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The British Empire in Rudyard Kipling's Poetry

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Prohlášení

Prohlašuji, že jsem tuto bakalářskou práci vypracoval samostatně a pouze za použití uvedených pramenů a literatury.

Souhlasím s uložením práce na Univerzitě Palackého v Olomouci a jejím zpřístupněním ke studijním účelům.

V Olomouci, 26. 4. 2021 ……

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Abstract

This thesis explores the topic of the British Empire as portrayed in three selected poetry collections *(Barrack-Room Ballads and Other Verses; The Seven Seas; The Five Nations)*, written by Rudyard Kipling in the ending decades of Victorian era. The first part of the project formulates the relationship of Rudyard Kipling with the British Empire in an overview, that is centred around the most important moments of his life. The second part explores the portrayal of the British Empire in Kipling's poetry in three contexts: as the power, as the monarchy, and as the ideology. These portrayals undergo a comparison to each of the selected collections, establishing their continuous development.

Key words: Rudyard Kipling, the British Empire, poetry, army, colonies, nations, Queen Victoria

Contents

1. Introduction

This bachelor's thesis has the aim of exploring the topic of the British Empire in selected literary sources from the time of its imperial history. Out of the many literary figures, who lived in or were influenced by the existence of the Empire, the author of this thesis has chosen the famous poet and short story writer, Rudyard Kipling. It was Kipling's poem "White Man's Burden" (1899) which drew in the author's interest in this specific topic of phenomenon-depiction in poetry, supported by his personal interest in the history of English-speaking nations. This attraction to the topic had helped to set the goal of the project: How selected collections of poems, written by Rudyard Kipling, depicture the British Empire, and is there any development in the depiction?

The thesis is divided into two parts. The first part serves as an introduction to Rudyard Kipling's life, which is necessary for the comprehension of the complex relationship between him and the British colonial world. This is divided into seven subchapters, which correspond with important periods of Rudyard Kipling's life. The first part tries to summarise and point out the life-changing moments – the majority of which had impact on Kipling's work and view of world.

The goal of the second part is to show the portrayal of the British Empire in three selected collections of poetry by Rudyard Kipling – *Barrack-Room Ballads and Other Verses* (1892), *The Seven Seas* (1896) and *The Five Nations* (1903). These three collections were chosen deliberately – at the time of Kipling's work on these, he was not anymore under the direct influence of his Indian colonial experience (up until 1889), nor was he impaired by the horrors of the Great War and his personal losses connected with it. The portrayal itself is divided into three subchapters. Each subchapter represents a perspective in which the British Empire is portrayed: as the power in the first, as the monarchy in the second, and as the ideology in the third. The final portrayal is shown on several relevant poems from each of the three collections. In the process, the individual approaches undergo the interpretation of the author of this thesis and simultaneously get compared to each other.

The author of this thesis accents the opportunity to enrich the teaching practices by connecting two scholarly subjects, both of which could benefit from strengthening the link in between them – literature and history. By using poetry as a historical source, historical facts could become more apparent to the students. Furthermore, the students could also learn to critically approach the poets' aims and intentions, which are often influenced by the social status of the writer.

2. Rudyard Kipling

This chapter provides a brief summary of Rudyard Kipling's life. It is based mainly on a primary source with undeniable informational value – Kipling's autobiography *Something of Myself – For My Friends Known and Unknown*, that was mostly written in 1935 and published post-mortem in 1937. To prevent possible intentional or unintentional self-censorship or stylization, the supporting secondary sources critically examine his life more in depth and assure the credibility of the whole overview.

The chapter is parted into seven subchapters, which are split by the key moments of Kipling's life. Between his birth in 1865 and death in 1936, the chosen dividing moments are: his return to India from his studies in England in 1882; the pursuit of literary career in England in 1889; the marriage with Caroline Starr Balestier and their leave for the USA in 1892; their final return to England in 1896; the acceptance of Nobel Prize in Literature in 1907; and the outbreak of the Great War in 1914.

2.1 The early life (1865–1882)

Born to the family of John Lockwood Kipling and Alice MacDonald Kipling on 30th December 1865, Rudyard Kipling's first years of life were set in British India, specifically in Bombay. Being a part of the privileged white minority, his early upbringing was entrusted to hands of *ayah* – native tutoress. This connection to the locals greatly influenced Kipling's literary future by introducing him to the local stories and songs, exclusive to Indian natives (Kipling, 1937, p. 3). These familiar topics ultimately became the foundation for some of his best-known works, especially *The Jungle Book*.

As a result of that, as Daniel Karlin points out, Kipling's worldview was culturally very diverse from the beginning of his life (In Our Time, 2014, 2:48-3:52). This has noticeably manifested itself in his early inclination towards using local dialect, rather than English. Kipling himself writes that it was the *"vernacular"* Hindi which he *"thought and dreamed in"* (Kipling, 1937, p. 3).

To free Rudyard and his younger sister Alice from this local influence, John and Alice Kipling decided to send their children to England. They were possibly persuaded to the action by the death of their third child, John, in 1870. Although, as Eamonn Hamilton (2007, p. 22) mentions, the act of sending children from India to England has been a common practice for the British families, at least for those, which had the resources to do so. Children were sent abroad, often

as young as six or seven years of age, to a completely unknown place far away from home. There, they were expected to detach themselves from their childhood connections to their Indian *ayahs* and instead focus on their education.

Kipling's first stay in England was not pleasant. The period of his life between 1871 and 1877 could be summarised as a time of abuse and torture, caused by Mrs. Holloway, his caretaker of boarding house he lived in, and her son (Kipling, 1937, p. 6-10). This abuse took a toll not only on his worsening eyesight, but also on his mental health.

His salvation came in early 1877, represented by his mother's return to England. Kipling was taken away from the *"House of Desolation"* (Kipling, 1937, p. 15), as he referred the house of his caretaker, and moved to a farmhouse near London. He lived there and reinforced his relationship with literature, which was widely supported by his family, up until his enrolment to the United Services College in Westward Ho! in January 1878. Not being physically gifted and burdened by the constant need of spectacles due to his bad eyesight, Kipling had to seek a different pastime than playing sports. Instead, he and his closest friends played an active role in school performances and debating club. On top of that, thanks to his literary talent, Kipling was appointed the editor of school magazine, the *United Services College Chronicle* – this experience was to his benefit in his future professional life in India, where he returned in October 1882 (Tapp, 1933, p. 13-14).

