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‘THE MARK OF THE BEAST’: SHOWING RUDYARD KIPLING’S INTRINSIC MANNER ON THE SHORT STORY

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ABSTRACT

The narrative manner, plot, characterization, and background cannot be separated from the short story; they help readers understand the author’s intentions. This research aims to determine the short story’s plot, characterization, and background. The method used is a qualitative descriptive approach. The data collection model is implemented in three ways: reading, listening, and taking notes. Data analysis is done by reducing, presenting, and drawing conclusions. The short story “The Mark of The Beast” tells the journey of the main character, Fleete, who is involved in supernatural events after insulting a religious temple in India. This character also displays character transformation and the roles of supporting characters such as Strickland and Others. The dominant theme is the conflict between spiritual and worldly forces and the spiritual journey of individuals in facing the consequences of their actions. Overall, the short story “The Mark of the Beast” shows the depth, complexity, and fear that exist in this work. By understanding the plot, characterization, and background in this story, readers can explore the meaning of this story more deeply and appreciate the messages conveyed by the author about life, local customs, and spiritual powers that exist in the story.

Key words: *intrinsic, Rudyard Kipling, short story*

INTRODUCTION

Literature is a work that examines numerous life problems with vivid imagination. However, literary works contain an element of beauty (Stecker, 1996; Todorov & Lyons, 2007); the literary stage also fosters high concepts that are not solely the result of daydreams. The phrase literature refers to an identity that can be read differently from several points of view. However, as previously noted, defining the term literature is inextricably linked to the specific group, nation community, publisher, or literary community accepted by every side.

A *short tale* is a hypothetical essay that tells a brief story about a person or a life and concentrates on a particular character. Stories are literature that convey the story of ordinary life and are typically based on the author's experiences.

Short stories originated from the oral storytelling tradition that created great stories. Ancient short stories were told in the form of anecdotes. The modern short narrative originated in the early nineteenth century. Short stories are fictional works in prose that can be read “in one sitting” (Pasco, 1991, 1993). Short stories are typically less complex than short stories since they center on a single event, have a single storyline, a single setting, and a small number of characters, and cover a brief period. Short stories have fundamental aspects such as theme, plot, place, character, point of view, linguistic style, and morals. A short narrative depicts a snapshot of a character's life, filled with conflicts, events, and experiences (Pasco, 1993).

A *short story* is a literary work composed or written by the author that includes elements.

Moral themes and impressions in short stories can also encourage readers to read and learn. The aspects of a short story's creation, such as the author's characterizations, might reveal whether or not it is intriguing. Short stories are composed of two aspects: external and intrinsic elements. Extrinsic components are those that exist outside of a literary work yet have an impact on its structure or composition. Short tales have fundamental features such as themes, characters, characterizations, setting, storyline, message, point of view, and language.

Studies on the inherent element of short tales will aid students by increasing their knowledge, particularly in literature or short stories. Aside from that, reading short stories helps kids grasp and remember terminology. Thus, it can help readers learn English because reading short stories provides various benefits to pupils, such as new vocabulary, moral ideals, and life values that can be used for learning. English is a foreign language, thus speaking it requires a lot of work. The main factor in increasing vocabulary in the language is that, in addition to studying in a school setting, students can also find information on their own, such as by reading short stories in English, so that students gain much knowledge while channelling their reading hobby.

This study was inspired by the researcher's desire to deconstruct the fundamental aspects of Rudyard Kipling's short story, i.e., "The Mark of the Beast." Researchers believe the short story above is unusual and intriguing to analyze regarding its features. Plot, characters, point of view, and theme are all essential components worth studying. In this context, the study also seeks to examine, characterize, and understand the intrinsic features of Rudyard Kipling's short story. The short story's storyline, characterization, point of view, and topics are all examined from the beginning.

The researcher chose the short story "The Mark of the Beast" for its fundamental components, including plot, point of view, characterization, and topic. Understanding and evaluating these aspects will help us better understand the story and how Kipling used them to deliver his message and create a distinct reading experience.

