

The Dance of the Elephants as a Physiological Phenomenon: Re-reading Kipling's "Toomai of the Elephants" as a Central Subject of *The Jungle Books*

Mikako AGEISHI

Contents

- . Introduction
- . Relationship Between Elephants and Humans From Ancient to Modern Times
- . The Elephants' Dancing, Myth or Legend?
- . Description of the Dance of the Elephants: Comparison with Other Elephant Stories
- . Conclusion

I . Introduction

Rudyard Kipling's *The Jungle Books* (1894-5) are regarded as classic stories for children; this, however, doesn't mean they are simple and artless. They constitute a complex literary work of art in which some of Kipling's philosophy of life is expressed in miniature. They are best known for the 'Mowgli stories'; the tale of a boy, abandoned when he was a baby, brought up by a mother wolf and father wolf, and educated in the ways and secrets of the jungle by Baloo the bear, Kaa the python and Bagheera the black panther.

Generally, *The Jungle Books* are considered as stories about Mowgli because they are remembered for the Mowgli motif, which seems to be the most original thing in them. However, there are also 'non-Mowgli stories' in which the boy never appears. The Mowgli stories form a coherent sequence, telling the story of Mowgli's childhood and youth, from his adoption by the wolves in 'Mowgli's Brothers' to his departure from the jungle in 'The Spring Running.' In *The Jungle Book* (1894), only the first three stories are about Mowgli; the other four deal with different characters and settings, and they do not form a sequence. In *The Second Jungle Book* (1895), the first four stories about Mowgli are alternated with non-Mowgli stories, the volume closes with the last Mowgli story, 'The Spring Running.'

This paper focuses on the fifth story in *The Jungle Book*, called "Toomai of the Elephants." It is about a young boy whose name is Little Toomai, who sees what few believed in, and none had seen, the great dance of the elephants at night. Toomai is another human hero character similar to Mowgli, so thinking about this other hero can be a way to re-think Mowgli from a different angle.

The men of the Toomai family (Black Toomai, Big Toomai, and Little Toomai) have been elephant

Key words : dance of the elephants, The Jungle Books, Toomai, Mowgli

drivers for three generations, and they go into the Garo hills to hunt wild elephants under the command of Petersen Sahib, the head of the elephant hunting operations. Little Toomai, the ten-year-old son of the mahout, accompanies his father, Big Toomai. The boy attracts the attention of Petersen Sahib, who forbids him to enter the enclosures until he has seen the elephants dance. This implies "perpetual exclusion" (Young, 205) because nobody has ever seen the dance, and the hunters laugh at the boy. What is "the dance of the elephants"? Do they really dance?

The purpose of this paper is to examine this dance of the elephants. *The Bookman* of London once wrote, "it is a magnificent sight that Toomai saw that night when the favour of the elephant-folk and of the gods of the jungle was with him" (Hedblad, 81). This reviewer's expression implies the dance of the elephants as something illusionary or fantasy. Was it only a fantastic event of the story's plot, a dissimulation of the real world? To answer these questions, Section examines "elephant" etymologically, considers the relationships between elephants and humans historically, and then briefly outlines how the world of the story deals with the realistic background of India, exploring on what condition elephants have been in the text. Based on Section , Section analyses the dance of the elephants referring to John Lockwood's (Kipling's father) jungle-lore and George Orwell's essay about an elephant. Section illustrates Kipling's description of the dance of the elephants on a textual level, comparing it to his different stories about elephants.

II. Relationship Between Elephants and Humans From Ancient to Modern Times

Elephants have been perceived to be close to humans from ancient to modern times. *Hobson-Jobson* (1886), a dictionary of Anglo-Indian words and phrases, explains what elephants have been for people, and how their name was understood etymologically:

The oldest occurrence of the word (*ἐλέφας—φαντος*) is in Homer. With him, and so with Hesiod and Pindar, the word means 'ivory.' Herodotus first uses it as the name of the animal. (337)

In ancient times, the word for elephant was equivalent to "ivory," which was made of the tusks of elephants. That is, originally elephants were valued not as animals but as a source of ornaments. The reason why elephants as ivory were more popular in olden times is that ivory was useful for kings to have.

