

WIESŁAW KRAJKA

Lublin

THE LYRICAL ELEMENT IN KIPLING'S FAIRY-STORIES

It is generally known that lyrical works, using the technique of implying meanings, form a kind of literature which is different from both epic and dramatic productions. The fundamental distinction between the epic, the dramatic and the lyrical may be characterized in terms of different ways of conveying the literary message: the epic tells — the dramatic presents — the lyrical implies. Therefore the range of meanings suggested in lyrical works is far greater than that conveyed by either epic or dramatic productions; the reason is that in case of the lyrical not only the direct meaning of the message but also its indirect semantic bearing is displayed. In the lyrical, the semantic function of a word is much stronger than in either the epic or the dramatic; the relation of an utterance to the sets of meanings (both those inherent in the structure of a work and those appearing as its external literary context) is far more complicated and significant. So in the case of the lyrical, when a great semantic load is put on an utterance, the careful and precise linguistic organization of the passage is of particular necessity. That accounts for the dominance of the phonetic, metrical and stylistic principles in the organization of the pieces which use the lyrical way of conveying meanings.

However the features of all three kinds can frequently be observed in one literary work. In such a case the lyrical element is usually opposed to the epic and dramatic ones, the appearance of it being often indicated by subjectivism in the presentation of the fictional world (the expression of the lyric ego's attitude to the events becomes far more important than the events themselves) and by extensive poetization of the language (by means of figures of speech, the instrumentation of sounds and some other devices). Because of their being evoked rather than put *expressis verbis*, the meanings signaled by the lyrical are in most cases difficult to be characterized as univocal and may be multifariously understood by the readers. The characteristics of the lyrical presented above seem to be a convenient starting point for further considerations, though they are not a full definition of the phenomenon¹.

¹ Cf. also the discussion of the lyrical in the following books on the theory of literature: S. Skwarczyńska, *Wstęp do nauki o literaturze*, t. 3, Warszawa 1965, pp. 121, 124; M. Głowiński, A. Okopień-Sławińska, J. Sławiński, *Zarys teorii literatury*, Warszawa 1972, pp. 272–318.

It seems that in fairy-tales² the appearance of the lyrical element is usually connected with the narrator's language, with the ideas or with the composition of a tale. In the first case the lyrical, as an effect of the phonetic organization and owing to the sing-song qualities of the language, reminds the reader about the very origins of the genre (the fairy-tale was frequently sung or chanted to the accompaniment of an instrument). When dependant on the fairy-tale thematic layer, the lyrical element is often connected with one general idea³: the desire for power, happiness and beauty in human life, the whole fictional world of a fairy-tale being in a way metaphorical⁴ (the metaphor increases there the amount of possible meanings of the fictional world). The idea is frequently prepared already in the narrative situation of a tale and the narrator uses a number of means (pieces of poetry, songs sung to the accompaniment of a harp etc.) in order to focus the addressee's attention upon himself and to suggest that the story he is going to tell will be extraordinary and beautiful, unlike the normal life of the listeners⁵. These devices appear both at the beginning and in the later course of the story. They aim at attracting the listeners' attention to the tale and function in imposing or strengthening the spell of fiction⁶. For these reasons they are also significant in the composition of fairy-tales.

The lyrical techniques were not alien to the fairy-story writers either, and it seems that in the beginnings of the English fairy-story the lyrical element was, as in fairy-tales, related to the language, composition and the problem stratum of a story. It also appears that the role of the lyrical increases in the later specimens of the genre. As the lyrical element seems to be of no small importance in the fairy-story, the analysis of its use in fairy-stories may prove to be rewarding. The present paper is intended as a preliminary contribution to the study of the functions of the lyrical in the history of the genre. The material of the paper was restricted to the collections of Kipling's fairy-stories for children (*Just So Stories*, *The Jungle Books*, *Puck of*

² Both the fairy-tale and the fairy-story usually present some fairy world and express human dreams of happiness. As an element of folklore, the fairy-tale is a social product, usually anonymous, which exists in the oral tradition both as a model (common to many fairy-tales) and as its realization by a teller. Cf. J. Krzyżanowski, *Morfologia bajki*, Lublin 1947, p. 20; H. Honti, *Volksmärchen und Heldensage*, Helsinki 1931, „Folklore Fellows Communications”, No. 95; W. Propp *Morfologia bajki*, „Pamiętnik Literacki” 1968, vol. LIX, No. 4, pp. 203–206, 238. On the other hand, the fairy-story, being a literary phenomenon, is the product of an individual author. It is understood that the genre of the fairy-story, originating in the fairy-tale, is dynamic in its nature.

