

The Folktale and its Utopian Function in "As Easy As A.B.C." By Rudyard Kipling

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ABSTRACT

The present research gives a survey of the development of the folk tale from old times until the nineteenth century. It studies first how the adverse circumstances in the Victorian age encouraged some writers to share in reviving the originated folk tales and second it examines the way those writers used their literary folk tales to draw portraits of the ideal worlds they yearned for. These utopias usually contained the correction of what those writers considered false in their real world and the writer chosen for this research is Rudyard Kipling who examines closely the utopian tendency in his fantasy tale 'As Easy as A.B.C.

Keywords: Folktale, Utopian World.

Introduction

Historical survey of the Folktales:

The habit of telling tales is the most primitive characteristic of the human race, the tales that can be gathered from all the ends of the earth and from the remotest times must have some purpose behind them 'now religious and didactic, now patriotic and political beside the human delight in the tale for its own sake' that's why from past times and up to the present, a good tale-teller always finds eager listeners who seek either new information, recreation or momentary release from the boredom of their lives.⁽¹⁾ Edith, *The Victorians*, p.7)

The folktale was the oldest literary form known in history. For thousands of years, these traditional tales were preserved by human memory, for they were handed down from generation to generation only by word of mouth. Most of these tales related with the form of noble princes or poor herdsman who win the princess and half the kingdom by heroic fights with supernatural antagonists such as dragons or giants, or of speaking and helpful animals or marriages between men and supernatural beings or good fairies and wicked men, who all inhabited a world which is supernatural but at the same time related to the real world of Man.⁽²⁾ Laurits, *European Folktales*, p.16)

The study of the folktale began a period of vital activity in the nineteenth century. During their studies of the folktale, folklorists as well as anthropologists reached a conclusion that tales spreading all over the world revealed some similarity in plot, most of the tales carried for example, such a formula as 'a hero wins the hand of a princess by the performance of magical tasks' (Halliday, *Greek and Roman Folklore*, p. 80). This conclusion led to the evolution of many schools of thoughts that discussed a proper interpretation for this similarity.

One school of thought known as the 'Historic-Geographic (or comparative) School', suggested the existence of a single source from which all European folktales descended through transmission.⁽³⁾ Virginia, *Brief History of Ideas*, p.2) It interpreted the difference in the details of these tales to be caused by the different conditions of transmission as the tales could be transmitted either by professional story-tellers who perhaps elaborated the tales according to their conventions or the taste of their hearers, or by non-professional story-tellers that is to say the ordinary illiterate folk who depended on their memory which, of course, would not convey the tale without alteration. (Halliday, *Indo-European Folk-Tales*, p.22)

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Leaders of this approach have gone further and attempted to discover the single source from which all the European tales were derived from. Germany showed that most of the European tales appeared two thousand years ago in the famous Indian folktales known as the *Panchatantra* and the *Jatakas* from which came *The Fables of Bidpai or Kalilah and Dimnah*. This is as well as the long history of India which goes back centuries before Homer and its people who were of 'Aryan Stock' and ethnically 'related to the Europeans' proved that India was the great homeland of most of the European folk stories (Thompson, *The Folktale*, p.78)

W. R. Halliday from Britain, attacked this view and asserted that a large number of European folk tales were derived from Eastern originals (Arabian and Persian) and he explained this by pointing to the fact that professional story telling started and developed as an important art in the east and so large collections of tales were made into books. When these tales arrived in Europe they had prominent form and so remained better stories, in contrast with the European oral tales which were originally derived from them. (Halliday, *Indo-European Folk-Tales*, p.82).

Another school of thought known as 'Cultural Evolutionism' opposed the 'Historic-Geographic' method by holding the view that the widespread of similar folktales was due to the fact that 'as human civilization evolved, man passed through similar stages of culture, linear hierarchy of Barbarism-savagery-civilization' and so the folktale from all around the world were belief-tales because they belonged to the stage of savagery during which people, in general, had a supernatural conception of the world. (Virginia, *Brief History of Ideas*, p. 2)

Both approaches, the 'historic-geographic' and the 'cultural evolutionist' concentrated only on the texts of the tales neglecting this possibility that those tales might have functions or significance among the folk (the peasants) from whom they indirectly collected these tales, for many of the nineteenth century folklorists collected their items 'from people of their own class' who in their turn have already collected them from 'their servants'. (Ibid, p. 3)

