

# Rikki-tikki-tavi

Short Story by Rudyard Kipling

VIDEO TRAILER



KEYWORD: HML7-76

## What makes you **BRAVE?**

### COMMON CORE

**RL 3** Analyze how particular elements of a story interact.

**L 5a** Interpret figures of speech in context.

You see a small child stepping in front of a speeding car. . . . You get the chance to sing in front of a thousand people. . . . Your best friend needs help standing up to a bully. . . . All of these are occasions that might make you feel brave—full of energy and courage to meet a tough challenge. In the story you're about to read, you will see bravery in action.

**PRESENT** Think of a time when you felt brave. Create a picture of the occasion, including a caption explaining what was happening and why it made you brave. Share your picture with the class.

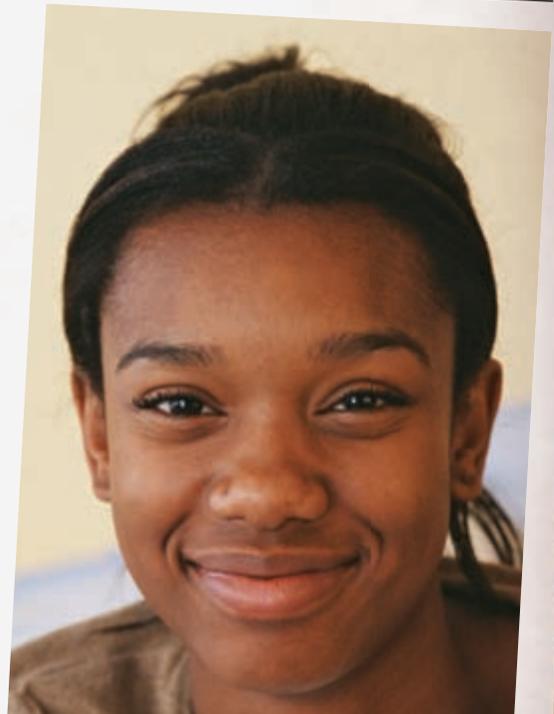
September 12, 2006

Belleville Herald 3

## Local Teen Rescues Five Children

By Terry Jones Staff Reporter

A thirteen-year-old student from Oakdale Elementary School won praise from local community groups for her bravery this Tuesday when fire alarms in her building went off. Cathy Gutierrez was caring for two small brothers at the time and knew there were also young children in the apartment next door. At the sound of the alarms, Cathy rounded up the children, calmed them, and took them to the stairwell designated for evacuations by the Belleville Fire Department. The alarm turned out to be a false alarm.



## Meet the Author

### Rudyard Kipling

1865–1936

#### A Man of Two Countries

When Rudyard Kipling was five, he left India, where he had been born, to go to school in England. India, however, would always be a powerful attraction for Kipling; he lived there again for a while as an adult, and many of his stories take place there. In works such as *The Jungle Book*, Kipling introduced a vivid cast of animal and human characters. Kipling's adventure stories gained worldwide popularity. In 1907, he received the Nobel Prize in literature.

#### BACKGROUND TO THE STORY

##### The Mongoose and the Cobra

The mongoose and the cobra are a pair of natural enemies—a pair that will fight to the death. The mongoose, a mammal growing to a length of only 16 inches, seems hardly a match for the poisonous cobra, a snake that averages six feet in length. But the mongoose's speed and agility make it a powerful fighter.

##### Life in Colonial India

This story is set in India during the late 1800s, when Great Britain ruled India. Many British families lived in bungalows—open, airy houses that permitted snakes to enter easily. In such an environment, mongooses were valuable assets.

### ● TEXT ANALYSIS: SUSPENSE AND FORESHADOWING

When you feel growing tension and excitement as you read or watch a movie, that feeling is called **suspense**. Sometimes writers build suspense by using **foreshadowing**, hints or clues about events that will happen later, as the plot develops. Foreshadowing can come from the setting details or from a character's unusual statement or strong warning. As you read "Rikki-tikki-tavi," notice how the author builds suspense and uses foreshadowing to make you want to keep reading.

**Review:** Plot and Conflict

### ● READING STRATEGY: PREDICT

A **prediction** is a reasonable guess about what will happen over the course of a story. Predicting helps you stay involved as you read. To make predictions, ask yourself:

- What do I already know about the setting and plot?
- On the basis of their words and actions, what might characters do in the future? What events might result?

As you read, write predictions in a chart like the one shown.

Clues from the Story	Predictions
Teddy's mother takes Rikki-tikki home.	Rikki-tikki will become a part of Teddy's family.

**Review:** Cause and Effect

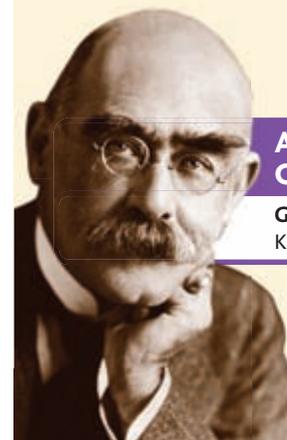
### ▲ VOCABULARY IN CONTEXT

Rudyard Kipling uses the following boldfaced words in telling his tale of bravery. Restate each sentence, using a different word or phrase for the boldfaced word.

1. She made a **valiant** effort to overcome hardship.
2. She tried to **revive** the unconscious woman.
3. He **cunningly** outsmarted the other contestants.
4. Do not **cower** in scary situations.
5. The dog had a peculiar limping **gait**.
6. The **fledgling** made its first trip outside the nest.
7. We offered them **consolation** in their sorrow.
8. Be careful not to **singe** the hair on your arms.



Complete the activities in your **Reader/Writer Notebook**.



Author  
Online



Go to [thinkcentral.com](http://thinkcentral.com).  
KEYWORD: HML7-77

# Rikki-tikki-tavi

Rudyard Kipling

This is the story of the great war that Rikki-tikki-tavi fought single-handed, through the bathrooms of the big bungalow in Segowlee cantonment.<sup>1</sup> Darzee, the tailorbird, helped him, and Chuchundra,<sup>2</sup> the muskrat, who never comes out into the middle of the floor but always creeps round by the wall, gave him advice; but Rikki-tikki did the real fighting.