³ In the present paper a distinction is made between the terms „idea” and „meaning”. The first of them stands for an easily definable notion appearing either as problem or tendency. The other one resembles the use of the word in semiotics: the phenomenon has some significance when being functional in the structure of which is it a part.

⁴ Cf. Cz. Konczewski, *Geneza i istota bajki*, „Marchoń” 1938, p. 151 and others; J. Trzynadlowski, *Racjonalizm baśni*, „Prace Polonistyczne” 1949, vol. VII, pp. 285, 287; T. Sinko, *Świat baśni*, „Maski” 1918, pp. 127, 128, 149, 152; S. Wortman, *Baśń w literaturze i życiu dziecka*, Warszawa 1958, pp. 27–28, 41–43; Honti, *op. cit.*, pp. 4, 5, 18.

⁵ Cf. Konczewski, *op. cit.*, p. 151 and others; Trzynadlowski, *op. cit.*, p. 285 and others.

⁶ The creative function of the fairy-tale narrator is mentioned in some theoretical works. Cf. Propp, *op. cit.*, p. 238; A. Taylor, *The Black Ox. A Study in the History of a Folk-Tale*, Helsinki 1927, „Folklore Fellows Communications”, No. 70.

Pook's Hill and *Rewards and Fairies*)⁷ and although the lyrical is not the most important element in these books, its genological significance prompts that dealing with the lyrical in these books may prove useful. The use of the mentioned element in these stories will be discussed mainly in connection with the linguistic and problem strata of a story. In addition, some comments upon the compositional functions of the lyrical will be added.

The subsequent observations are meant to reveal the sing-song organization of the language in *Just So Stories* as the source of the lyrical technique in conveying meanings.

In one of the stories, *How the Whale Got His Throat* (JSS, pp. 7—17), the narrator tells how a shipwrecked mariner was swallowed by a whale and in order to get out:

[...] he stumped and he jumped, and he thumped and he bumped, and he pranced and he danced, and he banged and he clanged, and he hit and he bit, and he leaped and he creeped, and he prowled and he howled, and he hopped and he dropped, and he cried and he sighed, and he crawled and he bawled, and he stepped and he lepped [...]. [JSS, pp. 11, 15]

The fragment is an unbroken sequence of anapaests and falls into a few parts (between commas) in which the stressed words are grouped according to the principles of phonetic similarity (the use of parallel syntax and the repetition of sounds in the particular parts) and dissimilarity (varying initial consonants or clusters of consonants in the stressed words). Because of these features, it is not the information conveyed by the utterance but its linguistic organization which is most important here.

Similarly, at the beginning of *The Sing-Song of Old Man Kangaroo* (JSS, pp. 81—93) the narrator, when relating the Kangaroo's visits to the Gods, repeats a set of three sentences varying in them some parts only (marked here in brackets):

He was grey and he was woolly, and his pride was inordinate: he danced on an outcrop [rockledge, sandbank] in the middle of Australia, and went to the Little God Nqa [Middle God Nquing, Big God Nquong].

He went to Nqa at six [Nquing at eight, Nquong at ten] before breakfast [after breakfast, before dinner-time], saying, "Make me different from all other animals [make me also wonderfully popular, make me popular and wonderfully run after] by five this afternoon". Up jumped Nqa [Nquing, Nquong] from his seat on [burrow in, bath in] the sandflat [the spinifex, the saltpan] and shouted, "Go away! [Yes, I will!]" [JSS, pp. 81, 85]

In the repetitions only such small lexical items as the name of the God, the place the Kangaroo danced on, the place the God jumped from etc. are changed.