The ancient man used fantasy in considering such serious problems as: Who created this universe? How were Earth and Sky created? What is the origin of evil? or Shall man be resurrected after death? and the first response of the human mind to this sense of wonder (Zipes, *Breaking the Magic Spell*, p.6) came in a fantastical form which is clear in myths. Many myths are 'explanatory stories' usually invented by a priesthood in different areas in the ancient world to explain how the world came to exist, to give reasons for some rituals or to describe the nature of divine powers. They varied in their explanation of such matters from one place to another, for example, in ancient Greece the myth of creation was that 'the marriage of sky and earth' was the prelude to the birth of things while in ancient Mesopotamia, it was that 'earth and sky were originally formed by splitting the body of a dragon in half' (Kirk, *Myth: Its Meaning and Function*, p.15) while people and things were created by the Gods during a drunken game. (Ibid., p. 107)

In different parts of the world, the ancient common man's social life was ruled by fantasy and superstitions. His fear of the world which he could not understand made him believe in the existence of evil everywhere, that is why he tried to protect himself from it by the use of fantasy, some of the universal superstitions were like, the performance of certain rituals during ceremonies of birth, marriage, victory or holding a certain icon which would, they believed, keep evil spirits away from them, or imitating a natural process so it would be magically produced like making a noise like thunder would induce thunder or sprinkling water would summon rain. (Halliday, *Greek and Roman Folklore*, p. 4)

The term 'folktale' has always been used carelessly in English to 'cover the whole range of traditional oral narrative' including legend and myth or superstitions because of their traditional nature. But it is very clear that both myth and legend are as the ancient man believed them to be, based upon fact unlike the folktale which is based upon fantastic matters; also myth and legend seem to be more serious than folktale. Thus, if myth represents religion and legend represents history the folktale represents the ancient folks' 'imaginative literature'. (Ibid, p.8)

Tales like 'Jack and the Beanstalk', 'Snow-White', 'The House in the Wood', 'The Frog Prince', 'The Bird', 'The Horse and the Princess', 'The Water of Life', 'All Stick Together', 'The King's Tasks', 'The Three Golden Sons' and many others formed by anonymous authors (Thompson, *The Folktale*, p.7) and they were circulated orally by the folk and so each historical epoch and each community changed the style of the original folktale according to its needs but the original idea remained the same. (Zipes, *Victorian Fairy Tales*, p. 6). This can be explained through such tales as

'The Beauty and the Beast' and 'The Frog Prince'. Both tales carry the idea of a creature turning into a handsome youth after being united to a beautiful and virtuous girl. It is said to be of a Greek origin: 'a serpent-shaped monster' changes into a handsome youth after marrying a beautiful maiden. This has been changed presumably in the Middle Ages, into 'The Frog Prince'; a frog turns into a handsome youth after kissing/marrying a beautiful girl. Also the tale has Norse, German, Sicilian, Cretan, Indian, Russian, Mongolian and different other variants which bear the same idea but differ in their modes, for instance the tale goes like this: 'a crocodile changes into a fine man when his bride consents to lick his face. (Opie, *The Classic Fairy Tales*, p. 38)

In most folktales, the hero or heroine are either youngest son or daughter, an orphan or sometimes an ordinary person. They are usually shown as weak, poor, exploited, unfortunate or treated unjustly, which is something familiar to the lower classes in ancient times. But gradually they overcome evil and win great rewards and live happily ever after.

Through the help of a fantastical agent which comes either as a recompense for their small but highly moral actions or as a result of their talent, courage and willingness to take advice, the only qualities 'left open to the underprivileged.' (Kirk, *Myth: Its Meaning and Function*, p. 38). This obviously shows that this type of folktale expresses ordinary people's (narrators and audiences) ambition and longing for a better world. Since they find it difficult to fulfill their utopian vision of a better world in reality, they do it through fantasy:

These classes (lower classes) had practically no opportunity to resist the increasing exploitation since they were isolated in their work geographically spread out and always stood as mere individuals in opposition to their lords and exploiters. Thus they could only conceive a utopian image of a better life for themselves. (Zipes, *Breaking the Magic Spell*, p. 46)

Ernest Bloch, a German philosopher demonstrated in his 'The Fairy Tale Moves on its Own Time' (1930) that the ancients did not, in their utopian vision of a better world, try to change evil people into good ones but they simply sought material power and wealth for themselves to be able to suppress evil. They did not seek brotherhood with their lords but they wanted to become better than them. They only believed that 'might makes right'.