2.2 Young adult life (1882–1889)

After his return to Bombay and reunion with his family, Kipling, who was aged 16 at the time, took an advantage of his previous editorial experience and started working as an editor/journalist for a daily newspaper *Civil and Military Gazette.* He himself wrote that the work was difficult at first. Even though the paper was supposed to be published on daily basis, Kipling and his co-worker Stephen Wheeler were the only editors employed. After proving himself over the course of one year, Kipling also started to work as a journalist outside his office – at first covering only local stories, but over time, he was being sent to cover often life-threatening stories and situations (Kipling, 1937, p. 43-50). These partly served as an inspiration for the *Departmental Ditties* (1886), *Plain Tales from the Hills* (1887/1888) and other six of his short stories, written in India. He utilized the themes in his future work as well, this will be shown further in this paper.

The *Civil and Military Gazette* was not Kipling's only occupation during his *"seven years' hard"* period of life in India. In 1887, he was called to the editorial staff of *Gazette's* sister-newspaper *Pioneer*. There he got the opportunity to experiment with his work and produce longer stories, than he was allowed to at *Gazette –"Henceforth no mere twelve-hundred [word] Plain Tales jammed into rigid frames, but three- or five-thousand- word cartoons once a week"* (Kipling, 1937, p. 71).

Despite this increase in his field of expressions, for his further literary ambitions India was not sufficient. That is why at the end of 1888, Kipling started to think about moving back to England once again, which he ultimately did in the following year.

2.3 Life in and out of the England (1889–1892)

After settling down in England at the beginning of 1890, Kipling starts to make useful contacts with British publishers. Thanks to these connections, his works started to be published in British periodicals – at first in *Macmillan's Magazine*, later also in *Observer* and *The Times* (Kipling, 1937, p. 78 & 82). Securing the copyrights for his work helped him generate stable income. Thanks to that, he could finally become a full-time literary writer. According to Howard Booth, Kipling had also reached England in optimal moment, since poems became increasingly popular in the early 1890's. With the rising publication of his work, his reputation was rising as well (In Our Time, 2014, 22:17-22:53).

As Kipling was accustomed to Indian climate, it is no surprise that English weather had taken its' toll on his health. Since his therapeutic visit to Italy in October 1890 still left room for improvement, Kipling decided to leave England for a while and spend several months traveling (Mallett, 2003, p. 55). In *Something of Myself*, Kipling thoroughly describes his stay in South Africa, Australia, New Zealand, Ceylon, and India, from where he returned to England in January 1892 (Kipling, 1937, p. 95-102). However, he left soon after. After his wedding to Caroline Starr Balestier, they left England behind. After an unlucky honeymoon which ended earlier than they anticipated, the newlyweds settled down in Vermont, USA.

2.4 Life in the USA (1892–1896)

In an online discussion for BBC, Jan Montefiore (In Our Time, 2014, 25:10-25:52) says that there were several reasons for Kipling's arrival in the USA. According to her, he was amazed not only by the local diversity of people and the approaches to their daily life, but also by the

American wilderness. That is why, after the birth of his first daughter Josephine in the winter of 1892, Kipling had decided to confirm his decision of staying in USA by building a house for his family. Named Naulakha, it remained the home for the three of them until their return to England in September 1896.

During his stay in the USA, Kipling did not lag behind in his literary work. The USA was the birthplace not only for his daughter, but also for Mowgli – the protagonist in *The Jungle Book* (1894) and *The Second Jungle Book* (1895) stories. Beside these, Kipling also worked on other projects, best known ones being the collection of poetry *The Seven Seas* (1896) and the novel *Captain Courageous* (1897).

After several years in the USA, Kipling became unsatisfied with the social climate of USA. It turned out that England, together with its many colonies, is the only place which could possibly hold the interest of the well-known writer. Kipling arguments his desire of returning to England thus: *"the English [literary] scene might be shifting to some new developments, which would be worth watching."* (Kipling, 1937, p. 132). However, there was another reason for their departure – the worsening relationship with their American relatives from Caroline's side of the family. Because of that, at the beginning of September 1896, the family of four (the second daughter, Elsie, was born in early February) left for the England (Mallett, 2003, p. 88-89).

England became Kipling's home for the rest of his life. After trying out several different places in England, the family have finally settled down in Bateman's, a famous house in East Sussex, where they lived for the rest of their lives (Kipling, 1937, p. 179). Kipling still travelled quite often to other countries. Phillip Mallet (2003, p. 101-102) explains that the travel to the USA in 1899 was rather unfortunate. After the birth of their third child, John, in August 1897, the whole family travelled to the USA for what was intended to be a short visit. However, this visit turned out to be longer than expected. This was caused by the whole family falling sick, from January to March. Unfortunately, at the beginning of March, his first-born daughter succumbed to the disease. Because of this traumatic experience, Rudyard Kipling started to resent the USA, putting the house Naulakha up for sale. That finally sold it in 1903 and Kipling never visiting the country ever again.

2.5 Visits to the South Africa (1896–1907)

Despite the tragedy, Kipling soon received an impulse for writing. The impulse was the problematic situation in southern Africa. Although he had visited South Africa before, it was

the Second Boer War (1899–1902) conflict which drew his full attention to the region. As his amazement rose, so did his personal support for the British forces. Kipling played a major role in introducing the conflict to the British public. The "Absent-Minded Beggar", one of Kipling's stand-alone poems, ended up raising more than a quarter million pounds for the soldiers and their families affected by the conflict (Goethals, 2005, p. 9).

His effort did not end there, though. Starting in 1900, the Kipling family started spending winters in the less harsh climate of South Africa. During these stays, he tried to be of use to the war effort. This was ranging from the practical distribution of medical items, up to the editorial work on an Army magazine *The Friend* (Goethals, 2005, p. 10). The tradition of the African winter stays persevered for several more years after the end of the war in 1902.

In the following period, as Phillip Mallett (2003, p. 131) points out in the biography, Kipling "*continued to intervene in domestic politics"*. This was caused by the lax attitude of the government, with which he became familiar during the Second Boer War, towards the issue Kipling believed to be crucial – the national defence, mostly against the rising naval power of Germany.

During these years, Kipling also continued in his literary work, at this stage influenced by both the political situation and his annual visits to Africa. The first is noticeable in a collection of poems *The Five Nations* (1903), the latter in *Just So Stories* (1902).

The year 1907 became a milestone for Kipling. After sending his son John to get his education (which meant that they would be separated for some time), Rudyard, alongside his wife, set off for a short trip to Canada. After returning to England several weeks later, he was welcomed with surprising news – he was awarded the Nobel Prize in Literature.