Since early times, elephants have been used as "tanks" in war. For example, the use of elephants for warfare in Western Europe reached a peak in Roman times. When Alexander the Great invaded India the native kings used military elephants against his armies. Later, Alexander's General Ptolemy and his descendants imported Indian elephants and their trainers to Egypt and also captured and trained native African elephants for warfare. From the Ptolemys the Carthaginians learned how to train elephants, and some of their military successes against the Romans were at least in part due to the presence of elephants in the Carthaginian armies (Denny, 134). Elephants thus figured in the armies of kings.

On the other hand, elephants in the military, although familiar to and under the control of humans, have sometimes become mysterious and uncontrollable to them. The domestication of Asiatic elephants dates from time immemorial. Domesticated elephants in India and Ceylon have been reclaimed from their wild state, and if they die, the gaps could only be filled by fresh captures. That is, they have no reproductive activity in their domesticated state. Thus, humans are not always able to control them at all times. Elephants have a

mysterious physiological function caused by their instincts.

In Kipling's text, the story "Toomai of the Elephants," apart from the "dance of the elephants," resembles reportage of late-19th century British India. The story is set in the Garo Hills, which is the real name of an area of northeast India, and indeed, as Sterndale reported, a large number of wild elephants were captured in the Garo hills in those days (394-5)⁽¹⁾. Kipling's text also explains as follows:

Elephants are very strictly preserved by the Indian Government. There is one whole department which does nothing else but hunt them, and catch them, and break them in, and send them up and down the country as they are needed for work. (*JB*, 105)⁽²⁾

In fact, thousands of elephants were owned by the British Government in India, which took good care of them. For example, as Lockwood pointed out, the proper treatment of elephants in health and sickness was set forth in a manual by some veterinary authorities (237). Elephants were absolutely necessary for military supply and also for jungle-work such as piling timber or carrying tents.

From early times, elephants have been used as beasts of burden in India. Since they do not breed freely in captivity, new stock for domestication is often captured from wild herds. One hunting method is to drive them into a small enclosure, where a specially trained tame elephant helps to subdue, separate and train the young captives for service. The training and handling of an elephant are usually entrusted to one man, called a mahout in India. An elephant and its keeper usually become inseparable and work together for the rest of their lives.

"Toomai of the Elephants" describes elephant hunting. One of the main characters, Kala Nag, an elephant in the Government service, was taken by his driver to assist in the capture of wild elephants. They were captured and herded into a stockade, which Kipling calls a "Keddah" (107). This is also one of the methods of capturing elephants known as "Khedda." In ancient as well as modern times, the "favorite method of catching elephants," as Edgerton said, "is by the trap pen, called *vári* in Sanskrit and *khedda(h)* in modern vernaculars" (18).

Actually, in his *The Elephant-Lore of the Hindus*, Edgerton introduces five methods of hunting elephants including the above "Khedda," and they are arranged in descending order of desirability. To describe them briefly, the first and best is to catch elephants in an elaborate trap pen. The second is to lure individual male elephants away from the herd with tame females and catch them. The third is by chasing them into the open and catching them with nooses, one end of which is fastened to a tame elephant on which the hunters ride. The fourth is by masked nooses, the ends of which are held by men in hiding. The fifth is by deep pitfalls covered over so as to be unnoticeable, and baited with food on the surface (Edgerton, 16-7). Edgerton adds that the last two methods, and especially the fifth, are objectionable and not to be recommended, because they are dangerous to the elephants.

The "Keddah" in Kipling's text seems to apply to the first method. Thus, it is quite important to note that elephants were being surrounded and captured before their going out for their dance; that is, they were deprived of freedom and forced to work hard for the government everyday. This restricted everyday life of the elephants might be closely related to the elephants' dancing. But more than that, it is most important to notice that all elephants have a certain period during which they are uncontrollable even by their mahouts.

