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## Stylistic and psychological analysis of Rudyard Kipling's "Just So Stories"

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The subject matter of the present paper is the linguo - stylistic and psychological analysis of Rudyard Kipling's "Just So Stories" as emotional means to motivate children to study English as a foreign language.

"Just So Stories" are tales for children, where the author tells how the world, surrounding the child, was created, why everything in this world is "just so", answers the questions that children like to ask so much: "what and why and when and how and where and who?" For children, who are not adapted to studying, and who achieve information with the help of games, fairy tales in general and Kipling's "Just so stories" in particular serve as a ground for not only developing the intellect, sense of humor and imagination of children, but also take away all boundaries in perceiving information in a foreign language and enhance interest towards the origin of familiar and unusual things. The knowledge, contained in tales is inmost and conveys great information about animals, people, the world they live in and the interrelation of everything in life.

Fairy tales develop not only the imagination of children but also establish some kind of bridge between the fantasy and the real life. Fairy tale reading attracts children, increases the motivation of learning a foreign language. Tale has an impact on children's emotional state: it reduces anxiety, fear and confusion and gives food for perception, empathy and communication with favorite heroes, creates a fairy atmosphere full of enthusiasm and joy.

The importance of the fact that all "just so stories" end with a poem cannot be underestimated. Firstly, poems and chants are short, emotionally colored and easy to remember. Secondly, poetic texts are great materials for practicing rhythm, intonation of a foreign speech and for improving the pronunciation. And thirdly, multiple repetitions of foreign words and word combinations with the help of poems do not seem artificial. Accordingly, the use of poetry contributes to the development of different language skills, like reading, listening and speaking.

**Key words:** A foreign language, fairy tales, motivation, psychological analysis, stylistic analysis.

**Галстян А.Г. Стилистический и психологический анализ сборника Редьярда Киплинга «Вот так сказки».** Статья посвящена лингвостилистическому и психологическому анализу «Вот так сказки» Р. Киплинга как эмоционального средства, побуждающего детей изучать английский как иностранный язык. «Просто сказки» - это сказки для детей, где автор рассказывает, как был создан мир, окружающий ребенка, почему все в этом мире «именно так», отвечает на вопросы, которые дети так часто задают: «что и почему, когда, как, где и кто?». Для детей, которые не приспособлены к учебе и которые получают информацию с помощью игр, сказки в целом и в частности «Вот так сказки» Киплинга не только служат основанием для развития интеллекта, чувства юмора и воображения, но и стирают все границы и сложности восприятия информации на иностранном языке и вызывают интерес к происхождению знакомых и необычных вещей. Знание, содержащееся в сказках, является самым сокровенным и передает глубокую информацию о животных, людях, о мире, в котором они живут, и о взаимосвязи всего, что есть в нашей жизни.

Сказка развивает не только воображение детей, но и устанавливает некую связь между фантазией и реальным миром. Чтение сказок привлекает детей, повышает мотивацию изучать иностранный язык. Сказка влияет на эмоциональное состояние детей: снижает тревогу, устраняет страх и растерянность и дает пищу для восприятия, сочувствия и общения с любимыми героями, создает сказочную атмосферу, полную энтузиазма и радости.

Тот факт, что все «вот так сказки» завершаются стихотворением, нельзя недооценивать. Во-первых, стихи короткие, эмоционально окрашенные и легко запоминающиеся. Во-вторых, поэтические тексты являются эффективными материалами для отработки ритма, интонации речи иностранного языка и для улучшения произношения. И, в-третьих, многократное повторение иностранных слов и словосочетаний с помощью стихов не кажется искусственным. Следовательно, использование поэзии способствует развитию различных языковых навыков, таких как чтение, аудирование и говорение.

**Ключевые слова:** Иностраный язык, мотивация, психологический анализ, сказки, стилистический анализ.

**Галстян А.Г. Стилістичний і психологічний аналіз казок Редьярда Кіплінга «Ось так казки».** Стаття присвячена мовно-стилістичному і психологічному аналізу «Казки просто так» Р. Кіплінга як емоційного засобу, що мотивуватиме дітей вивчати іноземну мову.

