipling wrote them only when the situation interested him and had some public importance. The underhand dealings and their exposition in his poetry may be a separate subject on which can be written a good deal.

Kipling also made a free use of the biblical stories and personages. This gave his satires a scholarly look. The Parallelism between the Situation and the biblical Stories made a great impact on the readers who easily recognised the persons and events criticized and exposed.

The basins of moral pronouncement of any kind in these Satires and their Sweet Versification made them popular and palatable. In this respect Kipling may be compared with Dryden, a great poet and satirist of England. Their comparative study also may be good subject for study and dissertation. But, that is to be left here for the reason best known to one of this thesis work. But, at the same time, it can be said that Kipling had a perfect understanding of the spirit and form of this literary genre - satire - and, this shows his genius.
Sestina

Kipling wrote only one sestina - The Sestina of The Tramp Royal in 1896 when he was not yet mature as a poet. In spite of this fact, the Poem is perfect in form and idea. There are Seven Stanzas in this poem. The first Six Stanzas have six lines in each. The last Stanza has a triplet-Three lines. All these Seven Stanzas are around the personality of the Tramp Royal. The rigidities of the stanza and rhyme may well be observed. In any stanza, no line rhymes with any of its line, but the lines of every stanza have Their rhymes with the lines of the subsequent stanza-and this shows Kipling’s experiment in this genre with his perfection of art. The first line of the First Stanza rhymes with the Second of Second Stanza, the Second of the First Stanza with the Fourth of the Second, the third of the First Stanza with the Sixth of Second, the Fourth of the First Stanza with Fifth of the Second, the Fifth of the First Stanza with the Third of the Second and the Sixth of the First Stanza with the First of the Second. Likewise, the above rhyme-scheme is maintained between the second and the third, between the third and the fourth, between the fourth and the fifth, between the fifth and the sixth, and the last stanza-the triplet has its rhymes with the last three lines of the sixth. The six words-all, world, good, long, done and die-have been used in all the six stanzas as well as in the last stanza at the ends of lines to suit such terse rhymes. The rhyme-pattern can be arranged thus : abedef, faebdc, efdabe, ecbfad, deacfb, bdfece, eca.

The poem progresses logically. There is one single mood-the
mood of trampling all over the world and to watch things lightly. The language adopted by the poet is chaster and polished, musical and charming. One feels that if Kipling had so chosen to write, he could have become a good sestina-writer. This poem shows his will and power of doing so-marlvellously and exquisitely.

**Sonnet**

Kipling wrote more than eight hundred poems. But he could not write even a dozen sonnets. It may be that this form was not to his taste and liking. It may be that this form was to keep his narrative taste a limit or a restraint which he might not have liked, though he was capable to write Sonnets. He either adopted Italian or Shakespearean form in writing Sonnets, or, he adopted neither form. These Sonnets are in his own forms.

The Sonnets he wrote are: Two Months (June and September), The Hour of The Angel, The Houses, Prophets at Home, Untimely, Chartres Windows and The Covenant.

Two Months refers to June and September separately. The first part that is on June is a sonnet. Likewise the second part that is on September is also a Sonnet. The Sonnet on June has the rhyme-scheme as abba cdcd efgefg. The rhyme - scheme looks to be Italian, but irregular. So the pause in the sentences is also irregular. It presents the irregularity in Life and in Nature. June is the month of rains. The Sun is hot in the day 'a tyrant with a flaming sword' 'strikes down-full on the
bosom of the tortured town: 'The night with rains, thunder and
lightening tortures the human life and the trees 'as the remembered Sin.
June has been personified with fine images. The fine and rich imageries
give strength to the poem.

Likewise June, September is also a Sonnet. Its rhyme-scheme
is also irregular: abba, ccdc efg efg. September is a 'Presage of coming
Coolness'. It is like 'a King grown old Wars for the Empire Crumbling
'neath his hand'. Both the months have been pictured with fine imageries
which redeem the readers from troubles of the months.

The Hour of the Angel has the rhyme-scheme ababb ccdcd efdec. Irregular pause and irregular rhyme-scheme show the very
irregularity in life with the words - 'Sooner or later' with which the poem
begins and that is to bring the angel in the last of life to have the counting
of acts of the past. The poet wants that we should be worthy and away
from 'our own worthiness'.

The Houses is in the rhyme-scheme aabb ccdcd eefgg. It is,
like The Hour of the Angel, neither Italian no Shakespearean in form.
This sonnet has the most typical rhyme-scheme, that is Kiplingian. It is a
song of the diminions - the two houses - their broad 'pathway' and
'world's hoard' - each house is ready for another in any situation.
Prophets at Home is in the rhyme-scheme abab cdcde efef gg. Its rhyme
is Shakespearean. The poet says that prophets and poets are not
respected where they are born, 'But they love and they hate him for what
he is'. It is descriptive and lacks in its intensity and compactness of a
good sonnet. The last couplet is not epigrammatic.

*Untimely* is also irregular in form: abc bde faedf ece. It has
two triplets, one pentet followed by a triplet. It delivers one thing that
'Heaven delivers on earth the Hour that cannot be thwarted' and
'Nothing in life has been made by man for man's using'. *Chartres*
*Windows* has abab cddc efef gg rhyme-scheme with a say that 'Colour
fulfils where Music has no power' And Heaven's one light, behind them,
Striking through/Biazon's what each man dreamed no other knew.' *The*
*Covenant* with its rhyme-scheme ababbedc efg efg ends with a message
- 'God help us, and make strong / our will to meet-Him later, unashamed!'.

We notice that Kipling has used his complete independence in
the form of his Sonnet. His sonnets contain fourteen lines, but they do
not have the same form - the same rigidity and spirit of form are
completely missing. He does not observe the minimum requirement of
the sonnet form. It shows that Kipling's genius or mind was not Sonnet
oriented.