Ⅲ. The Elephants' Dancing, Myth or Legend?

In fact, it is quite hard to visualize the gigantic figures of elephants jumping or stepping for dancing. Therefore, to hear the phrase "the dance of the elephants," rhetorical questions like how and why do they dance cause doubts about elephants actually dancing.

As the mahouts said to Little Toomai in "Toomai of the Elephants," we hardly hear of elephants dancing. *The Encyclopedia Britannica*, ninth edition explains the dancing of elephants as "probably an attempt to dislodge any biting insects" (275). An elephant is not inherently afraid of small animals such as mice, but is concerned that these and other small animals might enter its trunk. Of course any such foreign object that does enter is forcibly expelled. In Kipling's story, the elephants do not act according to the explanation in *Britannica*.

To investigate the dance of the elephants in Kipling's story, it is useful to refer to a book by Kipling's father, John Lockwood Kipling, *Beast and Man in India* (1891) by which Kipling himself was strongly influenced in all his Jungle Book stories. The book has a chapter "Of elephants" which mentions elephants dancing. Lockwood heard the following episode from Colonel Lewin:

Colonel Lewin tells me of a belief in the Chittagong Hill tracts, that wild elephants assemble together to dance! Further, that once he came with his men on a large cleared place in the forest, the floor beaten hard and smooth, like that of a native hut. "This," said the man, in perfect good faith, "is an elephant nautch-khana"—ballroom. (Lockwood, 224)

There are some points common to Lockwood's episode and Kipling's text. In both tales, wild elephants—semi-wild ones in Kipling's—assemble together to dance in a "ballroom," a great cleared flat place hidden away in the forests which is only found by accident. So it is easy to image that Kipling's story was suggested by this Chittagong Hill's episode.

On the other hand, there are also some deviations in these accounts with regard to the reason why elephants dance. Lockwood's connected the dance to circus performances. He said, "Elephants are easily taught to dance by American and European circus trainers, and it is recorded by an American trainer that elephants off duty, left entirely to themselves, have been seen to rehearse the lessons they have learned" (Lockwood, 224).

In Kipling's story, however, Kala Nag is not an elephant from the circus but a military elephant. In addition, he was chained by his hind legs to big stumps of pickets and he escaped from his picket not to "rehearse the lessons" he had learned, but for some other reasons. Long before breaking his chain at night, Kala Nag did not even answer the order of his mahout. Likewise, the other elephants lost their tempers from daytime of that day. When Kala Nag heard a sound "no more than a pinhole of noise pricked through the stillness, the 'hoot-toot' of a wild elephant," all the elephants in the lines jumped up "as if they had been shot" (*JB*, 114). They completely lost their presence of mind; that is, they entered into a state of certain excitement.

Before Kala Nag came to the Garo Hills, he had been sent down thousands of miles south to haul and pile big ridges of teak in the timber-yards at Moulmein, a port in Burma, where George Orwell described in his essay "Shooting an Elephant" (1936) how he shot an elephant. One day, Orwell as a police officer, was called from the police station to hurry to the scene in which an unmanageable elephant was running wild. Here, it is possible to compare the riotous elephant in Orwell's essay with Kipling's:

Early one morning the sub-inspector at a police station the other end of the town rang me up on the phone and said that an elephant was ravaging the bazaar. . . . I did not know what I could do, but I wanted to see what was happening and I got on to a pony and started out. . . . Various Burmans stopped me on the way and told me about the elephant's doings. It was not, of course, a wild elephant, but a tame one which had gone "must". It had been chained up, as tame elephants always are when their attack of "must" is due, but on the previous night it had broken its chain and escaped. (Orwell, 16)

The riotous elephant Orwell saw there was in rut, which the Indians called "musth." Edgerton, referring to Evans, took notice of this "strange and interesting pathological condition" in elephants as follows:

Male elephants, and very rarely females, on obtaining maturity, are subject to peculiar paroxysms of excitement, which seem to have some connection with the sexual functions, to which the name musth is applied by the natives of India. (29)