He was a mongoose, rather like a little cat in his fur and his tail but quite like a weasel in his head and his habits. His eyes and the end of his restless nose were pink; he could scratch himself anywhere he pleased with any leg, front or back, that he chose to use; he could fluff up his tail till it looked like a bottle-brush, and his war cry as he scuttled through the long grass was: *Rikk-tikk-tikki-tikki-tchk!* **A**

One day, a high summer flood washed him out of the burrow where he lived with his father and mother and carried him, kicking and clucking, down a roadside ditch. He found a little wisp of grass floating there and clung to it till he lost his senses. When he **revived**, he was lying in the hot sun on the middle of a garden path, very dragged indeed, and a small boy was saying, "Here's a dead mongoose. Let's have a funeral."

"No," said his mother, "let's take him in and dry him. Perhaps he isn't really dead."

## Analyze Visuals ▶

What might you **infer** about the people who live in this house?

## **A** PREDICT

Recall the information in the **Background** section on page 77. Whom will Rikki-tikki go to war with? Record this and other predictions in your chart as you read.

**revive** (rĭ-vĭv') v.  
to return to life or consciousness

1. **Segowlee** (sə-gou'lē) **cantonment**: area in India that was home to a British military base.

2. **Chuchundra** (chə-chōōn'dra).



They took him into the house, and a big man picked him up between his finger and thumb and said he was not dead but half choked; so they wrapped him in cotton wool and warmed him over a little fire, and he opened his eyes and sneezed. “Now,” said the big man (he was an Englishman who had just moved into the bungalow), “don’t frighten him, and we’ll see what he’ll do.”

It is the hardest thing in the world to frighten a mongoose, because he is eaten up from nose to tail with curiosity. The motto of all the mongoose family is “Run and Find Out”; and Rikki-tikki was a true mongoose. He looked at the cotton wool, decided that it was not good to eat, ran all round  
30 the table, sat up and put his fur in order, scratched himself, and jumped on the small boy’s shoulder.

“Don’t be frightened, Teddy,” said his father. “That’s his way of making friends.”

“Ouch! He’s tickling under my chin,” said Teddy.

Rikki-tikki looked down between the boy’s collar and neck, snuffed at his ear, and climbed down to the floor, where he sat rubbing his nose.

“Good gracious,” said Teddy’s mother, “and that’s a wild creature! I suppose he’s so tame because we’ve been kind to him.”

“All mongooses are like that,” said her husband. “If Teddy doesn’t pick  
40 him up by the tail or try to put him in a cage, he’ll run in and out of the house all day long. Let’s give him something to eat.”

They gave him a little piece of raw meat. Rikki-tikki liked it immensely; and when it was finished, he went out into the veranda and sat in the sunshine and fluffed up his fur to make it dry to the roots. Then he felt better.

“There are more things to find out about in this house,” he said to himself, “than all my family could find out in all their lives. I shall certainly stay and find out.” **B**

He spent all that day roaming over the house. He nearly drowned himself  
50 in the bathtubs, put his nose into the ink on a writing table, and burnt it on the end of the big man’s cigar, for he climbed up in the big man’s lap to see how writing was done. At nightfall he ran into Teddy’s nursery to watch how kerosene lamps were lighted, and when Teddy went to bed, Rikki-tikki climbed up too; but he was a restless companion, because he had to get up and attend to every noise all through the night and find out what made it. Teddy’s mother and father came in, the last thing, to look at their boy, and Rikki-tikki was awake on the pillow.

“I don’t like that,” said Teddy’s mother; “he may bite the child.”

“He’ll do no such thing,” said the father. “Teddy is safer with that little  
60 beast than if he had a bloodhound to watch him. If a snake came into the nursery now—” **C**

But Teddy’s mother wouldn’t think of anything so awful.

## VISUAL VOCABULARY



**veranda** *n.* a long, open porch, usually with a roof

## **B** CAUSE AND EFFECT

How does Rikki-tikki come to live in the bungalow?

## **C** SUSPENSE AND FORESHADOWING

What might the father’s words be foreshadowing?



From 1858 to 1947, Britain ruled India. India gained its independence after decades of fighting for it.

Early in the morning Rikki-tikki came to early breakfast in the veranda, riding on Teddy's shoulder, and they gave him banana and some boiled egg; and he sat on all their laps one after the other, because every well-brought-up mongoose always hopes to be a house mongoose some day and have rooms to run about in; and Rikki-tikki's mother (she used to live in the general's house at Segowlee) had carefully told Rikki what to do if ever he came across white men.

70 Then Rikki-tikki went out into the garden to see what was to be seen. It was a large garden, only half-cultivated, with bushes, as big as summerhouses, of Marshal Niel roses, lime and orange trees, clumps of bamboos, and thickets of high grass. Rikki-tikki licked his lips. "This is a splendid hunting ground," he said, and his tail grew bottlebrushy at the thought of it; and he scuttled up and down the garden, snuffing here and there till he heard very sorrowful voices in a thorn bush. It was Darzee, the tailorbird, and his wife. They had made a beautiful nest by pulling two big leaves together and stitching them up the edges with fibers and had filled the hollow with cotton and downy fluff. The nest swayed to and fro,  
80 as they sat on the rim and cried.

"What is the matter?" asked Rikki-tikki.

"We are very miserable," said Darzee. "One of our babies fell out of the nest yesterday, and Nag ate him."

"H'm!" said Rikki-tikki, "that is very sad—but I am a stranger here. Who is Nag?"

Darzee and his wife only **covered** down in the nest without answering, for from the thick grass at the foot of the bush there came a low hiss—a horrid, cold sound that made Rikki-tikki jump back two clear  
90 feet. Then inch by inch out of the grass rose up the head and spread hood<sup>3</sup> of Nag, the big black cobra, and he was five feet long from tongue to tail. When he had lifted one-third of himself clear of the ground, he stayed, balancing to and fro exactly as a dandelion tuft balances in the wind; and he looked at Rikki-tikki with the wicked snake's eyes that never change their expression, whatever the snake may be thinking of.