2.6 The Nobel Prize and upcoming Great War (1907–1914)

Rudyard Kipling became the first English-writing recipient of the Nobel Prize in Literature in 1907. He himself considered the award to be a *"very great honour, in all ways unexpected"* (Kipling, 1937, p. 201). Quoting the official text, the Nobel Prize in Literature was awarded to Kipling *"in consideration of the power of observation, originality of imagination, virility of ideas and remarkable talent for narration which characterize the creations of this world-famous author."* (The Nobel Prize in Literature 1907, c2021)

The 1907 was a successful year, nonetheless the events following this were a wake-up call, which brought Kipling back to the harsh reality. At the end of 1908, his mother passed away. And she was followed soon after by his father several months later in 1909 (Mallett, 2003, p. 152). The deaths meant that Kipling had lost two of his lifelong closest supporters. It is not a surprise that Kipling ended his autobiography *Something of Myself* before these events. The loss of his parents and the grim European atmosphere, acting as an omen of the upcoming Great War, would have been too painful for him to write about in his last year of life in 1935. Besides this, the Great War, as he soon discovered, would take another important person in his life away from him.

2.7 Great War and the life after it (1914–1936)

Once again, Rudyard Kipling had a keen interest in informing the public about the war efforts, happening in continental Europe. For this reason, Kipling started visiting European countries, especially France, in order to connect the Britons to the war, that was raging far from English shores. On top of that, he had a personal involvement in the Great War, since his son John enlisted into the British Army and was sent to continental Europe in 1915, where he died later that same year, during the Battle of Loos (Mallett, 2003, p. 163-164). This hit Rudyard especially hard. Though, judging from his future work, Kipling was aware that he was not the only person, who had lost a loved one during the war. In his *Epitaphs of the War*, on which he was working during his involvement with Imperial War Graves Commission, it is easily recognizable that the Great War affected the whole society. This involvement also could have had some therapeutic weight for him (Norwich, 2005, p. 20).

Yet, the pain undoubtedly persisted. That is supported by the fact, that one of his books, published in 1923, is called *The Irish Guards in the Great War* – John served under the Irish Guards unit during his time in the army. Kipling must have felt the weight of losing his only son for the rest of his life and the sorrow was strengthened by the fact, that it was Rudyard himself who supported John's pursuit of army career. In addition to the psychical burden, Kipling's health started to give out as well. His eyesight that he struggled with from his youth was worsening and besides that, there were also problems with his digestive and respiratory tract (Mallett, 2003, p. 179-181). His health henceforth had to be taken into account, when it came to all aspects of his life – the work, the travelling, but also the involvement in public affairs.

Even his 1932 collection of short stories *Limits and Renewals* is a proof that Kipling never got over the many tragedies connected to his life. Mallett (2003, p. 192) describes the collection, that is one of his last works, as *"an old man's book, preoccupied with disease and healing, revenge and forgiveness, lives saved or wasted ".*

The last year of Kipling's life saw him working on his final project, the autobiography *Something of Myself*. After finishing the key parts in December 1935, Kipling dies soon after on the 18th January 1936, and his remains were buried on the 23rd of the same month in the Westminster Abbey (Mallett, 2003, p. 200). His last resting place in the Poet's Corner is well deserved. After all, Rudyard Kipling was the "Poet of Empire".

3. Portrayal of the British Empire in Rudyard Kipling's poetry

"Once there was an Empire that governed roughly a quarter of the world's population, covered about the same proportion of the earth's land surface and dominated nearly all its oceans. The British Empire was the biggest Empire ever, bar none." (Ferguson, 2004, p. xi)

The quotation of Niall Ferguson's *Empire: How Britain made the Modern World* might introduce the general picture of the once so mighty British Empire. It is only obvious that the extent of the Empire cannot be adequately described only by its geographical area and the mention of the population under its government. What it might accomplish is the realization that the topic is too diverse to be examined without narrowing it into a handful of subtopics.

In the mentioned book, Ferguson stood before the very same issue of how to suitably approach the topic in all its complexity. Ultimately, he chose to highlight several phenomena, which accompanied the Empire through its several centuries long lifespan. These phenomena were then thoroughly examined in each of the chapters, one at a time.

Inspired by the above stated approach, this chapter chose to address the theme of British Empire in a similar way. Since the aim of this work is to depict the British Empire in the selected collections of poems by Rudyard Kipling, its division into several more focused themes is inevitable. In the three selected poetry collections (*Barrack-room Ballads, The Seven Seas* and *The Five Nations*), the British Empire will be simplified into several general terms, according to their usage in the poems. The selected themes will be explored through all three selected collections of poems and their portrayal will be compared to one another.

3.1 The British Empire as the power

The first examined theme is the military. The British Army played a major role in the British Empire – first its establishment, later in the process of keeping it functioning. Especially around the end of 19th century, the British Army was the strongest power in the world. Niall Ferguson uses the phrase *"the first true superpower"* in connection to the overall strength of the Empire (Ferguson, 2004, p. 222). Still, how did Rudyard Kipling come across this theme?

If we explore the initial impulse for his fascination with the army, we need to look back at the early years of his life. The first encounter could have happened in the India. However, it is more likely that it was the time spent in United Services College in Westward Ho!, the academy for the sons of military officers, which influenced the work of Rudyard Kipling in this way. As

mentioned in the second chapter, Kipling's health prevented him from enlisting into the army ranks and thus made it nearly impossible to gain the necessary "field experience", that is later described in his work. Despite that, he eventually found a different way of getting into the heat of battle – through his job as a journalist and war correspondent. On account of that, Kipling was able to capture the essential features of the British army.

3.1.1 The army

The army is the most common theme in the three examined collections of poems. Because of that, this project wants to make sure it is given adequate coverage. *Barrack-room Ballads* refer to the army environment in the very title of the collection. *The Seven Seas* and *The Five Nations*, although not explicitly based around the topic, also have groups of poems which are distinctively part of the theme. All of these collections follow the set theme from *Barrack-room Ballads*. In *The Seven Seas*, the military section is called the *further Barrack-room Ballads,* in *The Five Nations*, it is called the *Service Songs*. Although linked to one another by the theme, the depicted topics often vary in the message they aim to communicate. This issue will be covered in the comparison of individual poems to one another. However, before the said comparison, it is crucial to point out the importance of the names in these three collections.