In this way, the dance of the elephants in "Toomai of the Elephants" might have a close relationship with the elephants' mating season.⁽³⁾

IV. Description of the Dance of the Elephants: Comparison with Other Elephant Stories

Elephants, whether wild or tamed, in the service of the British Government have their own cyclical mating season, as the elephant in Orwell's essay was chained because he was in musth. The same reason could be why Kala Nag and the other elephants in Kipling's story were also chained. When Petersen Sahib promised Little Toomai to enter into "Keddahs" if he saw the elephants dance, some of the elephant-drivers seemed to have already known that the time the elephants would go out for a dance would be soon. Therefore, one driver said to Little Toomai that the elephants' pickets needed to be double-chained now. And Big Toomai told Little Toomai to look to Kala Nag if he grew restless in the night. Except for the little boy, it seems as if all the adult-drivers knew how the real elephant's dance was.

The ballroom at which Kala Nag⁽⁴⁾ arrived, was a ground being "trampled down as hard as a brick floor" (*JB*, 117), and an irregular space of some three or four acres. The elephants were standing head to head, or walking to and fro across the ground "in couples" (*JB*, 118). This can be he and she elephants in pairs together. There were not only "white-tusked wild males," but also "slow-footed she-elephants," "young elephants with their tusks just beginning to show," and even "lanky, scraggy old-maid elephants," or "savage old bull-elephants" (*JB*, 117) as well. Whether male or female, young or old, various kinds of elephants assembled at the ballroom. Some of them had run away from other camps in the hills about. Pudmini, Petersen Sahib's pet elephant, was also there.

At last when all the elephants gathered together in the ballroom, Kala Nag rolled out from his station between the trees and went into the middle of the crowd. Then all the elephants began to talk in their own tongue:

. . . Little Toomai looked down upon scores and scores of broad backs, and wagging ears, and tossing trunks, and little rolling eyes. He heard the click of tusks as they crossed other tusks by accident, and the dry rustle of trunks twined together, and the chaffing of enormous

sides and shoulders in the crowd, and the incessant flick and hiss of the great tails. (*JB*, 118)

It is important to notice what Little Toomai was to hear, not to see. He saw "scores and scores of broad backs" of elephants, and "wagging ears," "tossing trunks," and "litttle rolling eyes," but what he heard was the sound of elephants dancing. In other words, he didn't see the dance of the elephants, but he heard it. The ten-year-old boy would not understand the ways of elephants at his age, if he could see it. Toomai may be too young to recognize or understand their copulation.

Then an elephant trumpeted, and the rest of them took it up for a few seconds. The dance of the elephants continues as follows:

. . . Kala Nag lifted up one fore foot and then the other, and brought them down on the ground—one-two, one-two, as steadily as trip-hammers. The elephants were stamping all together now, and it sounded like a war-drum beaten at the mouth of cave. (*JB*, 119)

As mentioned above, "it sounded like a war-drum beaten at the mouth of a cave" so that Little Toomai put his hands up to his ears to shut out the sounds. The dance was here still experienced only as sound by the little boy.

To examine their dance more, It is possible to refer to Kipling's other short story about elephants, titled "My Lord the Elephant" (1892), collected in his *Many Inventions*. These elephant stories, "Toomai" and "My Lord," were written in the same year. The Toomais, before they came into the Garo Hills, have been to the Cawnpore barracks. Cawnpore is also the setting of "My Lord the Elephant." The elephants in this story were also under the control of the Government Service and were chained to pickets. One of the main characters, Mulvaney, who is an Irish soldier relates the circumstances which led to his riding an elephant which had gone temporarily mad. One day, he found an elephant in musth within Antonio's compound, and said:

". . . he [the gun-elephant] went sheer damn, slam, dancin', lunatic, double-shuffle demented wid the whole of Antonio's shtock for the season. He kicked, an' he straddled, and he stamped, an' he pounded all at wanst, his big bald head bobbin' up an' down, solemn as a rigadoon. He tuk a new shiny broom an' kicked ut on wan corner, an' ut opened out like a blossomin' lily. . . ." (*MI*, 50-1)⁽⁵⁾

Before he took "a new shiny broom," the he-elephant in musth performed dance-like steps frantically. In the underlined part, the elephant is tramping on and beating the ground, which in parts resembles Kala Nag's performance in "Toomai of the Elephants."