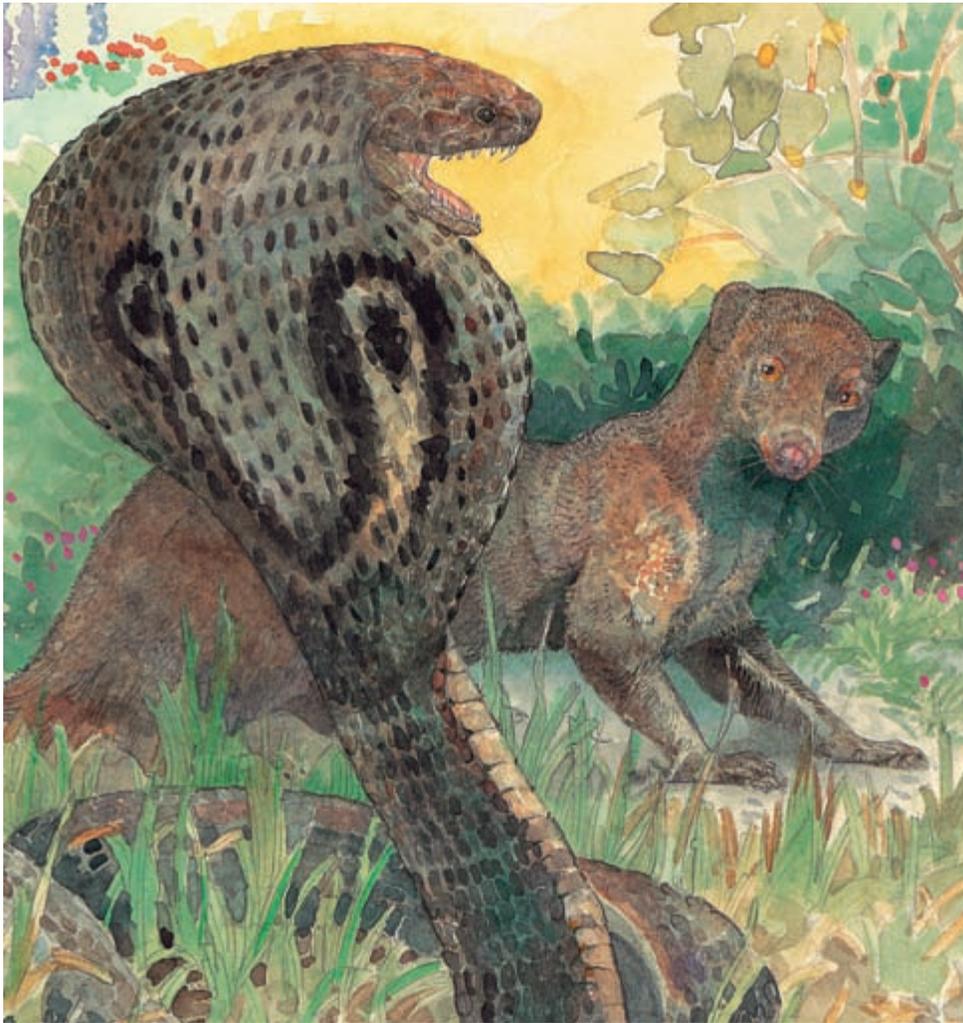
"Who is Nag?" said he. "*I am Nag. The great god Brahm*<sup>4</sup> put his mark upon all our people when  
100 the first cobra spread his hood to keep the sun off Brahm as he slept. Look, and be afraid!"

**cover** (kou'ər) v. to crouch or shrink down in fear



3. **hood**: an expanded part on or near the head of an animal.

4. **Brahm** (bräm): another name for Brahma, creator of the universe in the Hindu religion.



### ◀ Analyze Visuals

Notice how the mongoose and the snake hold their bodies. Does either of these **characters** look particularly brave or scared?

He spread out his hood more than ever, and Rikki-tikki saw the spectacle mark on the back of it that looks exactly like the eye part of a hook-and-eye fastening. He was afraid for the minute, but it is impossible for a mongoose to stay frightened for any length of time; and though Rikki-tikki had never met a live cobra before, his mother had fed him on dead ones, and he knew that all a grown mongoose's business in life was to fight and eat snakes. Nag knew that too, and at the bottom of his cold heart, he was afraid.

“Well,” said Rikki-tikki, and his tail began to fluff up again, “marks or  
110 no marks, do you think it is right for you to eat **fledglings** out of a nest?”

Nag was thinking to himself and watching the least little movement in the grass behind Rikki-tikki. He knew that mongooses in the garden meant death sooner or later for him and his family; but he wanted to get Rikki-tikki off his guard. So he dropped his head a little, and put it on one side.

“Let us talk,” he said. “You eat eggs. Why should not I eat birds?”

“Behind you! Look behind you!” sang Darzee.

Rikki-tikki knew better than to waste time in staring. He jumped up in the air as high as he could go, and just under him whizzed by the head of

**fledgling** (flĕj'ling) *n.*  
a young bird that has recently grown its flight feathers

Nagaina,<sup>5</sup> Nag's wicked wife. She had crept up behind him as he was  
120 talking, to make an end of him; and he heard her savage hiss as the stroke  
missed. He came down almost across her back, and if he had been an old  
mongoose, he would have known that then was the time to break her back  
with one bite; but he was afraid of the terrible lashing return stroke of the  
cobra. He bit, indeed, but did not bite long enough; and he jumped clear  
of the whisking tail, leaving Nagaina torn and angry. **D**

"Wicked, wicked Darzee!" said Nag, lashing up as high as he could  
reach toward the nest in the thorn bush; but Darzee had built it out of  
reach of snakes, and it only swayed to and fro.

Rikki-tikki felt his eyes growing red and hot (when a mongoose's eyes  
130 grow red, he is angry), and he sat back on his tail and hind legs like a  
little kangaroo and looked all around him and chattered with rage. But  
Nag and Nagaina had disappeared into the grass. When a snake misses  
its stroke, it never says anything or gives any sign of what it means to do  
next. Rikki-tikki did not care to follow them, for he did not feel sure that  
he could manage two snakes at once. So he trotted off to the gravel path  
near the house and sat down to think. It was a serious matter for him. **E**

**I**f you read the old books of natural history, you will find they say that  
when the mongoose fights the snake and happens to get bitten, he runs  
off and eats some herb that cures him. That is not true. The victory is only  
140 a matter of quickness of eye and quickness of foot—snake's blow against  
mongoose's jump—and as no eye can follow the motion of a snake's head  
when it strikes, this makes things much more wonderful than any magic  
herb. Rikki-tikki knew he was a young mongoose, and it made him all the  
more pleased to think that he had managed to escape a blow from behind.