It may also be observed that the first and last sentences of the pattern are organized according to some principles typical of poetry rather than prose. The first sentence falls almost into a stanza consisting of five lines:

⁷ For the sake of convenience the following abbreviations for the books by R. Kipling will be used when quoting in the course of the paper: JSS for *Just So Stories for Little Children* (Rome 1949), JB for *The Jungle Book* (Leipzig 1914), SJB for *The Second Jungle Book* (London 1917), PPH for *Puck of Pook's Hill* (London 1941) and RF for *Rewards and Fairies* (Leipzig 1910).

He was grey and he was woolly,	-- / -- -- / --
and his pride was inordinate:	-- / -- -- / --
he danced on an outcrop	-- / -- -- / --
in the middle of Australia,	-- / -- -- / --
and he went to the Little God Nqa.	-- / -- -- / -- /

Each line is divided by the caesura into two sections, the rhythmical balance between them being preserved by the occurrence of one accented syllable in each part (only in the second part of the last line one additional accented syllable appears in order to stress the semantic importance of the varied God's name). Similarly, a sequence of two iamboes, three anapaests and two iamboes again forms the metrical pattern underlying the last sentence of the passage, which was previously quoted in full. The presence of some rhythmical patterns in both these sentences seems to be the principle characteristic for their poetic organization. Therefore the linguistic shape of the quoted fragment appears much more important than the information conveyed by it. It seems that the linguistic features of the utterance, and not its idea content, are semantically significant here.

These observations may also be supported by the occurrence of many phrases organized both in the phonetic and compositional aspects: the recurring of alliterative phrases (e.g. "Dingo — Yellow-Dog — Dingo", "Wild Thing out of Wild Woods"), repetitions of words (e.g. "for always and always and always") and rhymed phraseological neologisms (e.g. "a scalesome-flailsome tail", "patchy-blatchy shadows", "Sticky-Prickly Hedgehog"). Being scattered through the stories the phrases function as a sing-song echo of the chosen pieces of the literary message, in this way emphasizing the semantic importance of the echoed information.

The examples presented above display only some ways of the linguistic organization in *Just So Stories* (rhythmical arrangement, emphatic resonance). These devices appear to diminish the importance of the problem stratum of an utterance, evoking at the same time the meanings connected with the creative dilemmas of the narrator: for instance the enumeration of the mariner's movements within the whale's stomach does not contribute so much to presenting the image of the mariner inside the whale as to displaying the narrator's attitude towards the act of telling the story itself (in this case his evident delight in the infinite possibilities of expressing the protagonist's actions is revealed). This playful attitude of the narrator is also manifest in the title of the book where the words "Just So" indicate that the creative attempts of the narrator are at least as important as the informative content of the book ("Stories"). The narrative technique of the tales clearly resembles the juggling with words characteristic of nonsense literature of the Victorian period (cf. *Alice in Wonderland* by Lewis Carroll and poems by Edward Lear)⁸.

⁸ Cf. for instance the following passage: "That's very important"; the King said, turning to the jury [...] when the White Rabbit interrupted: 'Unimportant, your Majesty means, of course.' [...] 'Unimportant, of course, I meant'; the King hastily said, and went on to himself in an undertone 'important — unimportant — unimportant — important' as if he were trying which word sounded

Of course the sing-song character of the language does not entirely annihilate the idea message of the text, though the apparent loss of immediate denotation is further confirmed by the narrative which is endowed with musical qualities (rhythm, refrain, resonance); music being one of the typical non-cognitive fine arts. But the general effect is that the message, owing to the lyrical, implies more (e.g. the narrator's attitude towards his work) than it professes to depict or dramatize.

In the other books of Kipling's fairy-stories for children the lyrical element is more strictly connected with the problem stratum of the stories. In *Tiger, Tiger* Grey Brother informs Mowgli, who is cast out from the wolf-pack, that Shere Khan has left the country, and then asks Mowgli: "Thou wilt not forget that thou art a wolf? Men will not make thee forget?" (JB, p. 88). At first sight this fragment seems to contain nothing more than mere questions. But it also suggests Grey Brother's love for Mowgli and his anxiety that Mowgli may not come back to the jungle. Similarly, in *Red Dog*, Akela's comment upon the war against the red dogs ("It is better to die in a Full Pack than leaderless and alone. This is good hunting, and — my last [...]"; SJB, pp. 227—228) implies his feelings in the face of the death he foresees.

