From A to Z: Anthropomorphism and Zoomorphism in Victorian and Edwardian Children's Literature

Want, Mark van der

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"BULDEO LAY AS STILL AS STILL, EXPECTING EVERY MINUTE TO SEE MOWGLI TURN INTO A TIGER, TOO."

Mark van der Want

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Leiden University

First reader: Dr. M. S. Newton

Second reader: Dr. M. H. Porck

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Introduction

Once upon a time there was a talking rabbit, a howling human cub, and also a babbling toad; nineteenth-century and early twentieth-century Britain serves as the cradle for many memorable fantastic characters. Gary K. Wolfe underlines that "the Victorian era was something of a golden age of children's fantasy" (14). This thesis takes three works of prose fiction from the Victorian and Edwardian period that contain animal characters that interact with the human world. The fantastic narratives that will be explored are: Lewis Carroll's *Alice's Adventures in Wonderland* (1865); Rudyard Kipling's *The Jungle Books* (1894-5); and Kenneth Grahame's *The Wind in the Willows* (1908). Furthermore, it argues that anthropomorphism and zoomorphism act as core elements in these narratives to describe the complex formation of identity in Victorian Britain and to provide an opportunity covertly to criticize issues in the Victorian social class system. Furthermore, the thesis analyses these magical worlds as places where children's imagination can play with the animal-human divide. Arising from these ideas the research question can be formulated: "How do anthropomorphism and zoomorphism function within Victorian and Edwardian children's literature?".

The three chosen works of prose fiction are all classics of children's fantasy literature. The talking animal has appeared in fables, folktales, and fairy tales for thousands of years, from Aesop to *Watership Down* (1972) and beyond. In *The Animal Estate* (1987), Harriet Ritvo describes the changing role of animals in the Victorian age. Whereas at the beginning of the nineteenth century animals could be punished for injuring or killing humans, in the late nineteenth century, animals gained more rights, and this reflected the increasing equal rights between humans and animals (2). The attention to animals and their rights became more important during the Victorian age and therefore their appearance as anthropomorphized characters is interesting. Furthermore, the chosen works also include animals on trial and animal rights.

The discussion on animal rights translated directly to their appearance and role in literature. Erica Fudge explains in *Perceiving Animals* (2000) that animals are the antithesis of the human and

that early modern writers make a clear separation between the two (4). There is a strong focus on anthropocentrism; a "[p]rimary or exclusive focus on humanity; the view or belief that humanity is the central or most important element of existence, esp. as opposed to God or the natural world" (Oxford English dictionary). Fudge argues furthermore that "anthropocentrism creates anthropomorphism" (4) and "paradoxically humans need animals in order to be human" (4). The supreme status of a human cannot be sustained without having another entity to compare humans to, such as animals. The animals in Carroll, Grahame and Kipling are anthropomorphised, "[t]he attribution of human personality or characteristics to something non-human, as an animal, object, etc." (Oxford English dictionary). The texts analysed here will show that a clear boundary, or classification, between either human or animal will be problematic. Alice's Adventures in Wonderland offers various anthropomorphized creatures that have many human characteristics; Wind in the Willows reverses the expectations of what being human or animal entails; and The Jungle Books has a protagonist that seems to be more animal than human. Fudge foregrounds an essential term, namely human-ness; "a useful category as it reveals the divisions which exist between being a human and possessing human qualities" (9). As the chapters on each children's book will show, "all of humanity does not necessarily possess human-ness, and the possession of human-ness does not necessarily imply human status" (Fudge 10). The fact of self-consciousness and self-reflective thought will become a defining aspect in analysing the characters in the narratives as it can be argued that it is that faculty that sets humans apart from animals. Other specifically human features that function within defining the anthropomorphic characters are the use of language and the establishment of laws and society. Two further human attributes that will be discussed are the occupations that animals here seem to pursue and the use of clothing.

Much research has been conducted on the three novels, however, a collective analysis regarding the use of anthropomorphism in these three novels in relation to each other has not previously appeared. Scholars have argued that it is problematic to read the three works from a sociological point of view. William Empson argues in Robert Phillip's *Aspects of Alice* that *Alice* is "so

frankly about growing up that there is no great discovery in translating them to Freudian terms" (400). Don Randall states that "Kipling's interest in the wild child is mythic rather than sociological and anthropological" (103). Peter Hunt argues that "*The Wind in the Willows* may be the greatest case of mistaken identity in literature: it is commonly accepted as an animal story for children—despite being neither an animal story, nor for children" (461). All three scholars show that there are many misconceptions about the novels but do stress the child element to them. I believe one way of analysing the three works concerning identity is by looking at anthropomorphism and to take into account that, even though it is called children's literature, in fact the term is misleading. Children's literature is not written by children nor are the themes discussed aimed at that audience as well. There is a great appeal to children which is amongst others raised through anthropomorphism.

As have been set out above, what makes the texts discussed here particularly interesting is that human characters often derive their human-ness from the presence of the animal characters. A human is only a human because animals are animals. In contrast to humanizing animals, the contrary also occurs; humans are bestialized. Human characters are assigned animal properties. Through zoomorphism the level of 'humanness' in a character might be questioned. W. J. T. Mitchell underlines the hybrid identity in his foreword to Cary Wolfe's *Animal Rites: American Culture, the Discourse of Species, and Posthumanist Theory*. Mitchell coins the term "humanimal" (xiii), to express the same sentiment as Fudge associated with human-ness. However, Mitchell claims that Wolfe's view includes "the nonlinguistic [that] matters just as much […] – the silence, the stare, the gesture, the reflex (xiii). Both Fudge and Mitchell acknowledge different levels of humanity within characters.

The most important concepts that will be used throughout the thesis are the notions of anthropomorphism and zoomorphism. Zoomorphism is "[t]he supernatural transformation of a person or god into an animal" (Oxford English dictionary), where in this thesis the definition will not be completely assumed as such. Zoomorphism, or theriomorphisation, is the attribution of animal characteristics to humans. The terms human-ness by Fudge and 'humanimal' as used by Mitchell will be applied as well when researching the degree of anthropomorphism in the novels.

A good example of using anthropomorphic animals in his story to combine entertainment and instruction is Lewis Carroll. The predecessor of *Alice's Adventures in Wonderland*, the unpublished *Alice's Adventures Under Ground*, was first told to the Liddell sisters, the daughters of the Dean of Carroll's Oxford college. After finishing the manuscript, it was sent to different households to be tested before actually publishing it. Carroll had used the opinions of different children and mothers and incorporated their responses into his work. It would take quite some years (1871) for Carroll to create the sequel, *Through the Looking-Glass, and What Alice Found There*.

According to Carpenter, Kenneth Grahame's *The Wind in the Willows* has similarities to Grahame's own life. For example, he compares Grahame's behaviour at boarding school to Mr Toad's (121). the notion of escape is also a recurring theme in Grahame's writing (120), an idea that comes up in Mr Toad's narrative as well. *The Wind in the Willows* started out as bedtime stories for his son Alastair and later Mr Toad's adventures appeared in 15 letters sent to Alastair (also nicknamed Mouse) while he was with his governess. Initially, the story in synopsis form contained many allusions to more adult matters. One of these was an even more profound parodying of British law and court. Grahame rewrote the book so it would appeal more to a greater audience, much like Carroll when composing *Alice's Adventures in Wonderland*. Carpenter and Prichard do mention that "Grahame himself wished to discourage readers from the belief that the book has secondary layers" (573). However, Grahame might have hinted otherwise by telling Theodore Roosevelt that the narrative "is only an expression of the simplest joys of life as lived by the simplest beings of a class that you are specifically familiar with (Carpenter and Prichard 573-574). This gives reason to analyse Grahame with regard to animals and social class in this thesis.

Rudyard Kipling's *The Jungle Books* consist of two volumes composed of a series of interconnected short stories. The stories all include animals and many feature the 'man cub' Mowgli. Kipling had spent his early years in the State of Mewar, India, which inspired Kipling for the setting. Carpenter and Prichard are doubtful whether Kipling himself has physically been to the jungle or that he based his stories on photographs of the environment (283) and they furthermore state that the

stories “owe something to FABLES” (283). The fables Carpenter and Prichard mention are not the European fables but the Buddhist Jātaka tales that served as an inspiration to Kipling. Carpenter and Prichard might be right in their observation, however, Kipling has travelled often in India as a journalist, so this is hard to prove.

To answer the thesis statement, “How do anthropomorphism and zoomorphism function within Victorian children’s literature?”, an analysis will be conducted in three chapters. Each text will be analysed in a chapter by comparing and contrasting examples of anthropomorphism and zoomorphism in relation to how the text frames identity and social class. These examples are then further used to create a classification system to analyse the degree of human likeness. The reason why some anthropomorphic characters are closer to humans than others is relevant as well. Are the characters, both human and animal, completely classifiable in a binary system, or do some animals and humans portray different qualities of each species. The question whether animals are humanized or vice versa becomes relevant.

Chapter 1 Anthropomorphism in Alice's Adventures in Wonderland

"But if I'm not the same, the next question is, Who in the world am I? Ah, that's the great puzzle!"

– Lewis Carroll, Alice's Adventures in Wonderland.

Lewis Carroll's *Alice's Adventures in Wonderland* (1865) is a prime example of Victorian literary fantasy. Reverend Charles Lutwidge Dodgson adopted the pseudonym, Lewis Carroll, and later wrote a novel recounting a 7-years-old girl's dream world, full of anthropomorphic creatures, in which identity is continuously questioned. Carroll portrays a plethora of animal-like humans on one hand and animal characters closely resembling humans on the other hand. The animals derive from different phyla of the animal kingdom. This chapter argues how Carroll uses anthropomorphism to explore identity and uses anthropomorphism portray a society similar to the Victorian class system. Furthermore, the narrative questions the binary classification of humans and animals and shows how Charles Darwin's evolution theory might have influenced Carroll in depicting his characters. Erica Fudge's term 'human-ness' can be applied to the characters in the narrative to devise a system of classification that will closely look at the degree of anthropomorphism in Wonderland's inhabitants. As the novel offers a multitude of anthropomorphic characters, the chapter will focus on a selection of these to pinpoint similarities and differences between the different animals. Finally, two cases of zoomorphism are analysed to support the raised issues concerning identity.

The fairy tale kingdom of Wonderland offers a space for Carroll to explore alternative, ideas about change and evolution, and society. Moreover, Wonderland becomes the place where Alice can escape to and undertake different adventures. Marina Warner reiterates this: "The dreaming gives pleasure in its own right, but it also represents a practical dimension to the imagination, an aspect of the faculty of thought, and can unlock social and public possibilities" (xx). Warner's observation summarises Wonderland's capabilities. The fairy tale "gives pleasure in its own right" which should be kept in the back of the mind while analysing Carroll. Many passages are illogical, offer riddles and puzzles, and play with language, often with rhyme and foremost play with reality.

Chapter one of Carroll's novel opens with Alice's vivid imagination regarding the classification

of all she sees around her. In her internal monologue, she is thinking of similarities in animals and how her pet cat Dinah would react to these in the animal world. The first passages already have irregularities and nonsense in them; she sees the White Rabbit and is not necessarily occupied with his ability to speak or his attire, but rather wonders about his watch and his anxiety of being late. It is precisely that sense of wonder and the impossibility of deciding what is deemed logical and illogical in nonsense Wonderland, which is constantly challenged by Alice's adventures. Nonsense is a characteristic of Carroll's work. Wonderland serves as an alternative world, one could argue, a different ecosystem, in which the classification of humans and animals alike, or rather, identity, can be called into question through the lens of a child.

The search for identity becomes Alice's main objective in the novel. She adapts to the environment's situation physically and experiences continuous change. Alice as a proper upper-class girl in her 'normal' life questions her place in Wonderland. Goldthwaite wonders to what extent Dodgson's background influenced the character Alice in Wonderland by arguing that:

> What becomes especially manifest […] is the degree to which Wonderland was the work of the Reverend Charles Dodgson, deacon of the Church of England, a man who as the son of a minister was raised for the clergy […], the question "Who in the world am I?" becomes particularly suggestive. This existential anxiety [is] articulated by Alice (76)

Carroll, as a deacon of the Church of England, shows interest in existentialism and evolution through Alice. Her identity crisis is central to the plot.