Quoted from the text, concrete words like "double-shuffle" or "rigadoon" give an additional explanation about the performance. The former is to step quickly and drag the right and the left foot twice at a time, and the latter is a dance for couples with steps in two-four or four-four time, which was a great craze during the 17th and 18th centuries. In these ways, elephants in musth are described in words concerning "dance." The dance of the elephants can be seen as a metaphor of their copulation.

There are more stories about elephants and their instincts and life in captivity. In comparison with Orwell's essay, D.H. Stewart mentions Kipling's other story, called "The Killing of Hatim Tai," which tells of an elephant in musth who killed his mahout and misbehaved in other ways.⁽⁶⁾

"Moti Guj—Mutineer" is another elephant story. It is the twenty-second story in *Life's Handicap* by Kipling. Deesa, a mahout, hires himself and Moti Guj, a big elephant, to root out stumps on a coffee

plantation. Deesa, desirous of leave for a big drunk, tells the planter he will order Moti Guj to work during the ten days he will be absent. He beats the elephant's toes ten times and departs after talking to the beast. On the eleventh day Deesa fails to return, and Chihun, his deputy, cannot get the elephant to work. There is trouble in the elephant lines, which continues until Deesa returns on the next day. Returning to the plantation, he draws a long breath when he sees that the bungalow and the plantation were still uninjured, "for he knew something of Moti Guj's temper" (LH, 278)⁽⁷⁾.

In addition, the text says "One of many mysteries connected with the elephant is that his huge body needs less sleep than anything else that lives" (LH, 277). All of these descriptions indicate the survival of elephants' natural instincts even in captivity.

V. Conclusion

According to Lockwood's statement, the dance of the elephants has elements of fancy in the sense in which elephants need to be free from their everyday hard work and "rejoin their wild, free brethren on the night they dance" (Harrison, 82). As a matter of fact, in the opening paragraph of "Toomai of the Elephant," there is a poem which contrasts freedom and servitude.⁽⁸⁾ On the other hand, as has been discussed in the above sections, the dance of the elephants could possibly be related to their physiological behavior as other animal behaviors which are included in other Kipling's stories.⁽⁹⁾⁽¹⁰⁾

In a sense, Little Toomai is an alternative Mowgli in *The Jungle Book* (Low, 38) because they both grow up among animals and become their master. When Toomai returns to camp, the head driver of the elephants, Machua Appa, presents the boy to his colleagues, predicting that Toomai will one day become the greatest elephant tracker in India. This is not only because Toomai has seen something denied to other men, but also because he has been shown, whether he understood it or not, the secret of the elephants' physiological phenomenon.

Mowgli spent his early life among animals, learning their ways, but as time passed, he began to find that he was not like animals. Borrowing from Gilbert, "Mowgli is not an animal; he is himself, a man, and because of this he must leave the jungle and return to men" (47). This is logical. However, Mowgli's need to leave the jungle can also be considered in a different light. In the last of *The Jungle Book* stories, "Spring Running," for instance, when spring comes animals are all "busy with their own affairs" (JB, 309). They said "the Time of New Talk is near" (JB, 304). Mowgli doesn't understand the meaning of that season nor realize why all the animals run away and leave him alone. Thus, Mowgli doesn't understand their courtship song. Another reason why he must leave the jungle world might be that he couldn't join in their spring running. Therefore, the answer to the question why Mowgli was rejected from the jungle lays in the physiological difference between animals and humans; the same difference between animals and humans that Toomai experienced when he witnessed the dance of the elephants.

Notes

I am grateful to Professor Peter Gray of Hokusei Gakuen University for proofreading this paper.