Thus, the ancient folktale did not keep ancient folk suspended from their own reality, actually it mingled with their reality. It reflected the ordinary man's dissatisfaction with his ugly world and his hope to change it. It made him feel confident that a new and 'larger life is to come after the death-like sleep' (Robkin, *The Fantastic in Literature* 1976, p. 34). It did not only inject him with hope but also provided him with a psychological consolation when he explored the utopian world which he longed for and sensed order which followed disorder. (Ibid, p. 73).

In the sixteenth century, the oral folktale appeared in a literary form. Gianfrancesco Straparola (1486-1557), an Italian writer published two volumes of collected folktales under the title *Le Piacevoli Notti* (The Delightful Nights) (1550-1553). In this collection he included seventy-four jests and tall tales among them the stories which dealt with the same ideas of 'Puss in Boots', 'Beauty and the Beast', and 'Diamonds and Toads'. He excused his style by saying that these tales were written down directly 'from the lips of ten young girls'. Another collection of literary folktales appeared in the seventeenth century which was also Italian. The author Giambattista Basile, 'a much traveled poet, a courtier and administrator' published five volumes of collected folktales told by common towns people and he gave them the title *Lo Cunto De Cunti* (The Tale of Tales) (1634-1636), usually known as Pentamerone and it also includes stories like 'Diamonds and Toads', 'Beauty and the Beast', as well as 'Cinderella' and 'Snow-White' but with a style different from that of Straparola. Those literary collections were not translated into English until the nineteenth century and they minimally affected the general stream of oral transmission. (Opie, *The Classic Fairy Tales*, p. 20-21)

At the end of the eighteenth century and throughout the nineteenth century the fantasy tale experienced a curious development. The evolution of the Industrial Revolution in England as well as most European countries led to the uprooting of the poor peasants from the land and made the machine control their lives through winter and summer. There was no leisure, the folks had no time to tell stories and this 'starved folk culture out of existence.' (Briggs, *The Fairies in Tradition and Literature*, p. 178).

The rise of such technology as the printing press as well as the formation of an educated middle class, the bourgeoisie, which began exercising 'control over all forms of cultural expressions' formed strong factors in the change of the fantasy tale. The conservative bourgeois groups considered fairy tales i.e., literary folktales 'amoral', trivial and useless as they didn't bear 'the virtues of order, discipline, industry, modesty, cleanliness' and they were regarded as harmful for children because they taught them how to rebel and so the majority of the middle class opposed the writing and printing of fairy tales, especially those tales which embedded the yearnings and strivings of the ancient common man for an ideal world. During this time folktales were rewritten and were turned into very simple didactic fairy tales so that 'they would not be charmed by the violence, crudity and fantastic exaggeration of the originals'. In this way they would not challenge the bourgeois 'rationalistic purpose and regimentation of life' to produce for profit. Still within the bourgeoisie itself there appeared a group of writers who used the fairy tale as a protest against the gross utilitarian ideas and their instrumentalization of the fairy tale. (Zipes, *Breaking the Magic Spell*, p. 11-15)

The Victorian tales contained the fantastic element but at the same time they mingled with their own social reality. The writers of Victorian tales such as John Ruskin's *King of the Golden River*, Charles Kingsley's *Water Babies*, Lewis Carroll's *Alice in Wonderland* and *Through the Looking Glass*, Howard Pyle's *The Wonder Clock*, Oscar Wilde's *The Happy Prince and Other Tales* and *A House of Pomegranates*, James Barrie's *Peter Pan*, George MacDonald's *At the Back of the North Wind* and *The Princess and the Goblins*, Samuel Butler's *Erewhon*, William Morris's 'The Wood Beyond the World', Rudyard Kipling's *Rewards and Fairies* (1909) and hundreds of other tales. (Steel, *A Critical Approach to Children's Literature*, p. 49).