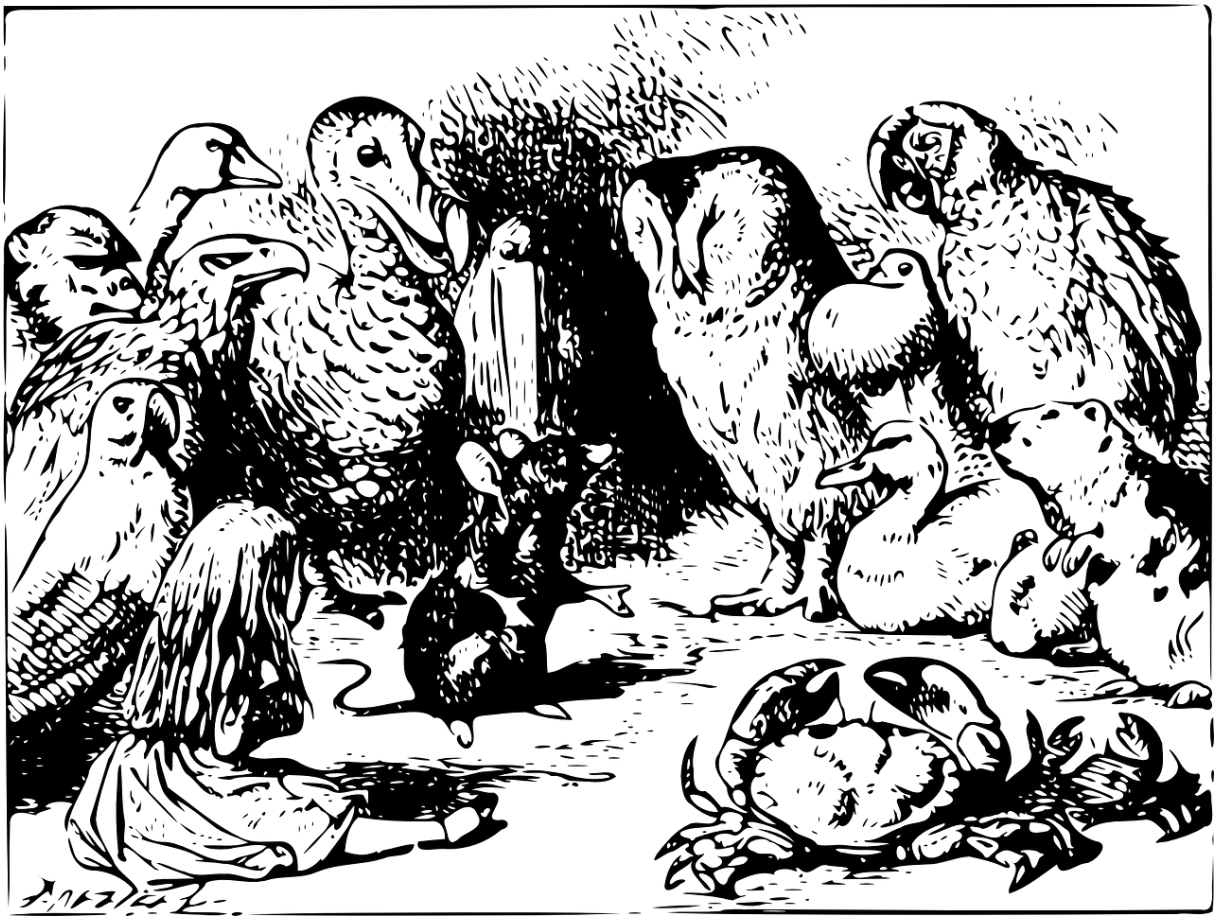
One of the main questions that remains unanswered in considering Alice's Adventures in Wonderland, is whether Carroll used Charles Darwin's ideas for his writing. While reading the novel, one can see hints of Darwin's ideas as set out in *On the Origin of Species*. However, it is impossible to conclude that he has utilized Darwin in writing *Alice*. There are scholars like Rasheed Tazudeen who have argued that Carroll was familiar with Darwinism. Tazudeen combines John Smith's and Jenny Woolf's research; according to Smith he owned nineteen books on Darwin and Woolf proposes that he had read extensively on evolution (533). Tazudeen also argues that "the Alice books and their critique of anthropocentric logic can be read as a mode of engagement with Darwinian theory generally, and *The Origin of Species* in particular" (533). *On the Origin of Species* was published in

1859, a few years before *Alice's Adventures in Wonderland* and therefore there is a possibility that Carroll might have used the theories in order to shape some parts of his own novel. Tazudeen, Smith and Woolf show that ultimately Carroll was aware of the evolution theory but fail to provide proof whether this was before or after publishing the novel.

Like *The Water Babies* and many other novels from the Victorian age, Carroll used anthropomorphised animals in his writing. During Alice's tumbling into Wonderland, her thoughts also touch upon elements of anthropomorphism. She imagines her cat Dinah with human anatomy and the ability of speech: "[she] had just begun to dream that she was walking hand in hand with Dinah, and saying to her very earnestly, 'Now Dinah, tell me truth: did you ever eat a bat?'" (Carroll 4-5). It is remarkable that the cat has a hand instead of a paw, which is used when referring to mammals. The hand is normally used for humans and primates, whereas cats have paws or claws. Moreover, if Alice and Dinah were to walk hand in hand, the cat should have an upright position and have the ability to walk on only two legs as well. Primates that have both of these anatomical capabilities are considered closer to the human race and therefore Dinah by having these traits and using a proper noun, becomes more humanlike. Besides the physical aspect, Alice also envisages Dinah being able to speak by posing her a question directly. Speech is the defining factor of humanity according to Gillian Beer. In Darwin's Plots, Beer remarks that "[l]anguage is anthropomorphic by its nature and anthropocentric in its assumptions" (45), highlighting that having the ability of speech separates humans from animals. Before receiving an answer, whether the cat is able to do so or not, Alice lands in Wonderland, enabling a new perspective on species and attribution of characteristics to animals and humans alike.

Alice encounters many anthropomorphised animals participating in human activities. One of these instances is in chapter two, the Pool of Tears. Rose Lovell-Smith marks this as "a crucial point and, I believe, the best explanation for the presence of so many animals in Wonderland. It was after all Carroll who put a dodo, best known for being extinct, into the text and Carroll who first included

an ape, that key symbol of evolutionary debate, in his drawing of the motley crowd of beasts in the pool of tears" (386) (see image 1).



(Image 1: The Caucus Race)

Image 1 (Tenniel, p. 27) shows the animals present at the Caucus-Race. The majority are birds; however, some mammals are also attending. The participants in the race are Alice, the Mouse, the Duck, the Lory, and the Eaglet amongst other unnamed animals. Carroll has based the characters in the novel on people from his own life. In this case, the Duck, the Lory, the Dodo, and the Eaglet represent the people that went on an expedition to Nuneham on June 17th, 1862. Roger Lancelyn Green argues that "a Duck [Duckworth] and a Dodo (Dodgson – "Do-do-Dodgson"' when he stammered], a Lory [Lorina], and an Eaglet [Edith]" (178) are the respectable real-life counterparts of this scene. Carroll is the Dodo, singling himself out as a different kind of animal compared to the others. The rules of the Caucus-Race are shown by the Dodo: "First it marked out a race-course in a sort of ring (it didn't care much for the shape), and then all the crowd were placed on the course,

here and there. There was no "One, two, three, and here we go," but they ran when they liked and left off when they liked, so that no one could tell when the race was ended" (Carroll 24). The Dodo is the only bird in the scene who does not participate. It is safe to conclude that the Caucus-Race is a metaphor for Carroll's life. It represents the chaos and arbitrariness of life's course as both the start and end, and the duration are of no importance. Besides the representation of life, the caucus illustrates the nonsense of Victorian politics and Carroll's own experiences in college. The fact that the Dodo does not participate in the race foreshadows the outcome of the race. When the race comes to its end, the participants demand a winner. The Dodo is in charge of coming up with the winner and after some time declares everyone the winner. The Dodo did not partake in the competition and therefore loses which implies the extinction of its species. The Dodo's inability or unwillingness to take part in the metaphor of life caused its loss. The Dodo decides that Alice is the one to hand out the prizes: food. The food prize ensures the species' survival. Oddly enough, Alice herself is rewarded with her own thimble, a prize which is related to Carroll's own interest in thimbles. Douglas-Fairhurst describes that "[e]ven when [Lewis Carroll] was writing about fictional characters, Carroll enjoyed rummaging around in his mind for interesting physical odds and ends. He remained especially fond of objects such as thimbles, which frequently rose to the surface of his writing even when its real subject was something else entirely" (30-31). As Douglas-Fairhurst suggests, the thimble is not the real subject in this passage, nor is it the ultimate prize. The thimble stresses the essence of nonsense in the novel and therefore the nonsense of the whole ritual and reminds Alice of her real world.

Carroll exaggerates the caucus, a human activity. The rules of the caucus are not clear; the starting point and the race's direction are arbitrary. Still, the competitors stick to the rules. Douglas-Fairhurst continues to argue that: "Elizabeth Sewell has pointed out that, whether children are playing with water or a set of household objects, the importance of the game is that it allows them to 'gain control' over everyday materials, and its success will largely depend on how strictly everyone follows an agreed set of rules. Nobody is more outraged by perceived cheating than a child" (36-37).

As mentioned before, Alice and the animals partake in the Caucus-Race where all participants win and receive unexpected rewards. The ritual resembles a game invented by a child; all the riddles, seemingly nonsense poetry, the make-believe, and the story-telling by Wonderland's inhabitants are all children's games. The exaggerated-nonsense ritual in this case, which awards the animals necessities to live seems pointless as it would make more sense to use their time to obtain food in a more natural way. The fact that Carroll uses this specific human activity to be performed by animals is distinctive for the anthropomorphist characters in Wonderland. It seems odd that the participants win the race by performing a human ritual and obtaining food by showing behaviour that does not contribute to surviving normally. The fact that the whole race is nonsense, does not mean that it is unstructured; the majority of children's games might seem nonsense to adults, however, they are undoubtedly structured albeit with peculiar rules.

Another human process that is carried out amongst humans and animals is that of the law, with a court on display which seems even more nonsense than the Caucus-Race. Alice attends a trial where the Knave is accused of having stolen the Queen's tarts. Ironically, Alice calls the jurors creatures because "she was obliged to say 'creatures,' you see, because some of them were animals, and some were birds" (Carroll 121). For the first time, Carroll makes a distinction between animals and birds. The reason for this might be that birds are less similar to humans. The whole process is nonsense: the jurors write their names on their slabs in case they forget it, the King wishes to have the verdict right after the accusation, the witnesses do not have anything to do with the felony, the King invents new rules during the process, the Queen orders her guards to execute the witnesses, the evidence is misinterpreted, and finally, the King wants to sentence the Knave first before receiving the verdict. Carroll dedicated two chapters to the trial, expressing the absurdity of it all. The entire court process is ridiculed. In addition, Carroll was not the only one who mocked this, his contemporaries had a similar view. Charles Dickens for instance has done so in Bleak House and Great Expectations and Kenneth Grahame likewise ridicules a legal trial as we shall see in the next chapter. In *Alice's Adventures in Wonderland*, her appearance in court is Alice's final adventure

before returning to the human world, it is her final dream. It is also the moment where her identity crisis is resolved; she grows back to her original human size and voices her opinion in spite of the King and the Queen and seems to have found her agency. It is also this scene where some sort of class war is present; Alice is against the King and the Queen; the anthropomorphised cards fight against Alice, and the animals are portrayed as stupid and to be executed for any reason the Queen thinks of at that moment.

Carroll describes more animals with distinctive human behaviour patterns. The White Rabbit for instance is obsessed with time. The concept of time is not something animals are occupied with, at least, not the obsession with hours, minutes, and seconds. Time is connected to memories, and as in upcoming chapters, the memories of a wholesome past occur time and time again in Victorian and Edwardian children's literature. There is, however, a juxtaposition within the White Rabbit's pocket watch appearing in a world where the human concept of time is absent. Gillian Beer states in her article on Alice in Time that "the books are preoccupied with time since their author was a mathematician and a logician, and temporality is fundamental both to logic and to possible worlds. […] It's the watch that startles Alice" (xxviii). Beer hereby stresses Alice's confusion about seeing an animal with a watch. That the animal is dressed does not seem to concern her at all. Upon meeting the White Rabbit, he says the following: "'Oh dear! Oh dear! I shall be too late!' (Carroll 2). The White Rabbit will have this quintessentially human anxiety concerning time on multiple occasions in the novel. The fact that the White Rabbit is able to tell time makes it an example of having the aforementioned term 'human-ness' as coined by Erica Fudge. Fudge adds the layer of thought in her distinction between animals and humans as she argues that thought is specific to human beings (9). Fudge addresses the difference between intuition and instinct against reflective thought. How much of one's actions, for humans and animals alike, can be attributed to instinct or to thought. Carroll elevates regular animals to Wonderland's kind of animals that have the ability of thought, making them more human and setting them apart from actual animals.