- (1) Mr. Sanderson, the Government elephant-hunter in East Bengal, had arranged his campaign for catching elephants

this season in the Garrow Hills (Buckland's spelling). For more information about elephant-hunting, see Buckland, 37-45.

- (2) Rudyard Kipling, "Toomai of the Elephants," in *The Jungle Books*. (Oxford World Classics. Oxford: Oxford University Press, 1998): 105. All subsequent citations from this volume are marked in the text with the abbreviated form of the title, *JB*, and page numbers in parentheses.
- (3) According to Robson's footnote, Kala Nag is an *Elephas maximus*, an Indian elephant (Robson, 355). Although this species has been kept in captivity and is a far more easily handled animal than its African counterpart, little information is available other than incidental observations made on mating (Lamming, 577).
- (4) Kala Nag, who serves the Indian Government, is a he-elephant in the text. But actually, as Lockwood mentions, it ought to be said that in consequence of the liability of males to occasional fits of ill-temper from physiological causes, it had been decreed that only females were to enter Government service (Lockwood, 239).
- (5) Rudyard Kipling, "My Lord the Elephant," in *Many Inventions*. The Mandaley Edition of the works of Rudyard Kipling. (New York: Doubleday, Page & Company, 1927): 50-1. My underlining for emphasis. All subsequent citations from this volume are marked in the text with the abbreviated form of the title, *MI*, and page numbers in parentheses.
- (6) Kipling wrote this for *The Civil and Military Gazette*, Lahore (May 12, 1888), and signed it "Din," "perhaps signaling that it was not his own but borrowed from a story printed sixty years earlier in Hone's *Every-Day Book*" (Stewart, 86). Carrington also pointed out the same thing (Carrington, 104).
- (7) Rudyard Kipling, "Moti Guj—Mutineer," in *Life's Handicap: Being Stories of Mine Own People*. (New York: Penguin Books, 1987). All subsequent citations from this volume are marked in the text with the abbreviated form of the title, *LH*, and page numbers in parentheses.
- (8) The poem is as follows:

I will remember what I was, I am sick of rope and chain—
 I will remember my old strength and all my forest affairs.
I will not sell my back to man for a bundle of sugar-cane,
 I will go out to my own kind, and the wood-folk in their lairs.

I will go out until the day, until the morning break,
 Out to the winds' untainted kiss, the waters' clean caress:
I will forget my ankle-ring and snap my picket-stake.
 I will revisit my lost loves, and playmates masterless! (*JB*, 104)
- (9) This doesn't necessarily mean that elephants have sexual desire. It is explained that the estrous phenomenon doesn't appear to be connected with sexual activity (Parks, 256).
- (10) If the dance of the elephants indicates the theme of their ecology, or, if the word "dance" indicates the movement in an estrous cycle, the significance of the "fire-dance" on a physiological level, in "White Seal," another non-Mowgli story of the *Jungle Books*, needs to be reconsidered. For example, one of the courtship patterns of fish is expressed in terms of the "estrous dance" (M. W. Schein and E. B. Hale, 443).