**Monologues**

Kipling wrote monologues also. They are four in number:
One Viceroy Resigns, Me 'Andrew's Hymn, The 'Mary Gloster' and
The Files. One Viceroy Resigns gives the pictures and different shades
of moods of Lord Dufferin, who is to resign and Lord Lansdowne is to
become his Successor. Lord Dufferin dominates throughout the poem.
missed by the readers. The Files is an appeal from a Sub-editor to all coming Robert Brownings and Carlyles, / It will interest them to hunt among the Files/ Where unvisited, a-cold, / Lie the crowded years of old’ - for a correct glimpse of things in the old newspapers. It is also conversational in tone and breathes an aroma of intimate personal talk of the sub-editor.

Though these monologues are very few in number, they show Kipling’s full grasp of this poetic form. They are dramatic in nature and reveal the personality of the characters they deal with. Their intensity of feeling and their spontaneous expression lend them grace and charm and the beauty of the monologue.

**Allegories**

Kipling did not write major allegories in verse, but he wrote many of them: The Story of Uriah, Zion, Delilah, Gethsmane, Pharaoh and the Sergeant, A Nativity, Gehazi, A Song at Cock-Crow, En-Dor etc... have the allegorical meanings that depend on the plots, situations and characters derived from the Bible. By means of the biblical setting, Kipling expressed his feelings of approval and disapproval concerning events and persons of his own day. The biblical setting was made to give a meaning in the context of the situation to which it was employed. Such poems are very interesting and free from didacticism of any kind.

Some poems have political meaning in them. The Explorer and
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His character is reflected in all its shades in spite of the gravity of the situation he is placed in. The mixed feeling of self-emulation, pride, regret and remorse for resignation is conveyed to the readers. The blank verse medium modulates high and low as demanded by the rise and fall of Lord Dufferin's moods and utterances. The poem is in blank Verse and Kipling recaptures the flavour of spoken English in blank Verse used.

This monologue of Lord Dufferin depicts his changing moods at the time of his resignation and handing over the charge of Indian Empire to Lansdowne. In Mc 'Andrew's Hymn also the blank Verse has been used to give the monologue of the Scottish marine Engineer, who is the central figure of the poem. Mc Andrew has his faith in God's 'predestination' and emotional detachment, he reveals his inner moods and personal life to the readers. The conversational language has been used in this blank Verse that gives the remarkable beauty of fluency and suggestion.

The 'Mary Gloster' is also a monologue of Sir Anthony Gloster, who became rich with the help of his wife-Mary and was the master of 38 ships and dined with the King, is about to die soon. He earned a lot and named his ships after the name of his wife-Mary. He did not have his grand son from his son and daughter-in-law. Their inability to yield a male child for continuing the Gloster line fills his heart with sadness at the time of his death. The dramatic tone and the personal touch of Andrew in the poem leave their beauty there and are not to be
missed by the readers. The Files is an appeal from a Sub-editor to all coming Robert Brownings and Carlyles, / It will interest them to hunt among the Files/ Where unvisited, a-cold, / Lie the crowded years of old’ - for a correct glimpse of things in the old newspapers. It is also conversational in tone and breathes an aroma of intimate personal talk of the sub-editor.

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The Sea-wife refer to the glory of the English nation. The Explorer gives a line: ‘Then He chose me for his Whisper, and I’ve found it, and it’s yours!’ The Sea-Wife stands for the nation like a home: ‘Home, they come home from all the parts,/ The living and the dead;/ The good wife’s sons come home again/for her blessing on their head!’ The Houses Our Lady of the Snows the The Young Queen refer to England and her Colonies. The Islanders and The Dykes convey Kipling’s criticism of the Englishmen’s Sense of Security against other nations. The City of the Brass is a Criticism of the Englishmen’s moral flabbiness.

Kipling also wrote some Parables to point out some specific morals. Tomlinson points out the futility of following the texts of scriptures without understanding their spirit. By the Hoof of the Wild Goat show how misfortunes befall a man. The Answer shows that everything in this world happens according to the Will of God. Blue Roses conveys that one should not run after impossible things in life.

In some poems Kipling employs the animals to convey his meaning. The ‘Monkey’ in Divided Destinies suggests that man has more of animality than the former. The ‘horse’ in The undertaker’s Horse reminds the poet of the certainty of death. The Truce of the Bear is a fable in which Kipling warns the Whitemen against the imperialistic designs of Russia. Eddie’s Service is a sermon on duty for duty’s sake. Poison of Asps points out the evils of harsh Speech. It is a successful poem.
On the whole, one feels if Kipling had chosen this device or form of writing, he would have succeeded well. His allegories are not long. They are very short and give a delightful reading. They are not too much didactic. Even the Parables and the the fables do not give too much preachings. Their spontaneity and simplicity with the chosen Words are highly remarkable.

Kipling tried his hand almost on every kind of form of poetry: the lyric, the Sonnet, the Satire, the Ode, the elegy, the allegory, the monologue or the narrative poetry or any one else, but it is difficult to say about him with all certainty as to what form/genre was his most favourite one. One thing is quite apparent. His poems are musical. He tries to keep the music of the poems intact. He ignores the rigidity of the form, but he tries to keep the musical harmony maintained. Some poems are rich in imagery (The Last Department, The Eathen, etc.) Some are very plain in Style (The Post that Fitted). In some poems emotion predominates (The Widower, The Love Song of Hardyal, etc.) In some poems he tries to balance content with form (The Undertaker's Horse, Christmas in India. The Sacrifice of Er-Heb, etc.

On the whole, one feels that Kipling was an expert Verse Writer who balanced his Contents with the forms he chose.

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