Besides the White Rabbit's allegrophobia, the character also wears a waistcoat, resembling the male fashion of the Victorian age. Animals that wear clothing are more human than animals that do not wear any. Whether an animal is dressed is not based on their role as a main or side character in the narrative but relies more on another human aspect. The reason a character wears clothing has to do with its role in Wonderland's society. Isabelle Nières's analysis of Tenniel's drawings echoes this idea:

> The result is a perfectly logical hierarchy of all the story's characters from the mouse to the Queen based not on real-live relationships, but rather on the dominance-subordinance relationships suggested by the text. Tenniel resorts to age-old symbols as used by Western illustrators: the upright position, the wearing of human clothes or the use of human accessories by the animal characters, and headdresses for human characters (199-200)

The upright position had already been noticed with Dinah the cat and the White Rabbit's watch is of course a human accessory. The wearing of human clothing is rather interesting. The White Rabbit is one of the anthropomorphic characters that has an occupation that fits those in service of the high society during the Victorian Age. He functions as the herald, or the page, for the Queen of Hearts and therefore wears formal attire. Lovell-Rose explains that "two aspects of Alice are traditional in children's stories: the idea of characters of unusual size (miniatures and giants) and the idea of the talking beast. Tenniel's opening drawing, the White Rabbit at the head of chapter 1, draws on both these traditions" (383-384). Whenever an animal wears a piece of clothing, this item represents formal clothing from the nineteenth century. The animals that wear clothing also reduce the difference between animals and humans and increase children's identification with the characters.

The picture on the left of the page (image 2) is an example of Carroll's own drawing of the White Rabbit for the novel.

(Image 2: The White Rabbit aids Bill the Lizard by Carroll)

(Image 3: Tenniel's 'the White Rabbit')

The picture on the right (Image 3, p. 1) is Tenniel's interpretation of the White Rabbit. Tenniel's character wears more formal clothing although he lacks trousers, which reminds the reader that he is in fact an animal, a human could never be dressed like this. However, in both drawings, the rabbit has an upright position, giving it a human-like appearance. The only clothed character is the White Rabbit comforting the lizard after being assaulted by Alice. The regular inhabitants do not wear anything, highlighting the White Rabbit's position in society. The same could be said about the March Hare's role in society. The March Hare is an anthropomorphic character that hosts a tea party together with the Mad Hatter. The March Hare also occupies himself with time and has a watch as well but does have an opposite attitude towards time when compared to the other leporid, the White Rabbit. Again, it seems odd that an animal has an obsession with a human concept of time. The March Hare's appearance is not described by Carroll; however, his appearance can be seen in the drawing by Tenniel (p. 72) (see image 4):

(Image 4: Alice attending the Mad Tea Party, p. 72)

While collaborating with Carroll, Tenniel was allowed a great deal of freedom in coming up with the images, and his drawings contrast strongly when comparing them to Carroll's own original illustrations. The March Hare is shown wearing a bow tie and a piece of clothing that resembles a vest The hosting of an afternoon tea was something reserved for the well-off in the nineteenth century and therefore the March Hare's position in society is higher than for instance that of the Dodo or the Caterpillar.

Alice is a self-invited guest, and her attendance is considered rude by the others present. The attendants of the party are Alice, the Mad Hatter, the March Hare, and the Dormouse. The four characters all represent different classifications of Wonderland's society. Alice will never be part of Wonderland even though she shares being human with the Mad Hatter. Nières remarks that all the human characters wear headpieces according to Tenniel's illustrations except for Alice (200). This is also the case for the Mad Hatter and their dissimilarity positions them in their respective worlds. The other two characters present are two different degrees of anthropomorphic creatures; the March Hare and the Dormouse who will never attain human status. The March Hare comes very much into proximity by talking, thinking, dressing up and most notably, hosting a human ritual such as the tea party. This is what Fudge means by the difficulty of "achieving human status" (1). Ironically, the two animals in this chapter will not achieve human status, the same could be said about Alice. In Alice's

search for identity, she alters into different heights and shapes, resembling animals in some instances. The question of what being human entails, becomes arbitrary. Both the humans and the animals throughout the narrative have characterizations of both species.

Talking and clothed animals not only represent a humanlike character to illustrate a class system. Alice is able to communicate with many animals in the narrative, something which is impossible in the human world as appears with her cat Dinah. The passage where she imagines her cat speaking and walking upright foreshadows how the animals behave in her dream world. She wishes that animals could be more like human beings, just as many other people do, children especially. Anthropomorphism adds another layer of appeal to the story.

The character of the Dormouse also exemplifies a certain group of animals in Wonderland. The illustration shows that the Dormouse does not wear any clothes, therefore it does not fit in the upper class. The Dormouse is able, however, to think and speak and seems to be of a different degree of an anthropomorphic character, similar to other characters in the novel, such as the Caterpillar.

Chapter five, Advice from a Caterpillar, entails Alice's questioning attitude towards her own identity. Upon meeting the Caterpillar, Alice's identity crisis becomes visible. Alice has only met anthropomorphic characters in Wonderland at this point in the narrative. It is not until later that she will meet characters such as the Mad Hatter and the Queen of Hearts. The Caterpillar mirrors Alice's physical experiences in Wonderland so far; she has altered in height on multiple occasions. The Caterpillar also represents metamorphosis, a process in which amongst others, Darwin was interested. Metamorphosis has been a topic of interest since at least Ovid. The choice of including a caterpillar adds to the instability of Wonderland. The Caterpillar is Alice's antithesis and her emblem; he as an animal not questioning his identity, representing the opposite of Alice, and yet, unknown to himself, he is fated to change. The Caterpillar's metamorphosis resonates with Carroll's puzzles throughout the novel. The opening of the chapter elaborates on two recurring themes, anthropomorphism and the question of identity that correlates with it:

> The Caterpillar and Alice looked at each other for some time in silence: at last the Caterpillar took the hookah out of its mouth, and addressed her in a languid, sleepy voice.
> "Who are you?" said the Caterpillar.
> This was not an encouraging opening for a conversation. Alice replied, rather shyly, "I—I hardly know, sir, just at present—at least I know who I was when I got up this morning, but I think I must have been changed several times since then."
> "What do you mean by that?" said the Caterpillar sternly. "Explain yourself!"
> "I can't explain myself, I'm afraid, sir," said Alice, "because I'm not myself, you see."
> "I don't see," said the Caterpillar.
> "I'm afraid I can't put it more clearly," Alice replied very politely, "for I can't understand it myself to begin with; and being so many different sizes in a day is very confusing." (Carroll 44-45)

The first reference to a human habit is the hookah. The Caterpillar uses the instrument to smoke which is an action only performed by humans. Alice is upset by the Caterpillar's questions concerning her identity. His misunderstanding of Alice's issues with changing size has to do with the Caterpillar's own process. The Caterpillar undergoes metamorphosis and will most likely stay the same character, albeit in a different physical form. Alice's precocious thought of changing is either a reference to her maturing or she could come to the insight that she is still the same human being, and her alternative forms are examples of the survival of the fittest; she adapts to the given situations in order to get through her own development.

Up until now there have been three different levels of anthropomorphism in Carroll's novel. The different rankings correspond to the social ranks the animals have in Wonderland and resemble a Victorian class system. Lovell-Smith also supports this:

> there is in Alice a hierarchy of animals equivalent to the Victorian class system but also […] a competitive model of nature: the white rabbit, caterpillar, and March Hare seem to be gentlemen, frog and fish are footmen, Bill the lizard is bullied by everybody, hedgehogs and flamingos are made use of, and the dormouse and the guinea pigs are victimized by larger animals and by humans (386).

The passage has two important notions. First of all, the hierarchy echoes Peter Singer's 'speciesism' which "is a prejudice or attitude of bias in favor of the interests of members of one's own species and against those of members of other species" (35). Speciesism entails the idea that humans place themselves above animals as they are more intelligent. Singer proposes that the capability of experiencing pain should be the determining aspect of equality between humans and animals. It is rather difficult to make that argument as human emotion is, we may assume, different than what

animals feel. Humans experience bullying as something horrifying and Carroll places that emotion on his animal characters too. Bullying is something that appears amongst animals a lot, usually to reinforce certain positions amongst the group. This becomes painfully visible as Bill the lizard is constantly bullied and many non-talking animals serve as objects for example during the croquet game. Carroll's novel is clearly anthropocentric as the more intelligent an animal is, the higher its position in Wonderland. Another idea that can be extracted from the passage is that Lovell-Smith's analysis offer the possibility of creating a classification of Wonderland's anthropomorphic characters. Sutherland also argues that Animal stories can be divided into three groups: those in which animals behave like human beings, those in which they behave like animals save for the fact that they can talk, and those in which they behave like animals (341). This distinction can be applied to animals within the analysed novels as well; the animals show a variety of characteristics and cannot be regarded as a single kind. Animals that do not have any human qualities attributed to them could be considered as the lowest level in degrees of anthropomorphism. Examples of this category would be the unidentified participants of the Caucus race, and the flamingos and hedgehogs at the croquet game. They are imagined to possess human traits and emotions but do not contribute to Wonderland's society. The second category would be the animals that own the ability of speech and thought but lack clothing. These characters can play an indispensable role in the narrative but do not have a high public status but do have human habits and take part in human rituals. Examples of these are the Caterpillar, the Mouse, the Dormouse, the Pigeon, and the Dodo. The examples could be classified as regular civilians. An interesting character that also falls into this category is Bill, the Lizard. Bill's appearance in the novel starts as some sort of mystery as Alice is unable to see him. She has grown immensely and is stuck in the White Rabbit's house. Bill has been given the task to remove Alice from the building. Alice is curious to find out who Bill exactly is. Bill goes down the chimney only to be welcomed by her foot: "[s]he drew her foot as far down the chimney as she could and waited till she heard a little animal (she couldn't guess of what sort it was) scratching and scrambling about in the chimney close above here" (Carroll 38). This passage shows another one of Alice's attempts to

classify animals. Bill, the Lizard, is the only character to have a proper name besides Dinah. Bill, as a shortening for William, represents the working class in Wonderland and is therefore given a proper name. It becomes clear from chapter four that he is ordered around by the White Rabbit. His later appearance at the court scene, show Bill as a somewhat inadept member of the whole human process, perhaps showcasing his lack of education. The final category of animals in Wonderland would be the ones with the most human characteristics. On top of the human attributes that the characters in the previous category have, these characters wear clothing and have an occupation corresponding with the upper- Victorian class. The March Hare and the White Rabbit fit in this group. It has become difficult to view these characters as animals in the third group as they all seem to have human aspects except for their physical appearance without clothing. Their similarity to humans is apparent. Comparing the three created categories of degree in anthropomorphism, there is an obvious distinction between the characters.