The very first poem in the *Barrack-room Ballads* collection is dedicated to a soldier, who is, at first, known only by his initials – T.A. "To T.A." later reveals that the given name of the soldier is Thomas, yet the surname is still shrouded in mystery. It is not until the poem "Tommy" that the full name of the soldier, Thomas Atkins, is discovered. Despite using the name, it is quite unlikely that it is pointing to a certain person. Rather than that, Tommy might act as a substitute for every single British soldier. This way, each of them can relate to his individual, and at the same time, shared collective army experience, both pleasant and unpleasant. This point is supported by the preface to *The Five Nation*'s selection of army poems, *Service Songs*. In the preface, Tommy – an everyman, is replaced by an even more general term.

> *'Tommy' you was when it began,*
> *But now that is o'er*
> *You shall be called The Service Man*
> *'Encefoward, evermore.*
> (Kipling, 1918, p. 158)

The army theme is then, as a whole, dedicated exactly to the common soldiers, who are unknown to the public by their true names – that is why the generic "Service Man" and "Tommy Atkins" play such an important role in the appreciation of their work.

3.1.1.1 The social status

The previously mentioned poem "To T.A." is the first noticeable hint, that members of the British army are not treated as equals by the ordinary society:

> *O there'll surely come a day*
> *When they'll give you all your pay,*
> *And treat you as a Christian ought to do;*
> (Kipling, 1907, p. 2)

The first point, detectable in all of the three collections, is the question of soldiers' pay. The common soldiers of the British Army were in the Victorian era, with their income of around 12 shillings a week (which is roughly £31 a year), a part of the lowest income group of people, alongside the least skilled agriculture workers and pensioners (Pulsifer, 2002, p. 327). Even though the soldiers had a stable income, for most parts anyhow, this income was hardly sufficient for their everyday life, as will be shown in this subchapter.

> *Shillin' a day,*
> *Bloomin' good pay–*
> *Lucky to touch it, a shillin' a day.*
> (Kipling, 1907, s. 70)

"Shillin' a Day", another of the *Barrack-room Ballads'* poems, further explores the monetary topic. This *"shillin' a day"* was a compensation for British army soldiers who, after completing their service in the army, chose to leave. In comparison to the weekly pay of the soldier, which was the 12 shillings a week, the pension could serve as a supplementary income at best. On top of that, the mention of one being *"lucky to touch it"* also shows that not all soldiers reached the pension. That could possibly refer to the soldiers, who had died before completing their service.

But even the *"lucky"* ones often chose not to get the pension pay. In *The Seven Seas*, the poem "Back to the Army Again" shows this situation exactly. The soldier, who is coming back to the army after already completing his *"six years' service"* (Kipling, 1896, p. 163), has to return, most likely because of financial situation. This possibility is further supported by the soldier's

comment. Just like in "A Shillin' a day", the soldier calls the pension *"bloomin'"* generous. The sincerity of this statement is to be questioned, since the soldier continues as such: *"[with the given pension] you can make your fortune – the same as your orf'cers do"* (Kipling, 1896, p. 164). This is most likely an exaggeration, with a hint of irony, since officer's pay was undeniably several times higher than that of the common soldier (Pulsifer, 2002, p. 330).

The question of pay, important at the time of enrolment and the stay at the training grounds, becomes less significant in the heat of the battle and during the army campaign. *The Five Nations*' poem "The Parting of the Columns" summarizes well the priorities of a soldier in a field – *"We've rode and fought and ate and drunk as rations come to hand"* (Kipling, 1918, p. 175). The most pressing matter to these soldiers is the food and drink supply, which could at any moment, due to the war conditions, become sparce.

Initially, the author promises that sometime in the future, the rest of the society will treat the soldiers without prejudice. With the emphasis on the future tense, the soldiers most likely were not treated fairly at the time of when the poem was written. The representation of the harsh attitude of the society towards the soldiers is mostly visible in two poems – "Tommy" from *Barrack-room Ballads* and "The Old Issue" from *The Five Nations*.

Contrary to the common belief at the time, the profession of soldier was not as prestigious as one would think. With the enrolment to the army, the person takes on a particular stigma, which excludes him from the ordinary society. That does not by any chance mean that the soldier is not needed by the public – he is, but only in certain situations. The poem *Tommy* accurately depicts the ambivalence of the civilians towards the army.

> *… it's Tommy this, an' Tommy that, an'*
> *'Chuck him out, the brute!'*
> *But it's 'Saviour of 'is country' when the*
> *guns begin to shoot*
> (Kipling, 1907, p. 9)

During the times of war, the society puts up an act of honouring the soldiers. Without their battle experience and devotion to the Empire, the civilians would continuously lose the comforts of their everyday lives. However, in times of no imminent danger, a soldier suddenly becomes the unwanted element of the society. Because of that, the soldiers are forbidden the access to numerous public facilities, such as public houses or theatres – with the explanation for this behaviour limited only to *"'We serve no red-coats here.'"* (Kipling, 1907, p. 6).

This treatment is not blindly accepted by the soldiers, as the final line of the poem confirms: *"An' Tommy ain't a bloomin' fool – you bet that Tommy sees!"* (Kipling, 1907, p. 9). That being said, through the *Barrack-room Ballads* collection, there is not a clear detachment from the ordinary people.

This active detachment from the ordinary people is noticeable in *The Seven Seas*. The poem "Sappers" clearly indicates that soldiers think of themselves much better than of the civilians. In an exaggerated metaphor, soldiers blame the civilians for the blasphemy of the Tower of Babel and indirectly claim, that had they been the ones in charge, no such thing would have happened.

When the Tower o' Babel had mixed up men's bat,
Some clever civilian was managing that
(Kipling, 1896, p. 175)

In *The Five Nations*, the poem "The Old Issue" further explores the feelings of injustice and shame, that were previously set by the poem *Tommy*. Even the name of the poem serves as a reminder that the issue has not vanished at all.

We shall drink dishonour, we shall eat abuse
For the Land we look to – for the Tongue we use.
(Kipling, 1918, p. 111)

In their words, the soldiers endure the *"dishonour"* and *"abuse"*, because of their appreciation for the Empire and the English language. Without lessening the weight of the statement, the soldiers are bound to their loyalty by at least two other reasons. The first being the wage, even though it was narrowed down nearly to the existential minimum; the second being the threat of a punishment, which is going to be covered in the following subchapter.

3.1.1.2 The army order

While the previous topic was complementary and followed the same intellectual development in examined collections of poems, the topic of this subchapter, the army order, is depicted through the collections in fundamentally different ways (especially in *Barrack-room Ballads* and *The Five Nations*). In these two, it is necessary to use and differentiate between two different terms: punishment and abuse. Whereas the punishment is based on a justified

reasoning, the abuse is not. The topic of the rational punishment is mostly explored in *Barrack-room Ballads*, particularly in these poems – *Cells, Belts* and *Danny Deever*.