All those writers were shared in their appreciation of fantasy and knew its value in the new world. For them, the fairy tale was not trivial or useless, that's why these tales were serious because they tackled serious problems of their age. Defending the fairy tale, Dickens said:

In an utilitarian age, of all other times, it is a matter of grave importance that fairy tales should be respected
a nation without fancy, without some romance, never did, never can, never will hold a great place under the sun.
(ibid, 185)

The Victorian tales contained the fantastic element but at the same time they mingled with their own social reality. Victorian writers used fantasy to express their dissatisfaction with this ugly reality and this is what Charles Lamb called 'a mastery of fortune.' (Stonyk, *Nineteenth Century English Literature*, p. 266). They drew in their tales images of utopian worlds, each writer according to his own perspective of the ideal world. They filled these worlds with what they longed for but couldn't attain in their real world.

The utopias of some Victorian writers reflected their hope that their distorted reality may change someday, Rudyard Kipling's (1865-1936) utopian world was presented in his 'The Children of the Zodiac' (1891) from his *Many Inventions*, 'Cold Iron' (1910) from *Rewards and Fairies* and 'As Easy as A.B.C.' (1912) from *A Diversity of Creatures*. It appeared as an ideal empire built on order and discipline as every individual in it knew his craft and did it perfectly.

Kipling's utopia in "As Easy as A.B.C.":

On December 30, 1865, in India, the great homeland of the *Jatakas* and the *Panchatantra*, the land of Hindu and

the origin of black magic powers, Rudyard Kipling was born to an artistic family that belonged to the highest Anglo-Indian society. (*Encyclopedia*, 1985, p. 883). Kipling was well-acquainted with the fantasy tale from his early childhood which he spent in India with two superstitious servants, who took care of him and 'under her influence he came in direct contact with the Indian culture and tradition' (Data com Ad Network,) and his Hindu bearer. Both used to tell Kipling tales and sing him songs from Indian folklore. (Briggs, *The Fairies in Tradition and Literature*, p. 103).

Kipling was brought up in a world of myth and fantasy. When his parents left him in South sea and went back to India, he was exposed to 'a world in which the exotic was normal' for in addition to his uncle, Sir Edward Burne Jones, the painter, who used to play games of 'make-believe' with him there was his 'beloved aunt' reading him *The Pirate* or *The Arabian Nights* and among the visitors to Kipling's house was William Morris or 'Uncle Topsy' as he was known and he also used to tell him tales 'full of fascinating horrors.' (Prickett, *Victorian Fantasy*, p. 57).

As a boy Kipling went through different forms of the folktale like the ghost tale, the novella, the fairy tale and especially the fable. His favorite readings were *The Old Shikarn* 'with its steel engravings of charging pigs and angry tigers', *Robinson Crusoe*, *Sidonia the Sorceress*,⁵ *Uncle Remus*, (Andrew, *Kipling's Mind and Arts*, p.7). Later referred to as *S.O.M. Aesop's Fables* and he absorbed *Alice's Adventures in Wonderland* (1865) 'so completely that it was as much a part of him as the Bible or the Prayer Book.' (Ibid ,p.122)

In (1891) Kipling's father, Lockwood Kipling, published his *Beast and Man in India* which Rudyard considered to be superior to all his own works. This book was

a miscellany gathered from wide observation and wider reading, packed with legend, folklore, anecdotes from the Indian classics, descriptions of contrivances, utensils and costumes, and sketches by the author in pen-and-ink.

In this book the reader may come across famous Indian nursery songs and read about the behavior of snakes and mongoose around the house, the habits of battery-mules and the legend of a place where the elephants dance or he may read such Indian folktales like the story of the mutineer 'Moti Guj' and the story of Ganesa and the money lender.) This early contact of Kipling with the fantasy tale was to prove later a crucial influence upon his work. (Dickens , *Christmas Stories*, p. 258). Kipling was 'a natural fantasist', he always tried in even his most realistic stories, to cram more into 'reality' than it can possibly hold. (Prickett, *Victorian Fantasy*, p. 200). He found in fantasy the suitable technique that encompassed his themes and allowed him to write about different aspects of 'human consciousness' inaccessible to 'realism.' (Ibid., p. 204).