In these fragments the poetic organization of language, similar to that demonstrated above when discussing the examples taken from *Just So Stories*, does not occur and the implied ideas can be defined easily. It seems to support the previous observation that the lyrical element in the Mowgli stories is more closely connected with their problem stratum than with their language organization.

On the whole, the ideas evoked in the Mowgli stories resemble the folk dreams of beauty and happiness implied in fairy-tales⁹: Mowgli is a legendary hero (good, beautiful, powerful and wise), and the noble animals of the jungle love him. Frequently these ideas are even put in a way which resembles folklore proverbs ("It is hard to cast the skin", "Man goes to Man at the last"; SJB, pp. 294, 292).

But in the Mowgli stories the significance of the lyrical element related to the problem stratum is much deeper than in fairy-tales. Mowgli is not only the embodiment of folk dreams of beauty and power, but also the lyric ego expressing his personal response to the events of the stories. The inner struggle between his attachment for the jungle inhabitants and his feeling of kinship with men works to shape Mowgli as the lyric ego. Therefore, as it is doomed, that in the end he must leave his jungle friends for ever and join men, many lyrical passages display the tragic duality of his nature. So at the end of *Mowgli's Brothers* (after the fight of Mowgli and his friends against Shere Khan and his followers) Mowgli decides to leave the wolves which turn to hate him. Yet while leaving the jungle he cries, being overpowered by some strange feeling. Wondering about the nature of tears he asks Bagheera:

best. Some of the jury wrote it down 'important' and some 'unimportant'" (L. Carroll, *Alice's Adventures in Wonderland*, London 1965, p. 163).

⁹ Cf. the social significance of fairy-tales as pointed out in the mentioned studies of J. Trzynadlowski and T. Sinko.

"What is it? What is it?... I do not wish to leave the jungle and I do not know what this is. Am I dying Bagheera?" (JB, p. 34).

This fragment suggests far more than Mowgli's desire to stay in the jungle. It implies that Mowgli is both a wolf (he is unwilling to leave the jungle and does not know what tears are) and a man (he cries). As his nature is double, any choice made by him turns out to be tragic¹⁰.

The lyrical element of *Puck of Pook's Hill* and *Rewards and Fairies* is also connected sometimes with the idea stratum of the books. The narrators of the stories not only present English history to the addressees (Dan and Una) but also evoke here and there the nostalgia for the glorious days of the past. The lyrical appears here mainly owing to the use of the elements of the fairy-tale, saga and legend (this is also suggested by the title *Rewards and Fairies* which is an allusion to the XVIIth century poem *Fairies' Farewell* by R. Corbet). In the opening poem of *Puck of Pook's Hill* (*Puck's Song*) English history is presented as the realm of fairy-tale or legend: "She is not any common earth, / Water or wood or air, / But Merlin's Isle of Gramarye, / Where you and I will fare" (PPH, p. 4). Moreover, English history is introduced into or carried away from the stories by means of the incantations uttered by Puck (who is one of the typical characters of the English fairy-tale tradition¹¹).

The nostalgia is also expressed by means of introducing a story modelled on Old Norse sagas (*The Knights of the Joyous Venture*) and by means of the legendary motif of the groaning sword. In the particular contexts, the music of the sword, which in the Scandinavian cultural tradition was associated with chivalry¹², is connected with evoking such values of the knightly code of Sir Richard's epoch as bravery and nobleness as well as the great worth of honour and obedience to one's superior (the sword sang when Hugh was defeated by Sir Richard or when he was given the lands again or before a battle). In these cases almost nothing is said about the specific feelings experienced by Hugh and Sir Richard. Yet the sound of the sword interpreted against the chivalric conventions of the feudal epoch is both an equivalent and a means of expressing these meanings. The heroic tone of the stories which use the fairy-tale and legendary motifs is frequently emphasized by the comments of the narrators; for instance, in *Weland's Sword* Puck says: "That was how it was in the old days! [...] By Oak, Ash, and Thorn, I tell you, Weland was a smith of the Gods!" (PPH, pp. 14, 24).