As mentioned above, for the act of punishment, it is essential to have a reasonable cause. In the poem "Cells", the cause is the violation of the army ordinances. An unnamed soldier is thrown into a cell, after getting drunk in his free time and refusing the orders from his superior, the Corporal.

And I'm here in the Clink for a thundering drink
And blackening the Corporal's eye.
(Kipling, 1907, p. 20)

It is the soldier's keenness for the alcoholic beverage and his following action (i.e. his disobedience and violence against the Corporal) which caused such hardship to him. He is punished by the ordinary military punishment – a *pack-drill* and a *C.B.* The first punishment was a high-intensity drill, which the punished had to undergo with all of his belongings on his person, the second punishment is the confinement to barracks, which practically robbed the soldier of his free time off duty.

The soldier is not too worried about neither of these punishments. The true punishment he undergoes is the consequence of his action for his family. *"They'll stop my pay [and] cut away the stripes I used to wear*" (Kipling, 1907, p. 21) – exactly that is the real punishment for the soldier. By losing "*the stripes"*, he loses not only the military rank he might have had but also the pay. The reduced income also strips him off his own independence, and possibly even prevents him from taking care of his family.

In the poems "Belts" and "Danny Deever", the given punishment is more severe. The soldier in "Belts" is thrown into a cell after a fight, which escalated into a death of one of his fellow soldiers. Even though this was an accident, the punishment cannot be omitted by the authorities, and therefore, the soldiers are awaiting their punishment in the holding cells:

...half of us are under guard wid punishments to get
(Kipling, 1907, p. 45)

The harshest punishment is depicted in the third poem "Danny Deever". In this poem, the soldier commits an intentional and cold-blooded murder. Being a potential threat to all the other soldiers, he is sentenced to death by hanging:

They are hangin' Danny Deever, you must

mark 'im to 'is place,
For 'e shot a comrade sleepin' – you must
look 'im in the face

(Kipling, 1907, p. 5)

The theatrical importance of *"look[ing] 'im in the face*" and "*mark[ing] 'im to 'is place"* is not without its importance. The public execution serves not only as a mean of discouraging the other soldiers from similar deeds, but it also strengthens the bonds in the army – knowing that the disruptive element is punished by law, they can focus on their duties.

The Seven Seas mentions the punishment only sporadically and, for the most parts, in agreement with the previous collection. The soldier in the poem "For to Admire", after finishing his service, retrospectively judges his whole life in the army. He is aware that he was not the shining example, since he *"often broke a barrick rule [and behaved] like a bloomin' fool"* (Kipling, 1896, p. 226). But the soldier does not think of the resulting penalty badly – after all, it was the proper *"price"* for his behaviour. The following lines of the poem show, that his punishment was, most often, sitting *"in Clink [the cell] without my boots"* (Kipling, 1896, p. 227). That suggests that his offenses against the rules were not as serious as, for example, the one in "Danny Deever".

On the other hand, *The Seven Seas* also explores the idea of abuse in the army. While in *Barrack-room Ballads*, the young recruits are given friendly instructions which should keep them safe – "The Young British Soldier" is as close to an army manual as a poem can possibly get, *The Seven Seas*' poems "'The Men that Fought at Minden'" and "The 'Eathen" depicts the experiences that the soldiers had to undergo. As Stewart (1963) mentions, this abuse was not exclusively a higher rank abusing the lower rank. The abuse could as well go the other way around, despite the army social ladder (Stewart, 1963, p. 232-233). Here is also hinted the possible reason for the abuse itself. The soldiers are to be properly brought up by their tyrants whose argument is that *"we'll make you soldiers yet!"* (Kipling, 1896, p. 185).

The Five Nations, although distancing itself from both the theme of punishment and the overly cruel abuse, further explores the mentioned idea that the respect of an individual is not necessarily expressed in one's military rank. In the poem "The Instructor", the instructor with a rank of corporal is said to have *" the knack o' makin' men feel small…"* (Kipling, 1918, p. 183), despite their army rank, in which the corporal stands way under the rank of colonel or a captain (British Army ranks, c2021):

Before 'im I'ave seen my Colonel fall,
An' watched 'im write my Captain's epitaph…
(Kipling, 1918, p. 183)

3.1.1.3 The battle experience

Generally, the depiction of conflicts shares numerous similarities through the collections. Each collection has, for instance, its own depictions of horrors of war. In *Barrack-room Ballads,* the poem "'Snarleyow'" serves as a perfect example. During a battle, one of the soldiers is injured by an enemy shot. The other soldiers are standing between a dilemma whether they should try to save him or not. The injured soldier solves this dilemma for them by asking *"… put me out o' pain"* and they, having no other choice after seeing that *"…'is wound was mortial"*, decide to fulfil his dying wish (Kipling, 1907, p. 37).

Death is, naturally, the everlasting undertone of the war, but not all soldiers die on the battlefield, as depicted in "'Snarleyow'". In *The Seven Seas*, particularly in the poem "Cholera Camp", soldiers die in the extreme conditions of an army camp, in which a contagious disease is spreading a contagious disease. As the first lines of the poem summarise: *"We've got the cholerer in camp – it's worse than forty fights;"* (Kipling, 1896, p. 186). The poem further explains that even during such circumstances, the army cannot omit its day to day duties, even though soldiers have to endure and sustain additional *"ten deaths a day!"* (Kipling, 1896, p. 189).

Although not depicting it as naturalistically, *The Five Nations* does also outline the constant danger of a fight. The chosen poem "Piet" uses a fitting simile to do so:

The bullets swish from 'ill to 'ill
Like scythes among the 'ay
(Kipling, 1918, p. 200)

The poem "Piet" also questions the soldiers' motives for fighting and their own opinion on it. As the British soldier in the poem admits:

I do not love my Empire's foes,
Nor call 'em angels; still,
What is the sense of 'atin' those
'Oom you are paid to kill?

(Kipling, 1918, p. 199)

The soldier, unlike the society, does not demonize the enemy. Rather, he views him as an equal, possibly even as a war partner. That essentially portrays the real state of things, since they both share the same war conditions, hence also the struggles. Being on the opposite sides of the same conflict, the men forge a bond of sorts – up to the point when the British soldier, with a notable exaggeration, calls the enemy a friend:

Me an' my trusty friend 'ave 'ad,
As you might say, a war
(Kipling, 1918, p. 202).