«Ось так казки» - це казки для дітей, де автор розповідає, як створювався світ, чому все у світі «саме так», відповідає на питання, які діти так часто задають: «що і чому, коли, як, де і хто?». Для малечі, які не пристосовані до навчання, які отримують інформацію за допомогою ігор, казки в цілому і зокрема «Ось так казки» Кіплінга, служать підставою не тільки для розвитку інтелекту, почуття гумору й уяви, а й стирають усі межі й складнощі сприйняття інформації на іноземною мовою й викликають інтерес до походження знайомих і незвичайних речей. Знання, що містяться в казках, є найпотаємнішими і передають глибоку інформацію про тварин, людей та світ, в якому вони живуть, і про взаємозв'язок всього, що є в нашому житті.

Казка розвиває не тільки уяву дітей, а й встановлює певний зв'язок між фантазією і реальним світом. Читання казок приваблює дітей, підвищує мотивацію вивчати іноземну мову. Казка впливає на емоційний стан дітей: знижує тривогу, усуває страх і розгубленість і дає поживу для сприйняття, співчуття і спілкування з улюбленими героями, створює казкову атмосферу, повну ентузіазму і радості.

Той факт, що всі «ось так казки» завершуються віршем, не можна недооцінювати. По-перше, вірші короткі, емоційно забарвлені і легко запам'ятовуються. По-друге, поетичні тексти є ефективними матеріалами для відпрацювання ритму, інтонації мовлення і для поліпшення вимови. І, по-третє, багаторазове повторення іноземних слів і словосполучень за допомогою віршів не здається штучним. Отже, використання поезії сприяє розвитку різних мовних навичок, таких як читання, аудіювання та говоріння.

**Ключові слова:** іноземна мова, мотивація, казки, психологічний аналіз, стилістичний аналіз.

## 1. Introduction

Since ancient times knowledge has been transferred through tales, stories, legends and myths. People intuitively strive for knowledge – they reread and interpret the Bible, look for hidden ideas in myths, legends and tales.

No matter how and when tales appeared, whether they're codified rituals, myths or historical chronicles – tales exert psychological influence on both children and grown-ups alike.

Tales are written not only for children, in fact, they're addressed to the child that is inside the soul of every adult. When examining a tale from different angles, on various levels, one finds out, that tales contain a symbolic “bank of life situations”. They allegorically describe various human problems and offer possible ways of solving them [6].

The topicality of this paper is conditioned by the belief of the modern society that early learning of a foreign language develops children's mental capacities, boosts the knowledge of their native language and enhances cross-cultural understanding. Psychologists insist that children are not like grown ups: they do not learn the language, they just absorb it. Children have aural perception of a tongue: they easily distinguish the peculiarities of new sounds, grasp with amazing speed the correct pronunciation and intonation. Based on this, the aim of this paper is to reveal and analyze the stylistic and psychological peculiarities of Kipling's “Just So Stories” and reflect their influence on the process of teaching a foreign language to children. Kipling's tales create an original and extraordinary effect especially by their sound form: that is rhythm and music of words, and this fact makes children subconsciously feel, understand and memorize unknown and foreign words and word combinations.

The object of the paper is the linguistic and psychological analyses of Rudyard Kipling's “Just So Stories” and their influence on the process of teaching

a foreign language to children. Kipling's stories guide children to a strange and mysterious world of fantasy, but at the same time, they're “domestic”. His works are mainly based on encyclopedic knowledge, that's why his descriptions of animals, landscapes and details of everyday life are so exact and authentic. His unusual tales always have a pacifying influence on children: they enchant children by uncommonness of narration, hypnotize them by magic spells. Accordingly, the subject of the paper is teaching a foreign language to children with the help of fairy tales in the original.

The specific tasks of the article are as follows: 1) to display stylistically colored words (nursery and literary-bookish words) of Kipling's “Just so Stories”, 2) to analyze the psychological peculiarities of fairy tales in general and Kipling's “Just so stories: in particular and 3) to define the role of a fairy tale in teaching a foreign language.

The material of our study is Rudyard Kipling's “Just So Stories”.