It gave him confidence in himself, and when Teddy came running down  
the path, Rikki-tikki was ready to be petted. But just as Teddy was stooping,  
something wriggled a little in the dust, and a tiny voice said, "Be careful.  
I am Death!" It was Karait,<sup>6</sup> the dusty brown snakeling that lies for choice  
on the dusty earth; and his bite is as dangerous as the cobra's. But he is so  
150 small that nobody thinks of him, and so he does the more harm to people.

Rikki-tikki's eyes grew red again, and he danced up to Karait with the  
peculiar rocking, swaying motion that he had inherited from his family.  
It looks very funny, but it is so perfectly balanced a **gait** that you can fly  
off from it at any angle you please; and in dealing with snakes this is an  
advantage.

If Rikki-tikki had only known, he was doing a much more dangerous  
thing than fighting Nag; for Karait is so small and can turn so quickly,

#### **D SUSPENSE AND FORESHADOWING**

Reread lines 111–125.  
Which details of  
Nagaina's attack  
on Rikki-tikki create  
tension?

#### **E PREDICT**

As you read, check the  
predictions you make.  
Was the prediction  
you made on page 78  
correct?

**gait** (gāt) *n.* a manner  
of walking or moving  
on foot

5. **Nagaina** (nă'gə-ē'nə).

6. **Karait** (kə-rīt').

that unless Rikki bit him close to the back of the head, he would get the return stroke in his eye or his lip. But Rikki did not know: his eyes were all red, and he rocked back and forth, looking for a good place to hold. Karait struck out. Rikki jumped sideways and tried to run in, but the wicked little dusty gray head lashed within a fraction of his shoulder, and he had to jump over the body, and the head followed his heels close. **F**

Teddy shouted to the house, “Oh, look here! Our mongoose is killing a snake”; and Rikki-tikki heard a scream from Teddy’s mother. His father ran out with a stick, but by the time he came up, Karait had lunged out once too far, and Rikki-tikki had sprung, jumped on the snake’s back, dropped his head far between his forelegs, bitten as high up the back as he could get hold, and rolled away.

That bite paralyzed Karait, and Rikki-tikki was just going to eat him up from the tail, after the custom of his family at dinner, when he remembered that a full meal makes a slow mongoose; and if he wanted all his strength and quickness ready, he must keep himself thin. He went away for a dust bath under the castor-oil bushes, while Teddy’s father beat the dead Karait. “What is the use of that?” thought Rikki-tikki; “I have settled it all.”

And then Teddy’s mother picked him up from the dust and hugged him, crying that he had saved Teddy from death; and Teddy’s father said that he was a providence,<sup>7</sup> and Teddy looked on with big scared eyes. Rikki-tikki was rather amused at all the fuss, which, of course, he did not understand. Teddy’s mother might just as well have petted Teddy for playing in the dust. Rikki was thoroughly enjoying himself. **G**

**T**hat night at dinner, walking to and fro among the wineglasses on the table, he might have stuffed himself three times over with nice things; but he remembered Nag and Nagaina, and though it was very pleasant to be patted and petted by Teddy’s mother and to sit on Teddy’s shoulder, his eyes would get red from time to time, and he would go off into his long war cry of “*Rikk-tikk-tikki-tikki-tchk!*”

Teddy carried him off to bed and insisted on Rikki-tikki sleeping under his chin. Rikki-tikki was too well-bred to bite or scratch, but as soon as Teddy was asleep, he went off for his nightly walk around the house; and in the dark he ran up against Chuchundra, the muskrat, creeping around by the wall. Chuchundra is a brokenhearted little beast. He whimpers and cheeps all the night, trying to make up his mind to run into the middle of the room; but he never gets there.

“Don’t kill me,” said Chuchundra, almost weeping. “Rikki-tikki, don’t kill me!”

“Do you think a snake killer kills muskrats?” said Rikki-tikki scornfully.

## **F** SUSPENSE AND FORESHADOWING

Reread lines 156–163.

What doesn’t Rikki-tikki realize about Karait?

## **G** PLOT AND CONFLICT

Which characters in this story have conflicts with the snakes in the garden?

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7. **providence:** blessing; something good given by God.

“Those who kill snakes get killed by snakes,” said Chuchundra, more sorrowfully than ever. “And how am I to be sure that Nag won’t mistake  
200 me for you some dark night?”

“There’s not the least danger,” said Rikki-tikki; “but Nag is in the garden, and I know you don’t go there.”

“My cousin Chua,<sup>8</sup> the rat, told me—” said Chuchundra, and then he stopped.

“Told you what?”

“H’sh! Nag is everywhere, Rikki-tikki. You should have talked to Chua in the garden.”

“I didn’t—so you must tell me. Quick, Chuchundra, or I’ll bite you!”

Chuchundra sat down and cried till the tears rolled off his whiskers.

210 “I am a very poor man,” he sobbed. “I never had spirit enough to run out into the middle of the room. H’sh! I mustn’t tell you anything. Can’t you *hear*, Rikki-tikki?”

Rikki-tikki listened. The house was as still as still, but he thought he could just catch the faintest *scratch-scratch* in the world—a noise as faint as that of a wasp walking on a windowpane—the dry scratch of a snake’s scales on brickwork. **H**

“That’s Nag or Nagaina,” he said to himself, “and he is crawling into the bathroom sluice.<sup>9</sup> You’re right, Chuchundra; I should have talked to Chua.”

220 He stole off to Teddy’s bathroom, but there was nothing there, and then to Teddy’s mother’s bathroom. At the bottom of the smooth plaster wall, there was a brick pulled out to make a sluice for the bath water, and as Rikki-tikki stole in by the masonry curb where the bath is put, he heard Nag and Nagaina whispering together outside in the moonlight.