Similar compassion for the enemy is shown in "Half-Ballad of Waterval". In this poem, a soldier is reminded of his past war experience while preparing a group of prisoners for a transport. Knowing the *"meanin' of captivity"* thanks to also being a prisoner during the war, he cannot help but disagree with the process. Even though he could go along with the justifiable eye for an eye principle, he becomes aware that *"it* [the act of taking away one's freedom] *somehow sickens me"* (Kipling, 1918, p. 197). He even goes as far as to express his inner wish of setting them free instead of bounding them to the shackles of slavery. Despite his noble intention, he is not able to do so:

I'd give the gold o' twenty Rands
(If it was mine) to set 'em free…
(Kipling, 1918, p. 198).

In *The Seven Seas*, no such idea of respecting the enemy, even though both the British and the enemy soldiers are two sides of the same coin, is expressed. Nevertheless, in *Barrack-room Ballads*' poem "Fuzzy-Wuzzy", the British soldiers do give credit to their opponents from Soudan, who were nicknamed Fuzzy-Wuzzy.

But all we ever got from such as they [Boers, Burman and Zulu]
Was pop to what the Fuzzy made us swaller
(Kipling, 1907, p. 11).

Even in comparison to other enemies of the Empire, the Fuzzy are deemed the toughest opponents of the British Army. The soldiers express their respect to the Fuzzy through two acts, done out of their own free will: a toast to both the survivors and the dead *"… 'ere's to you, Fuzzy-Wuzzy, an' your friends which are no more…",* and bringing each of them to their level by calling each individual *"… first class fightin' man"* (Kipling, 1907, p. 12).

3.2 The British Empire as the monarchy

Despite Kipling's death at the beginning of 1936, he still had the opportunity to live under the reign of three different monarchs during his seventy-year long life. These monarchs were Her Majesty, the Queen Victoria, His Majesty, the King Edward VII. and His Majesty, the King George V. Yet, the three selected collections of poems, mostly due to the date of their first respective publication in 1892, 1896 and 1903, reference exclusively the Queen Victoria. Her death in 1901 could have possibly served as a final encouragement for her depiction. Besides the justification of the space-time continuum, the second reason for this privilege is her undeniable influence on the history of the British Empire, its allies, and enemies. After all, ruling the Empire for the majority of the 19th century, it was the Queen who steered the lives of millions of people all around the globe. The very basis of the relationship between the British sovereign and their royal subjects is well recognizable in the first verse of one of perhaps the best-known song of the British Empire – the royal anthem:

God save our gracious Queen,
Long live our noble Queen,
God save the Queen!
Send her victorious,
Happy and glorious,
Long to reign over us;
God save the Queen!
(National Anthem, c2021)

This established relationship is easily noticeable in all three collections of poems. That said, the link continuously develops and hence, it is possible to distinguish two different approaches to the monarch. The third of the examined collections, *The Five Nation*, was published two years after the Queen's death in early 1901. Because of that, it would be rather inappropriate, bordering on the edge of an untasteful irony and blasphemy, if one continued to express the wish for her well-being, good health, and a long life. For that reason, the expression of the fondness for the Queen is, although with shared similarities in the first and second collections, cardinally different in the third one.

3.2.1 The Queen

Barrack-room Ballads remain true to their army theme, even in the portrayal of the authority of the Queen Victoria. The first of many poems that mentions the Queen is the poem "Soldier, Soldier". In the poem a group of soldiers, who are returning from a war, describes the life of their fallen comrade to his lover. As an answer to the question *"'What did you see o' my true love?'"* asked by the lover, the soldiers answer that they *"... seed 'im serve the Queen in a suit o' rifle-green..."*, followed by the implicit mention of the soldiers death in *"... you'd best go look for a new love."* (Kipling, 1907, p. 13). The soldiers could have easily identified themselves only as a part of the army, but instead of saying that they served in the army, they refer to their service in a more personal way. They say that they *"serve the Queen"* and no one else. While this could be a result of the army drill, which all the soldiers had to undergo, it is also possible that the soldiers take pride in this involvement.

A similar idea is to be found in poems "The Young British Soldier" and "Gunga Din". In the first poem, the young recruit, after numerous tips from his more experienced colleagues, slowly gains the necessary knowledge required to become the *"So-oldier of the Queen"* (Kipling, 1907, p. 49). That is the main goal for the British soldier – to become a part of the elite force, which makes sure that the British Empire stays in its hegemonic position and is not threatened by any other nation.

In the second poem, "Gunga Din", the soldier pays his respect to his time in the army even further. When referring to his deployment in India, he justifies it as an act of *"... servin' of 'Er Majesty the Queen"* (Kipling, 1907, p. 23). The Queen's depiction is thus enriched by the additional phrase *"Her Majesty"* by the soldier – this could indicate even further commitment of the soldier to the monarch.

This commitment to the Crown could be also easily interpreted as the fact that the soldiers were during their service cut off from the outside world and were in touch only with each other. Their current army life demanded that they leave their civilian past with all its perks behind them, and focus on fighting against the enemy troops. It is especially the poem "Snarleyow" which, at its end, manifests this specific belief:

> *You 'avn't got no families when servin' of the Queen –*
> *You 'avn't got no brothers. Fathers, sisters, wives, or sons –*
> *If you want to win your battles take an' work your bloomin' guns!*
>
> (Kipling, 1907, p. 37-38)

The first line of the previous citation could be contradicted after a comparison to the poem "The Widow at Windsor". Here Queen Victoria, the so-called *"widow at Windsor"* after the death of her husband, prince Albert, in 1861, takes on the characteristic traits of a motherly figure towards the soldiers. She is seen as the one who regularly pays their wages *"... she pays us poor beggars in red."*, no matter how low the pay might be, as discussed in subchapter 3.1.1.1 about the social status of the soldiers. Not only that, she is also the royal authority which guarantees the safety and protection, at the very least the political one, of her subjects against the enemy – that is, on both the local and global scene. Because of that, the soldiers refer to themselves as *"... Missis Victorier's sons."* (Kipling, 1907, p. 39). Needless to point out that the soldiers are right to trust in the reputation of the Queen – the whole extent of her status and power as the Crown of the British Empire is summarised further in the poem in a fitting generalisation:

... the Kings must come down an' the Emperors frown
When the Widow at Windsor says 'Stop'!
(Kipling, 1907, p. 40)

This protector-protégé relationship is not strictly exclusive to the soldiers. In the poem "'Cleared'", the two main institutions of the British Empire are put into contrast. While the institution of the Parliament is seen strictly negatively: *"[members of the Parliament] go, help to make our country's laws that broke God's law at will."*, the Queen is not (Kipling, 1907, p. 186). Instead, the monarchy is the one being betrayed, as the line *"You're only traitors to the Queen and rebels to the Crown."* mentions (Kipling, 1907, p. 187). With no hints that the speaker of this poem is a soldier – the only known information is their patriotic feeling towards the monarchy, it could hint to the idea that even the ordinary society does have its favourites in the state system – in this case, the Crown, rather than the Parliament.