Most of his short stories were fantasy tales and they very much resembled the old folktale: 'Kipling stories do not read like fairy tales told to children by the modern fireside, so much as like fairy tales told to men in the morning of the world.' (Ibid., p. 205). Tales like 'The Knife and the Naked Chalk' from his *Rewards and Fairies* (1909), 'The Cat that Walked by Himself' and 'The Crab that Played with the Sea' from *Just So Stories* (1902), 'The Dog Hervey' from *A Diversity of Creatures* (1914), 'They' from *Traffics and Discoveries* (1904) and many others were built with folklore material, (Tompkins, *The Art of Rudyard Kipling*, p. 162).

Although Kipling wrote a large number of horrific ghost tales like 'The Gate of the Hundred Sorrows', 'The Dream of Duncan Parrenness', 'The Phantom Rickshaw', 'The Mark of the Beast', 'My Own True Ghost Story', (Briggs, *The Fairies in Tradition and Literature*, p. 104) 'Bertram and Bimi' and others, whole books of fairy tales like *The Puck Books*. (Carrington, p.138) Nevertheless, he had an addiction to writing fables. 'He loved the didactic' and his favorite characters were talking animals, insects and machines (Hopkins, *Rudyard Kipling*, p. 136). In his interesting *The Jungle Books* and *Just So Stories*, Kipling sent messages, exposed moral values like faith, hope and charity, enforced 'the necessary lesson of sympathy with everything that lives'. (Ibid ,p. 282)

Like their great originals, *Aesop's Fables* and the *Jataka* tales, which Kipling knew so well, these fables illustrated truths, which—for such was the nature of successful fable—were not made more explicit by being interpreted at second hand. (Carrington, *Rudyard Kipling*, p. 259). In his *The Fabulists* (1917), Kipling said:

All the world would keep a matter hid,
 Since Truth is seldom friend to any crowd,
 Men write in fable, as old Aesop did,
 Jest at that which none will name aloud.
 And this they needs must do, or it will fall
 Unless they please, they are not heard at all. (Ibid, p. 157).

Rudyard Kipling was one of the skillful masters of tale-telling. Like the traditional folktale-teller, he told his tales to an audience of 'hundred millions' and this distinguished him from his contemporary tale-tellers. (Beckson, *Oscar Wilde: The Critical Heritage*, p. 255). He had that 'magnetic force' which compelled his audience to listen and he told his tales with 'directness, force and simplicity that carried his listeners out of their own environment and made them surrender themselves willingly to his 'magnetic force' (Ibid, p. 252). Sir Walter Besant described the marvelous response of Kipling's audience to the way he narrated his 'The Man who would be King', Besant stated:

While that story told, there was not heard in the whole of the vast audience a sound, a whisper, a breath. In dead silence it was received; in dead silence it concluded—in dead silence save for the sigh which spoke of a tension almost too great to be borne. Perhaps the storyteller himself took it for applause. (Ibid., p. 255).

This obviously showed that the art of tale-telling was Kipling's craft as he himself believed it to be. (Bodelsen, 1964, p. 44). In his article 'Rudyard Kipling', Bonamy Dobrée declared that Kipling was 'far too good a craftsman, too whole an artist' (Derbyshire, *Rudyard Kipling and the God of Things as they are*). Craft and 'work' were words that Kipling loved. He was entranced by the idea of action, (Sussman, *Victorians and the Machine*, p. 204) ^{He} believed that every man must engage himself in beneficial work and undertake its pain and suffering whole heartedly, thus work will bring a sense of self-fulfillment to the already defeated man. Kipling understood and appreciated tradesmen, mechanics and technicians as well as artists. (Ibid, p. 8).

The characters of his tales were, in addition to artists, administrators, engineers, doctors, soldiers, railway men, servants and peasants busy at their job (Islam, *Kipling's 'Law'* p. 93). He thought that man's personality was made by his work:

the personality, the Self, the total of qualities which a man brings to bear on his work—whether that work be poetry or engine-fitting—is what he was born with Plus all his experience: all he has seen and done and wanted to do and been made to do, all he has dreamed of and all he has investigated and practised and studied, up to the moment at which he applies that totality to that particular job.