## 2. General Characteristics and Compositional Structure of R. Kipling's “Just So Stories”.

It's worth paying attention to the extraordinary title of the book – “Just So Stories”. With the help of conversion, the adverbial combination “just so” has turned into an attributive complex. One can find this combination nearly in all tales. By telling how the alphabet was made, Kipling insists on the absolute authenticity of the facts – it was just so. Curious Elephant tries to find why the tail-feathers of his tall aunt, the Ostrich, grew just so, why melons tasted just so, and so on [4].

Together with this, the title of the book evokes other associations – they are connected with children's demand for Kipling not to change any word in his oral tales, for everything to be just so. Accordingly, we come to a conclusion, that the title of the book maintains two meanings. First, those are tales about the fact, why everything in the world is just so – Kipling claims that

everything is just so, that everything is perfectly true. Second, those are tales that have to be told just so, without changing any word.

The stories, in fact, are not too long. Their composition is very simple:

► It's usually formed by triple (or multiple) repetition of the one and the same action.

E.g. In the tale "The Cat that Walked by Himself" wild animals come to the cave three times (first the dog, then the horse and, later, the cow), three times they invite the Cat and the latter refuses for three times to follow them [4, p.179-200]. Repetition of the action is connected with the repetition of verbal formulas, expressed through a dialogue or a remark.

The use of repetition is one of the most important principles of the construction of a folklore work; it provides a fairy tale with expressiveness and emotionality. Thanks to repetition it becomes possible to attract small readers' or listeners' attention, helping them thereby easier and better master new foreign words and word combinations.

► Kipling frequently uses retardation, which is a delayed development of the action, achieved with the help of triple repetition, as well as detailed description and other kinds of repetition.

► The organization of rhythmic patterns gives a certain regular rhythm to the narration. Sometimes it resembles the rhythmic pattern of a lullaby.

Each tale, created by Kipling, begins with the indication of ancient times. But it's interesting to mention, that he never repeats the same beginning: e.g. *once upon a most early time..., in the days when everybody started fair..., in the beginning of years..., in the High and Far-Off Times...* [4].

► All tales of "Just So Stories" are written in a form of a conversation with a child. He addresses the child "My Best Beloved". This form of address is characteristic to the elevated and colorful style of oriental speech.

► Each tale contains a refrain, i.e. a phrase or a sentence that is repeated several times throughout the whole narration and sounds like a magic formula, as an incantation. For example:

✓ "The Elephant's child" [4, p.71].

*There was one Elephant... who was full of 'satiableness and curiosity.*

*And still he was full of 'satiableness and curiosity.*

*It was all his 'satiableness and curiosity.*

✓ "How the Whale got his throat" [4, p.27].

*You'll find... a shipwrecked Mariner with... a pair of suspenders.*

*You must not forget the suspenders, Best Beloved.*

*The Whale found one single, solitary shipwrecked Mariner, with... a pair of suspenders*

*You must particularly remember the suspenders, Best Beloved.*

*Have you forgotten the suspenders?*

► One of the most interesting features of Kipling's tales is the fact that each tale is concluded by a poem, which contains the moral, the main idea.

Methodists insist that the use of poems, which cultivate love of language from early childhood, is an effective method of teaching foreign languages, as they contribute to a rapid development of vocabulary and grammar. By learning English poems, children subconsciously memorize foreign words and grammatical structures.

e.g. *The Camel's hump is an ugly lump*

*Which well you may see at the Zoo;*

*But uglier yet is the hump we get*

*From having too little to do.*

*Kiddies and grown-ups too-oo-oo,*

*If we haven't enough to do-oo-oo, We get the hump -*

*Cameelious hump -*

*The hump that is black and blue!* [4, p.45-46].

### 3. Chief Approaches to Psychological Analysis of Tales.

No matter how or when tales appeared, no matter if they present themselves as codified rituals, myths, historical chronicles or childish prattle – tales exert psychological influence both on a child and a grown-up. Quite unbelievably, tales have survived and they still continue to exist in a culture, which greatly differs from the one where they have originally appeared. Could that have happened if tales hadn't been full of some important psychological content? In modern life everything is different from what it was in ancient times – language, state, traditions and so on – and it's difficult to imagine, what else except for the structure of psyche can unite people, living in different epochs.

