The Jungle Book Study Guide

The Jungle Book by Rudyard Kipling

BOOKRAGS

Contents

Overview

The Jungle Book is a collection of stories that relate the experiences of a human child, Mowgli, who is adopted and raised by wolves in an Indian jungle.

As he grows up, he learns the ways of the jungle and the different personalities of its animals. He is accepted as a "wolf" by the other animals, but when he is finally exposed to humans, he begins to question his own identity. He resists the realization that he is human because he is dismayed by the greed and destructiveness of those who invade the jungle.

He can accept stupidity or savagery, as characterized by certain members of the animal world, because each animal in its own way is true to its nature. But the greed of humans is beyond his understanding. Through a series of adventures in which he must defeat his sworn enemy, the tiger, and overcome many obstacles, he eventually comes to accept his humanness.

The Mowgli stories in The Jungle Book are followed by a series of animal fables that pursue similar themes. These stories feature such familiar characters as the mongoose Riki-Tikki-Tavi. Some editions of Kipling's work place all the stories of Mowgli in one volume and all of the animal stories in a second volume.

About the Author

Rudyard Kipling was born in Bombay, India, on December 30, 1865.

His father, John Lockwood Kipling, had gone to India to teach at the Bombay School of Fine Arts and later became curator of the Lahore Museum. His mother, Alice Macdonald, was one of five sisters in a prominent British family.

When he was six, Kipling and his sister were taken to England to attend school.

There the two children spent five unhappy years living in a foster home. In 1878 Kipling went off to boarding school at the United Services College, an inexpensive and inferior school for children of the military and civil service. He was later to recount his school experiences in his novel Stalky & Co.

Young Kipling returned to India in 1882 and began a career as a journalist, working for the Indian newspaper of Lahore, Civil and Military Gazette. Over the next seven years Kipling devoted his energies to writing poetry and short stories, as well as journalism. His reputation as a writer grew quickly following the publication of collections of poems, Departmental Ditties and Other Verses (1886), and stories, Plain Tales from the Hills.

In 1889 he left India on a trip that took him through Asia and the Pacific, across the United States, and finally to London, where he quickly became part of the city's literary scene. The novel The Light that Failed (1891) and the poems in Barrack Room Ballads (1892) made him famous throughout England.

In 1892 Kipling married Caroline Balestier, the sister of the American writer Charles Balestier, with whom he had collaborated in writing a novel, The Naulahka (1892). The couple moved to America and settled in Brattleboro, Vermont. There Kipling wrote The Jungle Books and other famous short stories.

However, stormy relations with the American press, disagreements with neighbors, and a public argument with Mrs. Kipling's brother drove the Kiplings back to England in 1896.

By this time, Kipling was internationally famous as a writer. He returned to journalism and traveled extensively, covering the Boer War in South Africa.

In 1902 Kipling returned to England, where he settled at Burwash, Sussex. He had published his finest novel, Kim, the year before and over the next three decades continued to write children's books, poetry, and stories.

Through the early years of the twentieth century, Kipling became the literary champion of British imperialism.

In 1907 he was the first British writer to win the Nobel Prize for Literature. He died in London on January 18, 1936.

Because of his close association with colonialism, Kipling is not read as often today as he once was. Still, his best books (most of them suitable for young readers) celebrate the dignity of the human spirit more than they champion British colonialism.

Plot Summary

Jungle Book, originally published in 1893, is a charming collection of seven short stories, drawn from Rudyard Kipling's travels throughout the world and particularly throughout the colonies of the British Empire. Travel in the 19th century was the privilege of the wealthy, and other parts of the world were vastly different from his home in Britain. Kipling shows the reader the different customs and ways of life in India, Afghanistan and the Bering Sea, in a way that is human and familiar, rather than foreign. He also touches on the prejudices and hypocrisy that mark the British colonies.

That Kipling loved to travel and loved learning about new peoples comes out clearly in his writing. In *Jungle Book*, he creates a magical world in which animals talk and reason. In "Mowgli's Brothers," he tells the tale of a young human baby, Mowgli, found in the wilderness by a family of wolves and raised as one of their own. "Kaa's Hunting" follows Mowgli as he grows and learns the lessons of the jungle, sometimes the hard way. In "Tiger, Tiger," Kipling continues the story of Mowgli as he grows up and is cast out of the wolf pack by jealous and competitive rivals. He tries to make a life with the human villagers, but his new life is wrought with problems.

"The White Seal" takes the reader to the Bering Sea and introduces him to a colony of seals. One particularly brave and notable seal, an unusual white seal, questions the seals' lifestyle and looks for ways to improve it. As he grows up, he travels the globe looking for the ideal home for the seals. He shares the knowledge he gains on his travels with the other seals and the reader. In "Rikki-Tikki-Tavi," the setting returns to India and relates the story of a loyal mongoose, considered good luck in India, and how he protects his family from the deadly bite and the cunning of the resident cobras.

"Toomai of the Elephants" is another tale of India centering around a trusted elephant, his handler, and the myth of the elusive elephant dance. It tells the tale of one boy's magical night with the elephants. "Servants of the Queen" takes the reader to western India, in present day Pakistan, and lets us eavesdrop as the camp animals discuss their lives.

Each story is followed by a lyrical poem or song, supposedly sung or spoken by the main character, summarizing the story. Kipling's tales are outwardly for children, but their themes apply to larger adult situations as well. His characters may be children and animals, but they are often recognizable in the reader's own life experiences. Fun and enjoyable to read, Kipling's stories take the reader back to the days of the Empire, while at the same time discussing themes that are as relevant today as they were when they were written.

Chapter 1 "Mowgli's Brothers"

Chapter 1 "Mowgli's Brothers" Summary

"Mowgli's Brothers" is set deep in the jungle of India. At the start of the story, the reader meets a family of wolves, just as they are waking up. The wolf family is hungry, and the mother wolf is nursing her cubs. Tabaqui, the jackal, enters the cave, looking for food. In Kipling's jungle, the animals are highly eloquent beings with a rigid system of hierarchy. The reader is told that the jackal is among the lowest of the animals, because he is a scavenger and prone to "dewanee," what today is called hydrophobia or rabies. Tabaqui tells them that Shere Khan, a fearsome tiger, is hunting in the wolves' neighborhood. The tiger is lame in one leg, but still dangerous. His coming upsets the wolves, because it will scare all the games away as well as threaten their cubs.

As the father wolf banishes the jackal from the cave, they hear the tiger bellow in the thicket. The father wolf comments that the tiger is not a very stealthy hunter, making all that noise, but the mother wolf says knowingly that the tiger is hunting man, not beast. The wolf couple spring to the edge of the cave, alerted by rumblings in the bush. There, they find a man-cub, a little brown boy, just able to walk. Mother wolf calls for her husband to bring in the baby, as she has never seen one, and is amazed at how little and how bold he is. Presently, the baby scoots up and starts nursing with the wolf cubs. Mother wolf is charmed.

Shere Khan, led by Tabaqui, the jackal, suddenly appears at the cave entrance, looking for the cub. The entrance to the cave is too narrow for him to enter, and the tiger, although furious, is cramped for room. Father wolf tells him to go away, that the wolves take their orders from the Head of the Pack, not a tiger. He says they will keep the cub, to kill if they so choose. Shere Khan protests, but Mother wolf shakes herself free of her brood and threatens the tiger. She tells him she will raise the cub, and that he, the tiger, should be careful, because when the cub is grown, he will hunt him down. The tiger turns to go away, but throws back a warning. When the pack rejects the boy, he will be waiting. Mother and Father Wolf name the boy, "Mowgli," which stands for "little frog."

According to the Law of the Jungle, as soon as cubs can stand by themselves, they must be brought before the Pack Council, held every full moon, so that the other wolves might identify the cubs and help to protect them. Once the cub is accepted into the pack, he may run free under the pack's protection, and no member may harm him, under punishment of death, until the cub has grown large enough to kill his first buck. When the time comes, Father Wolf takes Mowgli to the Pack Council. Leading the meeting is Akela, the grey and wise Lone Wolf, who leads the group by stealth and strength. After all of the other cubs are presented, Father Wolf pushes Mowgli into the center of the pack. All of a sudden, out from behind the pack, comes the roaring voice of Shere Khan, claiming the cub for his own.

The situation becomes tense. One of the young wolves echoes the tiger's claim, asking what the wolves have to do with a man-cub. The Law of the Jungle requires that, in a dispute, two members of the pack, other than the cub's mother and father, must speak for him. Akela asks the group who will speak for Mowgli. Baloo, the sleepy brown bear, the only other creature other than a wolf allowed to be a member of the council, wakes up and says he will speak for the boy. In fact, he says he will teach Mowgli the ways of the jungle, himself. Akela asks for another sponsor, as is required. Out of a tree drops Bagheera, the black panther, a creature feared and respected in the jungle. He offers to trade the boy's life for a newly killed, fat bull. As Bagheera hoped, the pack has more interest in the bull than in small, naked Mowgli. They accept the offer. Shere Khan's frustrated howls can be heard in the background. Thus, Mowgli enters the wolf pack.

Eleven years pass before the reader sees Mowgli again. He has grown into a swift and clever young boy. He has learned his lessons well and knows every blade of grass, every whisper of the owl, and how to gather berries, nuts and honey, as well as how to hunt. He now takes his place at the Pack Council and feels comfortable there. He has made friends among the wolf cubs, as well as among the other creatures of the jungle. He often peers at the village of men in the valley below the jungle, but he has been taught to be wary of men. Bagheera has shown him the bamboo box, cleverly hidden in the jungle, which man uses for trapping animals.

As Mowgli has grown up, Mowgli's family and friends have warned him almost daily that Shere Khan is not a creature to be trusted. He should be considered Mowgli's sworn enemy. Mowgli, however, is a typical boy and does not take such dangers seriously. Shere Khan, on his part, has spent the years befriending the adolescent wolves, waiting for the day that Akela, the pack leader, becomes too feeble and old to defend his position and Mowgli. He has told the young wolves that a man-cub has no place in the wolf pack. If fact, he has told them this so many times, they believe it to be their own idea.

One day, Bagheera tells Mowgli the story of his early life. He explains that he bears the mark of the collar, and that he, Bagheera, was once captive in the king's palaces. He was born among men, but he escaped to the jungle. He tells Mowgli, that because he learned the ways of men, he is more fearsome of them than of any jungle creature, even Shere Khan. Just as Bagheera had to return to the jungle, Mowgli, must return to his people, that is, if he isn't killed by the pack council before that. Mowgli doesn't understand what Bagheera tells him. "But why - why would any wish to kill me?" asks Mowgli. To answer, Bagheera asks Mowgli to look at him. After about 30 seconds, the panther turns away. "That is why," says Bagheera "Not even I can look at thee between the eyes...and I love thee." The other wolves hate him, because he is different, and because they can't look him in the eye.

Bagheera is afraid that Akela will be too weak to make the kill at the next pack council and will be killed or driven from the pack. He is justifiably afraid that the council will turn on Mowgli, their thinking having been poisoned by Shere Khan. But the panther has a plan. He instructs Mowgli to go down to the village and get the "Red Flower" that grows there. All creatures fear the "Red Flower," their name for fire. Mowgli runs to complete

Bagheera's task and as he does, in the distance, he hears the yelps of the pack hunting. Wicked, angry howls come from the young wolfs, jeering at Akela. Mowgli runs on, acknowledging to himself that Bagheera did, indeed, speak the truth.

Arriving at the village, Mowgli sees fire on one of the cottage's hearths. He watches as a child comes to fill a pot with the hot coals, before he goes out to tend the herd. If a child can do it, thinks Mowgli, there must be nothing to fear, so he takes the pot from the astonished boy. Mowgli runs back to the jungle, but meets Bagheera on the way, who tells him that Akela has missed his kill. He tells the boy that the pack has been looking for him all night, looking to fight and kill him. Mowgli holds up the pot. "I am ready!" he says. That evening, Tabaqui, the ever-present jackal, comes to the cave and rudely tells Mowgli that he is wanted by the council. When he arrives, Akela is lying to the side of the council rock, a sign that he is no longer leader of the pack. Shere Khan is there, too, with his entourage of young, easily flattered wolves. Bagheera is also there. Shere Khan speaks and begins to incite the group. The panther whispers to the boy that the tiger has no right to speak, not being a wolf.