So far anthropomorphism has been seen in multiple animal characters, the opposite, however, zoomorphism, also occurs. The American Psychological Association defines zoomorphism in this way: “the attribution of nonhuman animal traits to human beings, deities or inanimate objects”. After meeting the Caterpillar, Alice decides to eat part of the mushroom where she is seated and in doing so grows an abnormally long neck. Through the use of similes, these animal traits are often depicted in humans: “[Alice] was delighted to find that her neck would bend like a serpent” (Carroll 53). Not only is Alice liking a serpent in this part, the anthropomorphic Pigeon she bumps into, views her as one too: “‘Serpent!’ screamed the Pigeon. ‘I am not a serpent!’ said Alice indignantly” (Carroll 53). Even though Alice questions who she is, even though she shares some physical attributes with a snake, she is not a serpent. The Pigeon sees a snakelike figure and therefore directly defines Alice in that way much to Alice’s annoyance. Their conversation sheds light on the similarities between humans and animals: “‘Well! What are you?’ said the Pigeon, ‘I can see you're trying to invent something.’ ‘I--I'm a little girl,’ said Alice, rather doubtfully, as she remembered the number of changes she had gone through, that day” (Carroll 54). The hesitant attitude comes from Alice’s

search for identity; she was as tiny as a mouse and as large as a house on the same day. Alice's physical adaptation to the circumstances is an example of growing up; humans develop their whole life to a certain extent. Her alternating heights and her snake-like transformation as in this example are representative of the changing human physicality in one's life. Carroll continues showing the similarities between humans and animals when examining their eating habits:

> "I've seen a good many little girls in my time, but never one with such a neck as that! No, no! You're a serpent; and there's no use denying it. I suppose you'll be telling me next that you never tasted an egg!" "I have tasted eggs, certainly," said Alice, who was a very truthful child; "but little girls eat eggs quite as much as serpents do, you know."
> "I don't believe it," said the Pigeon; "but if they do, why then they're a kind of serpent, that's all I can say." This was such a new idea to Alice, that she was quite silent for a minute or two, which gave the Pigeon the opportunity of adding, "You're looking for eggs, I know that well enough; and what does it matter to me whether you're a little girl or a serpent?"
> "It matters a good deal to me," said Alice hastily; "but I'm not looking for eggs, as it happens; and if I was, I shouldn't want yours: I don't like them raw." (Carroll 54-55)

This passage reinforces the closeness of animals and humans; both humans and snakes eat birds' eggs and pose a threat to the Pigeon. Lovell-Smith further explores eating to survive in *Alice's Adventures in Wonderland*: "Alice will keep talking about Dinah to the little creatures she meets who are the natural victims of cats (26– 27), she has to admit to the pigeon that she herself has eaten eggs (73), and in the Mock Turtle scene she has to check herself rather than reveal that she has eaten lobster and whiting (148, 152)" (386). On top of the examples, Lovell-Smith offers, Alice drinks from bottles and eats cakes and mushrooms to survive as well. Lovell-Smith describes the carnivorous instances, but all moments of eating and drinking can be related to the theme of survival (386).

Alice's resentful attitude towards being classified, as experienced in her conversation with the Caterpillar, comes up again as she wishes not to be addressed as a snake. Whereas Alice has been consistently classifying other characters, the opposite makes her uneasy. The Pigeon calls her a snake, offending Alice for instance. The Caterpillar's question, who are you, is key to Alice's existence in Wonderland. The answer could have been rather simple: I am Alice. Although, to Alice, just this answer is not a satisfactory one, as to her right now it would not have a lot of meaning. Her doubting attitude might lead the reader to believe that she is in the wrong category. Being miscategorized

constantly but also on the other hand not knowing where she does belong, is Alice's main problem in the novel.

As Anna Kérchy points out, another aspect of Alice's animal likeness is her difficulty with speaking. She argues that "the animals in the Alice books are anthropomorphised by being both gifted and burdened with language, while the human child undergoes the animalising transformations of theriomorphisation and struggles with running out of words" (Kérchy 186). Kérchy's argument seems logical, however, the struggle with replying to questions or the failure in reciting lessons to where Kérchy is probably referring to does not necessarily mean that Alice is becoming more animal-like. This does not imply that she is less intelligent, on the contrary, for a seven-year-old she is well-spoken and articulate. As mentioned before, these instances are probably more related to her doubts in her quest for identity rather than zoomorphic qualities.

Some characters such as the March Hare are like a human, and some characters such as the Duchess's baby are like an animal. The Duchess's baby's gradual transformation from a human into a pig is an exaggeration of zoomorphism. Tenniel provides two drawings on the process:

(Image 5: Alice visits the Duchess)

(Image 6: Alice holds the transformed baby)

This scene exemplifies another transformation. So far Carroll has shown Alice's transformations, the growing up of a child whereas in chapter six a baby is to develop. In image 5 (Tenniel p.61), the baby has a human appearance. What is out of the ordinary is perhaps the size of the baby, or rather the head and limbs. As these humans live in Wonderland, it is difficult to state the logicalness of this

issue. Image 6 (Tenniel p.65) clearly shows the baby's conversion into a piglet. The baby's transformation into a pig is an accelerated version where Alice seems to be very patient. This is not the case in her own growing up process.

The first hint that the baby is not completely human is given in the following part: "[e]ven the Duchess sneezed occasionally; and as for the baby, it was sneezing and howling alternately without a moment's pause" (Carroll 60). Howling is an exaggerated word for crying, most commonly used for wolves. The allusion to animal behaviour is already present. The Duchess herself also "growls" (Carrol 62), another animal sound. Gradually, the baby loses more of its humanity after the Duchess has hurled the baby at Alice: "[she] caught the baby with some difficulty, as it was a queer-shaped little creature, and held out its arms and legs in all directions, "just like a star-fish," thought Alice" (Carroll 64). The baby has changed from a human into a 'queer-shaped little creature' and resembles a 'star-fish'. The word 'creature' has thus far been used by Carroll to describe animals and is now used to refer to a human for the first time. After this instance, the baby starts to "grunt" (Carroll 64), and Alice wishes for the baby to not turn into a pig. Unfortunately, her fears turn to reality: "This time there could be no mistake about it: it was neither more nor less than a pig, and she felt that it would be quite absurd for her to carry it further. So, she set the little creature down, and felt quite relieved to see it trot away quietly into the wood. "If it had grown up," she said to herself, "it would have made a dreadfully ugly child: but it makes rather a handsome pig, I think." (Carroll 66). The baby has turned into a pig and trots away into the animal world. It is rather difficult to interpret this scene. It could have been that Carroll commented on the lack of parenting by the upper-middle class in the Victorian Age. The lack of parenting could result in their children becoming like pigs, which in Wonderland would happen. Carroll puts the benefits of metamorphosis into perspective as he did in the scene where Alice becomes snake-like. Both Alice and the baby escape their seemingly haunting situations by becoming animal-like.

To conclude, this chapter has argued that Alice's existential crisis is a recurring theme in the novel. She compares herself to other creatures in Wonderland but seems to lack an identity in

herself. She often changes size or becomes physically more alike to an animal than to a human. Wonderland is the place where Alice can explore identity and becomes a place for her to escape to. The novel offers a multitude of anthropomorphic creatures and examples of zoomorphism. Amongst the anthropomorphic characters, there is a difference in level of human likeness. Some animals have the capability of speech whereas others lack this. An even higher level includes animals that wear formal attire besides having the ability to communicate through language. The examples of zoomorphism reinforce Alice's struggle with identity and show the effects of growing up. Furthermore, the negative connotation of zoomorphism stresses the anthropocentric character of the novel.

Chapter 2 A Man-Cub in Rudyard Kipling's *The Jungle Books*

"What is the Law of the Jungle? Strike first and then give tongue" – Rudyard Kipling, *The Jungle Books*

Rudyard Kipling's *The Jungle Books* is a collection of short stories and poems located in the Seeonee forest in India. The novel explores the question of humanity, most clearly, through one of the protagonists, the man-cub, Mowgli. This chapter focuses on the short stories about Mowgli's adventures as these primarily exemplify the relationship between being human and animal, and the power relations between them. Both identity and class superiority have been discussed in the chapters on *Alice's Adventures in Wonderland* as well. Carroll has used animals covertly to criticize class difference within Victorian society; Kipling uses anthropomorphism to highlight hierarchy in a comparable way. Furthermore, just as in the previous novel, Kipling explores escapism. The chapter explores Kipling's inspiration, the character and identity of Mowgli, the animal society representing a hierarchical structured state, and Mowgli's desire to escape that structure and stability. Furthermore, the approach of *The Jungle Books* is different while zoomorphism is more prevalent in here (the character of Mowgli) and will therefore be analysed first. The analysis of the cases of anthropomorphism follows my analysis of the figure of Mowgli's.

Just like Carroll, Kipling designs an almost Darwinian world in which survival of the fittest functions as a plot device and where anthropomorphic characters exist next to humankind. Even though Carroll's Alice is human and Grahame's Mr Toad a toad, both characters share characteristics of 'human-ness'; they are often compared to another species. Deirdre Dwen Pitts reiterates that "[a]mbiguity seems to dominate the treatment of animals throughout folklore. Following patterns set by early literary fable collections, folktales employ animals in ways which make it hard to decide whether the hero is really an animal or a human being after all" (Pitts 170). Even though Pitts argues that the role of animals as ambiguous, Alice's identity has been shown to have duality in it as well. So does Kipling, he designs an exemplary 'humanimal'; Mowgli is nor human nor beast and at the same time, Mowgli is both human and beast, a character with many zoomorphistic elements to him. Mowgli is based on reputed examples of the so-called wolf-children in India. Many received the idea

of feral children was received with suspicion. Michael Newton states that "[m]any rumours and accounts of savage girls and wild boys appear in the writing of nineteenth-century British Imperialists" (188) and quotes a letter by Kipling addressed to Mary Mapes Dodge, the editor of the St. Nicholas Magazine about a wolf-boy in India that had been civilized (189). The concept of feral children acts as an inspiration to explore a vastly different world with different social norms. The Jungle Books fits among its contemporaries; the books feature stories with anthropomorphic characters. However, Kipling stands out from the previously discussed novel as it is located in colonial India instead of England. Saurabh Mishra offers an interesting view on the use of anthropomorphic characters in colonial narratives:

> The term HumAnimals is quite useful in this context, as both humans and "animals" were often fused together in colonial texts. The parallels with non-humans were mostly pejorative but could also include highly romanticised accounts of "natives" living in perfect harmony with nature—a throwback to the trope of the "noble savage" that was quite popular earlier but never really disappeared completely from European texts (3)

Mishra touches upon elements that Kipling included in writing *The Jungle Books*. Mowgli lives 'peacefully' amongst the animals but there are still issues of hierarchy that are central to Mowgli's life.

Mowgli is a complex character as he is born a human but raised an animal. First of all, Mowgli's name itself means frog, referencing the child's lack of fur and the inability to stay put. Not only does Mowgli himself has a troubling relationship with his identity, but he is also viewed by both the animal society and the human community as an outcast. Mowgli's first appearance as a baby is already controversial. Besides immediately referred to as a 'man-cub', both human and animal, a fight ensues between his adoptive wolf mother Raksha and his enemy, the tiger Shere Khan. The man-cub is a literal hyphenated identity, Mowgli fits in both realms. Already, Mowgli is regarded as property by both animals. Raksha represents culture and the current organised and structured society: the Free People who "take orders from the Head of the Pack, and not from any striped cattle-killer" (Kipling 9). According to Pitts, "Kipling's fantasy, *The Jungle Books*, gave the animal a world apart from the man-oriented one, unified with laws, language, etiquette, even class

distinctions among the species" (171). The laws are most important, as they make the difference between certain animals in the jungle. The Law of the Jungle entails many rules. One of these applies to the current fight between Raksha and Shere Khan: "The law of the Jungle, which never orders anything without a reason, forbids every beast to eat Man except when he is killing to show his children how to kill, and then he must hunt outside the hunting-grounds of his pack or tribe" (Kipling 7). The tiger is unable to claim the child according to the law, even though, he is part of the realm outside the law. Shere Khan is an outsider, lame, and hunts men and cattle, therefore evoking the humans' anger. Shere Khan breaks the rules of the jungle and is not part of the Pack. Not adhering to the law will prophesize your eventual loss in the system or even death. The argument is thus won by Raksha, by the civilized animals and Mowgli is raised in their way. Kipling's choice that Mowgli should live amongst wolves might not only stem from the historical aspect of the presence of wolf children. Chengzhou He mentions that "[i]n the 19th century and early 20th century, particularly in the wolf writings of Kipling, Seton and Jack London, wolves were embodied with such admirable human characteristics as compassion, collectivism, and perseverance" (400). He perfectly sums up Raksha's, or any other wolf's character in *The Jungle Books*. This reminds the reader of Romulus and Remus who were similarly raised by a wolf as well. Wolves seem to be the perfect caretakers of the animal world whilst having human traits as described by He. Kipling himself adds another human trait, a sense of superiority, to Raksha, "[n]ow was there ever a wolf that could boast of a man's cub among her children" (9). Raksha hereby aims for other's admiration or envy, human emotions transferred to animals. Raksha implies Mowgli to be a humanimal by calling him man's cub.