He insisted on the morality of the worker, that is to say, a man's job was a thing to be done for its own sake, with his strength, knowledge, and conscience and he discerned that the business of every man, soldier, engineer, administrator, or writer was 'to turn out a clean, finished job' (Rutherford, *Kipling's Mind and Arts*, p.8). He presented his attitude towards work through imagination, through his own craft; the art of tale telling. (Ibid, p. 9). As an artist, Kipling ranged himself among the doers. The role he assigned to the artist was a high and noble one but he also considered it painful and frustrating because the public regarded the artist as a mere 'entertainer' who belonged to those 'men who wish to live for ever without any pain.' (Bodelsen, *Aspects of Kipling's Art*, p. 44).

The doctrine called 'The Law' dominated Kipling's philosophy of life. In this doctrine, he was concerned with both society and the individual. He believed that the universe was malignant and hostile to man, yet man was responsible for his own destiny. Either he could let himself be devoured by the dark powers—chaos and the feeling of nothingness and despair—or he could through positive action, sheer love of duty and disinterested suffering bring himself out of the limbs of chaos and thus preserve his individual integrity. Depending on this particular point, Kipling sketched his vision of an ideal state. His ideal state was an empire founded on such universal values as discipline, devotion to work, positive action, suffering, restraint, obedience and love. (Islam, *Kipling's 'Law'*, p. 144). The theme of coming into one's own controlled some of Kipling's fairy tales. 'First a man must suffer then he must learn his work, and the self respect that knowledge brings.' (ibid, p12) He also insisted on the important role of the artist as an artisan in society and art's benefit for humankind in general. (Bodelsen, *Aspects of Kipling's Art*, p. 44)

In (1917) Kipling published his *A Diversity of Creatures*. A volume of tales, which included 'all, that was outstanding since 1912. (Carrington, p. 517). Among the tales of this volume was 'The Aerial Board of Control' governing 'As Easy as A.B.C.' (1912) which talked about the planet in the twenty-first century (August 26, A.D. 2065). The Board's members were De Forest, Dragomiroff (Russia), Takehira (Japan), Pirolo (Italy) and the narrator as the Board's Official Reporter. The tale started with the Board introduced to the reader:

The A.B.C. that semi-elected, semi-nominated body of a few score persons, controls the Planet. Transportation is Civilization, our motto runs. Theoretically, we do what we please, so long as we do not interfere with the traffic and all it implies. Practically, the A.B.C. confirms or annuls all international arrangements, and, to judge from its last report, finds our tolerant, humorous, lazy little planet very ready to shift the whole burden of public administration on its shoulders. (Kipling, *A Diversity of Creatures*, p.1).

The planet shown as technologically progressive and people were living happily, as everybody was doing his work. The Planet regulated and disciplined under the reign of this Board. But there was only one problem which the 'District of Northern Illinois' suffered from and so it cut itself out of all systems, i.e., electricity and traffic. The Board was empowered to visit Illinois and take 'such steps as might be necessary for the resumption of traffic' (Kipling, *As Easy as A.B.C.*, p. 2).

When the Board reached the district they had to deal with people's frantic demonstrations using their air armada's new weapon that subdued through blinding light and maddening sound, (Sussman, *Victorians and the Machine*, p. 206.) Then, meeting the mayor they knew that the district suffered from 'too much ... Democracy' (Ibid. 19) which led to what people called 'servile' to try to persuade people through orations of the "Popular government" (Ibid. 23) of old days. This enraged people because they considered it invasion of Privacy by making crowds and so people wanted to kill those servile. The Board's solution for the problem was as easy as ABC ... as they took the serviles away from Illinois and so the district resumed its privacy.

Kipling saw in the future the fulfillment of his Law. In this tale, the Planet appeared as a perfect illustration of Kipling's utopian vision of a better world, Derbyshire said:

Mr. Kipling's utopia is one where privacy must not be violated, and where men slink away when they find themselves part of a crowd, loathing the claims of 'the People', who can be crueler than kings can. Moreover, Mr. Kipling has only contempt for those who would marshal and pigeonhole humankind, making it nicely tidy and neat; he feels they are ignorant of men, shallow in their analysis of motives For him social reform is the selfish game of the idle. (Derbyshire, *Rudyard Kipling and the God of Things as they are*)

Kipling's utopia presented as an ideal Empire based on a universal Law of order and discipline. (Islam, *Kipling's 'Law'* p. 83) In this Empire, technological progress was the product of more than a hundred years of work; precautions

taken against crowds by cutting the birth rate (Ibid. 5) and against famine by provisions of food (Ibid. 26). Order affected even people's age for 'men live a century a piece on the average' and last, all people were happy and rich (Ibid. 5).