Similarly, having told about the adventure with the gold Sir Richard makes the

¹⁰ Cf. also the following fragment occurring at the end of *The Spring Runnung*: " 'Hai-mai, my brothers', cried Mowgli, throwing up his arms with a sob. 'I know not what I know! I would not go; but I am drawn by both feet. How shall I leave these nights?' " (SJB, p. 293).

¹¹ Cf. K. M. Briggs, *The Anatomy of Puck. An Examination of Fairy Beliefs among Shakespeare's Contemporaries and Successors*, London 1959; K. M. Briggs, *Fairies in Tradition and Literature*, 1967.

¹² Cf. E. H. R. Davidson, *Gods and Myths of Northern Europe*, 1964, p. 49 and others.

following comment upon it: "Never was such a fight fought by a christened man" (PPH, p. 89).

It seems that as far as the aspect of ideas is concerned, the lyrical element of *Puck of Pook's Hill*, *Rewards and Fairies* and *The Jungle Books* contrasts with their didacticism: the moralistic message is frequently preached there in fragments scattered throughout the stories. For instance, when Sir Richard is surprised at the children's familiarity with gorillas and the compass, Puck says: "I warned thee they were wise children. All people can be wise by reading of books" (PPH, p. 100).

In *The Jungle Books* this opposition is strengthened by the contrast between the presence of the lyrical element in the Mowgli stories and its almost complete absence in the other stories of the books. Besides, in some of these tales (especially in *Servants of the Queen* and *Undertakers*) unlike the Mowgli stories, the significance of the proverbial passages is not lyrical but allegorical and didactic (Billy, the mule, says: "All you have to do is to obey the man at your head and ask no questions"; JB, p. 244).

In *The Knife and the Naked Chalk* (a story included in *Rewards and Fairies*) the lyrical element, though related to the problem stratum, is of a different kind from that of both the Puck books and *The Jungle Books*. The story tells how a Flint-worker, at the cost of putting out his right eye, got the steel knives for his community so that it could defend itself against the wolves. In fact the story has double significance. On the one hand it is the Flint-worker's epic account of his adventures, dramatized by means of using the dialogue situation, short sentences, disconnected clauses, exclamations, repetitions, onomatopoeia, rhetorical questions and pauses. But on the other hand the Flint-worker's narration is also a lyrical expression of his own response to the related events. In the following fragment, the protagonist, apart from telling in what way the wolves' return was expected by him, expresses his own satisfaction at the approaching triumph over the Beast: "He did not know I had the Magic Knife — I hid it under my cloak — the Knife that the Priestess gave me. Ho! Ho! That happy day was too short!" (RF, p. 126).

In the story the lyrical qualities are so prominent that they may be revealed in almost each sentence uttered by the Flint-worker. Their appearance is connected with a very extensive poetization of the narrator-protagonist's language in the aspects of both its sound qualities and the imagery. The phonetic organization of his speech is mainly due to the use of alliteration (e.g. "the false flint falls all to flinders"), rhyme (e.g. "one—son", "keeper—people") and the constructions consisting of anaphoric sequence of parallel clauses:

he came behind the flocks at watering time,
and watched them round the Dew-ponds;
he leaped into the folds between our knees at the shearing;
he walked out alongside the grazing flocks,
and chose his meat on the hoof while our boys flew flints at him;
he crept by night into the huts,

and licked the babe from between the mother's hands;
 he called his companions
 and pulled down men in broad daylight on the Naked Chalk. [RF, p. 120]

Some other means of linguistic organization mentioned above not only have a dramatizing effect, but also reveal the protagonist's emotional attitude. They are the following: repetitions and synonymic variations (e.g. "back, back, back came the Curse of the Chalk, Grey Shepherd, Feet-in-the-Night — the Beast, the Beast, the Beast!"; RF, p. 120), intensified repetitions (e.g. "It is better — always better — to count one's children safe round the fire, their Mother among them"; RF, p. 119), pauses ("I would sell them all — all — all for one small child of my own [...]"; RF, p. 131) as well as short and disconnected sentences and clauses (e.g. "The women sang again; the children were not so much guarded; our flocks grazed far out" RF, p. 121).