The Seven Seas, as mentioned in the introduction to this subchapter, does share certain similarities with *Barrack-room Ballads* in the characterization of the Queen. Yet, *The Seven Seas* also has additional interesting references, which should not be omitted.

The poem "The Native-Born" outlines the general opinion on the Queen, expressed in the whole collection, in its first line. In it, a group of people is proposing a toast to the Queen, also wishing for her long life: *"We've drunk to the Queen – God bless her!"* (Kipling, 1896, p. 49).

"Soldier and Sailor too" and "Sapper" return to the idea of army loyalty to the Crown. In the first poem, there is another group of soldiers, who take pride in belonging to the Queen. As the

soldier in the poem explains, each member of the unit is *"'... a Jolly – 'Er Majesty's Jolly...'"* (Kipling, 1896, p. 171). This unity of the army and the monarch is once more mentioned in the poem "Sapper". There a specialised group of sappers proudly shows that, in their opinion, they are the best unit under the command of Her Majesty:

There's only one Corps which is perfect – that's us;
An' they call us Her Majesty's Engineers,
Her Majesty's Royal Engineers...
(Kipling, 1896, p. 178)

The Five Nations, as indicated before, completely leaves the approach to the Queen from *Barrack-room Ballads* and *The Five Nations*. Since writing about a deceased monarch as if she were alive would be slightly morbid and most likely rejected by the society, Kipling chooses to unite the Queen Victoria and the Empire into a single entity. This is most obvious in two poems – "Our Lady of the Snows" and "The Young Queen".

These two poems are influenced by historical events of 1897 in Canada, and 1901 in Australia, as Kipling himself mentions at the beginning of each poem. In both, the British Empire, possibly as a personification of Queen Victoria, stands as a representation of the functioning, yet quite old order. This old order is confronted by the respective countries, which at the very least, strive for freedom of their own choice.

In "Our Lady of the Snows", the "Lady of the Snows" – Canada, reveals this wish for a partial independence from the British Empire in a message sent to the representative of the *"Throne"*, the "mother" of the English speaking world, Victoria:

'Daughter am I in my mother's house,
But mistress in my own'
(Kipling, 1918, p. 87)

The meaning of this citation is quite clear. Canada, up to that point under the full protection and guidance of the British Empire, wants to properly "grow up" and become an equal to her mother. Still, this does not mean the severance of all connection. Canada still views the British Empire as an authority which is to be respected and, in a way, followed: *"'...I [the personification of Canada] abide by my mother's house'"* (Kipling, 1918, p. 89).

"The Young Queen" refers to a similar situation, although on the other side of the world. Here, the "Young Queen" – Australia, comes before the "Old Queen" – England, and wishes to be

crowned by her authority: *"'Crown me, my Mother!'"* (Kipling, 1918, p. 100). The "Old Queen" does so, recognising the "Young Queen" as her peer, and calling her: *"'Daughter no more but Sister, and doubly Daughter so–'"* (Kipling, 1918, p. 102). This way, the two "Queens" reforge their mutual bonds. Australia, just like Canada in the previous poem, matures and has the possibility to decide for itself, with the only wish from her "mother" being:

make thy people to love thee as thou hast loved me!

(Kipling, 1918, p. 103)

3.3 The British Empire as the ideology

As mentioned in the introduction to this chapter, the British Empire has been one of the largest empires throughout history. This fact not only takes into account its geographical area, but also a size of the population. According to Ferguson, Queen Victoria had at some point during her rule controlled around 444 million people worldwide (Ferguson, 2004, p. 240). With great power comes great responsibility – British Empire, being the greatest global power at the time, had first and foremost the responsibility towards its many subjects.

Naturally, it is impossible to observe the population of the British Empire as a homogeneous group of people. Under the rule of the British monarch, there were people of various origins, religious beliefs, and races. This inner diversity proved to be an issue which drastically divided the public, up to the point of a mutual hostility towards each other. The thought of white race's dominance to other races led to noticeable racial segregation, in which the members of the "other races" were seen as less capable and generally inferior members of the society by the "white" race (Ferguson, 2004, p. 197).

The three examined collections of poems show the slow shift of the imperial worldview – in the collection *The Five Nations*, England, the heart and brain of the Empire, is slowly pressured into loosening its sovereign position towards the colonies, which is established in the *Barrack-room Ballads* and *The Seven Seas*.

3.3.1 The unity

The first lines of *Barrack-room Ballads*' poem "The Ballad of East and West" provide a general insight into the world order, set by the British Empire:

Oh, East is East, and West is West, and never the twain shall meet

(Kipling, 1907, p. 75)

There is a clear division between the eastern and western culture. This line is not to be crossed by either of the two sides, with the only exception being the war, in which both sides are observed as equals:

there is neither East or West, Border,
nor Breed, nor Birth,
When two strong men stand face to face,
tho' they come from the ends of the earth!
(Kipling, 1907, p. 75)

To follow the progression of this idea, it is important to mention *Barrack-room Ballads*' poem "The English Flag". The poem explicitly admits that Britain, profoundly influencing its colonies, is at the same time also influenced by them. The rhetorical question *"And what should they know of England who only England know?"* (Kipling, 1907, p. 174) acts as an indication of the importance of colonies and their bond with England, which is explored in *The Seven Seas* and *The Five Nations*.

The Seven Seas leaves the binary view of the world, which was set by the poem "The Ballad of East and West". Instead, the collection chooses to portray the British Empire as a whole thing, complexly interconnecting its many different colonies all around the world. *The Seven Seas* shows this unity in the poem "The Song of The Cities" by showing respect to several colonial cities in various parts of the Empire. From Hong-Kong and Singapore, up to Quebec and Montreal, the importance of each city is brought up and appreciated, with the additional emphasis on the individual complementary value for all the other cities and their citizens. For example, Singapore is considered to be *"The second doorway of the wide world's trade"*, Halifax *"The Warden of the Honour of the North"* and Victoria is portrayed as *"the tested chain…"* which holds together the imperial connection *"From East to West"* (Kipling, 1896, p. 12-13).