Mowgli steps up and challenges the tiger's right to speak. Shere Khan's pack of wolves snaps back, but Akela defends Mowgli. The pack, somewhat reluctantly, lets the former leader speak. He asks that, since he must die, he be allowed to fight the wolves one-by-one, according to pack law. Shere Khan is impatient. He wants the boy, not the old wolf. Shere Khan circles. He has waited ten years to kill the boy. Akela again protests that the boy has lived as one of them for years and has done nothing wrong, but the old wolf's influence has waned, and no one pays attention to him. Bagheera, then, steps up and protests that he bought the boy with the price of a bull. By ignoring this fact, the tiger has insulted the panther's honor.

The pack starts to pace, and there is a menacing tension in the pack. "Now the business is in thy hands," Bagheera tells Mowgli. The boy stands upright, stretches out his arms, and yawns at the pack. Although he is deeply hurt by the pack's display of hatred towards him, he is careful not to show it. He tells them that he would have been a wolf with them until the end of his life, but that tonight he is a man, not a wolf. He says that he has brought the "red flower" and proceeds to fling it on the ground. The fire ignites a little of the surrounding brush on fire, and the pack withdraws a few paces in terror. Seizing his advantage, Mowgli feeds the fire with dead branches and leaves until it crackles, further terrifying the cowering wolves. Bagheera whispers to him that he is doing well and advises him to save Akela, who has always been his friend.

Mowgli tells the still trembling wolves that he is leaving to join his own people in the village, that because he has been their brother, he will not betray them to the men in the village, and that there will be no war among the members of the pack. He has a score to settle with the tiger, though, and walks over to where Shere Khan is sitting. Mowgli waves a flaming branch around the tiger's head. Shere Khan whimpers in agony and fear, but Mowgli withdraws, bidding the tiger also to go. He asks the council to let Akela live, that it is Mowgli's will. Before leaving the jungle, Mowgli says goodbye to the only mother he has ever known. He cries on her coat and implores her not to forget him. "Never" is the answer, and Mother and Father Wolf bid him to return and visit them

often. Mowgli replies that he will, and that it will be with Shere Khan's hide upon his back. Mowgli tells his parents to not let the jungle forget him and turns to leave. It is just dawn as he makes his way down to whatever fate awaits him in the village.

The chapter ends with a poem, "Hunting Song of the Seeonee Pack."

Chapter 1 "Mowgli's Brothers" Analysis

"Mowgli's Brothers" is, outwardly, a story of a man-cub, Mowgli, who is lost and taken in by a wolf family and raised as their own. It is, inwardly, a story about hatred and the natural mistrust of anything or anyone different than oneself. It is also the story of love and friendship overcoming that mistrust, as Mother and Father wolf do, and as Mowgli's friends, Bagheera and Baloo do in sponsoring him and later defending him against Shere Khan. Mowgli's ultimate betrayal by the wolf pack at the end of the story is foreshadowed throughout. Shere Khan, the lame but cunning tiger, threatens the boy as an infant and promises vengeance. Mowgli's friends, Baloo and Bagheera, often warn him not to trust too freely.

On another level, "Mowgli's Brothers" is an allegory about the British rule in 19th century Colonial India. Although the British welcomed many of the native Hindus into their lives, their armed forces and businesses, the Indians were still viewed by most of the British as a class apart, as something different to be mistrusted. Ultimately, when it came to the things dearest to the British, such as joining their clubs or marrying their daughters, just like Mowgli, no Indians were allowed.

Mowgli's innocence and vulnerability is shown in his nakedness. He comes to the wolf pack defenseless, a baby, with no clothes and no accoutrements. This is a common theme throughout the *Jungle Book*, the moral superiority and guilelessness of children and animals. The Jungle People's straightforwardness and honesty is further illustrated in their simple and ordered life and "Law of the Jungle."

Chapter 2 "Kaa's Hunting"

Chapter 2 "Kaa's Hunting" Summary

In "Kaa's Hunting," Kipling continues the story of Mowgli and his life in the jungle. This chapter begins long before Mowgli is turned out of the wolf pack. We find Mowgli with his friend, Baloo, the bear, who is teaching the boy the law of the jungle. The bear is delighted with his quick-witted pupil. Wolves are usually content to learn only those things that apply to their species, but the boy is insatiably curious and wants to learn about all things. Sometimes, Bagheera comes to see how the lessons are coming along, and he, too, is pleased. Mowgli learns to climb, swim and run. He also learns the "Strangers' Hunting Call." It's a call that all jungle creatures repeat when they are hunting outside of their home turf. Basically, it says that they are hunting, because they are hungry and will only take what they need to survive. On those terms, the call requests safe passage.

Baloo drills the boy daily to make sure he remembers the words of the call. Being just a boy, Mowgli is sometimes too distracted to repeat the lesson. Today is one of those days, and the bear cuffs him in the head. Mowgli is angry and runs away. The panther, who is inclined to spoil the boy, chastises Baloo. Baloo, says, however, that it is for the boy's protection that he learns the call. He calls the boy back and asks him to repeat the call. Delighted to show off in front of Bagheera, Mowgli asks Baloo which language he would like to hear. Not getting an answer, Mowgli gives the call in the Bear language. They bid him to give the call in the Bird language, and Mowgli obliges. They ask for the call in the Snake language, and Mowgli lets out a long, slow hiss. His teachers are pleased.

Mowgli, gleeful that his teachers are happy, starts talking gibberish. Suddenly, Baloo cuffs the boy with his big paw. Bagheera, too, has changed moods and is looking at Mowgli sourly. They accuse him of talking to the "Bandar-log" or the reviled "Monkey People." The jungle creatures have no respect for the grey apes, because the monkeys have no laws, order, and they lie. They eat anything, and associating with them is a great shame, according to Baloo and Bagheera. Mowgli explains, in a rather whining manner, that when Baloo punished him, the monkeys were nice to him, listened to him and gave him treats. The bear and the panther scoff, asking rhetorically; what good is the pity of the Bandar-log?

Baloo has barely finished his lesson when a shower of nuts and berries rain down from the trees above. They can hear the monkeys up above. "The Monkey People are forbidden!" Baloo and Bagheera emphasize to Mowgli. Above them, the monkeys are shrieking and hollering. The monkeys are basically just disorganized, not evil. They are always going to elect a leader and make laws, but they never get around to it. Since the jungle people always ignore the monkeys, they are especially pleased when Mowgli comes to play with them. They decide that he would be a useful person to have in their

herd. They will make the boy their leader since he is so wise. So, they follow Baloo and Bagheera to the forest and wait until Mowgli is sound asleep between his two friends.

All of a sudden, Mowgli is awakened by hard, little hands on his limbs and the swat of branches flying back in his face. The Bander-Log seize Mowgli n a flash and have him in the treetops before his companions can save him. Bagheera bares his teeth and Baloo roars, but they are unable to follow the monkeys into the treetops. The monkeys are gleeful and full of themselves, having finally been noticed by the jungle creatures. The monkeys treat the treetops as a highway. They can travel swiftly and surely along the branches. With two strong monkeys holding him, Mowgli streaks through the jungle, twenty feet at a bound. Being a boy, Mowgli is both frightened and exhilarated. When he finally forgets his fear of being dropped, he becomes angry and tries to think of a way to get word to his friends, who, he knows, have been left far behind.

In the distance, Mowgli spies Chil the kite, a hawk-like bird on the lookout for something to eat. Thinking whatever the Bandar-log are carrying might be that something, he dives to investigate. He is surprised to see Mowgli and further surprised when Mowgli has the presence of mind to give the universal hunting call in the bird language, that same call about which Baloo had been drilling him. He asks Chil to mark his trail so that his friends will be able to find him. Chil agrees as Mowgli is swept out of sight. The bird chuckles to himself, knowing that the monkeys never go far or finish what they set out to do. While this is happening, Baloo and Bagheera are crazy with fear and rage. While Baloo curls up and blames himself, Bagheera reminds him that Mowgli is a smart boy and that, unless the monkeys drop him, a real possibility, the boy will be safe. Baloo remembers that the Bandar-Log fear Kaa, the great rock python, more than anything else. The snake can climb up to the monkeys' level, and he has been known to steal young monkeys at night. Baloo proposes that he and Bagheera go to find Kaa.

They find Kaa lounging on a ledge in the warm afternoon sun, admiring his brand new skin. A python goes into hiding for ten days as he changes his skin, a time when he doesn't hunt for food. Therefore, Kaa was very hungry. Baloo warns Bagheera to be careful. Although the snake doesn't generally eat panthers, he is rather blind after he changes his skin. A python isn't a venomous snake. Instead, he uses his power to crush his prey. Baloo calls a greeting to Kaa, and the snake answers cordially. The snake doesn't like the monkeys any better than the two jungle creatures, and he tells them that the monkeys have been calling him names, names like "footless yellow earthworm." He says that he's heard a lot of movement and noise from the monkeys, and that they must be up to something.

Baloo tells Kaa that they are hunting the Bandar-log, and the snake's curiosity is peaked, as this is a most unusual occurrence. The two jungle hunters tell Kaa about the monkeys' abducting their man-cub, Mowgli. Kaa says he has heard the rumor of a man-cub, but didn't believe it. The two assure him it is true, that Mowgli is a wise and well-taught boy, and that they love the boy. The two friends plead with the snake to help them, flattering him by telling him that, in all the jungle, the monkeys fear Kaa alone. Kaa has no affection for the monkeys, and he agrees that the boy is in some danger. The monkeys, he says, tire easily of their toys and often fling them to the ground. That

could be Mowgli, if they don't rescue him. As they are discussing this, Chil the kite arrives with Mowgli's message. He tells them that the monkeys have taken him to the monkey city, or "Cold Lairs."

The Cold Lairs is rarely visited by the Jungle People. It is an abandoned human city, reminiscent of Angkor Wat, buried in the overgrown jungle. The jungle beasts generally avoid any place that was once used by man. The monkeys live there as much as they live anywhere. It is about a half-day's journey from where the animals are talking. Kaa and Bagheera agree to rush on ahead, with the lumbering Baloo meeting them as soon as he can. Bagheera runs as fast as he can, and amazingly, the huge python keeps up with him.

Meanwhile, inside the lost city, the monkeys are pleased with their coup. Mowgli, never having seen an Indian city, is amazed and astonished by the ruined marble stairways and stone causeways. The Bandar-log live in the city, but they don't really inhabit it. They wander around the hundreds of palace rooms, pretending to be men, but they never remember where they've been or what the rooms are for. Mowgli, raised in the orderly ways of the jungle, finds this boisterousness and frivolousness disconcerting. He asks the monkeys for food, and twenty of them go to get him nuts and fruit. They are soon distracted, however, and the boy grows hungry. He wanders around the palace, giving the hunting call from time to time, but gets no answer. Angry and hungry, he decides to leave the city and walk home. No sooner than he leaves the city walls, however, than the monkeys pull him back into the city.

Just outside the walls, Kaa and Bagheera are watching and waiting for an opportunity to enter the city unnoticed. They don't dare face a group of monkeys, because such a group is dangerous to even the fiercest jungle beast. The snake and the panther agree to split, with Kaa slinking off to enter via the west wall. "Good hunting," he calls back to the panther. Mowgli, meanwhile, is despairing what he is going to do, when he hears Bagheera's soft paws against the stone tiles. In the next instant, the panther throws himself at the monkeys, fighting furiously. He kills monkeys, left and right, before the monkeys realize that he is alone. They call for the group to assemble and kill the panther.

Another group of monkeys sweeps Mowgli off to another part of the ruin and drops him roughly, saying that they will be back to play after they've killed his friend, that is if the "poison people," or cobras, don't get him first. The boy quickly gives the snake hunting call, and the cobras in the room respond cordially, asking Mowgli not to move around because he might step on one of them. Mowgli stands very still and listens to the awful sounds of Bagheera fighting for his life. Mowgli yells for him to get to the water, that the monkeys won't follow him there. The sound of the boy's voice gives the panther new determination, and he fights his way to the water, inch by inch.

Suddenly, a deep roar announces Baloo's arrival into the fray. The bear climbs up the old walls, slipping and sliding until he reaches the top. He is met by an army of monkeys. Baloo, however, is only momentarily dismayed. He swats at the monkeys with his sharp claws. A splash tells the friends that Bagheera has made it to the water, where

he is panting, his head barely out of the water. The frustrated monkeys dance angrily on the banks. Bagheera, thinking Kaa must be at hand, gives the snake's hunting call. Baloo, although engaged, laughs to himself to hear the proud panther calling for help. Kaa has just made it to the west wall and is waiting for an advantage to strike. The battle with Baloo rages on, and Mang, the bat, is hovering overhead, taking news of the battle to all corners of the jungle.

