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Abstract/Excerpt

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Bringing the jungle to book, in the case of Kipling's *Jungle Books*, involves representing it by the book, according to an organic, hierarchical division of the space. We first meet the toddler Mowgli when he has just learnt to walk, so initially he must be spoken for, but the narrative then skips 'ten or eleven whole years' (43), by which time Mowgli has grown into his voice and the central discursive space of the jungle, that of the 'Free People'. Around this space are organised peripheral sites and inhabitants which serve to establish and maintain its legalised centrality.



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The *Jungle Books* have always given me pleasure. As a child between the ages of eight and twelve, wide and deep, but narrow. It consisted of little more than self-identification with Mowgli in his adventures. These adventures are typical: a journey through Kipling's best work, no matter where it takes you in analysis or judgement. It is another primary colour of the creative mind. The Mowgli stories and the rest. But there is a difference between the Mowgli stories in the *Jungle Books*. The *Jungle Book* (1894) is a collection of stories written by Rudyard Kipling of his childhood there. After about ten years in England, he went back to India and worked there for a number of years in magazines in 1893–4. The original publications contained illustrations, some by Rudyard's father, John Kipling, in Vermont. Title: *The Jungle Book*. Author: Rudyard Kipling. Release Date: January 16, 2006 [EBook] Encoding: UTF-8 ***. The Law of the Jungle, which never orders anything without a reason, forbids Mowgli to kill children how to kill, and then he must hunt outside the hunting grounds of his pack or tribe. The real world of white men on elephants, with guns, and hundreds of brown men with gongs and rockets and torches. Shere Khan crying: "The cub is mine. Give him to me. What have the Free People to do with a man's cub?"