Still, Mowgli's position is not yet clear; whether he is an animal, a human, or both, depends on who is asked that question in the narrative. Mowgli initially identifies himself as an animal, a brother to the Pack. He develops multiple animal characteristics and participates in their society. Mowgli does not completely master all animal skills. He thinks for instance that his smell is not as developed as that of his wolf brothers. Mowgli is a protean character similar to Alice. Both the children are of an age where they are developing their identities and in a more subconscious way,

they are searching for their place in their respective worlds. They adapt to life's circumstances. It is clear however, that Mowgli has an internal sense of superiority as he is a human amongst animals. Peter Singer's speciesism, the natural human superiority over animals due to human's intelligence, plays a role in Mowgli's character. This is firstly shown when "[h]e took his place at the Council Rock, too, when the Pack met, and there he discovered that if he stared hard at any wolf, the wolf would be forced to drop his eyes" (Kipling 14). This is enforced by the notion that Mowgli as the outsider in the animal world, sets out to become the leader of all animals. Many scholars such as Ellen Brinks and Chengcheng You attribute Mowgli's behaviour in this specific scene to imperialistic superiority. However, Mowgli is an Indian boy and identifying him as a colonizer is therefore problematic. They are right that Mowgli feels superior over the animals, but that superiority can be better categorized as (super-)heroism. Mowgli is the protagonist of the story and a character that children love to identify with and mimic. Kipling's target audience is children, children that want to lose themselves in an adventure story in which a human is able to converse with animals and has dangerous, violent moments in it. Mowgli's superiority should not be too quickly mistaken for racism or imperialism. Mowgli is an Indian boy and as such that does not flawlessly represent British rule.

The superiority stems from Mowgli's wits and aid him in becoming a master of the jungle.

(Image 1: John Lockwood Kipling, page 45 on https://archive.org/details/twojunglebooks00kipl)

Kipling's father, John Lockwood Kipling, captures Mowgli powerfully in one of his accompanying drawings of the novel. Mowgli's central position with what appears to be a laurel wreath on his head, make him a godlike figure, the king of the animals. Mowgli is seen without clothing, surrounded by four of his closest friends: Baloo the Bear, Bagheera the black panther, Kaa the python, and probably, Grey Brother, one of the wolves. Mowgli is the centrepiece of the drawing, mounting the panther. In a way he is one with nature but on the other hand, his human status makes him stand out from the other animals in the jungle. Mowgli is successful in becoming the master by learning from them. A notable example is him learning the animal tongues. He learns how to speak bird and snake from Baloo the bear, implying he is already able to speak mammal; he converses with tigers, bears, panthers, wolves, and the lot already. Language is inherent to culture; thus, Mowgli is fully immersed in the animal kingdom. He uses the animal tongue in numerous occasions to command the animals for example Chil, the Kite, and the wolves. Being raised as an animal suits Mowgli, however, his inner nature is difficult to alter. Bagheera teaches Mowgli to be mindful of humans, his own kind. This juxtaposition becomes clear in the following part: "[h]e would go down the hillside into the cultivated lands by night and look very curiously at the villagers in their huts, but he had a mistrust of men because Bagheera showed him a square box […] and told him that it was a trap" (Kipling 15). Mowgli is curious about his own kind but watchful at the same time. Mowgli is both animal and human at the same time, his hyphenated identity allowing him to move within both the worlds of humans and animals, though at the same time he does not entirely fit in with either. Mowgli is anatomically a human and uses tools, such as a knife, to defend himself. He acknowledges that he is physically weaker than the other animals. This view is underlined in the Law of the Jungle: "The reason the beasts give among themselves is that Man is the weakest and most defenceless of all living things, and it is unsportsmanlike to touch him" (Kipling 8). In order to remain superior, he becomes the bearer of the Red Flower. Fire, the archenemy of animals, is what gives Mowgli real power. Humans are the only species that use domesticated fire so, instead of being fearful of the Red Flower, Mowgli remembers his human roots: "before I was a Wolf, I lay beside the Red Flower, and it

was warm and pleasant" (Kipling 20). In his memory, Mowgli admits a change from human to Wolf. A change that is soon reversed at the Council meeting. Shere Khan, still anxiously hunting Mowgli, becomes the hunted one. Mowgli, now in possession of fire, screams at Shere Khan: "Up dog!' […] 'Up when a man speaks, or I will set that coat ablaze" (Kipling 24). Mowgli, exiling Shere Khan, has become an adult, and becomes a human in the eyes of Bagheera. This prompts Mowgli to have a natural human reaction: "Then something began to hurt Mowgli inside him, as he had never been hurt in his life before, and he caught his breath and sobbed, and the tears ran down his face" (Kipling 24). Animals are not able to cry in the same way as humans do, reinforcing the idea that Mowgli has become a human once again. Bagheera explains this too Mowgli as well: "a man-cub has no place with the Pack. In a little time, thou wilt be a man" (Kipling 17) and a few pages later, "[t]hat is only tears such as men use' […] Now I know thou art a man, and a man's cub no longer" (Kipling 24). This does not mean however that Mowgli himself feels a human yet. It is only through Bagheera's eyes now, as Mowgli shows human emotion. Over the course of his life, he alternates identities on multiple occasions. Mowgli is confused and feels betrayed. He has always stuck to the Law of the Jungle and is rewarded with a similar exile that Shere Khan had just experienced. As mentioned before, Shere Khan is not part of the Pack and Mowgli's position has always been temporarily due to his humanness. If Shere Khan has to become an outcast, so does Mowgli.

The event at the Pack Council meeting forces Mowgli to regain his humanness and to abandon his animal characteristics. Mowgli realises this and says: "I see that ye are dogs. I go from you to my own people – if they be my own people. The Jungle is shut to me, and I must forget your talk and your companionship" (Kipling 23). Mowgli makes the first distinction between humans and animals here. He uses the words 'dogs' derogatively; at first, he was proud to be a Wolf, but after his refusal, he immediately denounces them to mere dogs. It is as if dogs do not have the same capabilities as the anthropomorphised wolves, therefore attributing them the status of the stereotypical native. He questions whether he fits among humans but even still vows to succeed in being human: "I am a man among men I will not betray ye to men as ye have betrayed me" (Kipling

23). Especially the latter quote is interesting when looking at it from a colonial perspective. Instead of the noble savage, the role Mowgli previously occupied, he distances himself from this position and declares how a real man should behave. He aims to teach the savage dogs. Mowgli's vow is of temporary nature, based on emotion. He quickly wonders "[w]hat is the good of a man […] if he does not understand man's talk. Now I am as silly and dumb as a man would be with us in the jungle. I must speak their talk" (Kipling 56), realising that he will not be at the top of the food chain anymore, but starts at the lowest point. Kipling hereby stresses the importance of language. Language gives a character power, even more so than physical strength as proven by Mowgli. In the human world, although probably the strongest person of the village, he becomes a plain cattle herder. Mowgli's fall from the top is similar to that of Alice when she is compared to someone from the middle-class or Mr Toad being mistaken for a washerwoman. Status and pride play an immense role in jungle society, and as the Law prescribes, humans are the weakest among all living things. Mowgli struggles to adapt to human life. Mowgli sleeps outside, has to alter his rhythm from being active at night, to sleep at night, and starts wearing a cloth round him. He is given a human name, Nathoo, by his supposedly human mother and often mispronounces human speech. Mowgli also learns about money and plowing, which he both regards as nonsense. He is unable to lose his ties to the animal world completely, as he copes with angry children by keeping his temper according to the Law as "life and food depend on keeping your temper and […] it was unsportsmanlike to kill little naked cubs" (Kipling 57-58). Mowgli does not understand the caste-system for he is used to the animal system; strength defines one's position, not occupation or status. Even though Mowgli is developing and learning to be a human, his inner instincts guide him to go back to the jungle.

Ultimately the issue of Mowgli's identity is never completely resolved. The chapter 'Tiger-Tiger!' hints at Mowgli's immersion in human culture but as Kipling cleverly wrote, "that is a story for grown-ups" (71). Lewis Carroll does something similar here by having Alice wonder about her grown-up life in the final paragraph and imagining the children she herself will have dreaming about a different world. The purpose of the stories is to keep the wonder in the narratives; children can

always escape in the created worlds and the possibility that anything could occur, is vital to keep in the children's stories. Mowgli's identity as a regular human is not interesting to children: "Mowgli's life in the jungle is almost pre-lapsarian: there is no need to struggle for survival; he wants nothing from the animals; they want nothing from him. We never see him embarked on a kill, or hunting for food: Mowgli is always either at play, or by mischief and trickery ingeniously getting the better of some enemy" (Newton 198). Newton emphasises the idea that Mowgli is actually playing through life; he never hunts for food. Also, Newton shows how Mowgli can move within the jungle without truly belonging there. Mowgli does not need the animals, nor do they need him. There is however the case where Mowgli has Shere Khan killed, albeit this is a case of eat or be eaten. Mowgli hunts Shere Khan down and takes his life, fulfilling his promise. Mowgli goes to the Council rock and there realises his situation and says, "Man Pack and Wolf Pack have cast me out," […] "Now I will hunt alone in the jungle" (Kipling 71). Mowgli is revengeful; he has killed Shere Khan and directed Hathi to chase the humans out of the village in order to rescue his human mother. The wish of destroying the village comes from his inner identity struggle, the expulsions from both societies. In the chapter 'Red Dog' he fights of a pack of dholes together with his animal friends. Here Mowgli contemplates his existence: "Mowgli the Frog have I been," said he to himself; "Mowgli the Wolf have I said that I am. Now Mowgli the Ape must I be before I am Mowgli the Buck. At the end I shall be Mowgli the Man" (Kipling 307). This thought foreshadows his inevitable destiny to return to humankind. The quote further shows the kind of evolution Mowgli has undergone to become a 'human'. It is a rather peculiar growth. Mowgli has learnt by adapting, mimicking, and performing as the animals do. The evolution process does not mimic a Darwinian development, however, there is a notable increase in human likeness and status that Mowgli undergoes; he starts off as the Frog, the human-cub, as named by his wolf mother. Mowgli has a double identity, at once human and animal. The Ape is most similar to the human but is not necessarily valued as such. This issue will be elaborated on in the section on anthropomorphism in *The Jungle Books*. The Buck has a lot of worth. Before one kills its first buck, the pack member is not to be hunted and is not granted adult status. Killing a buck

singlehandedly is a display of strength and leadership capabilities, hence Akela, who is said able to do so, being the leader of the Pack. This echoes Mowgli's ideas on position in animal society; strength is the determiner of status. Ironically, a buck is also a synonym for the dollar. If read allegorically, the more money, or bucks, one has, the more powerful one is and is able to exert leadership. Eventually, Mowgli becomes 'the Man' but after the fight against the dholes, Akela is dying and instructs Mowgli to continue living with the humans. He does not belong to either group and in his conversation with Akela his inner conflict becomes clear:

> "Nay, nay, I am a wolf I am of one skin with the Free People' […] 'It is no will of mine that I am a man"
> "Thou art a man, Little Brother, wolfling of my watching. Thou art a man, or else the Pack had fled before the dhole. My life I owe to thee, and to-day thou hast saved the Pack even as once I saved thee. Hast thou forgotten? All debts are paid now. Go to thine own people. I tell thee again, eye of my eye, this hunting is ended. Go to thine own people."
> "I will never go. I will hunt alone in the Jungle. I have said it."
> "After the summer come the Rains, and after the Rains comes the spring. Go back before thou art driven."
> "Who will drive me?"
> "Mowgli will drive Mowgli. Go back to thy people. Go to Man."
> "When Mowgli drives Mowgli I will go," Mowgli answered." (Kipling 317)

This passage echoes Newton's argument concerning make-believe and identity:

> For [Robert Baden-Powell] also the childhood of each individual repeated the universal childish savagery of primitive humanity. His use of *Kim*, Mowgli and *The Jungle Books* in creating the scouts and cubs might mystify us, until we recognize that, like Freud, Baden-Powell believed that the young boy who pretends to be a member of Akela's wolf-pack enacts an essential truth about himself. The cubs aren't just acting being wolf children; in a psychological sense they are wild children (Newton 200)

It is because of Mowgli's believe that he is a wolf of the Free People, that actually is one. Mowgli repeats his desire to stay alone in the jungle rather than going back to the humans. Mowgli's manner of speech seems underdeveloped and reminds the reader of a child learning to speak. Mowgli talks about himself in the third person, much like other children, and is very opposing against parental figures. It resembles some sort of (pre-)puberty. Mowgli's fear of being a human is derived from his fear of being lonely; he is not acquainted with any humans and is to give up everything he knows to become independent. Akela very much indicates that humans haven an instinct, just as animals, by saying 'Mowgli will drive Mowgli'. Mowgli more or less accepts this notion as well, and as can be read

in ‘Tiger-Tiger!’, Mowgli becomes a man and marries. The urge or the drive could be Mowgli’s development of sexuality, which he develops later than the other animals in the chapter ‘The Spring Running’. Even if Mowgli does return to human society, the question remains whether he becomes fully human. Due to his upbringing, he has been emerged in animal society, he knows their languages and their customs. Pitts adds that:

> In a literary sense, this work was a prototype for the later Potter books, *Wind in the Willows*, and all specifically animal worlds to come. In these fantastic worlds, animal needs and satisfactions are paramount, and laws, language and etiquette follow prototypical lines: they are worlds from which man is excluded or in which he is ancillary to the action, or into which he enters at his own risk and to whose social orders he must eventually conform, or quit forever as Mowgli did (171)

Pitts neatly lays out Mowgli’s position in the jungle. It shows his impossibility to stay in either society. By marrying he matures and begins to explore an underdeveloped human side of his as so far, he spent the majority of this time amongst animals. Before Mowgli’s departure, Gray Brother calls him ‘The Master of the Jungle’ and adds that he will always be that. The idea of looking back at the past is present in all three novels. As stated previously, after Alice’s dream ends, she is eager with anticipation for her future and wonders if she will ever think of Wonderland again. Mowgli will remain a humanimal, he will retain both human and animal qualities and will never fit in either world, which fits growing up and looking back cheerfully (or wistfully) on your past adventures.