One of the earliest approaches to psychological analysis of tales, behavioristic approach, enables us to treat tales as a description of possible forms of behavior. Pragmatically, tales can explain the child "What will happen, if..." Hence, the message of tales appears to be absolutely realistic.

Transactive analysis pays attention to the interaction of roles in tales. In other words, each character describes a real man, or rather a certain role which a man plays in his life scenario [1].

Another approach views the heroes of tales as subpersonalities. This is mainly the viewpoint of Jungian analytical psychology [3]. Whatever happens in a tale can be presented as an inner process where the prince, (i.e. consciousness) is looking for a princess (i.e. anima, the soul), and blind aggression (dragon), wisdom (the old man who helps the prince) and so on are involved into the process.

Some scholars tend to view tale-heroes as personified emotions. The characters and their actions are invented but the emotions evoked by them are absolutely real. Quite frequently the readers or listeners of tales experience emotions which they lack in real life.

Thus, tales serve as a ground for trials for complicated emotions, as well as guidance for transforming frightening and prohibited emotions into pleasant ones. In general, the emotional analysis of tales where the

main attention is paid to feelings, raised by a tale, is a very rewarding work.

Hypnotic school pays special attention to the similarity between being in a trance and listening to tales [2]. The atmosphere is nearly the same – the child falls asleep, listening to a tale told by a person whom he trusts: the speech is rhythmic, and usually incomprehensible formulas (introductions, refrains and so on) are repeated. A tale is not a mere description of possibilities but an active, although implicit suggestion of anything – the models of behavior, values, beliefs, life scenarios.

One of the main principles of tales is the fact, that a transformation takes place during the development of action. At the beginning of a tale, the hero is small and weak, at the end – he becomes strong and significant. It can be called a process of maturity. It is not complete maturity, it's rather a concrete stage, at which an already formed consciousness returns to its subconscious basis, renovating and deepening their mutual ties, broadening and achieving access to new images and energies. One can say that tales push children forward, and return grown-ups back to their childhood.

The importance and effectiveness of the psychological impact of tales has given rise to a new trend in psychotherapy – the so-called 'tale-therapy': a therapist creates or selects such a tale through which he suggests and/or inspires a metaphoric solution to the problem.

According to psychotherapists tales provide grown-ups and children with a common language: the language of a tale usually draws them closer to each other, it activates the 'metaphoric' thinking, understanding and intuition.

It's worth paying attention to a phenomenon called identification.

The tale tries to involve listeners into the role of chief heroes. A good listener is the person who tries to recognize himself in the main hero. And when he exclaims "Oh, he's just like me" – in this case identification takes place. The listener, especially the child, becomes the hero and he shares the hero's fate and emotions.

In her work "Practice of fairy tale therapy" Russian psychologist T. Zinkevich – Yevstigneeva presents the method of interpreting R. Kipling's tale "How the Whale Got His Throat" [5, p.4-5].

The core plot is as follows:

*In the sea, once upon a time, there was a Whale, and he ate fishes. "All the fishes he could find in all the sea he ate with his mouth – so!" Till, at last, there was only one small fish left in all the sea and he was a small 'Stute Fish'. Once the small Fish said: "Noble and generous Cetacean, have you ever tasted Man?". And, as the Whale didn't know who that was, he asked to fetch him some. 'Stute Fish' explained that the Man is rather big, and it's enough to eat only one in order to satisfy hunger. Without thinking much, the Whale swallowed 'the shipwrecked Mariner, and his blue canvas breeches, and the suspenders, and the jack-knife'. The Mariner, who was 'a man of infinite-resource-and-sagacity', began dancing in the Whale's stomach, until the Whale got the hiccoughs.*

