

**ROLE OF ANIMALS IN CHILDREN'S LITERATURE
WITH SPECIAL REFERENCE TO SELECTED TEXTS OF
RUDYARD KIPLING, C.S. LEWIS, E.B. WHITE AND J.K. ROWLING**

A Thesis

Submitted for the Award of Ph.D. degree in English of

UNIVERSITY OF KOTA

in the

FACULTY OF ARTS

by

SWATI DHANWANI



Under the Supervision of

Dr. SEEMA KASHYAP

Lecturer, Department of English

**GOVERNMENT P.G. COLLEGE, BUNDI
UNIVERSITY OF KOTA,
KOTA (RAJ.)**

2017

CANDIDATE'S DECLARATION

I, hereby, certify that the work, which is being presented in the thesis, entitled **ROLE OF ANIMALS IN CHILDREN'S LITERATURE WITH SPECIAL REFERENCE TO SELECTED TEXTS OF RUDYARD KIPLING, C.S. LEWIS, E.B. WHITE AND J.K. ROWLING** in partial fulfilment of the requirement for the award of the Degree of Doctor of Philosophy, carried under the supervision of **Dr. Seema Kashyap** Lecturer, Department of English, Government P.G. College, Bundi and submitted to (University Department of/University Centre/Research Centre), University of Kota, Kota represents my ideas in my own words and where others ideas or words have been included. I have adequately cited and referenced the original sources. The work presented in this thesis has not been submitted elsewhere for the award of any other degree or diploma from any Institutions. I also declare that I have adhered to all principles of academic honesty and integrity and have not misrepresented or fabricated or falsified any idea/data/ fact/source in my submission. I understand that any violation of the above will cause for disciplinary action by the University and can also evoke penal action from the sources which have thus not been properly cited or from whom proper permission has not been taken when needed.

Date:

Swati Dhanwani

This is to certify that the above statement made by **Swati Dhanwani** (Enrolment No.F.6()/Res/UOK/2013) is correct to the best of my knowledge.

Date:

Dr. Seema Kashyap

Research Supervisor

SUPERVISOR'S CERTIFICATE

This is to certify that the research work embodied in the thesis titled “Role of Animals in Children’s Literature with Special Reference to Selected Texts of Rudyard Kipling, C.S. Lewis, E.B. White and J.K. Rowling” was carried out by Ms. Swati Dhanwani, for the award of degree of Ph.D. by University of Kota, Kota.

She has completed the following requirement as per Ph. D regulation of the University:

- a) Course work as per the University rules.
- b) Residential requirement of the University i.e. 200 days
- c) Regularly submitted annual reports.
- d) Completed pre-submission Ph. D presentation.
- e) Published two Research papers in Research Journals (enclosed).

I recommend the submission of the thesis.

Place : Kota

Dr. Seema Kashyap

Date :

Research Supervisor

THESIS APPROVAL FOR DOCTOR OF PHILOSOPHY

This thesis entitled **ROLE OF ANIMALS IN CHILDREN'S LITERATURE WITH SPECIAL REFERENCE TO SELECTED TEXTS OF RUDYARD KIPLING, C.S. LEWIS, E.B. WHITE AND J.K. ROWLING** by **Swati Dhanwani** submitted to the (University Department of
..... /University Centre/Research Centre), University of Kota,
Kota is approved for the award of Degree of Doctor of Philosophy.

Examiners

.....
.....
.....

Date:

Supervisor

Place :

.....

ACKNOWLEDGEMENTS

No great task can be done alone. It requires team work, perseverance and patience. Thus, when I decided to pursue my doctoral thesis I never realized the amount of effort I would have to put in. I would like to thank all those who supported me to accomplish my thesis successfully.

At the very outset, I would like to express deep sense of gratitude to my research supervisor Dr. Seema Kashyap, Lecturer in English, Govt. College, Bundi for her indispensable support and guidance. Since the inception of my thesis her in-depth knowledge helped me build up my research work. Despite being tied up with her own commitments, she took out special time for me whenever I needed. Her motivation, immense knowledge and suggestions enriched my thesis. Without her generous help and patient supervision this work would not have been possible. I express my sincere thanks to her.