The only danger that threatened this happiness were those (serviles); the Liberals, Socialists and all those who preferred talk to work. Kipling saw them as 'gullible and feeble, believing in the easy perfectibility of man and ready to abandon the work of centuries for sentimental qualms.' (Derbyshire, 'Rudyard Kipling and the God of Things as they are'). They tried to form parties, in other words, to make crowds and so delay people of their work. They called loudly for the majority rule and this call meant for Kipling the resumption of old days which he called 'the time of Crowds and Plague' (Ibid). These men were so little in number and every man fought them in the Empire. People did not listen to their talk and their reply to the serviles was through 'MacDonough's Song', which said:

Once there was The People—Terror gave it birth;
Once there was The People and it made a Hell of Earth.
Earth arose and crushed it. Listen, O ye slain!
Once there was The People—it shall never be again!

It is clear that Kipling's utopia included a real agent in a supernatural world. This agent was work with all its suffering and pain which might as Kipling believed, if done perfectly, lead to a perfect world.(Ibid p.5)

CONCLUSION

Without fantasy, Man would never have been able to live. If reality is the world in which Man lives, fantasy is a world that lives inside Man. This world found to serve Man in reality and each world, fantastic and real, completes the other.

To make a utopia of his real world, Man has to rely on fantasy. He should take the ugly things he refuses in his real world and change them into fair things through fantasy and so utopia would not be an escape from the real world but a combination of the real world outside Man and the fantastic world inside him and the fantasy tale was used to represent this combination.

In ancient time's people, especially the illiterate folks, used tales to form their utopian vision of a better world. They took the material of this ideal world from their real one, which based on fantastic conceptions. They changed the bad conditions that they suffered from in their real world into perfect ones in their utopian world and their usual demand was power and wealth, which they gained simply through the supernatural agent of their utopias. Life developed and with its development, Man became more attached to the real material world.

No new English fantasy tales written until the nineteenth century. Some Victorian writers were in need of fantasy to inject them with a hope for change and consolation. They could not endure the ugliness of their reality and that is why, like the illiterate folks, they sought change through the fantasy tale. In addition, they did not look for a change for themselves as individuals but they sought it for all people and especially their own society.

Some famous Victorian writers like Kipling, chosen for this study, introduced to the fantasy tale from their early years of childhood and so he learned to appreciate fantasy and understand its benefit. His writing tackled different problems in his society and presented a solution for it according to his own perspective of a utopian world.

Kipling believed that the problems he tackled in his fairy tales were the source of misery and bad conditions of his society and that the moment these problems were solved their society will be perfect.

In his 'As Easy as A.B.C.' Kipling saw his utopian world when he shown us craft as Man's destiny if whose suffering he endured and carried this craft perfectly there would be no class distinction and the result which was shown in would be an empire based on order, discipline and in consequence full of happiness.

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الحكاية الخرافية ووظيفتها الطوباوية

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ملخص

يقدم هذا البحث مسحا لتطور الحكاية الشعبية من الأزمنة القديمة حتى القرن التاسع عشر. وهي تدرس أولاً كيف أن الظروف المعاكسة في العصر الفيكتوري شجعت بعض الكتاب على المشاركة في إحياء الحكايات الشعبية الأصلية وثانياً أنها تدرس الطريقة التي استخدم بها هؤلاء الكتاب حكاياتهم الشعبية الأدبية لرسم صور للعالم المثالي الذي كانوا يتوقون إليه. وعادةً ما كانت هذه (اليوتوبيا) تحتوي على تصحيح لما اعتبره هؤلاء الكاذبون كاذبين في عالمهم الحقيقي، والكاتب المختار لهذا البحث هو روديارد كبلنغ الذي يفحص عن كثب الاتجاه الطوباوي في حكاية "سهل مثل ا.ب.ت".

الكلمات الدالة: الحكاية الخرافية،اليوتوبيا.

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