Besides the clear zoomorphism attributed to the human Mowgli, Kipling anthropomorphises the animals in the narrative as well. As seen before, these characters can be divided into categories by looking at the degree of anthropomorphic characteristics. Languages functions differently in this novel compared to the discussed narratives in previous chapters. Mowgli is the only human to understand animal speech, for other humans, the sounds are for instance howls. The opposite is also true, when the Pack is hunting the human village chief Buldeo, they need Mowgli to translate for them. All members of the Pack, those that adhere to the Law of the Jungle are at the highest degree of anthropomorphism. The wolves, Hathi, Kaa, Baloo and Bagheera are examples of this. Clothing and speech are not determiners in this novel, however, being part of a structured society ranks them higher than other animals in the jungle. Bagheera serves as Mowgli’s antithesis; Bagheera is born an

animal in human captivity. Bagheera tells Mowgli about his early years: “[y]es, I too was born among men. I had never seen the jungle. They fed me behind bars from an iron pan till one night I felt that I was Bagheera – the Panther – and no man’s plaything […] and because I had learned the way of men, I became more terrible in the jungle than Shere Khan” (Kipling 17). This passage shows that animal instinct cannot be fully subdued. Bagheera always had the strength to break out of his environment and through an inner urge does so. Bagheera and Mowgli likewise, both had adapted to an unnatural world and had to learn how to behave accordingly in their new worlds. Bagheera assimilates completely where Mowgli fails partially. Bagheera’s reference to Shere Khan shows the importance of being part of a community. Being in a civilisation ensures one’s survival and success, something of which Shere Khan is not a part of.

Baloo and Bagheera deserve some more attention as they serve as Mowgli’s mentors, a trope Kipling has used more often such as in *Kim*, where a lama, an old Tibetan Buddhist takes Kim under his wing. Mishra argues that:

> they reflect larger beliefs about the lives of the colonised, and their relationship with other life-forms that surrounded them. This imagined proximity allowed Kipling to imagine Mowgli in the first place, but it also meant that non-humans were conceptualised very differently in the colonies, often taking on surprisingly human traits (Mishra 3)

Baloo and Bagheera function as the experts of the jungle and teach Mowgli the necessary survival skills. They have many human traits such as pride and partake in the political Council Rock meetings. The Bandar-Log, or the ‘monkey-people’ are an example of a lower class. Mowgli has mixed feelings about them. In a way they are similar to him appearance-wise and in physical movement. They tell Mowgli he is a ‘blood-brother’. They like to play as well. On the other hand, these Bandar-Log seem to be unable to learn anything due to their lack of focus when Mowgli tries to teach them something. The Bandar-Log do not respect the Law of the Jungle which is seen in their arrogant and careless behaviour. Their name and race imply a sub-human character, or a hyphenated identity. The Pack considers the Bandar-Log as a lesser species. Bagheera warns Mowgli: "Thou hast been with the Monkey People—the gray apes—the people without a Law—the eaters of everything. That is great shame." (Kipling 30). They live in an abandoned human city which is morally questionable as humans

are the enemy. The Bandar-Log bear comparison with Grahame's stoats and weasels, a topic that will be elaborated on in the next chapter but is striking for this passage. The stoats and weasels too live in an abandoned human location and are violent. The whole scene where the Bandar-Log fight against Mowgli and his fellowship is similar to Toad's companionship who aim to regain Toad Hall. Both feature a class war**.** Baloo's elaborate monologue on why the Bandar-Log concludes that "[t]he Monkey People are forbidden," […] "forbidden to the Jungle People. Remember." (Kipling 32). They fall into the second category of anthropomorphism. They can talk but lack any of the socially constructed rules that the Jungle People have.

The dholes fall under the second category as well. The Pack's reason to exterminate the dholes is based on their aggressiveness, appearance, and lifestyle. Mowgli "despised and hated them because they did not smell like the Free People, because they did not live in caves, and, above all, because they had hair between their toes while he and his friends were clean-footed" (Kipling 297). Akela detests the red dogs too. Again, like the Bandar-Log, the dholes are different and therefore worse. The ungrounded hate could be insinuating an element of racism or another emphasis on animal instinct. Kipling uses the joke of the hair between toes to show the irrationality of Mowgli's hate. Of course, wolves and panthers and bears have hair between their toes as well. Basically, the dholes are very similar creatures to the wolf, just as the British colonizers and the colonised Indians are very similar too. In relation to anthropomorphism, the dholes can talk and do have a leader but lack housing such as a cave. Above all, they lack respect, just as Shere Khan and the Bandar-Log, making them just talking animals.

The third and lowest degree of anthropomorphism is found in the Little People, the insects, and cattle; even though they are unable to talk, they play an important part in the narrative. The bees' contribution in the attack on the red dogs was vital. Because of the bees, Mowgli and the Pack gain an advantage. Kaa, the python, knew about the defensive and aggressive nature of the bees and that they therefore would attack the dholes out of instinct. The dholes have lost their lives partly by the beestings of a lower life form. Another group that does not have any anthropomorphic

characteristics is cattle. Their function is to be eaten; they are vital to everyone's survival. Cattle is Shere Khan's prey and is looked down upon for that. Bagheera mentions that Mowgli is to never hunt cattle as he has been bought into the Pack with a bull. Cattle are the lowest animals in the food chain, and it is therefore shameful that Shere Khan meets his demise by cattle trampling him. Shere Khan, a second-degree animal, loses his life by an even lower life form.

To sum up, Mowgli's human and animal identity is problematic. He identifies differently over the course of the novel and ultimately realises he is both an animal and human. Therefore, he is unable to fit in either world, and his ambiguous appearance causes problems in both human and animal society. On the other hand, this is what makes Mowgli an appealing character. He is the hero, the only person, who is able to live in both worlds thanks to his hyphenated identity. Mowgli as a representative of the colonizer is arguable and does not seem to be the case. However, he is an outcast who affects the stability of both societies and is a species that does not belong to either. As seen in the other chapters, Kipling's animal characters are not on the same degree of anthropomorphism. Those that are supposedly cultured and stick to the Law of the Jungle have the most human attributions and resemble them most, reflecting on Kipling's own youth in which these circumstances lacked. The other talking animals are considered lower by the former group for not having the same values. Shere Khan, the dholes and the Bandar-Log fall in this category. The animals that are unable to speak play a vital role in the narrative; the Little People and cattle are both partly responsible for the deaths of those of the second degree. Mowgli uses these in order to slay his enemies. Kipling's jungle uses anthropomorphism to form a world to escape to, the idea of living amongst animals and being able to talk to them increase the appeal of the narrative.

Chapter 3 Animals on Top in Kenneth Grahame's *The Wind in the Willows*

"No animal, according to the rules of animal-etiquette, is ever expected to do anything strenuous, or heroic, or even moderately active during the off-season of winter"

- Kenneth Grahame, *The Wind in the Willows*

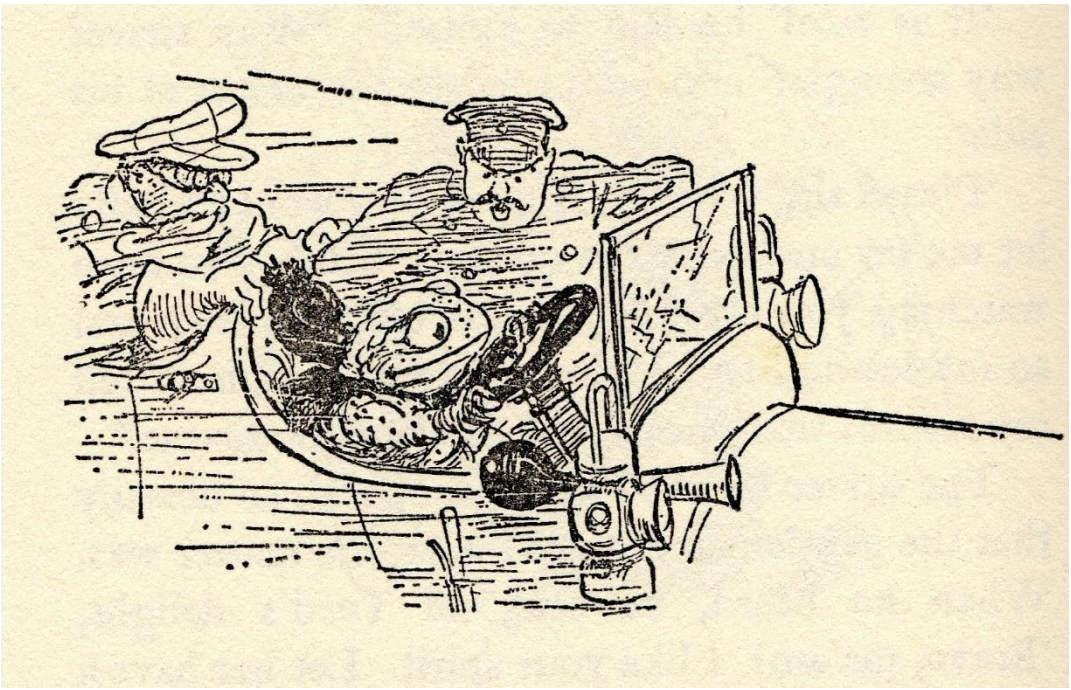
Kenneth Grahame's *The Wind in the Willows* offers another narrative with animals living besides humans. As the epigraph above shows, *The Wind in the Willows* reminds the reader of a classic fable. Through anthropomorphised animals, the writer creates a separate world in which the reader may lose itself. Grahame's novel teaches the value of companionship, stability, and act according to one's status. Similar to *Alice's Adventures in Wonderland*, there are many talking animals. A stark difference is, however, that instead of an anthropocentric world, Grahame explores a different kind of world in which animals are foregrounded. *The Wind in the Willows* portrays a quasi-utopian England, a natural world in southern England during Edwardian times. The novel has four animal bachelor protagonists: Mole, Rat, Badger, and Toad. The earlier question whether animals are attributed with human characteristics, or the opposite, whether the animals are actually disguised humans, becomes apparent in this novel. Grahame uses a plethora of anthropomorphic characters to illustrate a stereotypical upper-class Edwardian society. This chapter will analyse the likeness of the anthropomorphic characters to humans while retaining animal instincts and how these reflect on the Edwardian upper-class. Furthermore, this chapter explores two cases of zoomorphism. Finally, just as in the analysis of Carroll's novel, the animal characters will be measured against Fudge's term 'humanness' to classify them accordingly. In doing so, clothing, reflective thought, speech and the pursue of an occupation will be taken into account again.

The four protagonists are all examples of the upper, and upper-middle class of society and behave according to the norms of their social class. The characters enjoy a lot of leisure time and do not have financial problems, nor do they have a shortage of food. Mole can afford to leave his home for a long period of time; Rat owns a boat; Badger has a royal home and used to be friends with Toad's father. Toad is the richest of the four, as described by Rat: "'Toad's rich, we all know; but he's

not a millionaire'" (Grahame 67). Toad owns an abundance of boats, has had multiple motor cars, and owns a horse-drawn caravan. The largest difference between Mole, Rat, and Badger on one hand, and Toad on the other hand is their residency. Whereas the first three live in, albeit spacious, houses similar to that of their real-life species, Toad is the only one to possess a mansion: Toad Hall. In taking a closer look at their housing, both their human and animal characteristics become clear. Grahame opens the novel with Mole busy with his spring-cleaning. The seasons in *The Wind in the Willows* play an indispensable part in both standard human behaviour and animal instinct. It seems as if Grahame aims to show the likeness between humans and animals and poses the question whether humans still have an instinct. Mole uses "brooms" and "dusters" to clean his "steps and chairs" (Grahame 11). Mole uses human instruments to clean the dust out of his house even though moles normally live underground. Also, Mole has "an aching back and weary arms" (Grahame 11). Human anatomy has also been used for animals in *Alice's Adventures in Wonderland*. However, a few sentences later Mole is described having "little paws" (Grahame 11), another indicator of the character possessing both animal and human traits. A few lines later, Grahame uses the phrase "his four legs" to describe Mole. This also applies to other animals in the novel, as animal and human anatomy is used synonymously and arbitrarily throughout the novel to describe their limbs. E.H. Shepard made the original drawings of *The Wind in the Willows* and his images were approved by Grahame. Sadly, Grahame did not live to see the final product. Just like Tenniel in *Alice's Adventures in Wonderland*, Shepard's drawings give an alternative interpretation on the narrative. Shepard draws the characters with clothing, engaging in human activities, with hands, and endow them with a certain height (see image 1).