*The Whale asked the 'Stute Fish how to get rid of the Mariner, and the latter answered: "You had better take him home". So, the Whale swam and brought the Mariner to England. The Mariner walked out of his mouth. But while the Whale had been swimming, the Mariner took his jack-knife and cut up the raft into a little square grating "all running crisscross" and he tied it firm with his suspenders and he dragged that grating good and tight into the Whale's throat, and there it stuck! From that day on, the Whale could eat only very, very small fish. The small 'Stute Fish went and hid himself in the mud. He was afraid that the Whale might be angry with him.*

Usually the psychological tale analysis with children begins with the question: "What is the tale about?" [5, p.4-5]. The heroes of the tale teach something and children need to guess. E.g. when children are asked how the tale ends, some of them usually answer; the Mariner treated the Whale badly (Was that human-like to put a grating in his throat?). But answering further questions soon they come to a conclusion that, if not the grating, the Whale would have died of hunger. So, it turns out, that the event which was unpleasant at first sight, suddenly proved to be very advantageous for the Whale.

According to Zinkevich – Yevstigneeva, it is important to explain children under what circumstances they can use that tale-lesson [5, p.4-5]. The Whale, offended by the Mariner, received a new possibility to get food. Based on this, children try to reveal the possibilities received from their own offenders.

Hence, the tale-lesson is applied to real-life situations and helps the child to realize the events and actions, taking place around him. To the question: "Why did the Mariner put the grating into the Whale's throat, if he was already at home?" they might answer: "In order to punish the Whale". After the discussion, it turns out that, in fact, care is hidden behind the punishment. Then children start picking up similar situations from their own lives, and with the help of it try to understand why parents often punish their children.

The adults' main task is to pose the question in such a way as to make the child think. And when they notice the child misbehaving, they can turn to the heroes of the tale: "Do you remember the Whale (or the Fish) from our tale? Don't you find anything in common between the current situation and that of the tale? What does the tale teach and warn us about?"

#### 4.1 Stylistically Colored Words of R. Kipling's "Just So Stories"

It's worth paying special attention to the vocabulary of tales, and its stylistic usage.

Kipling, in fact, widely uses two categories of stylistically colored words, that is, nursery words and literary – bookish words.

**I. Nursery words** are divided into the following groups:

**a) Words, marked in dictionaries as "nursery" – tummy, daddy, Bunny, mummy**

**b) Words the pronunciation of which imitates the speech of a child:**

• **incomplete words**

<i>p'raps</i> - perhaps	<i>Fended</i> - offended,	<i>'scuse me</i> - excuse me
<i>'sclusively</i> - exclusively	<i>'stute</i> - astute	<i>'satiabile</i> - in- satiabile

• **words, pronounced incorrectly** (the author's spelling reflect the incorrect pronunciation).

<i>prefectly</i> - perfectly	<i>tiddy bit</i> - tiny bit	<i>inciting</i> - exc iting
<i>hijjus</i> - hideous	<i>Schlooped</i> - scooped	<i>curtiosity</i> - curiosity

**c) Incorrect grammatical forms** -

✓ *most 'scruciating idle* - excruciating (the contracted form of the adj. is incorrectly used as an adverb of degree).

✓ *Aren't you well, or are you ill...?* (humorous effect is achieved by the fact that both parts of alternative question contain no alternative, they are synonymous).

✓ *beautifulest* - the most beautiful

✓ *'sclusivest-sandiest-yellowest-brownest*

**d) Misused words**, that is, when a child aspires to use words of grown-ups, the meanings of which are unknown to him:

✓ *promiscuous parts* (used in the meaning: a place where it's easy to get lost).

✓ *it hurt me hideous*

✓ *curtiosities* - curious+courtesy

✓ *by our lones* - by our selves

✓ *statelily* - stately ( in a stately way)

**e) Nursery neologisms**, that is words created by a child: (the use of words belonging to this category suggests Kipling's profound knowledge of the language and psychology of little children).

✓ *jumpsome* (this epithet is characteristic to children's vocabulary and the American slang).

✓ *ating* (is formed with the help of productive suffix -ing, added to the past tense of the verb 'to eat').

✓ *cameelious* (adj. formed by the non-productive suffix -ious, added to the noun 'camel' - has ironic bookish coloring).

✓ *cavely* ( adv. formed from noun 'cave' with the help of suffix -ly ).