METHODOLOGY

The method used in this study is qualitative descriptive. In-depth, meaningful data is obtained through the application of qualitative methodologies. *Qualitative research methods* are research techniques that generate descriptive data from people's written or spoken words and observed behavior. In order to gather data, the researcher will read, analyze, record, and describe Rudyard Kipling's short story "The Mark of the Beast," along with a detailed description of the study of its intrinsic parts.

RESULTS AND DISCUSSION

Rudyard Kipling's tale, "The Mark of the Beast," tells the tale of Fleete, a British man living in India who defiles a Hindu temple and receives a curse from a leprosy priest. Fleete thus displays animalistic behavior and gets a mark on his breast. Fleete's normalcy is restored when his friends Strickland and the narrator force the priest to lift the curse.

The order of events inside a story

It is better to think of the plot as the underlying structure rather than the incidents or elements that arrange the episodes or elements. The way different parts logically interact to alter the initial circumstances at the beginning of a story is called a plot (Klarer, 2005). Plot is a crucial notion in short stories (Neumeyer, 1975). The nature of the plot and its place in the genre are highly discussable. At an intermediate level of abstraction, a *plot* is defined as the arrangement of incidents, or as the link between incidents, each incident or element, and the total (Egan, 1978). The story plot is based on the goals of one or more characters in the process of achieving goals; story events move the characters to overcome conflicts, achieve goals, and solve problems (Ammanabrolu et al., 2020; Friedman, 1955; Preger, 2021). An event can only be called a story if it contains the development of events, and events develop if there is a cause, called conflict (Sumardjo & M., 1991).

The way two elements interact determines the shape of a plot: the cohesive flow of events that culminate in a change, which varies depending on whether the change is in action, character, or thought, and the particular order of feelings that are evoked while reading, which is

based on the emotional impact of these events. Thus, we can only say we understand the plot in its true artistic sense if we evaluate the sequential interplay of wishes and expectations connected to the episodes that form it (Friedman, 1955). So, the general structure of the story is determined by how a particular synthesis of character, action, and thinking moves our emotions in a forceful and pleasurable way. So, the plot refers to what a character does, experiences, or accomplishes. In greater detail, if an audio narrative is a scenic narrative in which someone seeks something for a purpose and confronts barriers, the plot determines the causal sequence of the scenes (Preger, 2021). A storyline is not a sequence of thematic paragraphs, no matter how logical they are.

In his short story, Rudyard Kipling describes what happens to Fleete, an Englishman who inherits a property and goes to India. Fleete destroys a holy statue at a temple out of disrespect and a lack of knowledge about Indian culture. Fleete's companions, Strickland, a local policeman, and the narrator conclude that Fleete was "bewitched" by the leper known as the "Silver Man" for "polluting Hanuman's image" after finding no other explanation for his peculiar behavior and apparent hydrophobia.

The trouble started on New Year's Eve when Fleete got wasted, and his pals obediently brought him back to Strickland's house, where he was staying. However, he got into mischief along the way and, not caring about the people around him, stuck out his cigar on the head of a statue of the monkey god Hanuman, which infuriated the locals. Strickland anticipated that the men would beat the three of them for Fleete's conduct, but oddly, before his buddies could remove him from Fleete, the Silver Man leaned against Fleete's chest and briefly rested his head there. Hanuman is "not finished with" Fleete, a temple elder, cautions Strickland.

After they left the temple, Fleete started acting strangely, and the men discussed the episode in the morning before they could put Fleete to bed. The men's lack of physical harm startled Strickland. It gave him significant discomfort. Fleete's odd behavior persists, and he develops a meat obsession. Strickland even begs the narrator to spend the night and not return to his house because the horses are unhappy with his presence. Fleete is found rolling around in the dirt and gravel in front of the house by Strickland and

the narrator, who have left him to go horse racing. Fleete remarks that the fragrance of the ground is pleasant. The men are later scared when they hear a wolf howling from Fleete's room while they wait for him to come down for dinner. Having vanquished Fleete, they acknowledge they are up against a true beast. They contacted a doctor and waited, not knowing what more could be done. The narrator gets scared and tries to convince himself that it is a cat because of the meowing sound outside.