It is a matter of pleasure to put on record my indebtedness to my parents Mr. Vijay Dhanwani and Mrs. Pooja Dhanwani for their encouragement and boundless affection that helped me to sail my way through all the adversities. I also thank my sister and brother Ms. Unnat Dhanwani and Mr. Mohit Dhanwani for constantly boosting my morale and extending generous help during the course of my study. I am also deeply indebted to my grandfather Lt. Shri S.C. Dhanwani and my maternal grandparents Lt. Shri J.T. Tekchandani and Lt. Smt. Kaushalya Tekchandani for their blessings. I owe a special thanks to my aunt Mrs. Rajni Tekchandani for fetching some valuable books for my study.

I wish to convey my sincere thanks to my current workplace Kanoria PG Mahila Mahavidyalaya, senior faculty members, colleagues and friends for their encouragement and support. I wish to thank all those who have helped me directly or indirectly to complete my thesis.

Last but not the least, I express my gratitude to Almighty to whom all my reverence is due. I thank Him for instilling the necessary strength in me to complete the study.

SWATI DHANWANI

CONTENTS

Chapter	Title	Page No.
	Preface	
Chapter 1	Introduction to Children's Literature	1-44
Chapter 2	Human – Animal Bonding and Child Psychology	45-87
Chapter 3	Animal Characters: Role and Significance	88-128
Chapter 4	Narrative Strategies	129-185
Chapter 5	Conclusion	186-194
	Bibliography	195-205
	Published Research Papers	

PREFACE

From our hectic schedules when we pause to reflect, we are surprised by the pervasiveness and varied forms of animals in our lives. The image of the modern world is human centered and driven by technology. The mooing of the cows has faded away long back and drowned by the whirring of the automobiles. Yet our world is replete with animals in the street, home, zoo, farm, city parks or in the wild.

In the present times, we see a renewed interest in the human-nonhuman animal relations because of the latest debate on the ethics of the human use and treatment of animals. Human – Animal Studies has emerged as a new discipline. Programs on Human – Animal Studies have begun to run in universities. Various academic journals such as *Society and Animals*, *Anthrozoos* and *Centaur* provide a substantial and critical perspective on human – animal relationship.

Over the last hundred years some of the bestselling and best loved children's books feature animal characters. Consumer products for children from McDonald's Happy Meals to Saturday morning cartoons abound in animal images. Many children love to keep animals as pets and treat them as their friends. Thus, we notice a beneficial social and psychological effect on children due to the presence of animals in their lives. Therefore, the present study attempts to examine the role played by animals in selected texts of Children's Literature and the manner of relationship of animals to the child characters. The thesis also brings forth strongly the relevance of Children's Literature in the present times.



CHAPTER 1

INTRODUCTION TO CHILDREN'S LITERATURE



CHAPTER 1

INTRODUCTION TO CHILDREN'S LITERATURE

“A childhood without books — that would be no childhood. That would be like being shut out from the enchanted place where you can go and find the rarest kind of joy.”

Astrid Lindgren

Swedish author of children's books

Children's Literature is replete with animal characters. Animals of every variety populate all genres of Children's Literature like picture books, comics and short stories. Generally, the animals that figure in the stories of children are depicted as having acquired human qualities and intelligence. The animals are located either in a social set-up which is familiar to children or often the landscape is of an alternative or secondary world¹ which makes the story appealing to children.

NATURE OF STUDY

The present study takes into account Rudyard Kipling's *The Jungle Book* (1894), C.S. Lewis' *The Lion, the Witch and the Wardrobe* (1950), *Prince Caspian* (1951) and *The Voyage of the Dawn Treader* (1952) of *The Chronicles of Narnia*

series (1950-6), E. B. White's *Charlotte's Web* (1952) and J.K. Rowling's *Harry Potter and the Philosopher's Stone* (1997), *Harry Potter and the Chamber of Secrets* (1998) and *Harry Potter and the Deathly Hallows* (2007) of the *Harry Potter* series (1997-2007) to analyze the role of animals in Children's Literature and their importance in the present times.

With the help of psychological theories, the study will also examine the reasons behind child-animal bonding and its beneficial effects to human health. The techniques of anthropomorphism and fantasy used as narrative strategies in children's fiction will also be examined with reference to the selected texts.