Adjectives, formed from nouns or verbs, with the help of a productive suffix "-y", are characteristic to Kipling's nursery neologisms. They create an emotional, humorous and endearing effect. There are also cases, when adjectives are formed with the help of non - productive suffix "some" (jumpsome, adventuresome, noisome).

Adjectives formed with the help of productive suffix "-y" can be subdivided into two groups:

**1. Simple derivative adjectives**, formed from -

a. stems of verbs = *mixy, hurty, twisty, crackly*.

b. nouns and adjectives = *buttony, greeny, whity, stripy, speckly*.

**2. Components of complex adjectives** [*twirly* - *whirly*, *snarly* - *yarly*], where the use of the productive

suffix "-y", giving an emotional coloring to the word, is combined with other means like:

**phonetic means** (rhythm, rhyme, alliteration, onomatopoeia : *slippery* - *slidy*, *snarly* - *yarly*, *slushy* - *squshy* (*squashy*), *stripy* - *speckly*).

**contextual synonymy**: *twirly* - *whirly*, *tusky* - *musky*, *stickly* - *prickly*.

In some cases, for the formation of complex adjectives or even nouns, Kipling uses ablaut combination (root vowel alternation): *speckly* - *spickly*, *miz* - *maze*, *patchy* - *blotchy*, *snarly*-*yarly*.

**II.** The second category of stylistically colored words, which Kipling skillfully uses for the creation of unexpected or humorous effect, is the literary - bookish words, which can be divided into the following groups:

a) **Terms** :

✓ *O, noble and generous Cetacean* [zool.term]- (this high-flown address illustrates one of the author's most favorite stylistic devices - to interlace the tale, written in a simple colloquial manner, either with words taken from children's vocabulary or with term-words, bookish words, and even archaic words.

✓ *Precession of the Equinoxes* [astronomic term]

*Cryptics, Runics* [linguisc term]

✓ *Precedent* [juridical term]

b) Archaic words - *hither* (here), *yonder* (there), *behold* (watch).

c) Historical words - *hetman*, *adscript*, *serfs*, *villain*, *Noah's Ark* (biblical allusion), *Neolithic*, *Jute*, *Angle*.

d) Neologisms - *a man of infinite-resource-and-sagacity* (this expression joined the word-stock of the English language as a set expression).

✓ *the Altogether Uninhabited Interior* (of the ocean) - (in order to give greater importance and mystery to the description of the island, where the rhinoceros lived, the author created a new combination of words).

✓ *insatiable curiosity* (like many other expressions coined by Kipling, this one also enriched the English word-stock).

e) Exotisms ( the use of which is characteristic of Kipling's tales, they add color, mysterious and exotic flavor to the narration)

✓ *They held a palaver, and an indaba, and a punchayet, and a pow-wow* (all these exotic words are contextual synonyms: 'indaba' (south-African) - conference, 'punchayet' (Hindi) - rural meeting in India, 'pow-wow' (north-amer. Ind.) - tribe council).

✓ *Amygdala* (medical), the Upland Meadows of Anantarivo, the Marshes of Sonaput, Orotavo... (imaginary geographical names, created on the analogy with really existing ones. They sound strange to a child's ears and evoke exotic associations).

By using these words in a neutral context, the author achieves comic expressiveness, and makes the tale sound mysterious and exotic.

**4.2 The Use of Stylistic Devices and Expressive Means in "Just So Stories".**

There is a great variety of lexical, syntactical and phonetic expressive means and stylistic devices, used by the author to add vividness and expressiveness to his tales.

Among **lexical** stylistic devices, metaphor, epithet and simile are most often found (the author draws parallels with objects and phenomena familiar to children – it's easier for them to imagine).

Here are some examples:

**Metaphor** – *the Cat arched his back, little pieces of light, to wear a hump.*

**Epithet** – *dreadfully wild, ladylike names, beautiful smell, Neolithic lady, bright morning time.*

**Simile** – *They ought to show up in this dark place like ripe bananas in a smoke house* [4, p.62].

*The skin buttoned underneath with three buttons and looked like a waterproof.* [4, p.52].