Fleete's "hydrophobia" was confirmed by the doctors. Telling the narrator that he believes the Silver Man's curse is to blame, Strickland starts planning how to apprehend the man. They then approached Fleete and requested that the Silver Man treat him. They tormented the Silver Man without disclosing their actions to the public. On the other hand, readers assume things. They were successful, and Fleete made a full recovery. The doctor was astounded by the leper's healing when he left. Fleete believes Strickland is just a wakeful, twenty-four-hour sleeper when he goes to the shrine to apologize.

Describing Characters

People learn new things and do new things as they get older, and these changes help shape who they are now. In literature, this is referred to as character development. Even when the author has skillfully created the illusion of realism, a character in a short story is not a natural person and has no existence outside of the literary work. A character is only a word construct used to convey a concept or point of view (Taylor, 1981). To fully understand the importance of a character, it is necessary to examine it in the context of other compositional elements like action and setting. An author develops a fictitious framework first, then uses an interpretive principle to choose and arrange episodes from the haphazard and insignificant accidental aspects of life to create a subject and a cogent pattern.

Literary characters, especially dynamic ones, are not immune to significant behavioral shifts. Developing and describing characters in literature is the process of characterization. Depicting a character's physical attributes and personality are key parts of character development. The way that characters behave, think, and communicate shapes who they are as characters. The process of portraying a character or personality on screen is called characterization.

A story's ability to be built requires strong characterization. These fictional characters tell tales while expressing concepts, themes, narratives, and motivations (Gayatri, 2024; Nurkamila et al., 2022). Authors typically employ two techniques in presenting and determining the characters' characterizations: the indirect approach (showing) and the direct approach (telling). *Characterizations* are how writers depict performers or characters (Ermina et al., 2023; Wijayanti & Laba, 2020).

The primary character in a story is the main character's understanding. The primary character is also known as the protagonist (Runtu et al., 2022). The primary character's tasks involve characters who have more opportunities to communicate with the audience through texts or photographs (Harinanda & Junaidi, 2021).

"The Mark of the Beast" begins with describing the characters, including Strickland, a British soldier in colonial India; Fleete, another soldier unfamiliar with Indian customs; and the narrator himself. One day, Fleete became very drunk and rushed to a Hindu temple, desecrating the monkey god Hanuman by stubbing out his cigarette butt on a statue of Hanuman. A leper, or leprosy, abruptly bit Fleete, and his chest was marked. Fleete's actions, which might have killed the English group, infuriate Strickland, who guides him out of the temple.

Fleete started acting very strange. Initially, he wanted raw meat. Fleete frightened the horses in the stable when he approached and was found lying in the mud. His desire for raw meat grew more robust, and he was finally heard howling. The marks on his chest got worse, and Fleete became a beast.

Strickland decides to take matters into his own hands and arrests the leper who put the spell on Fleete. He tortured a leper to cure his curse. Fleete recovers and does not remember anything. The Mark of the Beast is an allegory that reveals the shortcomings of the British colonial presence in India. The British were ignorant of Indian customs and cultural norms and had an oppressive attitude towards Indians. Kipling tries to convey the idea that British colonialism was detrimental to the native population and that British soldiers were caught between the idea of serving their country and doing what was best for the native population.

The Bigger Issue that Emerges

In a literary work, the theme is typically not stated explicitly. Instead, the drama, novel, or short story suggests developing that message. Various people might interpret The same narrative differently due to differences in life experiences and cultural backgrounds. It does not follow, though, that anything can be the theme! Your response is correct if you can clarify how the author developed the theme.

The central concept at the center of a literary work is the theme. Ideational and interpersonal meanings are bound together and structured by the theme. Numerous themes are present: love, grief, war, retaliation, treachery, patriotism, grace, solitude, motherhood, forgiveness, wartime loss, betrayal, wealth against poverty, and appearance versus reality. The Indian nation that was colonized is the subject of "The Mark of the Beast's background and themes. British culture was regarded as superior in morality, intelligence, and the advancement that characterizes civilization. When confronted with concepts and circumstances that go against his cultural and religious beliefs, the narrator stays loyal to his "Englishness" even though he critiques the imperialist viewpoint.