“When the house is emptied of people,” said Nagaina to her husband, “*he* will have to go away, and then the garden will be our own again. Go in quietly, and remember that the big man who killed Karait is the first one to bite. Then come out and tell me, and we will hunt for Rikki-tikki together.”

“But are you sure that there is anything to be gained by killing the people?” said Nag.

230 “Everything. When there were no people in the bungalow, did we have any mongoose in the garden? So long as the bungalow is empty, we are king and queen of the garden; and remember that as soon as our eggs in the melon bed hatch (as they may tomorrow), our children will need room and quiet.” **I**

“I had not thought of that,” said Nag. “I will go, but there is no need that we should hunt for Rikki-tikki afterward. I will kill the big man and his

8. **Chua** (chōō’ə).

9. **bathroom sluice** (slōōs): an opening in a wall through which the water in a bathtub can be drained outdoors.

COMMON CORE L.5a

Language Coach

**Personification** Giving human qualities to something that is not human is called personification. In lines 199–212, a mongoose and a muskrat have a discussion with each other, which is a human quality. What human quality does Chuchundra show in line 209?

**H SUSPENSE AND FORESHADOWING**

Reread lines 203–216. What details make the conversation between Chuchundra and Rikki-tikki suspenseful?

**I PREDICT**

Think about what Nag and Nagaina are planning to do. How do you think Rikki-tikki might respond?

wife, and the child if I can, and come away quietly. Then the bungalow will be empty, and Rikki-tikki will go.”

240 Rikki-tikki tingled all over with rage and hatred at this, and then Nag’s head came through the sluice, and his five feet of cold body followed it. Angry as he was, Rikki-tikki was very frightened as he saw the size of the big cobra. Nag coiled himself up, raised his head, and looked into the bathroom in the dark, and Rikki could see his eyes glitter.

“Now, if I kill him here, Nagaina will  
250 know; and if I fight him on the open floor, the odds are in his favor. What am I to do?” said Rikki-tikki-tavi.

Nag waved to and fro, and then Rikki-tikki heard him drinking from the biggest water jar that was used to fill the bath.

“That is good,” said the snake. “Now, when Karait was killed, the big man had a stick. He may have that stick still, but when he comes in to bathe in the morning, he will

260 not have a stick. I shall wait here till he comes. Nagaina—do you hear me?—I shall wait here in the cool till daytime.”

There was no answer from outside, so Rikki-tikki knew Nagaina had gone away. Nag coiled himself down, coil by coil, around the bulge at the bottom of the water jar, and Rikki-tikki stayed still as death. After an hour he began to move, muscle by muscle, toward the jar. Nag was asleep, and Rikki-tikki looked at his big back, wondering which would be the best place for a good hold. “If I don’t break his back at the first jump,” said Rikki, “he can still fight; and if he fights—O Rikki!” He looked at the thickness of the neck below the hood, but that was too much for him;

270 and a bite near the tail would only make Nag savage. ❶

“It must be the head,” he said at last; “the head above the hood. And, when I am once there, I must not let go.”

Then he jumped. The head was lying a little clear of the water jar, under the curve of it; and, as his teeth met, Rikki braced his back against the bulge of the red earthenware to hold down the head. This gave him just one second’s purchase,<sup>10</sup> and he made the most of it. Then he was battered to and fro as a rat is shaken by a dog—to and fro on the floor, up



### ❶ SUSPENSE AND FORESHADOWING

Why is the outcome of Rikki-tikki’s fight with Nag uncertain?

10. **purchase:** an advantage, such as a firm hold, to be used when applying power.

and down, and round in great circles; but his eyes were red, and he held on as the body cart-whipped over the floor, upsetting the tin dipper and the  
280 soap dish and the flesh brush, and banged against the tin side of the bath. **K**

As he held, he closed his jaws tighter and tighter, for he made sure he would be banged to death; and, for the honor of his family, he preferred to be found with his teeth locked. He was dizzy, aching, and felt shaken to pieces when something went off like a thunderclap just behind him; a hot wind knocked him senseless, and red fire **singed** his fur. The big man had been awakened by the noise and had fired both barrels of a shotgun into Nag just behind the hood.

Rikki-tikki held on with his eyes shut, for now he was quite sure he was dead; but the head did not move, and the big man picked him up and said,  
290 “It’s the mongoose again, Alice; the little chap has saved *our* lives now.” **L**

Then Teddy’s mother came in with a very white face and saw what was left of Nag, and Rikki-tikki dragged himself to Teddy’s bedroom and spent half the rest of the night shaking himself tenderly to find out whether he really was broken into forty pieces, as he fancied.

**W**hen morning came, he was very stiff but well pleased with his doings. “Now I have Nagaina to settle with, and she will be worse than five Nags, and there’s no knowing when the eggs she spoke of will hatch. Goodness! I must go and see Darzee,” he said.

Without waiting for breakfast, Rikki-tikki ran to the thorn bush where  
300 Darzee was singing a song of triumph at the top of his voice. The news of Nag’s death was all over the garden, for the sweeper had thrown the body on the rubbish heap.

“Oh, you stupid tuft of feathers!” said Rikki-tikki angrily. “Is this the time to sing?”

“Nag is dead—is dead—is dead!” sang Darzee. “The **valiant** Rikki-tikki caught him by the head and held fast. The big man brought the bang stick, and Nag fell in two pieces! He will never eat my babies again.”

“All that’s true enough; but where’s Nagaina?” said Rikki-tikki, looking carefully round him.

310 “Nagaina came to the bathroom sluice and called for Nag,” Darzee went on; “and Nag came out on the end of a stick—the sweeper picked him up on the end of a stick and threw him upon the rubbish heap. Let us sing about the great, the red-eyed Rikki-tikki!” And Darzee filled his throat and sang.

“If I could get up to your nest, I’d roll your babies out!” said Rikki-tikki. “You don’t know when to do the right thing at the right time. You’re

#### **K PREDICT**

Thinking about how the **plot** has unfolded so far, predict what will happen next.

**singe** (sĭnj) v. to burn lightly

#### **L CAUSE AND EFFECT**

What happens because of Rikki-tikki’s tight hold on Nag?