Kaa prepares himself to strike. A python's strike is a powerful thing, and Kaa is a large python, about three to four feet in length. He throws himself into the mylange around Baloo. The monkeys are terrified, for truly they fear nothing as they fear Kaa. In an instant, the monkeys are scampering, running for their lives. Baloo is grateful, for although his fur is thicker than Bagheera's, he too is hurt from the fight. Kaa lets out a long, slow hiss, and the monkeys cower all over the Cold Lairs, afraid to move. Bagheera climbs out of the water, shaking his fur. He suggests they get the boy and get out of there, before the monkeys attack again. Kaa hisses again and tells them that the monkeys will stay still as long as he, Kaa, tells them to.

Then Kaa turns to Bagheera and asks him if he heard correctly. Did Bagheera call out for help in the heat of the battle, the proud Bagheera? The panther dismisses the question. The friends assess their battle wounds and determine that they are all right. They call out to Mowgli, who tells them he's in a trap and can't climb out.

The resident cobras hiss that they want the boy out of there before he crushes their young by accident. Kaa laughs, noting that the man-cub has friends everywhere in the jungle. Kaa tells the cobras to back away and prepares to plow through the crumbling wall. After about six powerful blows, the wall gives way in a cloud of dust. Mowgli leaps at his friends, hugging them all at once.

The animals ask Mowgli if he is hurt. He tells them that he is a little hungry, but not hurt. The boy is concerned that his friends are hurt, but Baloo says that it is nothing, that they are glad he is safe. Bagheera tells him they will talk later, in a tone that concerns the boy. They tell him that they all owe their life to the great snake, Kaa. Mowgli thanks the snake graciously, and Kaa is pleased. He bids the friends to go home and sleep, for the sun is setting and Kaa is hungry. As the animals and the boy prepare to leave, Kaa snaps his jaw and all of the monkeys' eyes are drawn to him in a hypnotic-like trance. Kaa begins to dance, making figure eights with his long body.

Even Baloo and Bagheera are transfixed, their hair on end and a low growl coming from their throats. Mowgli watches, curious as to what will happen next. The great snake bids them all to come closer and even Baloo and Bagheera step closer to Kaa. Mowgli puts his hand on their shoulders and stops them. The three friends step away into the jungle. Baloo cries out that they won't again team up with Kaa, that either of them could have been the snake's dinner if it hadn't been for Mowgli. As they walk home, they count their wounds and lightly admonish Mowgli for putting them all in danger. Bagheera, as punishment, gives the boy five or six "love taps." The panther's claws, however, are sharp, and the boy doesn't have any fur as do panther cubs. He is left with several slashes. Mowgli takes his punishment like a man. Afterwards, Bagheera cheerfully

offers him a ride home on the panther's back. All is settled, not to be rehashed, and the friends go home in peace.

"Kaa's Hunting" ends with the lyric "Road Song of the Bandar-Log."

Chapter 2 "Kaa's Hunting" Analysis

"Kaa's Hunting" continues the story of Mowgli and his jungle friends. It also continues the theme of the value of friendship. When Mowgli gets snatched by the Bandar-log, the friends unite and risk their own lives for Mowgli. They also enlist the aid of a dangerous ally, the python Kaa, to help achieve the rescue.

The frivolousness and disorganization of the Bandar-log in the story represent the carelessness of youth. Mowgli, being a boy, is easily attracted to the chatter and activity of the monkeys, even though they have nothing to teach him or to offer him, and actually could harm him. So, are humans attracted to the flash and show of those things which would do them harm, such as any number of vices. Mowgli's friends rescue him, just as a true friend would rescue a person from drunkenness, drug addiction, or "fast" living.

The story ends with Mowgli's punishment and everything reverting to normal. The Jungle People, the reader learns, don't hold grudges. When a thing is over, it's over. It's a lesson that man could stand to learn.

Chapter 3 "Tiger Tiger"

Chapter 3 "Tiger Tiger" Summary

In "Tiger, Tiger," the reader again follows the adventures of the man-cub, Mowgli, who has been raised by the wolf pack. In this last of the three Mowgli stories, the reader meets Mowgli after he has been turned out of the pack. He has said goodbye to Mother and Father wolf and is on his way to the human village. As he approaches the village, little children run, and the ever-present mongrel dogs bark. Mowgli's naked and scruffy appearance is a little startling by the village standards. Mowgli takes no notice and continues on, for he is very hungry and has nowhere else to go. Arriving at the gate to the village, he approaches an old man and points to his stomach, indicating that he'd like something to eat. The man runs away and returns with a hundred people, who all stare at him, but offer him no food.

Mowgli is appalled at the villagers' lack of manners and doesn't understand their fear and curiosity. The villagers look at the scars (love bites in play from the other jungle creatures) and remark that he must be a wolf-child run away. One of the women says that he is not unlike her lost son, taken years ago by a tiger, probably Shere Khan. She looks closer at the Mowgli and decides he is not the same boy, but the village priest, eager to be done with the situation and knowing the woman to be the richest in the village, suggests she take the boy into her home, anyway. She takes him gladly.

Mowgli is not too sure about any of this. He has never worn clothes, never been under a roof, and doesn't understand what the woman and her family are saying. At bedtime, he insists on sleeping outside, having never slept in a bed before. His new parents indulge him in this, knowing the adjustment is tough. No sooner has he lain down in the grass than he is approached by one of Mother Wolf's cubs, Grey Brother. The wolf tells him he has news of the jungle. He says that Shere Khan, Mowgli's nemesis, has gone to another part of the jungle to hunt until his singed coat grows back, but the tiger has sworn to kill Mowgli.

Mowgli thanks Grey Brother for the news and makes him promise to bring frequent reports of the jungle to him. For his part, Grey Brother asks Mowgli to never forget that he's a wolf, even with the odd ways of the village. Mowgli promises, and the wise wolf says that men are fickle and to take care that he isn't thrown out of his new pack of men. They arrange a meeting place and Grey Brother departs. Several months pass, and Mowgli hardly leaves the village gate, as he is busy learning the ways and the language of the village. He has to learn about clothes, money, plowing and food. The little children make fun of him for his ignorance.

The village priest is scandalized by Mowgli's ignorance of religion, and the townspeople are shocked that he treats the lowliest caste member the same as the priest. They decide Mowgli should go out in the fields to herd so as not to antagonize the villagers anymore. Mowgli is thrilled at the prospect of working out on the land. The night before

he goes to work, he listens in on the town elders' meeting where the old sages of the village are smoking water pipes and swapping exaggerated stories. Many of the tales are of the jungle creatures, a subject Mowgli knows well. He is appalled at the silliness and inaccuracy of the tales, particularly of those about Shere Khan the tiger, and Mowgli finally speaks up. The group leader challenges Mowgli to bring back the tiger's hide if he knows so much.

The dare is forgotten, for the time, as Mowgli starts his new job, herding cattle. He lets it be known among his fellow herders that he is in charge and tells them to stay with the cattle and not to wander off while he goes down the ravine for a while. Mowgli sets off on the back of the great bull, Rama, and finds Grey Brother waiting for him, as he has in vain every day for months. Grey Brother tells Mowgli that Shere Khan has gone to find a better hunting ground, but that the tiger still means to kill him. The boy and the wolf arrange for a signal to let Mowgli know when the tiger has returned. The herding work suits Mowgli and gives him time to nap outdoors and enjoy the countryside. Day after day, he looks for Grey Brother's signal, but there is none. At last, after a month, the signal is given.

Mowgli finds Grey Brother at their assigned meeting place; every hair on the wolf's back bristled. He affirms to Mowgli that the tiger is back and hunting with Tabaqui, the jackal. They are looking for Mowgli. The boy says he is more concerned of the jackal than the tiger, for the jackal is cunning. Grey Brother smiles slightly and tells the boy that he need not worry about the jackal. Grey Brother, it seems, learned everything the jackal knew before he broke Tabaqui's back and killed him. Grey Brother tells Mowgli that the tiger is lying low, having just eaten, and is waiting for the boy in the great ravine. Mowgli laughs, seeing his advantage. Tigers are always sleepy after they have eaten, and Mowgli doesn't intend to wait until the tiger has his strength back.

Mowgli starts to formulate a plan. He asks Grey Brother if he can cut the cattle herd in two so that the two groups of cattle trap Shere Khan in the ravine. Grey Brother says that it is too much for him, but that he has brought a helper. The old gray head of Akela peeks around the corner of the rock. Mowgli is elated to see his former mentor. The two wolves deftly divide the cattle herd, leaving the cows and calves together and the bulls separated. Mowgli tells Akela to take the bulls away to the left. Grey Brother he tells to drive the cows and calves to the foot of the ravine. The cattle are mad with rage and ready to charge. Mowgli wishes he could communicate with Rama, the great bull he is riding, what he needs of him, but the cattle do not have a language. The other herd children are scared and run away to the village, telling everyone that the cattle have gone mad.

Mowgli and Akela round the cattle in a wide circle of a trap. Mowgli tells Akela to wait a minute and let the cattle catch their breath before they get wind of the tiger. In the meantime, now that the trap is set, Mowgli will go to announce himself to Shere Khan. He calls down the ravine to the tiger, who finally awakens from his after-dinner nap. The boy and the wolf start to drive the cattle down the end of the ravine. Rama finally gets wind of the tiger and bellows to alert the herd. The cattle charge, and Shere Khan, weary from his meal, gets up and looks for a way out. The cattle call is answered by the

cows and calves on the other side, and the tiger knows he was trapped. Mowgli calls to Grey Brother and Akela to break up the cattle so that they do not fight one another. Their work is done; the tiger will fight no more.

Mowgli wants the Tiger's hide as a trophy and cuts and tugs at it for hours. As he is finishing the task, the village sage, Buldeo, the one with the fanciful stories, comes up to him. He has come after hearing the children's stories in hopes of finding fault with Mowgli. He sees the tiger and the skin that Mowgli has almost lifted. He tells him that since there is a reward for the pelt of the tiger, he will ignore Mowgli's running off the cattle and perhaps even give him one rupee of the reward that Buldeo will get for the pelt. Mowgli is justifiably annoyed and tells Buldeo that he has his own plans for the pelt. Buldeo tells him that just luck and the cattle killed the tiger and for Mowgli to go away. For his insolence, he won't even give him the one rupee.

Mowgli calls to Akela, who is hiding behind the rocks, telling him that Buldeo is annoying him. In a flash, the old wolf is on top of the man. Mowgli tells him that he had an old score to settle with the tiger and that he won. Buldeo, dismayed by a boy that converses with wolves and has scores to settle with a tiger, stays still.

Eventually, Buldeo asks Mowgli's permission to go, and the boy calls Akela off of him. The old man runs down to the village and tells them a tale of enchantment and sorcery. Meanwhile, Mowgli finishes with the pelt and tells the wolves that they must hide the skin and take the cattle herd home. It is twilight before Mowgli gets to the village with the herd. It seems that half of the townspeople are there waiting for him.

The villagers start to shout and throw stones as soon as they see the boy, calling him a sorcerer and a demon. They have been poisoned by Buldeo's stories. Mowgli is confused, but Akela tells him that the villagers mean to cast him out, just as the wolf pack has. As they turn to leave, the woman who has been Mowgli's mother for these months comes forward. She says that she doesn't believe that the boy is a demon and thanks him for avenging her son's death. Mowgli tells her kindly to return to the village or she will get hurt. The boy and the two wolves collect the tiger skin and head back to the jungle. The villagers watch in horror as they head over the plain, illuminated in the moonlight. Only the woman grieves. Buldeo has another story to tell.

They three travelers stop by Mother and Father wolf's cave, and Mowgli tells his wolf mother that he has been cast out of the man-village. She sees the tiger skin and congratulates the boy. A low voice from the thicket announces Bagheera, the panther's, arrival. He is glad to see Mowgli home. They have all missed him. The friends all go to the council Rock and spread out the tiger skin. Akela makes the old call, calling the wolves to the council. Since he was deposed, the wolves have not had a leader. They answer the call, out of habit. They see the tiger pelt and are impressed. They call for Mowgli to be their leader, but he declines, saying that they once cast him out, and they will again, when times are good. He leaves to hunt alone in the jungle. He is never quite alone, however. He has many friends in the jungle.

The chapter ends with "Mowgli's Song."