MAIN OBJECTIVES

The main objectives of the study were to:

1. Describe the history of Children's Literature and the manner in which animals have been presented in it.
2. Examine the impact of animals on children's psychology. To study how a child relates to animals and how they enhance a child's personality.
3. Examine the manner of social support provided by animals to children and in the selected texts.
4. Examine the role of animals and their importance in the selected texts.
5. Examine the concept of fantasy in Children's Literature and also study fantasy as a narrative technique in the texts selected for study.
6. Explain anthropomorphism as a literary device in Children's Literature.

REVIEW OF LITERATURE

The foremost responsibility of authors of Children's Literature is to make their stories interesting for the child readers. Hence, authors populate their stories with a variety of talking animals who behave like humans. A special device used by the writers of Children's Literature is called anthropomorphism. Talking animals display human characteristics in varying degrees. The anthropomorphic animals can cook, read, write, speak and walk like humans.

Elizabeth A. Dunn in her research paper "Talking Animals: A Literature Review of Anthropomorphism in Children's Books" states that talking animals are very common in Children's Literature. The animal characters exhibit various levels of anthropomorphic traits from talking and thinking like humans to wearing clothes, cooking, stitching and riding bicycles. She examines ten of the most commonly seen animals in Children's Literature, role and importance.

Talking animal stories fascinate children. Anthropomorphic animals provide a necessary medium to present the mundane and difficult subjects of the human world to children. Kimberley Reynolds in her book *Children's Literature: A Very Short Introduction* refers to Peter Hollindale who in *Signs of Childness in Children's Books* (1997) proposes that in children's books the authors create a world of fantasy where the adults and the children meet. Simon Flynn in her essay "Animal Stories" published in *The International Encyclopedia of Children's Literature* (2004) suggests that in the nineteenth century animals have been strongly projected as characters exhibiting human characteristics. Carolyn L. Burke and Joby G. Copenhaver in their paper "Animals as People in Children's

Literature” establish anthropomorphism as a device used by the authors to open a dialogue with the readers. Animals are used by the writers of Children's Literature to soften the didactic tone of the text. Hence, Burke and Copenhaver are of the view that animal characters playing the role of humans in a story add a degree of emotional neutrality between the child reader and the shocking situation. In this way, the authors add an emotional distance that qualifies animals as ideal characters for exposing children to difficult subjects like death, illness, bullying, racism and social class.

Naima Azmiry in her thesis “Animals and their Functions in Children’s Literature Since 1900” focuses on twenty one story books with animal characters. She observes that the animal characters in stories for children help and educate them with lessons for life. She concludes that the use of animals in Children’s Literature has a literary and a realistic value too. Animals in stories engage the young readers, and introduce them to fantasy as well as the funny side in books (25-6). Joanne Mierek in her study “Interrelating with Animals: Nonhuman Selves in the Literary Imaginations” examines forty six children’s books with domestic and wild animal characters. She suggests that animals are unique selves capable of emotional expression and cognitive processing just as humans. In her study, she observes that in children’s books, animal characters are presented either as symbolic humans or as their original animal selves. As symbolic humans, animals help the child readers to navigate the problems of life. Animals presented as animal selves provide a deeper understanding of human life in general because they too have the capacity of emotional expression and cognitive processing (24).

The bond that children and animals share whether in real life or in stories has many positive effects. Therefore, psychologists, scholars and researchers have begun to recognize the positive effects of the human-animal bonding. Margo DeMello, is a scholar of Cultural Anthropology and author of several books on animals like — *Teaching the Animal: Human-Animal Studies Across the Disciplines* (2010) and *Mourning Animals: Rituals and Practices Surrounding Animal Death* (2016). In her work, *Animals and Society: An Introduction to Human-Animal Studies* (2012) she concludes that animals have played a vital role in human lives and society from its development up to its current state. She gives a detailed overview of Human-Animal Studies as the new emerging interdisciplinary field.