**valiant** (vāl’yent) *adj.*  
brave; courageous

safe enough in your nest there, but it's war for me down here. Stop singing a minute, Darzee."

"For the great, the beautiful Rikki-tikki's sake I will stop," said Darzee.

320 "What is it, O Killer of the terrible Nag?"

"Where is Nagaina, for the third time?"

"On the rubbish heap by the stables, mourning for Nag. Great is Rikki-tikki with the white teeth."

"Bother my white teeth! Have you ever heard where she keeps her eggs?"

"In the melon bed, on the end nearest the wall, where the sun strikes nearly all day. She hid them there weeks ago."

"And you never thought it worthwhile to tell me? The end nearest the wall, you said?"

"Rikki-tikki, you are not going to eat her eggs?"

330 "Not 'eat' exactly, no. Darzee, if you have a grain of sense, you will fly off to the stables and pretend that your wing is broken and let Nagaina chase you away to this bush. I must get to the melon bed, and if I went there now, she'd see me." **M**

Darzee was a featherbrained little fellow who could never hold more than one idea at a time in his head; and just because he knew that Nagaina's children were born in eggs like his own, he didn't think at first that it was fair to kill them. But his wife was a sensible bird, and she knew that cobra's eggs meant young cobras later on; so she flew off from the nest and left Darzee to keep the babies warm and continue his song about the death

340 of Nag. Darzee was very like a man in some ways.

She fluttered in front of Nagaina by the rubbish heap and cried out, "Oh, my wing is broken! The boy in the house threw a stone at me and broke it." Then she fluttered more desperately than ever.

Nagaina lifted up her head and hissed, "You warned Rikki-tikki when I would have killed him. Indeed and truly, you've chosen a bad place to be lame in." And she moved toward Darzee's wife, slipping along over the dust.

"The boy broke it with a stone!" shrieked Darzee's wife.

350 "Well! It may be some **consolation** to you when you're dead to know that I shall settle accounts<sup>11</sup> with the boy. My husband lies on the rubbish heap this morning, but before night the boy in the house will lie very still. What is the use of running away? I am sure to catch you. Little fool, look at me!"

Darzee's wife knew better than to do *that*, for a bird who looks at a snake's eyes gets so frightened that she cannot move. Darzee's wife fluttered on, piping sorrowfully, and never leaving the ground, and Nagaina quickened her pace. **N**

Rikki-tikki heard them going up the path from the stables, and he raced for the end of the melon patch near the wall. There, in the warm litter above

### **M** SUSPENSE AND FORESHADOWING

Why does Rikki-tikki's impatience with Darzee lend suspense to this scene?

### **consolation**

(kŏn'sə-lā'shən) *n.*  
a comfort

### **N** PLOT AND CONFLICT

How do Darzee and his wife differ in their approach to the conflict with Nagaina?

11. **settle accounts:** even things out by getting revenge.

the melons, very **cunningly** hidden, he found twenty-five eggs, about the size of  
360 a bantam's eggs<sup>12</sup> but with whitish skins instead of shells.

"I was not a day too soon," he said, for he could see the baby cobras curled up inside the skin, and he knew that the minute they were hatched they could each kill a man or a mongoose. He bit off the tops of the eggs as fast as he could, taking care to crush the young cobras, and turned over the litter from time to time to see  
370 whether he had missed any. At last there were only three eggs left, and Rikki-tikki began to chuckle to himself when he heard Darzee's wife screaming.



"Rikki-tikki, I led Nagaina toward the house, and she has gone into the veranda and—oh, come quickly—she means killing!"

Rikki-tikki smashed two eggs and tumbled backward down the melon bed with the third egg in his mouth and scuttled to the veranda as hard as he could put foot to the ground. Teddy and his mother and father were there at early breakfast; but Rikki-tikki saw that they were  
380 not eating anything. They sat stone still, and their faces were white. Nagaina was coiled up on the matting by Teddy's chair, within easy striking distance of Teddy's bare leg; and she was swaying to and fro, singing a song of triumph.

"Son of the big man that killed Nag," she hissed, "stay still. I am not ready yet. Wait a little. Keep very still, all you three! If you move, I strike, and if you do not move, I strike. Oh, foolish people who killed my Nag!"

Teddy's eyes were fixed on his father, and all his father could do was to whisper, "Sit still, Teddy. You mustn't move. Teddy, keep still." ◉

Then Rikki-tikki came up and cried, "Turn round, Nagaina; turn  
390 and fight!"

"All in good time," said she, without moving her eyes. "I will settle my account with you presently. Look at your friends, Rikki-tikki. They are still and white. They are afraid. They dare not move, and if you come a step nearer, I strike."

"Look at your eggs," said Rikki-tikki, "in the melon bed near the wall. Go and look, Nagaina!"

The big snake turned half round and saw the egg on the veranda. "Ah-h! Give it to me," she said.

**cunningly** (kŭn'ying-lē)  
*adv.* in a clever way  
that is meant to trick  
or deceive

## ◉ SUSPENSE AND FORESHADOWING

At this point in the story, what questions are you waiting to have answered?

12. **bantam's eggs**: the eggs of a small hen.



400 Rikki-tikki put his paws one on each side of the egg, and his eyes were blood-red. “What price for a snake’s egg? For a young cobra? For a young king cobra? For the last—the very last of the brood? The ants are eating all the others down by the melon bed.”

Nagaina spun clear round, forgetting everything for the sake of the one egg; and Rikki-tikki saw Teddy’s father shoot out a big hand, catch Teddy by the shoulder, and drag him across the little table with the teacups, safe and out of reach of Nagaina. **P**

“Tricked! Tricked! Tricked! *Rikk-tck-tck!*” chuckled Rikki-tikki. “The boy is safe, and it was I—I—I that caught Nag by the hood last night in the bathroom.” Then he began to jump up and down, all four feet together,

**P CAUSE AND EFFECT**

Reread lines 395–406.  
What does Rikki-tikki do to save Teddy?

410 his head close to the floor. “He threw me to and fro, but he could not shake me off. He was dead before the big man blew him in two. I did it! *Rikki-tikki-tck-tck!* Come then, Nagaina. Come and fight with me. You shall not be a widow long.”