Chapter 3 "Tiger Tiger" Analysis

"Tiger, Tiger," the third installment in the Mowgli trilogy, takes the reader to the time after Mowgli was expelled from the wolf pack. Although he is a boy, his having been raised by the wolves makes him different from the villagers, and they are suspicious of him. He doesn't wear clothes, a symbol of his innocence. He doesn't speak the Hindu language, and he will only sleep in the open space, outside the village, a sign of his kinship with nature.

The villagers never do fully accept Mowgli. The reader is told that the village priest is upset that the boy doesn't honor the Indian caste system, the ancient system of prejudice and oppression. Mowgli is shown to be virtuous, guileless and innocent, whereas the villagers are shown to be petty, envious and mistrusting. Instead of welcoming the poor boy into their midst, they turn him away into the night.

The villagers' expulsion of Mowgli reinforces the theme that the boy is neither of the wolf pack nor of the human village. This parallels the political system in colonial British India in Kipling's time. The native Indians were taught English ways, given English-style clothes, and even English jobs. However, they were never fully accepted as British. Equally, these same Indians were often mistrusted by the Indian population because of their association with the British. Like Mowgli, they were neither of one world nor the other.

The value of friendship, illustrated by the loyalty of Akela and Grey Brother, is another of *Jungle Book's* themes reiterated in "Tiger, Tiger," Grey Brother brings Mowgli vital news of the jungle and of Shere Khan, enabling the boy to trap the tiger. Akela and Grey Brother also assist in laying the tiger's trap, a trap Mowgli would not have been able to set alone.

Chapter 4 "The White Seal"

Chapter 4 "The White Seal" Summary

"White Seal" opens in a place called Novastoshnah, or North East Point, in the Bering Sea, near Alaska. The reader is told that this is a folk tale told to the narrator, an old fisherman, by a winter wren. People rarely go to Novastoshnah, except for fisherman and seals. It is said that the point is the finest place for seals in the world. The reader meets Sea Catch, an old male seal and a summer inhabitant of Novastoshnah. He returns to the point every year, no matter how far he must travel.

Sea Catch is a fifteen-year-old seal, old by seal standards. He is scarred from his nose to his tail fin from years of fighting for his little section of land on which to raise his cubs. Land is hard to come by on Novastoshnah. Between forty and fifty thousand seals spend the summer on the point each year. For three-and-a-half miles, there is nothing but seals, many of them fighting at any given moment. The male seals come to the point early in the season to stake their territory. Their wives don't come until late May or June. The most rambunctious inhabitants of the point are the "holluschickie," or bachelors. These two, three and four-year-old males, some two or three thousand of them, play and roughhouse as young males are wont to do.

Sea Catch is finishing another fight when his wife, Matkah, arrives on the point. Sea Catch is gruff with her, since he hasn't eaten in the four months he has been there. Matkah ignores his blustering and is pleased that he has secured their old place on the beach. She looks around at their summer house and remarks on how crowded it has become. Now that the wives and cubs are on the point, there are over a million seals there, and they are all talking at once. Several weeks later, in the middle of all that commotion, Matkah and Sea Catch's baby, Kotick, is born. He is a pale seal with watery blue eyes. Matkah tells Sea Catch that she thinks their son will be a white seal, he is so pale. Sea Catch says that there has never been a white seal, except in legend. This is true, but Kotick will grow up to be that legendary white seal.

Matkah teaches her cub to swim and to watch out for the killer whales. Kotick plays with the other baby seals in the Novastoshnah playground, a relatively safe place for baby seals. It takes him two weeks to learn to use his flippers, and he has some close calls, but finally gets the hang of it. She teaches him to fish and to sense bad weather coming. Kotick befriends the dolphin, albatross and halibut and learns all they can teach him. By the end of six months, there is little about the sea he doesn't know.

In October, the seal family makes its way to its winter home, far away from Novastoshnah. One day, many months later, as he is lounging in the tropical waters, he feels a longing for the old point and he, and other seals from all over the world, start to make their long journey north. He is a holluschickie now, and he is thrilled when he meets some of his mates on the route up north. Kotick is almost pure white now. All of the other seals are amazed and somewhat envious of his coat. The young seals are still

boasting and preening when two men arrive. They are Kerick Botterin, the chief of the island seal hunters and his son, Patalamon. They are there to pick which seals they will drive to the killing grounds. They make their living selling seal pelts to coat makers. The men see the white seal and are scared, thinking him a ghost, and leave him alone. Instead, they drive a group of four-year-olds over the hill.

None of the other seals seem to be disturbed at what is happening, except for Kotick. He asks questions, but all that the other seals know is that the men always drive seals over the hill for six to eight weeks during the summer. Kotick decides to follow them. It takes about an hour to cover the half-mile to the killing ground. The men don't rush the seals so not to toughen their coats. Once they arrive, the two men are met by a group of men with clubs. Kotick watches in horror as his friends are clubbed to death and then skinned from nose to flipper.

Kotick hurries back towards the beach and the other seals. About half way back, at Sea Lion's Neck, the sea lions hangout, he stops and throws himself into the water. Kotick is nearly hysterical from what he has seen and calls to the sea lions that they are killing all of the seals. The old sea lion says this is nonsense. He can hear the drove of seals on the beach, loud as ever. He tells him that the men have been killing groups of seals for over thirty years. Kotick is appalled, and asks the sea lion if there isn't a place that the seals can go where there are no men to kill them. He suggests that Kotick talk to Sea Vitch. Kotick thanks the sea lion and, after a short nap, makes the six-mile journey to see Sea Vitch, a big, ugly, pimpled, long-tusked walrus. He finds the walrus sleeping, and Kotick calls to him. Kotick, as a youngster, doesn't have the patience for small talk and shouts out his question. Finally, Sea Vitch rouses, and Kotick asks him again about the island. "Go ask Sea Cow," the walrus tells him.

Kotick swims back to Novastoshnah, discouraged. He doesn't know where to find the Sea Cow, and no one except for him seems to care about finding a safer place to live. He tells his father, Sea Catch, about what he has seen. The old seal tells him that he must grow up to be a big and powerful seal like his father. His mother tells him that he should just accept the killings, as there is nothing he can do about it. He leaves the idea of a better place alone for a while, but he is sad at heart. In the autumn, when it is time to leave the point, Kotick leaves as early as he can and sets out to find Sea Cow. He is set on finding that place where there are no men to hurt the seals. He looks all over, from the North Pacific to the South Pacific, sometimes swimming as much as 300 miles in a day. He meets with many adventures and looks at many islands, but he finds no suitable place for a seal home, nor does he find Sea Cow.

Kotick spends five years exploring the world, taking his annual rest in the summer at Novastoshnah. The other seals make fun of him, but he is undeterred. Kotick is growing discouraged when he happens upon an island with just a few old seals left of a once-thriving colony. The sight is sad indeed, and Kotick is ready to accept defeat when one of the old seals tells him to try again for one more season. He tells him of an old folk tale about a white seal that will come and save the seals. Maybe Kotick is that seal, the old seal surmises.

When Kotick returns to the north that summer, his mother, Matkah, tells him that he is no longer a young seal and that he should marry and settle down. Kotick tells her that he needs one more season. Another seal, a girl, decides she, too, will wait another year to marry. As he leaves that fall, he stops briefly on a shoal after a full meal and comes across a group of huge sea creatures, the likes of whom he has never seen before. He greets them and realizes that he has found the Sea Cow at last! Excited, Kotick asks the Sea Cow about his idyllic island, asks in every sea language he has learned in all of his travels, but he gets no response. Kotick does not know that the Sea Cow can't talk. They can only communicate in a kind of sign language. Kotick decides to follow them as they leave the island. It is tiresome for the seal, because they don't travel very far in a day.

One day, the Sea Cow begins to swim more quickly and excitedly. They head for a cliff near the shore and dive way under the sea into a dark hole. Kotick follows. When he surfaces, he sees one of the nicest beaches he has ever seen and the Sea Cow are sprawled lazily along the shore. This is it! This is the place he has been looking for. Kotick explores the new country and finds it that it has good fishing and that the cliff keeps it safe from men and other predators. He can't wait to get back to Novastoshnah and tell the others.

The first seal Kotick sees when he returns is the little girl seal who has been looking for him every day. She sees from his determined look that he has found the place he has sought for all these years. Kotick's father and the other seals are less enthused. One particular seal, of his own age, challenges him to a fight. Kotick doesn't want to fight, having no nursery to protect, but the other seal insists. They settle on the terms that if Kotick wins, the other young seal will come with Kotick to his new place and bring his friends and family. Kotick fights more fiercely than everyone has ever seen. He wins easily and tells the assembled seals that he will take whoever wants to come to his new safe place. He fights many other seals that day, to show his authority and uphold his honor. His father, Sea Catch, joins him in the battle as Matkah and the little girl seal look on, admiringly. At the end of the day, few can help but be impressed by Kotick.

Sea Catch agrees to go with his son to the new place, as do thousands of other awed seals. Kotick sinks to the beach, weary and wounded from his battles. The next week over ten thousand seals set off with him for the new home, including the little girl seal. The next season, thousands more join him and more the season after that, as word gets out of the lovely beach where no men come. Kotick, for his part, holds court there each summer, growing fatter and stronger, and more imposing each year.

The chapter ends with "Lukannon," a sort of sad seal anthem.

Chapter 4 "The White Seal" Analysis

"The White Seal" is the only one of the *Jungle Book* stories set outside of the Indian subcontinent and central Asia. On one level, it's a simple story of a determined seal, Kotick, whose coming has been foreseen in folktales. He searches tirelessly for a safe

new home for the seals and eventually finds such an idyllic place and leads the seals to a better life there.

The symbolism is basic, with Kotick's white fur representing good (vs. evil). In addition, *Jungle Book*'s underlying theme of the innocence and guilelessness of animals as compared to humans is further advanced by the actions of the seal hunters that force Kotick to search for a new home for the seal community.

On another level, the tale of the white seal is a sort of Biblical allegory. Just as Christ's coming was foretold in the Old Testament, the coming of the white seal is foretold in seal folklore. Just as Christ was mocked for his insistence on a better life, so the white seal, Kotick, is mocked. Most importantly, just as Christ promises a better life for those who follow Him, so the white seal promises a better life to the seals who follow him. This theme is in keeping with the Victorian Christian values prevalent in Kipling's time.

Chapter 5 "Rikki-Tikki-Tavi"

Chapter 5 "Rikki-Tikki-Tavi" Summary

"Rikki-Tikki-Tavi" is the story of a mongoose by that name, an agile creature, something like a weasel, with thick fur and a long tail. He arrives at the garden of a bungalow in the colonial Indian town of Segowlee, one day after a flood forces him out of his former home. He floats along, half dead, until he rests in the garden. He is lying there, dazed in the sun, when a small boy finds him. The boy, Teddy, gets his mother, and they fear that the mongoose is dead, but they take him inside to dry off. After a bit, Rikki-Tikki-Tavi wakes up, spruces up his fur, and explores the room. He jumps up on the boy's shoulder, and the boy and his mother and father are charmed by him. They feed him and welcome him into their home. The mongoose, too, is charmed. After his meal, he sets out to explore the house and its surroundings.

At night, the mongoose snuggles next to the little boy, and the boy's mother is alarmed when she sees it. The father, however, calms her and tells her that mongooses are good luck and that the creature is a good guard against snakes. At breakfast the next day, Rikki continues to win over the family, hopping from one lap to the next. It seems that every mongoose hopes to someday be a house mongoose, and Rikki is not going to waste this opportunity. After the meal, Rikki goes out into the garden to explore the landscape where he meets Darzee, the Tailorbird, and his wife. They are both singing mournfully for their baby who fell out of the nest the day before and was eaten by Nag, the big black cobra. Just as they are telling him this, they are all startled by a low hiss. It is Nag, all five feet of him.

Nag spreads out his hood and introduces himself to Rikki, telling him to be afraid. A mongoose, however, is the natural enemy to snakes, and, although Rikki has never seen a snake the size of Nag, he isn't afraid. Secretly, the snake is, himself, afraid. Nag starts to converse with Rikki, hoping to catch him off of his guard. All at once, Darzee yells, "look out!" Rikki, a swift mongoose, jumps up just as Nagaina, Nag's wife, whizzes past. Rikki manages to wound the female snake, but not kill her. The two snakes slither off as Rikki sits back, shaking in rage.