*Her eyes were shining like deep pools with starlight in them.*

*He hopped like a Kangaroo.*

Children are very sensitive to play on words. Such devices as Zeugma, Pun, Metonymy, Hyperbole and Irony find wide application in “Just So Stories”.

**Zeugma** – *He went home very angry and horribly scratchy* [4, p.54]. (the adj. ‘scratchy’ is used in its literal, usual sense, because the cake-crumbs were scratching him all over).

*She sat down with her toes in the water and her chin in her hand.*

**Pun** – *You take Baviaan's advice, too. He told you to go into spots* [blotches]

– *So I did. I went into this spot with you, and a lot of good it has done me.* [place]

**Metonymy** – *They wondered where all their breakfasts, and their dinners, and their teas had gone.* – “stand for animals”. *Calling names won't catch dinner* – “prey”.

**Antonomasia** – *Mr. One-Two-Three-Where's-your-Breakfast?* [4, p.68] (an interesting case of conversion, where the whole phrase is used as a noun).

*Lady-who-asks-a-very-many-questions.*

**Hyperbole** – *Tremendously excited* (epithet with an element of exaggeration)

*He filled all Africa with his 'satiabile curiosities.*

With the purpose of familiarizing little readers with historical and biblical facts, the author often resorts to allusion.

**Allusion** – *the white-cliffs-of-Albion* = an allusion of the expression ‘white cliffs of Dover’, that is ‘chalk hills of Dover’ – it is the first thing which the traveler can see when he approaches the shores of England from the English Channel.

*He looked exactly like a Noah's Ark Rhinoceros* [4, p.52].

**Periphrasis** – *sky - water* (rain), *my Daddy's daughter* (myself), *wiped the fine dust off his hands* (finished his job).

Very often the author resorts to the use of several stylistic devices and expressive means at a time, which results in a combination of various devices in one sentence or paragraph.

e.g. *He took that skin and he shook that skin and he scrubbed that skin and he rubbed that skin just as full of old, dry, stale, tickly cake-crumbs* [4, p53]. (rhythmic rhymed repetition, simile, polysyndeton, epithet alliteration, indirect onomatopoeia [scrubbing]).

## 5. Conclusion

In our study, we tried to reveal the potential of a literary genre - fairy tales in teaching a foreign language to children, identified all the positive features of Kipling's “Just so stories”, their direct correlation with the psychological characteristics of children of nursery and primary school age. Small children are extremely sensitive to the world surrounding them, and, possessing flexible mind and memory, having great curiosity and interest in everything unusual, they are able to learn more easily with the help of games, fairy tales and imaginary situations.

In the course of our work the following conclusions have been made:

- R. Kipling's “Just so stories” are quite unusual, they develop in extraordinary, exotic conditions which are interwoven with everyday notions and details of the reality, surrounding children. They contain encyclopedic knowledge and factual information on the theory of evolution, animals' adaptation to the environment, the origin of the world, combined with pure fiction, which though sounds quite convincing.

- The genre of “Just So Stories” can be defined as a natural genre of tales for children and also as having some elements of the genre of bestiary, in which the behavior of animals (used as symbolic types) points a moral.

- “Just So Stories” are characterized by the following features:

- ✓ They're aimed at entertaining and implicitly teaching small readers/listeners new, foreign words and word combinations.

- ✓ The tales describe miraculous adventures, transformations, magic deeds and fantastic creatures. The child, enchanted by the mystery, repeats the incantations and subconsciously memorizes them.

- ✓ The tales have a certain compositional structure: triple repetition of actions, introductory formulas, refrain stereotyped endings and concluding poems, which motivate children and enhance their knowledge of a foreign language.

- The tales exert powerful psychological influence on children and grow-ups.

Tales can be treated as a description of possible forms of behavior, human relationship, and serve as guidance for transforming unpleasant and prohibited emotions into pleasant ones.

All the stylistic, lexical, structural and psychological peculiarities of “Just So Stories” mentioned above provide sufficient grounds for considering the book to be one of the masterpieces among books for children, which, nevertheless, captures the imagination of readers, irrespective of their age, nationality, social standing, education, beliefs and intellectual level.

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