The poetization of the Flint-worker's language can be also observed in a great variety of figures of speech. He uses: metaphor (e.g. the Children of the Night, the Buyer of the Knife)¹³, metonymy (e.g. Feet-in-the-Night), metaphorical epithet (e.g. talking water, false flint), synekdoche (e.g. the Beast), oxymoron (e.g. "I could not stop my unhappy laughing"; RF, p. 130), antithesis (e.g. "He was full of the fear of the God, but of me, a man, he had no fear [...]"; RF, p. 130), unfinished sentence (e.g. "I was not"; RF, p. 130), archaic syntax and phraseology ("This is the witness between us that I speak the thing that has been"; RF, p. 119), inversion (e.g. "So came I back to my Mother's house"; RF, p. 127) and allegory (e.g. "The people are now your sheep till you die. You cannot drive them off"; RF, p. 131).

It seems that the examples presented above reveal the degree to which the language of the Flint-worker's narration is endowed with poetic qualities. Owing to such an extensive use of poetic means, the Flint-worker speaks rather in poetry than in prose. Therefore the expression of his own response to the events of the story is the dominant element here: the Flint-worker's account says much more about himself than about the events. The language he uses shows him to be a primitive man who is unable to present a detached and well composed account of what happened and for whom expressing his personal attitude to the facts is the only way of telling about them. The narrator is unable to think in abstract terms: he relates things just as they physically appear to him. Therefore the events are nearly always presented as perceived by his senses: sight (e.g. "A Beast leaped at him. He stretched out his knife. The Beast fell dead"; RF, p. 122), sound (e.g. "The Flint never sings. It mutters-ump-ump"; RF, p. 128), touch (e.g. "that is like his teeth in the heart!"; RF, p. 121), taste (e.g. "Sit in my place and eat sorrow"; RF, p. 122) and smell (e.g. "I was glad to smell our sheep again"; RF, p. 127).

¹³ In the Flint-worker's narration most of the objects of the fictional world are named metaphorically by means of capitalizing their initial letters (the Beast, the Naked Chalk etc.).

On the whole the lyrical element of *The Knife and the Naked Chalk* is connected with the idea stratum of the story. It appears as a way of suggesting the Christian or Promethean meaning: the Flint-worker sacrifices himself in order to save his community and peacefully reconciles himself to his tragic fate, being aware of the social value of his sacrifice.

It must be noted though that the Flint-worker's speech resembles Old Germanic poetry in many ways: the lyric ego is shaped as a primitive, prehistoric man; the imagery is that of kennings; and the Old Germanic techniques of alliteration, repetitions and synonymic variations are applied to the linguistic organization of the story¹⁴. The parallels between *The Knife and the Naked Chalk* and the Old Germanic poetry are even more pronounced: the very fact that the story is lyrical and its language is poetic recalls the epoch in which poetry was the only literary mode practised and even a narrative was produced in a lyrical way. Therefore, the lyrical elements of *The Knife and the Naked Chalk* function here also as the traditional conventions of poetry, bringing still closer the never recorded period of the English history to the addressees of books (Dan and Una).

So far the connections of the lyrical element with the language and the problem stratum of Kipling's fairy-stories for children have been discussed. It must be noted however that the lyrical is also significant in the aspect of composition of these stories.

It has already been mentioned in the introduction that the lyrical features usually appear in contrast to the dramatic and epic ones. A lyrical piece, contrasted to an epic or dramatic one, may perform various compositional functions. In the case of the works in question it sometimes stresses the particular importance of a passage within a story or a book (Puck's incantations uttered in *Weland's Sword*). But most often it appears as a lyrical resonance of a dramatic or epic fragment. Just before his death, Akela says to Mowgli: "All debts are paid now. Go to thine own people. I tell thee again, eye of my eye, this hunting is ended [...]" (SJB, p. 257).

The third sentence of the passage simply repeats the sense of the first two sentences, dressing up in a metaphor the idea which was communicated *expressis verbis* earlier.

In *The Cat that Walked by Himself* (from *Just So Stories*) the protagonist says: "[...] for you have spoken three words in my praise, and now I can drink the warm, white milk three times a day for always and always and always" (JSS, p. 199).

Here the repetitions of the word "always" do not have much informative value but function as the sing-song and lyrical strengthening of the message carried by the first use of the word.