Teddy comes out of the house about then, sensing that the mongoose is in need of some attention. Just as the boy is bending down to pet Rikki, however, Karait, a dusty brown poisonous snake crosses their path. Rikki's eyes grow red, as they always do when he is angry, and he approaches the snake. Teddy yells for his parents. Before Teddy's father can get to the garden, Rikki jumps on Karait and bites the snake as hard as he can on the back of the neck, paralyzing him. Teddy's mother grabs Rikki and hugs him, crying that the creature has saved Teddy from death. Rikki laps up the attention.

After a lavish dinner and the household is asleep, Rikki goes out into the garden once more. He meets Chuchundra, the muskrat, who is cowering, afraid that the mongoose will eat him. Rikki assures him this is not the case and asks him what he knows of Nag

and Nagaina. The muskrat is too afraid of the snakes to talk. Just then, Rikki hears the slightest sound of Nag or Nagaina slithering around the bathroom floor of the cottage. Rikki creeps back to the house and hears the two cobras plotting. Their plan is to kill the family so that Rikki will have to go away and leave them in peace. Nag questions whether the killing is necessary, but Nagaina reminds him of their eggs that are just ready to hatch, and Nag agrees to the plan. Nag waits in ambush in the bath while Nagaina slithers away.

Rikki watches the huge snake and waits until Nag is asleep before jumping at the snake, biting his hood, and holding on for dear life. The snake shakes him fiercely, but the tenacious mongoose holds on. Teddy's father, hearing the racket, comes in with a shotgun and kills Nag. Rikki is shaken, but alive, and the family is again grateful. Rikki retreats to Teddy's bed to assess his wounds and plot his attack on Nagaina. At first light, Rikki goes out to the garden to talk to Darzee, the Tailorbird. Darzee is singing brightly, for the whole garden already knows of Nag's death. Rikki asks where he can find Nagaina. The bird tells him to go to the melon patch where Nagaina hides her eggs. Rikki asks Darzee to pretend his wing is broken so to lure the snake away from her nest. Darzee is confused, but his wife agrees to the ruse.

Darzee's wife makes a good show of it, and Nagaina follows the bird, eager for an easy meal. Meanwhile, Rikki scurries to the melon patch and finds the twenty-five snake eggs. He bites off the top of the eggs, one by one, crushing the baby cobras. When there are just three left, he hears Darzee's wife calling that Nagaina has gone to the bungalow and means to kill. Rikki smashes two of the last eggs and carries off the last one in his mouth.

When Rikki arrives at the house, he sees the family sitting at the table very still and white-faced. Nagaina is coiled around Teddy's chair, within easy striking distance. Rikki calls to the snake to come and fight, but she ignores him, concentrating on Teddy's bare leg. Rikki taunts her and tells her to go look at her eggs in the melon patch. Nagaina turns around and sees the one egg Rikki has set on the veranda. As Rikki distracts Nagaina, Teddy's father pulls the boy to safety. Angry, the snake demands that Rikki give her the egg. The mongoose, jumping up and down excitedly, calls for the snake to fight him so he can kill her as he killed her husband. Nagaina strikes at Rikki, but the mongoose jumps away. Again and again she tries, but Rikki is too quick for her. Rikki, however, has forgotten about the egg. All at once, Nagaina grabs it and flies down the path.

Darzee's wife sees the snake enter the garden and follows her, hoping to turn her. She fails in this, but slows the snake long enough for Rikki to catch up to Nagaina. The furious snake plunges into her snake hole with Rikki right on her tail, hardly a wise move for a mongoose. Rikki holds on to the snake's tail tightly, worried that the hole will suddenly widen and Nagaina will whip around and bite him.

Up above, Darzee is already singing a dirge for Rikki's death. In fact, Darzee is still singing his mournful song when Rikki emerges from the snake hole. "It's all over," Rikki tells the bird. Rikki has killed Nagaina. The mongoose is so exhausted that he curls up

right where he is standing. After he has rested, he tells Darzee to tell the news to the garden creatures, and he will tell the family. Fearing that he was dead, the family is overjoyed to see Rikki. They feed him a great meal, and Rikki settles in to a long, happy life with the family - a life without cobras.

The chapter ends with "Darzee's Chant," a cheerful song in honor of Rikki-Tikki-Tavi."

Chapter 5 "Rikki-Tikki-Tavi" Analysis

"Rikki-Tikki-Tavi" is a charming tale about a mongoose adopted by a colonial family, a mongoose who saves the family from the poisonous cobras who live in the garden. This is another example of the bravery and usefulness of animals as opposed to humans. To further *Jungle Book's* theme of the importance of animals and children (as opposed to adults). Only the boy, Teddy, is named. The adults of the cottage are simply called the mother and the father.

The danger of the cobras is foreshadowed in the beginning of the story when Teddy's father tells his wife that mongooses are lucky, an allusion to traditional Indian folklore.

There is also a subtext in "Rikki" having to do with husbands and wives. The animal wives, Nagaina and Darzee's wife, are portrayed as being more decisive than their husbands; such as, when Darzee can't focus on distracting Nagaina when she flees the cottage at the end of the story. The females are also shone as more practical; such as, when Nagaina reminds Nag to think of their unhatched eggs when the snakes are plotting in the bath. These references are an unsubtle commentary by Kipling that women are really the backbone of the Victorian household, even during a time that didn't recognize them legally or with the vote.

Chapter 6 "Toomai of the Elephants"

Chapter 6 "Toomai of the Elephants" Summary

"Toomai of the Elephants" introduces Kala Nag, whose name means black snake, a 47 year-old elephant. He has worked for the Indian government loyally for years, in war, construction and traveling all over the British Empire. He is afraid of nothing, has seen much over the years, and is well-loved and well-cared for by his masters. His driver is Big Toomai, the grandson of his original driver. Little Toomai, Big Toomai's eldest son, is ten years-old and is learning from his father how to handle the elephant. He has known the elephant all of his life. They have lived with him and other elephants and drivers all over the region, from military barracks to their present wandering camp. Little Toomai likes to ride atop Kala Nag, and the wise old elephant keeps his eye on the boy, keeping him out of trouble.

One day, the boy's shenanigans get him noticed by the wild elephant hunter, Sahib Petersen, the head of all the elephant operations in the region. The boy's father is furious, feeling that it is better to do one's job unnoticed and, thus, unharrassed. Hunting wild elephants is dangerous and dirty work and not nearly as prestigious as being an elephant driver. Yet, as father and son have been ordered to drive the newly captured elephants, they will obey. Petersen Sahib arrives at the designated spot on his elephant, Pudmini. He has a clerk with him and is paying all the elephant drivers their wages, as it is the end of the working season. Many drivers, catchers, hunters and beaters are about. They are talking about the boy's antics in trying to catch a wild elephant. Petersen hears the talk and asks whom they are discussing.

The group tells Petersen it is Little Toomai, and the man is amused. As he is being discussed, Little Toomai signals for Kala Nag to lift him up level with Petersen, who is still on his elephant. Petersen is charmed by the boy. He gives him some coins and tells him to be careful around the Keddah, the wild elephant pen, as it is dangerous for young boys. Little Toomai asks it he can ever go there and Petersen tells him he can "when you have seen the elephants dance," meaning never.

All the assembled men laugh at Little Toomai's expense. There are, in the jungle, huge clearings known among the elephant men as "elephant ballrooms," but no man has ever seen elephants dance. Kala Nag puts Little Toomai down, and the boy goes down with his father and the elephant. The little boy is pleased that he is noticed, even if he is laughed at. He gives the coins to his mother and asks her what the white man meant about the elephant dance. Little Toomai's father tells the boy that it means he should stop daydreaming and fooling around. Little Toomai overhears one of the elephant catchers talking about the elephant dance, that it should be that very night as the elephant-driving season has ended and the elephants will be celebrating. Big Toomai tells the men not to joke, but the men say it is an old folk tale and true. They tell Big Toomai to leave his elephants unchained and see what happens.

Little Toomai is still excited by the events of the day, as he attends to Kala Nag's supper. He borrows a little toy drum and beats a fast rhythm. He wears himself out and lies down in the fodder next to the elephants, who are also settling in for the night. Little Toomai awakes at the sounds of the jungle. Kala Nag is still awake and has his ears cocked. Unmistakably, they hear the sound of a wild elephant in the distance. All the newly captured wild elephants and the working elephants, like Kala Nag, trumpet in response. The drivers and the catchers wake up and settle the herd. One of the new elephants has nearly pulled out the stake to which he is tied, and Big Toomai unchains Kala Nag and uses his chains on the new elephant. He slips a blade of long grass around the big elephant's foot so that he will think he is still chained. Big Toomai leaves Little Toomai to watch over Kala Nag.

Little Toomai is just going to sleep when he sees Kala Nag start to slip away. He calls to the big elephant to take him with him. The elephant turns, and in one motion, picks up the boy and places him on his back. They continue into the forest, with Kala Nag moving swiftly through the jungle in silence. Little Toomai is silent too, taking everything in. The jungle is alive with creatures on every tree. The boy and the elephant come to a stream, and although it is very dark, Little Toomai can hear the splashing steps of other elephants not too far off. The boy laughs to himself that it must be the dance tonight. Kala Nag continues into the forest, but this time the path has already been cut by other elephants very recently. They arrive at a clearing, and Little Toomai is amazed to see elephants arriving from every direction, more elephants than the little boy can count.

There are big elephants, girl elephants, old elephants and young elephants. Every sort of elephant is there. Little Toomai lies low on Kala Nag's back, taking it all in. In the distance, he hears a chain dragging and is surprised to see Pudmini, Peterson Sahib's elephant, joining the group. At last, no more elephants arrive, and they all stand in silence. The moon goes away and it is very dark, but the boy knows there are elephants all around him and, even though he is cold, there is no chance of going home right now.

Slowly there is a long drum-like sound that grows in intensity. It is the elephants, Kala Nag included, slowly stamping their feet in time with one another. The performance lasts around two hours until it is near dawn. Then, at first light, all of the wild elephants are gone, even more quickly than they had arrived. Kala Nag and Pudmini stand in the clearing, which is now considerably bigger. Little Toomai now understands the purpose of the dance. It makes the elephant clearing larger.

The elephants and Little Toomai make their way back to the camp. The boy is tired, but exhilarated.

As they arrive, two hours later, Peterson Sahib is sitting having his breakfast. Little Toomai calls to him that he has seen the elephant dance and, as the elephant sits down, slides off his back in a faint. When he is revived, he tells his story of the night before, to the amazement of the white men and the apprehension of the superstitious native men. While Little Toomai sleeps off his adventure, Petersen Sahib and a companion follow the elephant trail fifteen miles to the clearing. They are amazed. The evidence tells them that the boy is telling the truth, that he has seen something none of

the experienced elephant men have ever seen. They return to the camp and prepare a special dinner in the boy's honor.

Meanwhile, Big Toomai has been searching for his son and finds him in the camp with all of the other drivers and catchers making a fuss over him. They are feasting and saluting the boy, saying that he is destined to be a great tracker. As a fitting finish, the elephants give the boy a full trumpet salute, all for the boy that saw the elephants dance.

The chapter ends with "Shiv and the Grasshopper."

Chapter 6 "Toomai of the Elephants" Analysis

"Toomai of the Elephants" is a tale of a ten-year-old boy who sees what the experienced elephant men have never seen, the elephant dance. That the boy, and not the adults, is able to be a part of this unique ritual is a further example of the underlying theme in *Jungle Book* of the innocence and guilelessness of children and animals. He believes in the dance, and because Kala Nag, the old elephant, senses a kinship in the boy, he is able to do what the adults are not.

The elephant dance is another example of traditional Indian folklore being interwoven in the *Jungle Book* stories. The native elephant men and drivers are discussing the dance lore, somewhat in jest, when Toomai is told that he must wait to enter the Keddah until he has seen the dance.

A subtext of the story is the inequality between native and British (white) workers in colonial India. The native elephant drivers and hunters are portrayed as knowledgeable and hard-working, whereas Petersen Sahib is portrayed as enjoying luxury accommodations and meals while the native men and the boy muck out the elephant stalls and care for the beasts. This is another example of Kipling's commentary on life in the colonies of the British Empire.