Nagaina saw that she had lost her chance of killing Teddy, and the egg lay between Rikki-tikki’s paws. “Give me the egg, Rikki-tikki. Give me the last of my eggs, and I will go away and never come back,” she said, lowering her hood.

“Yes, you will go away, and you will never come back, for you will go to the rubbish heap with Nag. Fight, widow! The big man has gone for his  
420 gun! Fight!”

Rikki-tikki was bounding all round Nagaina, keeping just out of reach of her stroke, his little eyes like hot coals. Nagaina gathered herself together and flung out at him. Rikki-tikki jumped up and backwards. Again and again and again she struck, and each time her head came with a whack on the matting of the veranda, and she gathered herself together like a watch spring. Then Rikki-tikki danced in a circle to get behind her, and Nagaina spun round to keep her head to his head, so that the rustle of her tail on the matting sounded like dry leaves blown along by the wind. ◆

He had forgotten the egg. It still lay on the veranda, and Nagaina came  
430 nearer and nearer to it, till at last, while Rikki-tikki was drawing breath, she caught it in her mouth, turned to the veranda steps, and flew like an arrow down the path, with Rikki-tikki behind her. When the cobra runs for her life, she goes like a whiplash flicked across a horse’s neck. Rikki-tikki knew that he must catch her, or all the trouble would begin again. Q

She headed straight for the long grass by the thorn bush, and as he was running, Rikki-tikki heard Darzee still singing his foolish little song of triumph. But Darzee’s wife was wiser. She flew off her nest as Nagaina came along and flapped her wings about Nagaina’s head. If Darzee had helped, they might have turned her; but Nagaina only lowered her hood  
440 and went on. Still, the instant’s delay brought Rikki-tikki up to her, and as she plunged into the rat hole where she and Nag used to live, his little white teeth were clenched on her tail, and he went down with her—and very few mongooses, however wise and old they may be, care to follow a cobra into its hole. R

It was dark in the hole; and Rikki-tikki never knew when it might open out and give Nagaina room to turn and strike at him. He held on savagely and stuck out his feet to act as brakes on the dark slope of the hot, moist earth.

Then the grass by the mouth of the hole stopped waving, and Darzee  
450 said, “It is all over with Rikki-tikki! We must sing his death song. Valiant Rikki-tikki is dead! For Nagaina will surely kill him underground.”

#### ◆ GRAMMAR IN CONTEXT

Reread lines 421–428. Notice that Kipling uses the words *her*, *herself*, and *she* as he describes Nagaina’s actions. Each of these words is a singular feminine pronoun that replaces or refers to the **antecedent** *Nagaina*.

#### Q SUSPENSE AND FORESHADOWING

Reread lines 429–434. How does the suspense increase at this point?

#### R PREDICT

What problem does Rikki-tikki now face? On the basis of the details you’ve learned, what do you predict?

So he sang a very mournful song that he made up on the spur of the minute;<sup>13</sup> and just as he got to the most touching part, the grass quivered again, and Rikki-tikki, covered with dirt, dragged himself out of the hole leg by leg, licking his whiskers. Darzee stopped with a little shout. Rikki-tikki shook some of the dust out of his fur and sneezed. “It is all over,” he said. “The widow will never come out again.” And the red ants that live between the grass stems heard him and began to troop down one after another to see if he had spoken the truth.

460 Rikki-tikki curled himself up in the grass and slept where he was—slept and slept till it was late in the afternoon, for he had done a hard day’s work. 5

“Now,” he said, when he awoke, “I will go back to the house. Tell the coppersmith, Darzee, and he will tell the garden that Nagaina is dead.”

The coppersmith is a bird who makes a noise exactly like the beating of a little hammer on a copper pot; and the reason he is always making it is because he is the town crier to every Indian garden and tells all the news to everybody who cares to listen. As Rikki-tikki went up the path, he heard his “attention” notes like a tiny dinner gong, and then the steady  
470 “*Ding-dong-tock!* Nag is dead—*dong!* Nagaina is dead! *Ding-dong-tock!*” That set all the birds in the garden singing and the frogs croaking, for Nag and Nagaina used to eat frogs as well as little birds.

When Rikki got to the house, Teddy and Teddy’s mother (she looked very white still, for she had been fainting) and Teddy’s father came out and almost cried over him; and that night he ate all that was given him till he could eat no more and went to bed on Teddy’s shoulder, where Teddy’s mother saw him when she came to look late at night.

“He saved our lives and Teddy’s life,” she said to her husband. “Just think, he saved all our lives.”

480 Rikki-tikki woke up with a jump, for the mongooses are light sleepers.

“Oh, it’s you,” said he. “What are you bothering for? All the cobras are dead; and if they weren’t, I’m here.”

Rikki-tikki had a right to be proud of himself; but he did not grow too proud, and he kept that garden as a mongoose should keep it, with tooth and jump and spring and bite, till never a cobra dared show its head inside the walls. 6

## 5 PLOT AND CONFLICT

How is the conflict between Rikki-tikki and the cobras resolved?

### Language Coach

**Simile** A simile is a comparison using the words *like* or *as*. Reread lines 465–466. A simile compares the sound of a bird to a hammer beating on a copper pot. Can you think of another simile that might describe that same sound?

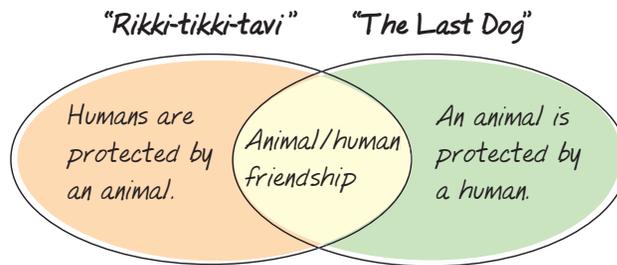
13. **on the spur of the minute:** on a sudden impulse, without previous thought or planning.

## Comprehension

1. **Recall** Why is Rikki-tikki grateful to Teddy’s family?
2. **Recall** Why does Rikki-tikki destroy Nagaina’s eggs?
3. **Represent** In a timeline, show the events in which Rikki acts bravely.