Works Cited

- Buckland, C. T. "Elephant-Hunting in India," *Longman's Magazine*. 11. (1887): 37-45.
- Carrington, Charles. *Rudyard Kipling: His Life and Work*. London: Macmillan, 1955.
- Denny, M. Ray. Ed. *Comparative Psychology: An Evolutionary Analysis of Animal Behavior*. New York: Michigan State University, 1980.
- Edgerton, Franklin. *The Elephant-Lore of the Hindus*. New Haven: Yale University Press, 1931.
- The Encyclopedia Britannica: A Dictionary of Arts, Sciences, and General Literature*. Ninth edition. Vol. viii. Edinburgh: Adam and Charles Black, 1875.
- Gilbert, Elliot L. *The Good Kipling*. London: Manchester University Press, 1972.
- Hedblad, Alan. Ed. *Children's Literature Review*. Volume 39. Detroit: Gale, ITP, 1996.
- Harrison, James. "Kipling's Jungle Eden," Harold Orel. Ed. *Critical Essays on Rudyard Kipling*. Boston, Massachusetts: G. K. Hall & Co. (1989): 77-91.
- Hastings, James. Ed. *The Encyclopedia of Religion and Ethics*. Vol.1. New York: T. &T.Clark, 1974.
- Kipling, John Lockwood. *Beast and Man in India*. London: Macmillan, 1904.
- Kipling, Rudyard. "The Killing of Hatim Tai," in *The Collected Works of Rudyard Kipling: From Sea to Sea and Other Sketches*. Vol. 2. New York: AMS Press, 1970.
- . "Moti Guj-Mutineer" in *Life's Handicap: being stories of mine own people*. New York: Penguin Books, 1987.
- . "My Lord the Elephant" in *Many Inventions*. The Mandaley Edition of the works of Rudyard Kipling New York: Doubleday, Page & Company, 1927.
- . "Toomai of the Elephant" in *The Jungle Books*. Oxford World Classics. Oxford: Oxford University Press, 1998.
- Lamming, G. E. Ed. *Marshall's Physiology of Reproduction*. 4th edition. vol.1. New York: Churchill Livingstone, 1984.
- Low, Sampson. *Giants of Literature: Kipling*. Berkshire: Berkshire House, 1977.
- Orwell, George. "Shooting the Elephant." in *Collected Essays*. London: Secker & Warburg, 1970.
- Parks, A. S. Ed. *Marshall's Physiology of Reproduction*. 3rd edition. vol. : part one. Cambridge: Longman, 1969.
- Robson, W. W. Explanatory Notes. *The Jungle Books*. By Rudyard Kipling. Oxford: Oxford University Press, 1998.
- Schein, M. W. and E. B. Hale. "Stimuli Eliciting Sexual Behavior." *Sex and Behavior*. Ed. Frank A. Beach. New York: Robert E. Krieger Publishing Company, 1974.
- Senick, Gerard J. Ed. *Children's Literature Review*. Vol. 39. London: Gale Research Inc. ITP, 1995.
- Sterndale, Robert A. *Natural History of the Mammalia of India and Ceylon*. New Delhi: Himalayan Books, 1982.
- Stewart, D. H. "Shooting Elephants Right," *The Southern Review*. 22-1 (1986): 86-92.
- Young, W. Arthur. *A Dictionary of The Characters and Scenes in The Stories and Poems of Rudyard Kipling 1886-1911*. London: George Routledge and Sons, 1911.
- Yule, Henry and A. C. Burnell. *Hobson-Jobson: A Glossary of Colloquial Anglo-Indian Words and Phrases, and of Kindred Terms, Etymological, Historical, Geographical and Discursive*. London: Routledge & Kegan Paul, 1886. 337-341.

[付記] 本論文は科学研究費補助金 (課題番号 16720062) による研究成果の一部である。

[Abstract]

The Dance of the Elephants as a Physiological Phenomenon: Re-reading Kipling's "Toomai of the Elephants" as a Central Subject of *The Jungle Books*

Mikako AGEISHI

Rudyard Kipling's *The Jungle Books* are usually interpreted as a bildungsroman because they deal more or less conventionally with the childhood and adolescence of Mowgli, with his growth from semi-animal jungle boyhood to civilized manhood. In spite of being in part a pastiche of unrelated tales, all the Jungle Book stories reinforce the central bildungsroman elements in the Mowgli story with a series of independent narratives, each of which focuses rather specifically on one element. Through the whole of *The Jungle Books*, the theme of expulsion from Eden—the Jungle—generally runs like a leitmotif. This paper discusses the non-Mowgli story "Toomai of the Elephants," and specifically the significance of "the dance of the elephants." It is proposed that the mysterious expression of "the dance of the elephants" is deeply related to their reproductive activity, and it represents an important difference between animals and people.

Key words : dance of the elephants, The Jungle Books, Toomai, Mowgli