Chapter 7 "Servants of the Queen"

Chapter 7 "Servants of the Queen" Summary

"Servants of the Queen" is set outside of Rawal Pindi, a major military garrison of British India at the time *Jungle Book* was written. Today, Rawalpindi is the capital city of Pakistan, but that all happened much later. The story begins as the garrison is preparing for a visit from the Viceroy of India. He is meeting the Amir of Afghanistan and the Amir's large entourage there. The Amir has already arrived, and they are a rowdy bunch with unruly men and unruly animals. The unnamed narrator tells us that he is careful to pitch his tent away from the fray, but that one night, a man bursts into his tent and says "Get out Quick!" "They're coming."

No sooner are he and his dog out of the tent, but the tent collapses and the center pole snaps in two. Inside a camel dances furiously, trying to escape. The sight is amusing to all lookers. Not knowing how many animals are loose, the narrator runs to the edge of the camp. He sits on the ground and is about asleep, when he hears a mule and a camel near by. He knows enough of the camp beast language to understand what they are saying.

The camel is telling the mule that he is scared, that he has fought with the "white thing" (the tent), and that it attacked him. The mule is annoyed with the camel for disturbing the camp and for being so stupid. He tells the camel that he will be punished in the morning. For his annoyance, the mule kicks the camel hard two times and tells the camel to sit down. The camel sits, whimpering, just as a big troop horse gallops up to them. The horse is complaining about the camels ruining his sleep. The mule agrees with the horse, and the camel humbly apologizes, saying that he is just a humble baggage camel. Another mule comes running down the path, a new recruit, yelling for the old mule. The young mule has been scared by the rampant camels and he, too, is whimpering.

The old mule, Billy, is still annoyed, but the troop horse reminds him that all young recruits are scared at first. Two bullocks (oxen) have accompanied the young mule. They are docile creatures and introduce themselves to the group. The young mule calms down and the troop horse starts telling stories about his life and job. He tells about trusting his rider and having that trust returned. Billy, the old mule, for his part, tells about his life and job from a different perspective. You see, a mule is led rather than ridden. The horse and the mule talk about their experiences in battle. At that, the camel pipes in and timidly says he has been in battle, too. He tells them that he sits down in battle and lets the rider fire across his back. The other animals laugh and say it is funny that the camel is afraid of the dark, but not of the battle.

The bullocks put in their two cents worth. They, too, go to battle. They pull the great guns into position, twenty beasts yoked together, and then graze while the battle goes on. The other animals state their amazement and acknowledge that each has his own

specialty. One of the beasts mentions the camp elephant, Two Tails, saying that he is a coward in battle and afraid of the guns' smoke. The conversation, however, degenerates into name-calling, and Billy and the troop horse are about to come to blows when Two Tails, the huge elephant, arrives.

The elephant has heard them talking about him. The beasts apologize and ask the elephant why he is afraid. Two Tails tells the assembled group about the gun shells and how he can see where they are going and what damage they do. He tries to explain to the group about blood and about death, but the bullocks have no capability to reason, the horse trusts his rider unquestionably, and the mule dislikes blood too much to talk about it.

The bullocks move to depart, as they want to be rested for the morning. The narrator's little dog, Vixen, enters the discussion. He says his man is angry because the camp was upset. The animals, together, surmise that he is white. Vixen responds, saying, "Of course he is," "Do you suppose I'm looked after by a black bullock driver?" The horse asks what's wrong with white men. The bullocks, who are still there, respond that white men eat bullocks. The group disperses, the mule back to his driver, the elephant back to the Keddah, and the troop horse and Vixen over to the narrator, where the little dog tells all manner of tall tales to the horse.

That afternoon, the parade is assembled in honor of the Amir. Over 30,000 men march by, accompanied by the Lancers, one of whom is atop the troop horse, the big guns pulled by the bullocks, and the screw guns led by Billy the Mule. As the astonished Amir reviews the troops, he asks how this magnificent parade is accomplished. The reply is that "an order is given and it is obeyed." He asks about the animals. "They obey as the men do," is the reply. The Afghans muse that this organization would not be possible in their country. "That is why you must come here and take orders from our Viceroy," is the reply.

The chapter ends with "Parade Song of the Camp Animals."

Chapter 7 "Servants of the Queen" Analysis

"Servants of the Queen" has the most blatant racist remarks of any of the *Jungle Book* stories. Although Kipling has subtlety played with the inequality of the native Indians and the predominantly white British in the other stories, in this story he has his characters actually talk about this theme. The animals discuss the differences between the white and the native camp workers, and imply that the white positions are superior. The bullocks deride the white men, because they eat beef, a fact they obviously dislike. This is a reference to the mostly Moslem western Indian vegetarian custom.

The racist theme is further illustrated in the conversation between the Afghan guests and the garrison commander at the end of the story. The Amir and his chief express their admiration of the parade and its precise organization. They question whether such a showing would be possible in their, somewhat wild, country. The last sentence of the

story has the commander telling them, rather impolitely, that that is the reason they must be governed by the Viceroy of India, an obvious racist comment. Kipling's point in this disturbing dialogue is to illustrate the inequities that were rampant in the British Empire's colonies during his lifetime, especially in India.

The primary characters in "Servants of the Queen" are a group of camp animals. They are portrayed as logical and loyal creatures, in contrast with the humans in the story. This further promotes *Jungle Book's* theme that children and animals are morally superior to adult humans.

Characters

Mowgli

Mowgli is featured prominently in first three of the *Jungle Book's* stories: "Mowgli's Brothers," "Kaa's Hunting," and "Tiger Tiger." The reader first meets him as a small naked boy, just old enough to have learned to walk. He has wandered away from the village and is found by Mother and Father wolf, just in time to avoid being eaten by Shere Khan, the conniving, lame tiger. He is taken in by the wolf family and is raised by them and the wolf pack until he is a young man. He is sponsored by Baloo, the bear, and Bagheera, the black panther, and from them he learns all about the ways of the jungle. He learns how to hunt, how to converse in the different animal languages, survival techniques, and all about jungle etiquette. Shere Khan accepts his defeat when Mowgli is a baby, but vows that he will have his revenge when Mowgli becomes a man.

As he is not a wolf, Mowgli is never fully accepted into the wolf pack. The other young wolves mistrust him, because he is different and taller than they are. They also cannot look him directly in the eye. Shere Khan, for his part, starts trouble among the young, proud wolves and attempts to turn them against Mowgli. Eventually, he is successful, and Mowgli is turned out of the pack.

Mowgli is a bright and clever boy. As he has been raised in the wild, he is devoid of many of the typical sins of man, such as envy, jealousy and greed. He is also distrustful of such "civilized" things as clothing and houses. He is content simply to live off the land in the wide-open spaces.

After he is turned out of the wolf pack, Mowgli goes to live, briefly, among the human villagers. He is just as mistrusted there as he was in the wolf pack, perhaps even more so. Although he is a boy, he was raised as a wolf and has many of their ways and mannerisms. Eventually, he is turned away from the village. Mowgli is neither of the pack nor the village and goes to live by himself in the jungle.

Bagheera

Bagheera is a sleek and wise black panther. He is Mowgli's friend, sponsor and tutor. He appears in the first three of the *Jungle Book* stories: "Mowgli's Brothers," "Kaa's Hunting" and "Tiger Tiger." Although you'd never guess it from his proud demeanor, Bagheera was born and raised in captivity, the son of a sultan's pet panther. One day, he was called to the wild by his instincts and broke his cage's lock and ran away. He still bears the mark of the collar under the dense fur around his neck. He bears, too, the psychological signs of captivity and must be the bravest and fiercest creature in the jungle. He is distinguished by that bravery as well as his pride. He is a much-revered member of the Jungle People, the inhabitants of the forest.

Baloo

Baloo is a loveable, brown bear and the only non-wolf (expect for Mowgli) member of the wolf council of elders. He teaches the young wolves in the ways of the jungle. He stands up for Mowgli and makes him his special project. He teaches him how to hunt, how to converse with the many forest creatures, and proper jungle etiquette. He is deliberate and slow to make up his mind, but stubborn and resolute once he has decided on a course of action. He is powerful, but a pacifist at heart, and only fights when it is absolutely necessary. He and Bagheera, the panther, are friends. Together, they look after the little man-cub, Mowgli, whom they love dearly. Baloo appears in the first three stories: "Mowgli's Brothers," "Kaa's Hunting," and "Tiger Tiger."

Kaa

Kaa is a major character in the second *Jungle Book* story, "Kaa's Hunting." He is a great and powerful Rock Python snake. He is very old, and he is very cunning. As such, he is much feared by the Bandar-log as well as other jungle creatures. Unlike the poisonous cobras, whom Kaa despises as cowards, Kaa strikes with his powerful, thirty-foot body and squeezes the life out of his prey. A typical python, he sleeps a full month after he eats and then sheds his skin. Kaa's gaze is mesmerizing and hypnotic to the other jungle inhabitants, a skill that helps him to lure his prey. Kaa is not evil; he just has a different method of hunting than most of the other creatures. Kaa helps Baloo and Bagheera to rescue Mowgli from the Bandar-log.

Akela

Akela is the head of the wolf council, a venerable and sage gray wolf. He is aging when the reader meets him in the first story, "Mowgli and this Brothers." Akela's authority is questioned more and more by the other wolves and by Shere Khan as the years go on. Akela is clever and wise and makes up for his physical weakness with stealth and cunning. He is a good ruler to the wolf pack, guiding them in the right direction, but not ordering them around. He is a true friend and sponsor to Mowgli, the man-cub. He reappears in the third story, "Tiger, Tiger," and helps Mowgli defeat Shere Khan.

Shere Khan

Shere Khan is a striped tiger who lives in the jungle around the wolf pack that adopted Mowgli. He is sometimes called the "Big One" and "*Lungri,* the Lame One," due to his one lame foot, a birth defect. He is grudgingly feared by the wolves and the rest of the Jungle People because of his power, but he is not respected. The wolves resent that Shere Khan kills the villagers' cattle and occasionally steals their children, and thus sets the villagers against all of the Jungle People. Shere Khan is lazy, conniving, and not extremely clever. He narrowly misses stealing the man-cub, Mowgli, when the boy wonders away from the village, and becomes obsessed with affecting his revenge on

the boy. Eventually, Mowgli traps and kills the tiger. Shere Khan is a significant supporting character is "Mowgli's Brothers" and again in "Tiger Tiger."

Sea Catch

Sea Catch is a great and powerful male grey seal and the first character the reader meets in the fourth story, "The White Seal." He is Matkah's husband and Kotick's father. He is a patient and wise creature, and although his is mighty in battle, he prefers to avoid a fight. Sea Catch is family-oriented, and though he may be a little sexist, he loves and supports his wife and son without reservations.

Matkah

Matkah is Sea Catch's wife and Kotick's mother. She is a sleek, gentle-eyed grey seal. She is devoted to her husband and son. She plays a supporting role in "The White Seal."

Kotick

Kotick is the title character in "The White Seal." He is a pure white seal, the son of Sea Catch and Matkah. He is the first white seal that any of the seal community can remember being born, but his arrival has been foretold in the seal folklore. Kotick is a lively young seal, but is something of a loner. He has a sensitive nature and is deeply moved by seeing the cruelty of the Eskimo hunters to the seals they lead away from the pack. Kotick is tenacious and single-minded, particularly in his quest for a better and safer home for the seals.

Kotick is a bright seal and learns quickly the ways and the creatures of the sea. His curiosity and friendly nature leads him to befriend many of the sea creatures and enlist their aid in his search. When he finds the idyllic home for the seals, he is persuasive and charismatic in getting the other seals to follow him there. Once he meets his goal, Kotick is a content to live the life of a typical seal and retires to the beach beyond the Sea Cow's Tunnel with his mate to raise a family.

Rikki-Tikki-Tavi

Rikki-Tikki-Tavi, sometimes called simply Rikki, is a brown mongoose, a weasel-like creature with thick fur, a long tail, and a little pink nose. He's the title character in the fifth *Jungle Book* story. In the story, he wanders into the garden of Teddy's house one day and is taken in by the family. He is fiercely loyal to his new adoptive family and willingly risks his life to save them from the garden snakes. He loves the luxury of the warm house, and savors the treats; such as, boiled eggs and bananas, as well as the cottage's soft bed.

Rikki is named for the sound that a mongoose makes when he is about to fight. Curious to a fault and very friendly, Rikki quickly befriends the other denizens of the garden, such as Darzee the tailorbird and his wife, and wins their allegiance against the dreaded cobras, Nag and Nagaina. Rikki, a typical mongoose, is a light sleeper and keeps one eye open throughout the night, alert to danger.