That said, it is the city of Bombay which acts as the common ground for the mutual relationships between the many races of the Empire. The line *"… I glean All races from all lands"* pictures Bombay as the multicultural city it was, without any doubt, at the time of Kipling's life (Kipling, 1896, p. 11).

The poem "The Native-Born" also has the aim of connecting not only all the races of the Empire, but also all the nations which are a part of it. In the fourth stanza of the poem, the speaker pledges a toast, summarizing a wish in it:

To the men of the Four New Nations,

And the Islands of the Sea–

To the last least lump of coral

That none may stand outside,

(Kipling, 1896, p. 50)

Especially the last line, which expresses the wish that *"none may stand outside"*, is the indication of the Empire's openness to its further imperial efforts. The pursuit of those would lead to acquiring more land and people, and hence result in more political power. The poem admits this by toasting *"To the map that is half unrolled!"* – suggesting, that after the unrolling of the map, the Empire is ensured to grow even larger (Kipling, 1896, p. 52).

Yet, it is *The Five Nations* which, as the name of the collection confirms, predominantly focuses on the unity of the Empire. As Marry Hamer claims, it *"celebrates the ties between England and its white colonies in Australia, New Zealand, Canada and Cape Colony in South Africa"* (Hamer, c2021).

This is most noticeably apparent in two poems "Our Lady of the Snows" and "The Young Queen", already mentioned in subchapter 3.2.1. In the first poem, Canada takes on the role of a torchbearer for the other nations that, following its footsteps, become the *"Queens of the East and the South"*, and stand beside England equal (Kipling, 1918, p. 88).

Australia later joins these four nations (New Zealand, Canada, Cape Colony and England) as the fifth "Young Queen" in the second poem "The Young Queen" and ultimately clarifies their mutual relationship, stating that the *"… Five Free Nations…are peers among their peers"* (Kipling, 1918, p. 100).

4. Conclusion

Rudyard Kipling could have chosen to portray the British Empire in his poetry as a static player of the world order, the ideal superpower second to none. This would, without any doubt, strengthen his position as the "voice" of the Empire. Yet, Kipling chose to be up to date with his portrayal of the British Empire – pointing out not only its strengths, but also its weaknesses.

To say that Kipling's collections *Barrack-room Ballads*, *The Seven Seas* and *The Five Nations* are unbiased towards the Empire would be a deceptive statement. Besides the time spent in the USA between 1892 and 1896, Kipling was a loyal citizen of the Empire, amazed to his core by its vastness, different cultures and strength. Even in his autobiography, he retrospectively admits that his *"output in the past"* was undoubtedly *"Imperialistic"* (Kipling, 1937, p. 190). That said, his poetry is far from being a blind admiration of the British Empire.

The well-known proverb states that "War never changes". Yet, that does not mean that the portrayal of it stagnates, which is mostly noticeable in Kipling's portrayal of the army. The poems could have easily held onto the portrayal of flawlessly disciplined soldiers, yet they do not. Instead, they uncover the dark and, by the general public, unseen side of the soldier's life – the unenviable social situation, rough army abuse and practices used to upkeep order, and the naturalistic war experiences. All of these on the background of the many, at the time relevant, conflicts.

Similarly, the topics of monarchy and ideology also underwent development. In the case of monarchy, the adoration of the living monarch, seen in the *Barrack-room Ballads* and *The Seven Seas*, changes into a memorial act after Queen Victoria's death in 1901, resulting in her personification into the soul of the Empire in *The Five Nations*.

The ideology of the Empire is closely connected with the monarchy. From the unquestionable division of the world (which is ruled by the strong monarch), the portrayal indicates the Empire's gradual decline – its position towards the colonies regresses from the mother-daughter relationship to a sibling-like relationship, losing at least a partial control over them.

This project does not deplete the possibility of further examination of the selected collections of poems. In particular, the topic of depiction of racial issues, which was encountered during the study of the poems and slightly hinted at in the subchapter 3.3.1, would deserve further research. With no place for this topic in this project, I leave this opportunity for my future colleagues.

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Resumé

Bakalářská práce sleduje pohled na Britské impérium ve vybraných básnických sbírkách Rudyarda Kiplinga Kasárenské balady a jiné básně (*Barrack-Room Ballads and Other Verses*, 1892), Sedm moří *(The Seven Seas*, 1896) a Pět národů (*The Five* Nations, 1903). Rozbory jednotlivých básní a jejich následná komparace napříč sbírkami poukazují na postupný vývoj Kiplingových postojů a jejich zobrazení, ovlivněných jak jeho osobním vztahem k impériu, tak historickými událostmi a směřováním britské zahraniční politiky: koloniálními válkami, úmrtím královny Viktorie a započínající dezintegrací impéria na přelomu 19. a 20. století. V závěru autor práce vyjadřuje názor, že Kiplingova poezie, ačkoliv zajisté měla možnost k jednostranné idealizaci Britského impéria, se k tomuto narativu neupíná. Naopak, proti této světové velmoci se dokáže stavět i značně kriticky, což lze sledovat zejména v jeho vyobrazení armádního prostředí.

Annotation

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Název práce:	Britské impérium v poezii Rudyarda Kiplinga
Název práce v angličtině:	British Empire in Rudyard Kipling's poetry
Anotace práce:	Práce se zabývá zobrazením a vývojem zobrazení Britského impéria ve třech vybraných básnických sbírkách Rudyarda Kiplinga. První část práce odhaluje autorův život, opíraje se především o jeho autobiografii. Druhá část sleduje vyobrazení Britského impéria v Kiplingových básních. Tato vyobrazení jsou rozdělena do tří tematických bloků, na kterých je pozorován jejich postupný vývoj. Ten je ovlivněný zejména důležitými historickými událostmi, které Rudyard Kipling zažil.
Klíčová slova:	Rudyard Kipling, Britské impérium, poezie, armáda, kolonie, národy, královna Viktorie
Anotace v angličtině:	This thesis deals with the portrayal and the development of portrayal of the British Empire in three selected collections of poems by Rudyard Kipling. The first part of the thesis uncovers the life of this author and is based primarily on his autobiography. The second part follows the depiction of the British Empire in Kipling's poetry. These depictions are divided into three thematic blocks in which is studied their gradual development. This development is mainly affected by important historical events, which Rudyard Kipling lived through.
Klíčová slova v angličtině	Rudyard Kipling, the British Empire, poetry, army, colonies, nations, Queen Victoria
Rozsah práce:	34 stran (57 963 znaků)
Přílohy:	CD s bakalářskou prací