It seems that the lyrical elements are also significant within the global

¹⁴ Cf. the features of the Old Germanic poetry as mentioned by E. E. Wardale (*Chapters on Old English Literature*, London 1935, pp. 7, 11, 13, 14).

composition of the Puck books. Puck's incantations not only open the entrance to the realm of English history but also function in joining all the stories of the Puck books together (because the incantations are one of the basic components of the narrative situation). The presentation of English history becomes more substantial: the Puck books deal not only with the events which are mentioned by history handbooks but also with those that were imagined or believed in by the people of the past epochs (in some tales Puck presents the legends about the English fairies); the setting of these stories is in this way made to appear fuller. The compositional significance of the incantations indicates that the use of fairy-tale conventions is often one of the main tendencies active in shaping the fictional world of the Puck books.

The present discussion of the lyrical element in Kipling's fairy-stories for children falls clearly into three parts, in which the connections of the lyrical with the linguistic organization, as well as with the idea stratum and the compositional aspect, were discussed. It must be emphasized however that the arrangement is mainly the side-effect of the analytical process: it seemed that in this way the demonstration of the sources and functions of the lyrical element in Kipling's fairy-stories for children could be achieved in a far more precise way. The following example is meant to suggest that in fact the lyrical is not separately a matter of language, ideas or composition but that its relation to the other elements of the stories is more complex than the previous considerations could perhaps imply. At the beginning of his narration the Flint-worker says: "It was for the sheep. The sheep are the people. [...] What else could I have done? You know Old One" and "I am of the People of the Worked Flint. I am the one son of the Priestess who sells the winds to the Men of the Sea. I am the Buyer of the Knife — the Keeper of the People [...]" (RF, p. 119).

The linguistic organization of this passage is seen in the use of rhyme and parallel rhythmical constructions. But the lyrical element is not only a matter of language here. It is also connected with the problem stratum of the story (because of expressing the idea of sacrifice) as well as with its composition (focusing the addressee's attention upon the narrator himself and introducing the basic themes of the story such as the idea of sacrifice and the determinism of the main hero's lot as well as the Christian motifs and metaphors).

It seems that the function of the lyrical is not limited to the analysed three strata of the stories. Indirectly it bears on many other elements of the works in question and helps to impart dynamicism to the interrelations of these elements.

The effect of the already mentioned opposition between the lyrical element and the didactic one is that of softening the instructive side of the stories by evoking a whole range of meanings which are not didactic. In *Puck of Pook's Hill* and *Rewards and Fairies* the lyrical tales about the fairies function mainly in making the didactic and patriotic message of the books more attractive to the child addressee. So, owing to the lyrical, the Puck books are primarily fiction and not factual and

didactic manuals of the English history. Similarly, the presence of the lyrical element in the Mowgli stories causes *The Jungle Books* to acquire the characteristics of other genres, not only those of the fable. In *Just So Stories* not all the meanings are of a cognitive nature either. Those which are implied by the sing-song organization of the language are closely connected with the esthetical experience of the addressee. Besides, they suggest much of Kipling's own awareness in creating a work of fiction.

It is to be hoped that the present studies of the lyrical element in Kipling's fairy-stories for children can lead to some genealogical and literary historical conclusions. The opposition of the lyrical and allegorical qualities indicated above prompts the observation about the presence of both the fairy-story and the fable characteristics in *The Jungle Books*. The lyrical element, which is connected with the fairy-tale and the fairy-story features, indicates also that Kipling's tales can exemplify the main trends in the development of the genre: the Mowgli stories continue (with some changes) the folklore fairy-tale, *Just So Stories* are the poetic fairy-stories for children with some features of the nonsense literature of the preceding period included and the Puck books (*The Knife and the Naked Chalk* mainly) resemble in some respects the XXth century symbolic fairy-stories

However, the true genealogical function of these types may be defined only after a more extensive analysis of fairy-stories written in the same and later historical periods.