Nag and Nagaina

Nag, whose name means snake in Hindu, is a great, four-foot cobra. Nagaina is his wife, and together they live in the garden outside of Teddy and his parents' house in the Segowlee Cantonment. The cobras are Rikki's natural enemies and the antagonists of the "Rikki-Tikki-Tavi" story. In the story, the couple is concerned for their safety and that of their unhatched eggs when Rikki-Tikki-Tavi, a mongoose, moves into the house and garden. Nagaina, particularly, is cunning and protective of her home and of her prospective brood. Nag, a dutiful spouse, generally follows Nagaina's lead.

Big Toomai

Big Toomai is a supporting character in the sixth story, "Toomai of the Elephants." He is a third generation elephant driver, a prestigious position in Colonial India. He has worked with Kala Nag, a huge 47 year-old elephant, for over twenty years. Their work has taken them throughout the Empire, to war in Abyssinia, to Magdala and Upper India. Big Toomai is loyal, but slightly suspicious of his white employers. He holds the, mostly likely, wise opinion that it is best to simply do one's job and not stand out. He is grooming his eldest son, ten-year-old, Little Toomai, to follow in the family business. Big Toomai is a loving but stern father. He tolerates no nonsense.

Little Toomai

Ten-year-old Little Toomai is the eldest son of the elephant driver, Big Toomai, and the title character in the story, "Toomai of the Elephants." He is being trained by his father to take his place as an elephant driver, just like his father, grandfather, and great-grandfather before him. Little Toomai has been born around elephants and has the innate fearlessness and curiosity of a typical ten-year-old boy. He also has the innocence of a boy and believes literally all that is told to him. Half-boy, half-man, Little Toomai is beginning to strain against the constraints of working as an aid to his father and longs for more responsibility. He is basically a good boy, if a little mischievous.

Objects/Places

The Jungle/The Forest

The stories take place in a tropical jungle, somewhere in the British colony of India. These two terms are used interchangeably throughout the book. The jungle is the setting for all the *Jungle Book* Stories except for "The White Seal" and "Servants of the Queen."

The Law of the Jungle

The law of the jungle represents the unwritten laws that govern the civilized creatures, including the wolves. For instance, it specifies that no creature should kill for sport, only for hunger. These laws are an important principle in all of the stories, except for "The White Seal" and "Servants of the Queen."

The Monkey City of the Bandar-Log

The Monkey City is an elaborate ruin, reminiscent of Angkor Wat, where the wild monkeys, the "Bandar-Log," live. It is where the monkeys take Mowgli after they kidnap him in "Kaa's Hunting."

Council Rock

Council Rock is the traditional place of the Wolf pack tribunal, held the evening of each full moon. It plays an important role in "Mowgli's Brothers" and "Tiger Tiger."

The Village

The village, in *Jungle Book*, refers to a small, native village at the edge of the jungle, somewhere in India. It is where Mowgli goes to live in "Tiger Tiger" when he is turned away from the Wolf pack.

Novastoshnah

Novastoshnah is a place on the Island of St. Paul in the north of the Bering Sea, near Alaska, where the seals traditionally go to spend the summer. It is also called North East Point and is the setting for most of the action in "The White Seal."

Sea Cow's Tunnel

The Sea Cow's Tunnel is an underwater passageway beside a cliff that leads to a secluded and sheltered beach, undisturbed by man. It is the idyllic seal home that Kotick searches for and finally finds in "The White Seal."

The South Pacific

Kotick searches throughout the Pacific Ocean and the islands of the South Pacific for an idyllic home for the seals before finding the Sea Cow's Tunnel in "The White Seal."

The Segowlee Cantonment

The Segowlee Cantonment is a group of bungalows with walled gardens, in northeast India, near present-day Nepal. It is the setting for the story, "Rikki-Tikki-Tavi."

Rawal Pindi

Rawal Pindi refers to the area of western India, now Pakistan, near the present-day city of Rawalpindi, not far from the border with Afghanistan. It is the setting for "Servants of the Queen."

Setting

The first story opens in the jungle near a native village, a setting that evokes a timeless atmosphere, similar to the beast fables of Aesop or to certain folktales where animals have the power to think and speak. The reader is first introduced to the wolves, who are passionately discussing the violence of humans. Father Wolf then saves Mowgli, a human baby who has strayed away from the village, from a hungry tiger named Shere Khan. Father Wolf brings Mowgli home to Mother Wolf, who rears him as one of her own.

In later stories the reader observes a human household from the viewpoint of a mongoose and sees an army camp through the eyes of the army animals. In one story Kipling leaves the Indian jungle altogether to tell the story of a young seal in the Bering Sea, who, like the jungle animals, understands all too well the cruelty of humans.

Social Sensitivity

Like Aesop's Fables, the stories of The Jungle Book all seem to have a moral.

Kipling shows how Mowgli, Toomai, and various animals confront danger, learn to overcome it, and in the process become aware of the diversity and meaning of life. The central characters, whether they be human or animal, learn much about the evil of the jungle and of human beings, but they also learn about goodness and develop their own values.

Order and wisdom are predominant values found among the animals.

Kipling's narrative reflects nineteenthcentury attitudes in its depiction of nature as possessing a moral order that is superior to the human order. While ignorance and violence abound in the jungle, these traits in humans seem much worse, because humans have the power to choose to do good or evil.

"The White Seal" is Kipling's most didactic piece. In it he condemns hunters who pursue and kill seals only to sell their pelts. In Kipling's view, greed is at the root of most of the failings of humankind.

In contrast to prejudices that were common in British colonial India in the nineteenth century, Kipling shows respect for the Indian people, although he often portrays them as overly subservient to priests and superstitions. He often pokes fun at the air of superiority many of the British adopted toward the Indians. Examples of this may be found in "Toomai of the Elephants," where the British characters make such statements as "native boys have no nerves."

Kipling's true feelings are revealed by his emphasis on Toomai's innocence, the very quality that allows him to see the elephants' dance.

Literary Qualities

The stories of The Jungle Book have a lyrical quality characterized by concise descriptive passages and a simple, elegant storytelling style. In the story "Mowgli's Brothers," the description of the black panther dropping into a circle of wolves demonstrates Kipling's lyrical style: A black shadow dropped down into the circle. It was Bagheera the Black Panther, inky black all over, but with the panther markings showing up in certain lights like the pattern of watered silk. Everybody knew Bagheera, and nobody cared to cross his path; for he was as cunning as Tabaqui [the jackal], as bold as the wild buffalo, and as reckless as the wounded elephant. But he had a voice as soft as wild honey dripping from a tree, and a skin softer than down.

Kipling's flair for storytelling has delighted adults, as well as the younger readers for whom The Jungle Book was intended. Of special charm are the poems at the end of each story that enlarge upon some aspect of the story.

Themes

Mistrust of People Who are Different

The first three stories in *Jungle Book*, about half of the book, deal with Mowgli's boyhood and his adventures growing up amidst the wolf pack. From the very beginning, when he is presented to the wolf council as an infant, the reader feels the distrust and suspicion of the other wolves toward him. These feelings among the wolves are fanned by the cunning and devious Shere Khan, the tiger. Although Mowgli is allowed to grow to adolescence, the reader senses the confrontation that is to come. Eventually, he is turned out of the pack, not because he did anything wrong, but because he is different from the wolves.

Having been expelled from the pack, Mowgli tries living with the humans in the small village just outside of the jungle. Although he is like the villagers in appearance, his habits and mannerisms are those of the wolves with whom he grew up. For instance, he dislikes wearing clothes. In the hot and humid Indian climate, he sees no use for them. He also refuses to sleep inside of a house, feeling trapped in there. The villagers, too, distrust the boy because he is different from them. Eventually, just as with the wolf pack, one dissenter fans the embers of hate until the village, too, expels Mowgli.

The stories about Mowgli are Kipling's commentary on the hypocrisy of the British Empire. The Empire in India would train and employ Hindus in the colonial government, but they would never fully accept them or welcome them into their homes. They were always different from the British. Ironically, these same Hindus were mistrusted by their fellow Indians because of their association with the British. These Colonial servants were very similar to Mowgli in that they had no real home.

The Value of Friendship

The first three stories of the *Jungle Book*, the ones that tell the story of the man-cub Mowgli and his adventures, emphasize the power of friendship and love. Mowgli is saved from the tiger, Shere Khan, when he wanders away from his village by the nurturing love of Mother Wolf who adopts the boy and raises him as her own. The bond is also great between the three friends, Bagheera the panther, Baloo the bear, and Mowgli. The two animals teach Mowgli and way of the jungle and how to peacefully co-exist with the other inhabitants. They sometimes practice tough love with Mowgli to get him to concentrate on his studies, but they love him none the less.

This friendship is in evidence when Mowgli is snatched from under Baloo and Bagheera's noses by the mischievous Bander-log. The two animals are desperate to rescue Mowgli at any cost, even going so far as to enlist the aid of the dangerous python, Kaa. Baloo and Bagheera fight the monkeys furiously in an attempt to get back the boy and suffer many wounds and scratches in the process. In fact, if Kaa had not

saved the day, it is doubtful that the pair would have survived the fight. Once rescued, Mowgli, like the boy he is, barely notices his friends' wounds until later when they are brought to his attention.

Innocence of Animals and Children

The animals, or "Jungle People" as they are called in Kipling's *Jungle Book,* are a sensible lot. They have a stable form of self-rule. They kill only when they are hungry, and they have rigid rules of etiquette and community behavior. Once a member of the group has been punished for an infraction, as Mowgli is for his friendliness towards the Bander-log, the matter is dropped, never to be mentioned again.

In contrast to the "Jungle People," the villagers in *Jungle Book* are depicted as petty and close-minded. They tell stories about deception and hate, and boast about their superiority to the animals while clearly not trying to communicate or peacefully co-exist with them. Kipling also touches of the prejudices of Colonial India in "Toomai of the Elephants" when the Indians are portrayed as doing all of the work for the sedate white leaders.

The final story of the book, "Servants of the Queen," is all about the animals serving man. They ask each other about war and why they do what they do. They all give different answers, each creature from his own perspective, but the ultimate answer is that they go to war because the men ask them to do so, and they are loyal to the men that take care of them. They are portrayed as morally superior to the racist humans in the story.

Themes/Characters

As in beast fables, Kipling's characters represent certain traits, qualities, and values. For example, the wolves personify order. They have a code of law developed by a council that determines every aspect of life, from the rearing of young to interaction with the other animals. But the wolves are also capable of great compassion. Mother Wolf loves and protects Mowgli and fights for him to be accepted by the other wolves.

In one episode a tribe of monkeys called the Bandar-Log kidnap Mowgli.

These monkeys are the very antithesis of the orderly wolves; they are some of the most ignorant and lawless creatures of the jungle and are despised by the other animals. Mowgli's friends— Bagheera the panther, Baloo the bear, and Kaa the rock python— come to his rescue.

Mowgli lives as a wolf and is as knowledgeable about the jungle as a wolf might be, but his underlying humanness begins to emerge as he responds to the dangers posed by Shere Khan. The cruel and vengeful tiger relentlessly stalks Mowgli from story to story, building suspense with each encounter. In one scene Mowgli uses fire to defeat him, which precipitates an identity crisis. The use of fire by a "wolf" is unheard of. All of the animals fear fire, and Mowgli's command of it brings into question whether he is a human or a beast.

Mowgli's adventures lead him, as well, into the village where he is adopted by a woman named Messua and employed to watch her flocks. From his position as an "outsider" in the village, he can study more closely the ways of the humans but still communicate with his animal friends in the jungle. One day he hears from Gray Wolf, his brother, that Shere Khan is planning once and for all to kill him. In response they make a plan to rid the jungle of the tiger. Mowgli cleverly lures Shere Khan into the middle of a buffalo herd, where he is trampled to death.

Instead of appreciating his deed, the villagers look upon Mowgli as a sorcerer who talks to animals. They drive him out of the village with stones, and he vows to live as a wolf for the rest of his life.

But when he hears that the villagers have imprisoned Messua and her husband in a scheme to steal their flocks, he is drawn back into the affairs of humans. Mowgli leads the animals in revolt against the encroaching, greedy villagers.

Mowgli also lures the vicious dholes, a marauding pack of wild dogs, into a swarm of stinging "Little People," the bees. Old Akela, the beloved leader of the wolves, leads his pack in battle against the surviving dholes and defeats them, but at the cost of his own life. He lives long enough to bid Mowgli goodbye and sing his death song.