In a sour attempt at delivering a stereotypically colonial viewpoint, the narrator claims that Strickland "knew as much about the natives as anyone could" (241). It implies that becoming overly friendly with locals risks making one less English. The narrator minimizes these remarks by implying that he adheres to Strickland's interpretation of indigenous culture. Because of her belief that Hanuman is "worthy of honor," the narrator defends the god's followers. It is how the narrator and Strickland are different from Fleete, the stereotypical Englishman—a haughty colonist who shows no regard for the native tongue or customs

Narrative Manner

At an entirely other level of operation, the narrative modes known as point of view and style function to highlight and explain the conceptual components or surface facts (subject matter) that have already been covered, thereby implying the theme. For instance, point of view is entirely focused on theme, or how theme and subject matter relate to one another (Taylor, 1981). A narrator is necessary for narrative literature,

primarily when published and read aloud. The critical element that differentiates narrative fiction from the more straightforward presentation of short stories is the inclusion of a fictional narrator who serves as a moral touchstone, an intermediary filter to concentrate attention, and introduces his or her consciousness and values into the story.

One of the critical components of a story is point of view, which establishes the reader's perspective and how they interpret the narrative. It creates a bond between the reader and other essential components of the literary work. Choosing a point of view determines who will convey the story and interact with the reader. There are a few possible narrators: one who tells stories from outside the work (omniscient point of view); another who tells stories from inside the work (restricted first person point of view); or, in the case of a dramatic point of view, there may not be a narrator at all. Insofar as the author wishes his audience to participate in his interpretation, the four main points of view that are frequently employed and their variants show who defines what.

Within a story, point of view functions on two different levels. First, structural factors directly impact the action by dictating the reader's knowledge or comprehension level. While assessing the report, we must consider that, for example, present people are likely to provide a different version of an event than those who were not. When a narrator presents themselves as an informed and impartial assessor of human psychology, she is expected to trust their word. However, when the narrator appears stupid or prejudiced, it is preferable to form one's conclusions based on the available facts. Indirectly, the second level is stylistic or textural. It attempts to convey opinions or values that could come from the author, the fictional narrator, or both. When discussing the setting of "The Mark of the Beast," for instance, it is reasonable to regard the way language—particularly word choice and imagery—is used to convey attitudes and values to express a narrative point of view stylistically. Using stylistic elements, the author may imply a viewpoint or assessment of people and events in every facet of a work. Naturally, this also indicates the opinions and ideals of the fictional narrator.

The main point of view in the story "The Mark of the Beast" is third person. The main character appears to be Fleete, an Englishman

residing in India. For example, here is a quote that describes Fleete: "His name was Fleete, and he was an Englishman—a subaltern in the 195th, temporary in India, and only three days' rickshaw distance from the wharf at Bombay where the liners came in. God made the beasts, and the beasts began to shout. Fleete had done the same thing, and, like the beasts, he would not be comforted."

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CONCLUSIONS AND SUGGESTIONS

Conclusion

In 1890, Rudyard Kipling released his first short story, "The Mark of the Beast." The tale revolves around Fleete, a recent immigrant to India, who defiles the shrine of Hanuman, the Monkey God, by placing a cigar on the ape's forehead while intoxicated. After "a Silver Man," a leper priest, bites Fleete on the breast, another priest alerts him to the fact that the affair is not yet ended. It doesn't take long to realize that Fleete has been impacted by the bite: Groans in the dirt, howls like a wolf, and has a strong desire for raw meat. While Fleete's doctor thinks he has rabies, one of his buddies doesn't think so. In order to "take away the spirit," Fleete's pals kidnap the Silver Man. In order to "take away the spirit," Fleete's pals kidnap the Silver Man. Fleete returns to normal, drifting off to sleep when the Silver Man touches the bite mark on his chest. Upon awakening, Fleete loses all memory of the hours that have passed since his bad night of intoxication.

Suggestion

More similar studies need to be performed to add more repertoire, especially in the field of English literature.

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