(Image 1: E.H. Shepard, https://www.flickr.com/photos/bibliodyssey/3702985597/sizes/o/)

Whereas size proves of profound importance in Carroll's story as Alice changes height often, size in *The Wind in the Willows* is not openly described but nevertheless equally important and seen in Shepard's drawings. Toad is able to drive the same vehicles as humans (see image 2); the motor car he steals is owned by humans. Therefore, Toad must be of a considerable height in order to steer the motor car.



(Image 2: E.H. Shepard, https://www.flickr.com/photos/bibliodyssey/3704448368/sizes/o/)

Also later on, while Toad is imprisoned, he is able to wear an outfit fit for an adult woman. The size of Rat and Mole is supposedly smaller. Rat's boat is a "little boat" and "just the size for two animals"

(Grahame 16). There are no further accounts of their heights, but Toad seems to be larger in height and more human. This alludes to the term 'Hyphenated American' coined in the 1890s, denoting a person with two different identities, e.g., an Italian American. Toad could also be a 'Toad-Human' which would explain his likeness to both species. He therefore serves as the bridge between the animal and the human world.

The animals of Wild Wood and the River-Bank are secluded from the Wide World, inhabited by humans, but nevertheless the animals engage in human activities and customs. According to Rat's warning to Mole: "'Beyond the Wild Wood comes the Wide World […] I've never been there, and I'm never going, nor you either, if you've got any sense at all'" (Grahame 21). The names of both realms are near rhymes, united by alliteration and consonance, and indicate the likeness of both places. Mole, Rat, and Toad spend most of their time boating or driving any other vehicles. Furthermore, their days consist often of luncheons and dinners. One of the most intriguing human particularities that the inhabitants of Wild Wood and the River-Bank possess is the use of money. In contrast to the other novels in the thesis, money plays a significant role in the narrative. Toad's fortune enables his misconducts and allows him to get access to materials from the human world and operate within that society as well. Mole is initially unaware of this human custom and bowls over the rabbit in the opening lines for demanding "[s]ixpence for the privilege of passing by the private road" (Grahame 12). The importance of money becomes clearer later on in the novel. Badger hands over some money to the lost hedgehogs in order for them to get some food. Later on, during Toad's escape from prison, the word money is constantly linked to obtaining food. The use of money has replaced an animal's hunter's instinct which would normally suffice one's appetite, but just like humankind, the animals have become dependent on money in order to nourish themselves. Money is also the key element in making amends for Toad's misdoings. After the final party, Badger encourages Toad to reimburse the humans in order to atone for his deeds. This act is similar to paying fines in a human court process.

A final human attribute that has replaced animal instinct is the use of weapons. Instead of using their natural weapons, their claws and teeth, the stoats and the protagonists rely on weaponry. For instance, the Rat has many weapons in his house. He collects them excitedly and distributes them in order to retake Toad Hall from the stoats and weasels:

> [Rat] saying excitedly under his breath, as he ran, "Here's-a-sword-for-the-Rat, here's-a-sword-for-the-Mole, here's-a-sword-for-the-Toad, here's-a-sword-for-the-Badger! Here's-a-pistol-for-the-Rat, here's-a-pistol-for-the-Mole, here's-a-pistol-for-the-Toad, here's-a-pistol-for-the-Badger! (Grahame 206).

The weapons are necessary as their opponents bear arms as well. Mole and Toad might not have claws and teeth but the rest of the animals involving the assault on Toad Hall do and could have done without the aid of weapons. Much as money, weapons are used by humans and anthropomorphized the animals even further, diminishing animal instinct; the animals become closer to being actual humans.

Toad is the closest character out of the four to represent a human**;** indeed, Grahame imagines Toad as an Edwardian Odysseus. His Ulyssean adventures resemble Odysseus's strenuous travels to get home. Toad becomes imprisoned after stealing a vehicle, manipulates humans around him for a grand escape, only for him to return to Rat's house and finding out his own mansion has been taken over by the stoats and weasels; he has to overcome one last obstacle so that he is back where he belongs. Toad has multiple aspects that contribute to his 'human-ness'. First of all, Toad is the only one living in a human house. Interestingly, Toad Hall is "an eligible, self-contained gentleman's residence, very unique, dating in part from the fourteenth century, but replete with every modern convenience. Up-to-date sanitation. Five minutes from church, post-office, and golf-links" (Grahame 133). Grahame uses humour to ridicule the whole situation. A toad does not have any need for such conveniences, and it is the unexpectedness of it that makes Toad a more entertaining and amusing character. The same applies to Toad having characters in service. The only described servant is an old grey horse that can be considered as a lower degree of anthropomorphism. The horse pulls Toad's gypsy caravan and therefore is a labour force, clearly someone from the working class. The horse is also not capitalized by Grahame whereas many other

animals are. This is interesting as the other characters are individuals, it is 'the Mole' not a mole. Even so, the horse is just a horse without any notable status. The horse is, however, able to converse as it had "complained that he was being frightfully left out of it, and nobody considered him in the least" (Grahame 40) stressing its lower position in regard to the other animals. Because of the absurdity that a toad has a large horse in service, Toad's position in the hierarchy is higher compared to the other animals in the novel, making him resemble a human even more.

Another difference between Toad and the other protagonists is the lack of hibernation, the seasons affect animal instinct and during winter certain species will alter their behaviour accordingly. Out of the four protagonists, moles do not hibernate, badgers and water voles (Rat's species) will limit their actions but do not hibernate either. Grahame portrays for instance Rat's changing behaviour in chapter three: "In the winter time the Rat slept a great deal, retiring early and rising late" (Grahame 47). Badger also adds that "[n]o animal, according to the rules of animal-etiquette, is ever expected to do anything strenuous, or heroic, or even moderately active during the off-season of winter" (Grahame 68). The nameless narrator furthermore mentions that "[t]he fact is, as already set forth, when you live a life of intense activity for six months in the year, and of comparative or actual somnolence for the other six, during the latter period you cannot be continually pleading sleepiness when there are people about or things to be done" (Grahame 71). Toads in the United Kingdom normally do hibernate. Toad, however, does not adhere to the changing climate and his animal instinct. Hence, Toad is breaking both motor cars and the law at this point in the narrative when he ought to be resting. His lack of hibernation is another hint that Toad is closer to a human than to an actual animal. Furthermore, the reason Toad's actions end up in tragedy might also have to do with Toad's defiance of expected animal behaviour.

Another unique aspect of Toad is that he is the only character to converse with humans. As earlier stated, Toad is the mediator between the Wide World and the Wild Wood. The rest of the animals in the narrative only interact with other animals, singling out Toad's status even more. The reason for this is because all the animals, except Toad, do not venture into the Wide World. Toad is

the link between the animal world and the human world which explains the human's interest in him in jail. In Toad's conversation with the gaoler's daughter, the relationship between animals and humans is highlighted:

> Toad […] told her about […] the fun they had there when the other animals were gathered round the table and Toad was at his best, singing songs, telling stories, carrying on generally. Then she wanted to know about his animal-friends, and was very interested in all he had to tell her about them and how they lived, and what they did to pass their time. Of course, she did not say she was fond of animals as pets, because she had the sense to see that Toad would be extremely offended (Grahame 134)

One of Erica Fudge's aspects of human-ness, namely reflective thought, comes into play here. Oddly enough this a quality all the protagonists share. Mole, Rat, and Badger seem to have reflective thought but are also more intuitive when it comes to the cycle of the seasons for instance. Reflective thought is normally only attributed to humans and could be seen as a self-consciousness; animals live in the present tense. Animals cannot think about the past, or decide what they would like to eat the next day. Toad has an interesting case when it comes to reflective thought. Toad's obsession with motor cars, speed, and the newest inventions, make him a ridiculous character in a way. When Toad says 'poop-poop' it shows that, besides the comedic effect, he is possessed by his obsession. The other animals describe Toad's reckless behaviour as having 'fits' and this is the closest to what Toad has as an instinct. Another aspect of reflective thought is making promises; one thinks and decides of an act in the future. Toad's inability to change is completely understandable. He is a toad, an animal and therefore promising is something Toad is unable to do. Impulsiveness and instinct are often interchangeable in the narrative when it comes to Toad's endeavours. However, his obsession with all these vehicles and their accompanying speed, could be translated as an obsession with escaping. Toad uses the vehicles to go to the Wide World, a place away from his own house. It seems as if Toad wants to escape his regular life more than anything. Carpenter sees an autobiographical connection as well:

> [Grahame's] disastrous marriage had made him turn with deeper passion had concerned him in the *Pagan Papers* and the *Golden Age* stories: complete emotional freedom from the control of 'grown-ups'; a boyish delight in outdoor pursuits sought not for muscular exercise but spiritual refreshment; and always a lingering glance towards the far horizon which offers

> the possibility of complete and utter Escape – flight to an Arcadia even more prefect than that offered by these daydreams (Carpenter 155)

Carpenter perfectly sums up Toad's personality and intentions. Toad, just as Grahame, longs for an escape. Toad's escape is linked to stability that animals represent. Toad's addiction to speed is logical as this is a human obsession. Toad craves what certain humans crave so that he is able to leave the stable animal world, even if it is only temporarily.

Furthermore, the word 'pets' is italicized in the passage to indicate that there are degrees amongst animals in Grahame's thought-out world. Toad will be offended if the goaler's daughter, a human, compares him to a pet or even mentions pets in general. Toad has been locked up twice, as pets are, in order to restrain his instinct. He is confined once in Toad Hall after his friends' intervention and once in prison in the Wide World. Toad's problem with imprisonment is due to his strong belief in social hierarchies. Toad believes that he is at the top of the food chain. There are two reasons that reinforce this notion. First of all, as Knoepflmacher points out, Toad has many similarities with his contemporary Oscar Wilde (see image 3). They are both flamboyant, were 'gentlemen in trouble', had a questionable, but similar, process at court, are mocked by people on their way to prison, and spent time in jail, and even are seen wearing a dress (6-7). Toad is tried as though he is a human being.

(Image 3: E. H. Shepard, https://www.flickr.com/photos/bibliodyssey/3703646743/sizes/o/)

Another aspect of his feeling of superiority is that humans tend to be less important. Just as the animals, none are named in the narrative. It is an equal world for humans and animals which gives

Toad the opportunity to stand above all. Grahame rejects Singer's idea of speciesism, where humans stand above animals because of their intelligence. All humans are only their occupations or their respective position in society: goaler's daughter, washerwoman, and bargewoman for instance. This attitude towards humans reinforces the idea of a non-anthropocentric world. The second reason is the patriarchy that Grahame designed for *The Wind in the Willows*. There are scarcely any females in the story. There are some human females, the ones just mentioned are examples of these and are all looked down upon by Toad. Amongst the animals, the hedgehogs visiting Badger mention their mother, so it is implied that there are females. However, they are not present in telling of the story. Both the social hierarchy and the patriarchy enable Toad to feel entitled.