## Text Analysis

4. **Predict** Check the predictions you wrote in your chart against what happened. Which details helped you guess correctly or misled you?
5. **Analyze Suspense and Foreshadowing** Go back through the story and write down clues that foreshadow Rikki-tikki’s ultimate victory. Then write down details that led you to believe Rikki might be defeated. How did the combination of the two kinds of details help create suspense?
6. **Compare Literary Works** Both “Rikki-tikki-tavi” and “The Last Dog” have exciting plots, intriguing settings, and brave main characters. How else are the two stories similar? How are they different? To present your answer, add details to a Venn diagram like the one shown.



## Extension and Challenge

7. **Creative Response: Drama** Plan an oral reading of a scene from the story. Some students can perform the parts of the characters and the narrator, while other students provide sound effects. Rehearse your performance and tape-record it for other classes.
8. **SOCIAL STUDIES CONNECTION** This story takes place in colonial India. With a partner, do research to find out more about India under British rule, from 1858 to 1947. What are two long-lasting effects that resulted from Britain’s control of India? Present your findings to the class.

### What makes you BRAVE?

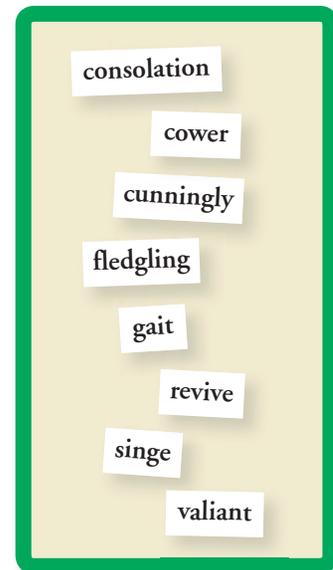
Choose two characters from the story and explain why you think they behaved bravely. What would you do if you were in their position?

# Vocabulary in Context

## ▲ VOCABULARY PRACTICE

Choose the vocabulary word that makes the most sense in each sentence.

1. After Rikki-tikki almost drowned, the family put him by the fire to \_\_\_\_ him.
2. The fire accidentally began to \_\_\_\_ his fur, and he quickly woke up.
3. Nag would not hesitate to eat a \_\_\_\_.
4. Though Darzee would \_\_\_\_ in fear at the sight of Nag, Rikki was not afraid.
5. He walked with a proud \_\_\_\_ that showed how brave he felt.
6. Rikki's killing Nag was a great \_\_\_\_ to the frightened family.
7. Rikki also \_\_\_\_ discovered Nagaina's eggs hidden among the melons.
8. Because of his \_\_\_\_ actions, everyone admired Rikki's courage.



## ACADEMIC VOCABULARY IN WRITING

- contemporary
- element
- identify
- influence
- structure

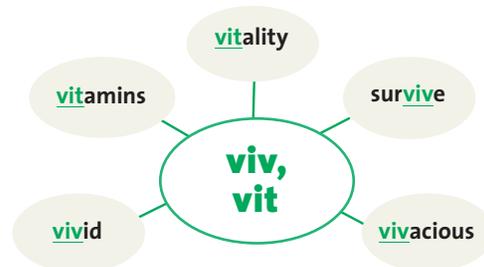
What **elements** of Nagaina's personality make her a fearsome character? Write a short paragraph describing her, using at least one of the Academic Vocabulary words.

## VOCABULARY STRATEGY: THE LATIN ROOTS *viv* AND *vit*

The vocabulary word *revive* contains the Latin root *viv*, which means "live." Another Latin root, *vit*, has the same meaning. *Viv* and *vit* occur in a number of English words. To understand the meaning of words with *viv* or *vit*, use context clues and your knowledge of what these roots mean.

**PRACTICE** Choose the word from the web that best completes each sentence. Then tell how *viv* or *vit* helps give meaning to each word.

1. People cannot \_\_\_\_ without food and water.
2. She was a \_\_\_\_ hostess who threw lively parties.
3. \_\_\_\_ can provide some of the substances our bodies need to be healthy.
4. He lost much of his \_\_\_\_ after the accident.
5. The artist used \_\_\_\_ colors in her painting.



## COMMON CORE

- L.4b** Use common, grade-appropriate Latin roots as clues to the meaning of a word.  
**L.6** Acquire and use accurately grade-appropriate general academic words.

Interactive Vocabulary **THINK** central  
Go to [thinkcentral.com](http://thinkcentral.com).  
KEYWORD: HML7-94

## Language

### ◆ GRAMMAR IN CONTEXT: Identify Antecedents and Maintain Agreement

You may recall that an **antecedent** is the noun or pronoun that a pronoun refers to. For example, in the following sentence, notice how the plural pronoun *their* refers to the plural antecedent *friends*: *My friends grabbed their bags*. Be especially careful when using antecedents like *each*, *someone*, and *no one*. These words should always be paired with singular pronouns. In the revised sentence, notice how the pronouns (in yellow) and the antecedent (in green) **agree in number**.

*Original:* **Someone** had to take control. **They** would need to kill the snakes.

*Revised:* **Someone** had to take control. **He or she** would need to kill the snakes.

**PRACTICE** Identify the antecedent in each sentence and correct the pronoun-antecedent error.

1. Each snake wants the garden for themselves.
2. No one in the family wants to have their life threatened by the snakes.
3. Rikki-tikki stands up to the snakes and gets rid of its eggs.
4. Each person has their own space again!

For more help with pronoun-antecedent agreement, see pages R52–R53 in the *Grammar Handbook*.

### READING-WRITING CONNECTION



Deepen your understanding of “Rikki-tikki-tavi” by responding to this prompt. Then use the **revising tip** to improve your writing.

#### WRITING PROMPT

**Extended Constructed Response: Scene**  
Most of the characters, but not all, consider Rikki-tikki to be a hero. In **two or three paragraphs**, write a scene from the story from Nagaina’s perspective. What does she think and feel about Rikki-tikki?

#### REVISING TIP

Review your response. Correct any pronouns that do not agree in number with their antecedents.

### COMMON CORE

**L1** Demonstrate command of the conventions of standard English grammar and usage. **W3** Write narratives to develop imagined experiences.

Interactive Revision **THINK** central  
Go to [thinkcentral.com](http://thinkcentral.com).  
KEYWORD: HML7-95