ELEMENTY LIRYCZNE W BAŚNI KIPLINGA

STRESZCZENIE

W niniejszym artykule, jako punkt wyjścia dla rozważań historycznoliterackich, przyjęto następujące cechy liryzmu: 1) wyrażanie sensów (podczas gdy w dziełach epickich i dramatycznych mamy zasadniczo do czynienia z opowiadaniem i przedstawianiem); 2) subiektywną prezentację świata przedstawionego utworu przez podmiot liryczny; 3) poetyzację języka.

Tak rozumiany element liryczny występuje już w baśni folklorystycznej. Jest on tam związany głównie z fonetyczną organizacją języka (która stanowi jakby „akompaniament muzyczny” opowiadania), z płaszczyzną tematyczną (wyrażanie ludzkiego dążenia do szczęścia i potęgi) bądź z kompozycją utworu (odnarratorskie wprowadzenie słuchaczy w świat fikcji baśniowej).

Liryzm nie jest obcy również baśni literackiej. W myśl przekonania, iż pożyteczna może się okazać analiza elementu lirycznego w baśni literackiej, zamierzono obecny artykuł jako wstępny ogląd wąskiego wycinka historii tego gatunku na terenie literatury angielskiej. Materiał analityczny ograniczono do pięciu zbiorów baśni Kiplinga dla dzieci (*Just So Stories*, *The Jungle Book*, *The Second Jungle Book*, *Puck of Pook's Hill* i *Rewards and Fairies*).

W pierwszej części artykułu starano się wskazać przykładowo na dominantę organizacji językowej komunikatu w *Just So Stories* (m. in. rytm i pojawienie się emfaticznego rezonansu). Organizacja taka niejednokrotnie usuwa na plan dalszy informacyjną funkcję tekstu i przypomina swymi cechami XIX-wieczną literaturę nonsensu (L. Carroll, E. Lear). Narratorska „zabawa słowami” niesie tu przede wszystkim znaczenia związane z organizacją samego komunikatu: jest to, jak się wydaje, liryczny sposób przekazywania znaczeń.

Następnie omówiono związki elementu lirycznego z płaszczyzną idei opowiadań Kiplinga. Wskazano na podobną, choć większą niż w baśni ludowej, rolę liryzmu w opowiadaniach o Mowglim (przede wszystkim w ukształtowaniu głównego bohatera). Stwierdzono też związek elementu lirycznego w *Puck of Pook's Hill* i w *Rewards and Fairies*, wyrażającego głównie nostalgię za wspa- niałą przeszłością, z motywami baśni, legendy i sagi. Omówiono również dominatę liryzmu w *The Knife and the Naked Chalk* (opowiadanie ze zbioru *Rewards and Fairies*) w powiązaniu z poetyzacją języka, a także jego rolę w rekonstrukcji epoki przedhistorycznej. Wskazano też na pewne kompozycyjne funkcje lirycznych fragmentów oraz zasugerowano związek liryzmu z różnymi płaszczyznami analizowanych dzieł.

Badania przeprowadzone nad elementami lirycznymi baśni Kiplingowskiej doprowadziły do następujących wniosków:

1) liryzm, poprzez sugerowanie znaczeń pozadydaktycznych, łagodzi moralizatorski ton książek Kiplinga (w *Puck of Pook's Hill* i w *Rewards and Fairies* uatrakcyjnia on dydaktyczną treść opowiadań, w *The Jungle Books* stanowi przeciwagę dla alegorii, a w *Just So Stories*, jako związany z narratorską „zabawą słowami”, wskazuje chyba przede wszystkim na znaczną świadomość tworzenia fikcji literackiej u autora opowiadań);

2) wydaje się, iż wspomniany już liryzm i alegoryczność są odpowiednio cechami baśni i bajki w *The Jungle Books*;

3) w twórczości baśniowej Kiplinga wyodrębnione być mogą, jako genologiczna hipoteza do weryfikacji na szerszym materiale historycznym, następujące typy baśni literackiej: a) baśń pseudofolklorystyczna (opowiadania o Mowglim); b) dziecięca baśń poetycka wzbogacona o pewne cechy XIX-wiecznej literatury nonsensu (*Just So Stories*); c) baśń symboliczna (*The Knife and the Naked Chalk* i częściowo niektóre opowiadania ze zbiorów *Puck of Pook's Hill* i *Rewards and Fairies*).

Wiesław Krajka