Toad's cross-dressing in order to escape prison has a comedic effect for children, however, it further underlines the issues of social class and the question of instinct and identity. As Hunt argues, "[a]bsences in a text are quite as important as presences, so it is striking that such a subtle and accomplished stylist as Grahame should avoid or evade class dialogue in a book so centrally concerned with class" (167). The absence of class can be found in the conversation between the goaler's daughter and Toad as the lack of dialects elaborates on the issue of class:

> "Toad," she said presently, "just listen please. I have an aunt who is a washerwoman."
> "There, there," said Toad graciously and affably, "never mind; think no more about it. I have several aunts who ought to be washerwomen."
> "Do be quiet a minute, Toad," said the girl. "You talk too much, that's your chief fault, and I'm trying to think, and you hurt my head. […] Now, I think if she were properly approached—squared, I believe is the word you animals use—you could come to some arrangement by which she would let you have her dress and bonnet and so on, and you could escape from the castle as the official washerwoman. You're very alike in many respects—particularly about the figure."
> "We're not," said Toad in a huff. "I have a very elegant figure—for what I am."
> "So has my aunt," replied the girl, "for what she is." (Grahame 134-135)

Toad resembles the Edwardian upper-class, and it is therefore striking that he is to escape prison in a washerwoman's outfit. At first, Toad resents the idea of having to dress-up as someone of a lower-class. His rude attitude towards females in jail also underlines his sense of superiority and his irrepressible ego. Ultimately the combined effort of the gaoler's daughter and her aunt, persuade Toad in following the goaler's daughter's plan. The goaler's daughter also points out the different

language animals apparently use. This implies the difference in terminology between Edwardian working class and Edwardian upper-class. Toad changes his social class to the working class by cross-dressing as a woman in a strong patriarchal world. At first sight it is unexpected for Toad to adhere to such a plan, however, it does fit with his humorous epical adventures of escape and homegoing. His attempt to flee is fruitful and as argued by U. C. Knoepflmacher, “ironically enough, the lower-class female attire that the escaping prisoner will now wear fits him all too well in the eyes of others. It is he who chafes at being mistaken for a washerwoman” (7). Knoepflmacher implies that only a difference in clothing, and thus appearance, could change someone’s perception of social class. Toad looks a lower-class person, and he tries to behave as one, but as stated before, his irrepressible ego prevents him in keeping up the appearance. Toad’s escape requires him however to work in exchange for boarding the train, boat, and motor car. Toad uses his new status as washerwoman to promise labour in order to be taken home. As Toad has probably never performed laundry duties in his life, his disguise is quickly noticed and leads him into an argument with the bargewoman and the driver of the previously stolen motor car when he is regarded as a washerwoman, someone of a lower class. It is also then that his old instincts kick in; he steals the bargewoman’s horse and crashes the motor car. Furthermore, he leaves the deceived humans to their destinies, missing any reflective thought. Not only Toad himself thinks of the cross-dressing as something beneath his status, Rat shares his opinion:

> “Toad," said the Water Rat, gravely and firmly, "you go off upstairs at once, and take off that old cotton rag that looks as if it might formerly have belonged to some washerwoman, and clean yourself thoroughly, and put on some of my clothes, and try and come down looking like a gentleman if you *can*; for a more shabby, bedraggled, disreputable-looking object than you are I never set eyes on in my whole life! (Grahame 191)

Rat heavily insists on the reigning patriarchy in their world. Much as Toad, he denounces female clothing (“some washerwoman”) and the working class (“old cotton rags”). He has never seen “a more shabby, bedraggled, disreputable-looking object” in his whole life. Toad’s initial fears to be mistaken for a lower-class citizen became reality as soon as his own world sets eyes on him. To be a gentleman, and thus operating in the upper-class, is a goal to strive for. In addition, Rat furthermore

implies that being a gentleman is what Toad ought to be, but therefore he needs to be his old self. This way Toad has not reformed at all. Also, Rat seems to be angrier about Toad having dressed up as a washerwoman (subverting class boundaries as well as gender ones) rather than his prison escape. Toad does not even have to apologize or compromise at all; being once again his former gentlemanly self is sufficient.

Taking all of the above into account, a similar hierarchy as in Carroll's Wonderland and Kipling's Jungle can be created for Grahame's idyllic animal realm. Peter Singer's speciesism and Erica Fudge's human-ness apply here as well. The animals Toad keeps provide him with dairy and eggs, classify as the lowest degree of anthropomorphism, comparable to the animals serving as croquet mallets in Wonderland. The vast majority of Grahame's anthropomorphic creatures represent the working-class where the rabbits, hedgehogs, weasels, stoats, fieldmice and most notably the grey horse and the Otter and his family belong to. These animals do not wear any clothing but do have the ability to speak and reflect. The upper-middle class consists of Badger, Mole, and Rat. They have a lot of spare time on their paws and engage in human leisure activities. Also, they wear clothing, Rat compliments Mole on his attire: I like your clothes awfully, old chap," he remarked after some half an hour or so had passed. "I'm going to get a black velvet smoking-suit myself someday, as soon as I can afford it." (Grahame 18). Interestingly, besides the smoking-suit he is wearing as portrayed by E.H. Shepard, it could also refer to Mole's fur as that is also black and velvet like. Toad is difficult to place. He shares the same characteristics with the other protagonists in terms as described by Fudge but seems to be of an even higher degree of anthropomorphism. As argued before, Toad is the only animal to interact with humans and has the most humanlike residence of everyone in the narrative; after dressing-up as a washerwoman, humans mistake Toad as one of their own. As previously stated, Toad is the intermediary between the two worlds and thus has to have connections and similarities of both worlds. Furthermore, his size is arguably larger than the others, he keeps animals and puts himself in a higher position than the humans he encounters. Therefore, it could be that Toad, even more than the other characters, is an example of a theriomorphic human rather than an

anthropomorphised animal. This hypothesis is supported by Toad's own utterance after his supposed rebirth, right after arriving at Rat's house from his adventure. He says "[t]he worst is over. I am an animal again. I can bear it" (Grahame 194). This implies that Toad considered himself as anything else but an animal previously.

Next to Toad's interaction with the human world, the end of Grahame's novel portrays a visualisation of a social class war. The stoats and weasels have taken residence in Toad Hall during Toad's absence. They migrated from the Wild Wood to Toad Hall, the epitome of upper-class ease and leisure. The upper-middle-class party, consisting of Toad, Rat, Mole, and Badger, design a plan to retake the mansion. Armed with an abundance of weaponry they infiltrate the manor where a party is going in. This final adventure, as the title of the chapter already suggests 'Return to Ulysses', is Toad's homecoming. They defeat and frighten the working-class and the upper-class prevails. Though, the battle not being as heroic as in the original, Toad returns to being a gentleman. The epic is mocked throughout the novel, Toad's hilarious adventures do not compare to Odysseus's strenuous travels. But that is what is: Toad relives the adventures as a child would do it; Toad lives a make-believe version of the epic.

After these instances of anthropomorphism in Grahame's *The Wind in the Willows*, the novel also has some moments of zoomorphism. Firstly, the motor car that drives the canary-coloured cart off the road, is compared to an animal: "they heard a faint warning hum, like the drone of a distant bee" and "a faint 'Poop-Poop!' wailed like an uneasy animal in pain" (Grahame 40). Up until now, the motor car has been an alien item to the inhabitants of the Wild Wood. The motor car's comparison to an animal in pain reflects its intrusion in the green countryside as the object suggests a wailing animal. The same passage also shows that humans are the aliens in their world. After being hit by the motor car, Rat shouts at the drivers that they are "roadhogs" (Grahame 41). So again, the strange object is referred to as an animal to make sense in Grahame's utopia.

A second object to be likened to an animal is the river. In the opening pages, Mole encounters the river for the first time and describes it as “sleek, sinuous, full-bodied animal, chasing and chuckling” (Grahame 14). Knoepflmacher remarks that “[i]t takes a moment before we realize that “this sleek, sinuous, full-bodied animal” does not refer to the spellbound, staid little Mole. It is the ever-moving river that is so unconstrained and animal-like in its lack of inhibition” (4). Knoepflmacher refers to nature’s instincts, and hints at the initial ambiguity whether this belongs Mole or the river. Mole is present at the river for the first time, taking the river in and becoming one with it for an instance. Mole is an example of a developing character. Mole is taught by his companions on many human oddities such as vehicles and housing. Mole is arguably the only character that shows personal growth and becomes more humanlike.

Oddly enough, Rat is also invited to become an animal by Toad. Toad endeavours to take Mole and Rat on a journey with his current passion, the gypsy car. He exclaims: “[y]ou surely don’t mean to stick to your dull fusty old river all your life, and just live in a hole in a bank, and *boat*? I want to show you the world! I’m going to make an *animal* of you” (Grahame 35). The word animal is italicized to put emphasis on the odd comparison. Grahame plays with the expression ‘to make a man out of someone’ and replaces man with animal for comic effect. Toad, as previously mentioned, does not himself as an ordinary animal, but does seem to have an inner urge to explore the world. Toad recognises their inner instinct and perhaps suggests that humans might also have an instinct, such as the goaler’s daughter taking pity in Toad and wanting to take him as a pet. Grahame describes animals starkly resembling humans in regard to their housing, interests, and clothing but still remain their animal instinct with the changing of the season, or the inexplicable urges to purchase motor-cars, or Rat’s sudden decision to travel with the Water Rat.

In conclusion, this chapter has added to the question whether animals are anthropomorphised or whether the humans are examples of zoomorphism. Social class has been a determining aspect of classifying the anthropomorphic animals besides attire, speech, and reflective

thought. Grahame has created a similar world in which hierarchy amongst animals reflects the Victorian and Edwardian class system, much as Carroll has shown as well.

Conclusion

The primary aim of this thesis has been to identify the ways in which anthropomorphism and zoomorphism manifest themselves in some highly influential works of central to the canon of Victorian and Edwardian children's literature. Carroll, Grahame, and Kipling explore a multitude of anthropomorphic characters in their novels. They utilise anthropomorphism and zoomorphism to approach issues within the Victorian and Edwardian class system, to explore identity, and to create imaginative worlds to which children might yearn to escape.

Alice, Mr Toad and Mowgli all share animal and human characteristics. Even though Alice and Mowgli are mere humans and Mr Toad is completely an animal, they are designed nonetheless to exhibit features of the other species as well. Through those attributions, their appeal and comedy increased, making them more approachable and appealing to the child audience. The human protagonists all struggle with who they are and by exploring a different world than their own, they learn more about who they are. Toad on the other hand does not seem to be bothered by his frivolous lifestyle. All three protagonists are protean characters; they continuously alter throughout the novels to adapt to situation. Furthermore, they all look back on their adventures with delight and their final moments makes the reader wonder if there really is a binary distinction between humans and animals or perhaps, if one imagines to be another species, in a way, they are. Amongst many others, the Mowgli and Toad seem to have a hyphenated identity; they have a human and an animalistic side to them, allowing them to act as the intermediaries of both worlds. Also, these characters only obtain their 'human-ness' because they are compared to animals; as Erica Fudge asserted, without animals there are no humans.

Carroll and Kipling play with anthropocentrism; the humans in their novels are on top of the created societies. Speciesism, adapting to the environment, and evolution play an indispensable part in the narratives. Grahame foregrounds animals and therefore achieves the opposite of what Carroll and Kipling do. The protagonists in all the texts considered here are involved in social class conflicts; Alice finds herself battling against the King and the Queen's army of cards; Toad clashes with the

lower-class Stoats and Weasels; and Mowgli feuds with the Bandar-Log. The three works also ridicule and address the Victorian and Edwardian legal system: Alice is enrolled in an absurd and nonsensical trial; Toad is ridiculed and sentenced to jail after a ridiculous trial; and Mowgli attends council and adheres to the strict Law of the Jungle.

The thesis has also aimed to classify the different animal characters in three categories. Firstly, we have those animals that look like animals but definitely possess many human attributes such as clothing, speech, create a humanlike society, design laws, and have etiquette. Secondly, there are those animals that can talk but furthermore retain an animalistic appearance and behaviour. Finally, we find those animals that are just animals. These lack speech, reflective thought or clothing.

Wonderland, the Wide World, the Wild Wood, and the Jungle become imaginary worlds where all authors can explore their questions concerning their own identity and to include within the text some aspect of their own pasts. Carroll, Grahame, and Kipling each had troubling pasts and lives and therefore seem to have used these locations as realms to dream in and reflect upon their own lives. All the locations contain something of an autobiographical element.

Through a consideration of all these aspects, this thesis has examined some of the major concerns about identity and social class in Victorian and Edwardian times. Only three works of children's literature have been used and therefore this research cannot claim to be a complete overview of anthropomorphism and zoomorphism in this age. Many other works such as Charles Kingsley's *The Water Babies*, Beatrix Potter's *Peter Rabbit*, or A. A. Milne's *Winnie-the-Pooh*, would shed further light on the use of anthropomorphism in children's literature.

This thesis has shown that Victorian and Edwardian children's literature created dream worlds for children in which they can communicate with animals and go on adventures whilst forming an identity and growing up in a society that mirrors and is yet quite distinct from the reader's own.

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