Mowgli eventually learns that he is actually the long lost son of Messua and must decide whether to stay in the jungle or return to the village and begin a new life as a human. In

a moment of confusion, he slips away into the jungle but suddenly spies a young girl coming down the path. As he watches her he is overwhelmed by the sense of loneliness that he has felt for many years. He feels affection welling up for the girl and understands, then and there, that he must stay in the village and learn to be human.

The stories that follow this culminating episode for Mowgli also show animals and humans learning about nature and coming to grips with their own identities. Riki-Tikki-Tavi is a mongoose who nearly drowns in a flood that separates him from his family. He is then rescued and raised by humans in a large bungalow. Like Mowgli, RikiTikki-Tavi learns of the cruelty of some creatures in nature—the cobras—and struggles to defeat them. The cobras terrorize the animals and humans of the bungalow, until Riki learns that he is immune to their venom and, as a mongoose, has the power to vanquish the dreaded snakes. The human father realizes that Riki has saved his family and showers him with appreciation.

By contrast, in "The White Seal," Kotick realizes that his tribe of seals is endangered by cruel and greedy hunters who are killing the seals for their skins.

On a long journey, Kotick discovers a protected inland sea with only a single underwater entrance. He returns to urge the whole seal community to move to this sea to be safe from the hunters. But the seals are apathetic; they see no reason to move. Only when Kotick uses brute force to conquer all the young males does the community agree to move. Kipling suggests that sometimes individuals must be compelled to do something for their own good. For him, force and domination can serve good purposes as well as bad.

"Toomai of the Elephants" tells the story of Toomai, a young Indian boy, who, because of his trust and innocence, witnesses the mysterious dance of the elephants. Older men—especially Englishmen—have heard about the dance but have never seen it, because innocence and trust have all but disappeared from the world of adults.

"Her Majesty's Servants" depicts the suffering and resentment of army camp animals. The various animals complain and kick against their lot in life but eventually acquiesce and learn to mindlessly obey their masters. For Kipling, these animals and their masters represent the chain of command in colonial India, with the British and the army at the top and the native peasants at the bottom. Kipling shows how slavish obedience of the lower classes is necessary to maintain the social order in such a rigid hierarchy.

Style

Points of View

The stories of *Jungle Book* are stories told in the third person by a narrator, as one might tell bedtime stories to children. Only in "The White Seal" and "Servants of the Queen," is the narrator actually mentioned, and then he is not identified. The reader gets the sense of a wise older narrator, one who is intimately familiar with Colonial Indian and the jungle therein, but not of it, as a British colonial officer would be. The narrator, for the most part, is impartial and allows the stories' characters to tell the story. Only occasionally does he interject, such as at the end of "Tiger, Tiger," when he tells us that the rest of Mowgli's story is a story for grownups. This is also true at the beginning of the "White Seal," where the narrator tells us of the winter wren that originally told him the story. The narrator does not share his opinion of the story and the characters' actions. The reader is left to draw his own conclusion.

Kipling is a product of his 19th century British colonial experiences, and the British/ Native and Indian caste class differences are alluded to in several of the stories. In "Toomai of the Elephants," the reader is told that Big Toomai works for the government, but it is to Petersen Sahib, a white man, that he reports. Additionally, whereas Petersen's interaction with the boy, Little Toomai, is undoubtedly well meant, it still carries a vaguely condescending tone. This difference is also evident in "Rikki-Tikki-Tavi." where Teddy's father is described as an Englishman, and in the last story, "Servants of the Queen," where a distinction is made between a native officer and the (white) British Viceroy.

Setting

Kipling uses the locales of the 19th century British Empire as settings for his *Jungle Book* stories. The wild, untamed jungles of India figure prominently in the first three stories, the ones that tell the story of the man-cub Mowgli and his adventures. Kipling's jungle is a fantastical place, with logical and well-mannered creatures and a self-governing wolf pack. "Rikki-Tikki-Tavi" is also set in India, this time in the Segowlee cantonment, a reference to the British occupation of the Himalayan Kingdom, in part of what is now Nepal. The story takes place in and around a bungalow surrounded by walled garden. "Toomai of the Elephants" is set somewhere is the hills of Upper India, again during the time of British rule. The last story, "Servants of the Queen," is set near Rawal Pindi, then a western outpost of the British India, near Afghanistan. During Kipling's time, Rawalpindi was home to the largest British military garrison in British India. Today, Rawalpindi is home to over 1.4 million people and is the capital of Pakistan, the predominantly Moslem nation that was formed after Indian independence.

The only story to take place outside of the Indian subcontinent and central Asia is "The White Seal," the story of Kotick and his travels. This story begins way up north in the

Bering Sea, near Alaska. The Sea Cow's Tunnel, the idyllic new home of the seals, is only described as being in the Pacific, but presumably, since it is the seals' summer home. It too is well north of the equator.

Language and Meaning

As the stories of *Jungle Book* are, at least outwardly, children's stories, Kipling uses simple sentences and structure to tell his stories. Although they are written for children to be able to understand, the stories also have a broad appeal and application. While they are written as fanciful stories about talking wolves, bears and panthers, similar characters and actions are easily found in the human community, in our own time as well as Kipling's. The simple elegance of his stories is timeless.

Kipling frequently uses the idiom of 19th century British colonial India. For instance, in "Servants of the Queen," when he calls the oxen, "bullocks." Kipling's English is somewhat formal, and although his narrators are friendly and even compassion towards the characters in the stories, they do not become too familiar. They keep a certain, respectful distance. Kipling also uses the Victorian pronouns "thee" and "thine," popular in 19th century England, throughout the book.

Kipling creates somewhat childlike phrases and words in the stories; such as, "Jungle People" to describe the ordered denizens of the jungle, "Gidur-log" to describe the jackals, and "Bandar-log" to describe the wild monkeys. These names have their roots in the Hindu language, and even Kaa's name is drawn from the Hindu word for snake.

Structure

Jungle Book is divided into seven short stories, each preceded by a poem and followed by a song that helps to convey the meaning or moral of the story. For instance, "Mowgli's Brothers" begins with the "Night Song of the Jungle" and ends with the four-verse poem, "Hunting Song of the Seeonee Pack." These snippets are charming "stand-alones," and frequently feature characters from the previous or forthcoming story.

The chapter titles are short and mostly contain a reference to one of the main characters; such as, in the first story, "Mowgli's Brothers," about Mowgli's childhood, "The White Seal," about Kotick, a white seal, and his travels, and "Rikki-Tikki-Tavi," the story of a heroic mongoose by the same name. Only "Servants of the Queen" does not include a direct reference to a specific character, instead referring to the entire group of animals in the Queen's (Victoria's) service.

Although they are separate stories, there are a couple of common themes that run through all of them. Primary is the straightforward logic and honesty of the animals (as compared with humans). They use only what they need, kill only when necessary, and let matters drop once they are over. Another common theme is the value of friendship. Without friendship, Mowgli would not have survived any of the three stories about him. In the first, he is rescued by the wolf family and then sponsored by Bagheera and Baloo.

In "Kaa's Hunting," his two friends rescue him from the Bander-log, with the help of Kaa. In "Tiger, Tiger," Mowgli relies on his friends, Akela and Grey Brother to help him trap and kill the tiger, Shere Khan.

Quotes

"'He is our brother in all but blood,' Akela went on, 'and ye would kill him here!' In truth, I have lived too long."

Chapter 1, page 30.

"The Law of the Jungle, which never orders anything without a reason, forbids every beast to eat Man except when he is killing to show his children how to kill, and then he must hunt outside the hunting grounds of his pack or tribe."

Chapter 1, page 6

"...Mowgli was taught the 'Stranger's Call,' which must be repeated til it is answered, whenever one of the Jungle People hunts outside his own grounds. It means, translated, 'Give me leave to hunt here because I am hungry.' And the answer is 'Hunt then for food, but not for pleasure.'"

Chapter 2, page 40

"I have taught thee all the Law of the Jungle for all the peoples of the jungle - except for the Monkey Folk who live in the trees. They have no law. They are outcaste. They have no speech of their own, but use stolen words that they overhear when they listen, and peep, and wait up above in the branches. Their way is not our way. They are without leaders...We of the jungle have no dealings with them."

Chapter 2, page 45

"Our man-cub is in the hands of the Bandar-Log now, and we know that of all the Jungle People they fear Kaa alone."

Chapter 2, page 57

"One of the beauties of Jungle Law is that punishment settles all scores. There is no nagging afterward."

Chapter 2, page 79

"'Thou wilt not forget that thou art a wolf?'...asked Gray Brother anxiously. 'Never. I will always remember that I love thee and all in our cave. But I will always remember that I have been cast out of the Pack,'" replied Mowgli.

Chapter 3, pages 89-90

"'They are not unlike the Pack, these brothers of thine,' said Akela."

Chapter 3, page 107

"'Teddy's safer with that little beast than if he had a bloodhound to watch him.'"

Chapter 5, pages 155-156

"'Come to me when thou hast seen the elephants dance, ..."

Chapter 6, page 192

"Luckily, I knew enough of beast language - not wild beat language, but camp beast language, of course - from the natives to know what he was saying."

Chapter 7, page 217

"'You must,' said the troop horse. 'If you don't trust your man, you may as well run away at once.'"

Chapter 7, page 223

"'And for that reason, your Amir whom you do not obey must come here and take orders from our Viceroy."

Chapter 7, page 240

Adaptations

In 1895 Kipling published The Second Jungle Book as a sequel to his popular collection of stories. In it, the reader follows the experiences of an older Mowgli, who returns to the jungle to become the leader of the wolves.

Several of Kipling's other works that deal with young people coming of age are suitable for young readers, particularly Kim and Captains Courageous.

The Jungle Book was filmed in 1942 with Sabu in the role of Mowgli. The movie is notable both for its imaginative sets and sumptuous color. In 1967 Disney Studios made an animated cartoon with a musical score of The Jungle Book which is especially suitable for very young children.

Topics for Discussion

1. Why are the wolves willing to adopt Mowgli as one of their own?

2. Mowgli lacks the fangs and claws of some of the other animals and is often at a disadvantage. How does his handling of fire illustrate his dominance over the animals?

3. Mowgli learns many things as he grows up with the wolves. What does he learn from being kidnapped by the monkeys?

4. In "Riki-Tikki-Tavi," Riki is a hero who fights to save others at a considerable risk to himself. Discuss how Kipling reveals Riki's heroism.

5. The use of force and compulsion is often seen as a negative act. Discuss how Kotick uses force to help and build rather than to hurt and destroy.

6. The British Empire was made up of many far-flung colonies, most of which gained their independence shortly after World War II. Discuss how "His Majesty's Servants" presents both positive and negative aspects of colonialism.

Essay Topics

Why do the wolves turn against Mowgli? Why do the villagers?

What is Kipling trying to say about heredity versus environment in his stories about Mowgli? Which is more important, how you were born, or how you were raised?

In what ways is the jungle society depicted in Kipling's stories superior to the contemporary society of man?

What or whom do the Bandar-Log in "Kaa's Hunting" represent?

Why are the other seals reluctant to go to the new summer place that Kotick has found, even though they are told it is beautiful and safer?

Given the time and place in which Kipling wrote the "White Seal," does Kotick being a white seal have any racial significance?

Is "Rikki-Tikki-Tavi" an allegory? If so, who or what do the characters in Rikki-Tikki-Tavi represent?What about Nag and Nagaina, Rikki, and the bird, Darzee?

What is Kipling trying to say about the relationship between man and the animals, and between man and nature?

How does Kipling present the children in the stories as opposed to the adults? With whom does the reader identify?

What is Kipling trying to say about the racial climate of British colonial India?

Ideas for Reports and Papers

1. From ancient times, authors have used animals to reflect human traits.

Discuss how Kipling uses animals in The Jungle Book to represent particular types of people and their personalities.

2. Discuss the values found in Kipling's animal world. How are these superior to many of the common values of the human world?

3. Kipling based The Jungle Book on his firsthand observations of India. Research the history and culture of colonial India and show how Kipling has incorporated details of village life and real-life events into his stories.

4. Compare the character of Mowgli in The Jungle Book and The Second Jungle Book with Harvey Cheyne in Kipling's Captains Courageous, a novel about a young male coming of age and learning about himself and the world.

5. Read Aesop's Fables and decide whether Kipling used these tales as a source of ideas. What similarities in style and technique can you describe?

6. Compare Kipling's use of animal characters in The Jungle Book with George Orwell's animals in Animal Farm.

Further Study

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