Marguerite O'Haire, a student of Psychology at the University of Queensland in Australia in her paper "Companion Animals and Human Health: Benefits, Challenges, and the Road Ahead" published in the journal *Veterinary Behaviour Clinical Applications and Research* (2010) maintains that the pet owners show an increased survival rate from coronary artery disease and have a better general mental and physical health than the non-pet owners. She also observes that pet animals have a therapeutic value and therefore using animal-assisted methods for curing people has proved successful in improving the mental health and quality of life of persons with neurological, social and psychological disorders. She concludes that the published data from numerous researches demonstrates impressive and diverse benefits associated with pet ownership and animal-assisted interventions. Though, the field of human-animal interactions has

grown in a short time but the research related to their beneficial effect is still in its experimental stages.

While examining the impact of human-animal bonding on people particularly on children, numerous theories were extremely useful. Theories like Edward Wilson's 'Biophilia hypothesis', John Bowlby's 'Attachment theory' and the concept of Social Support explain the reasons behind the human-animal bond. Froma Walsh in her paper "Human-Animal Bonds I: The Relational Significance of Companion Animals" published in the journal *Family Process* (2009) surveys the evolution of the human-animal bond and reviews the research of this profound relational significance on the life course of humans. In another article "Human-Animal Bonds II: The Role of Pets in Family Systems and Family Therapy" she focuses on the role of pets and the dynamics of relationships in family systems, along with the therapeutic value of family including pets.

Joanne Marie Emmens in her dissertation "The Animal-Human Bond in the Psychotherapy Relationship: As a Bridge towards Enhanced Relational Capability" refers to Donald Winnicott's concept of 'transitional objects' that are generally objects like a toy or a blanket which provide comfort to the children. Emmens observes that pets too are often believed to function like transitional objects. She explores the role of pets as attachment figures. She also reviews the use of the human-animal bond in psychotherapy and concludes that animals whether real, or as toys or fictional characters are central in the lives of children. She suggests that pets in the lives of children can provide valuable self-object mirroring and idealizing functions that potentially enhance relationships. She also

suggests that animals used in the therapy of children have proved useful and successful in both assessing and treating trauma and allows children to understand the behavior of pets as well as their relationship with the animals.

RESEARCH METHODOLOGY

In order to study the role of animals in Children's Literature with the help of selected texts various research papers, scholarly journals, e-resources, reference books have been referred. Throughout the research work the *MLA Handbook for Writers of Research Papers* (Seventh Edition) will be followed for research methodology.

Children's Literature is a diverse subject which cannot be placed into any one category or area of study. It is not a part of literature alone but is inclusive of different disciplines like sociology, media, film studies, history and psychology. Earlier, it was dismissed as a literature of not much significance and was considered to be written by people who could not write anything better. Over the time, it has developed into a rich and diverse field. In the present times, it has received considerable attention and is popular equally amongst the children, teenagers and adults. In fact, it is also identified as a new area of teaching and research.

Kimberley Reynolds, Professor of Children's Literature in the School of English Literature, Language and Linguistics at Newcastle University in her book *Children's Literature: A Very Short Introduction* observes:

Stories are key sources of the images, vocabularies, attitudes, structures, and explanations we need to contemplate experience; because when directed to children they are often bound up with education of one kind or another, they can be important carriers of information about changes in culture, present and past. (4)

Reynolds in her study states that Children's Literature plays a significant role in shaping how we think about and understand the world. Stories are passed to children in the written or in the oral form. Often parents and adults read stories aloud to children. Stories come with a cultural baggage which are a rich source of vocabulary and thus have become an important mode of education. The texts written for children can be a valuable source of historical information about the lives of children in the past. This is probably the reason that stories are valuable in every society (4).

Children's Literature has also been instrumental in developing a habit of reading amongst children. J.K. Rowling's *Harry Potter* series is credited with developing the habit of reading amongst children and teenagers. Children who merely begin to read story books or picture books are attracted to the colourful and beautifully printed pictures and illustrations. They are exposed to new words through reading. The habit of reading helps the children to develop their independent thinking. Children who are in the habit of reading also gradually learn to interpret the meaning of the text. Therefore, the habit of reading if inculcated in the formative years has many positive effects on children and stays with them for life.

The question which comes to our minds at the very beginning is how to define Children's Literature? Whether Children's Literature is written by the children, or for the children, or about the children and who are its readers? Is it written only for children? and what are the stylistic features and themes which are common to all children's books? These questions have been appropriately answered by M.O. Grenby. He observes that "... children's literature is not children's literature because it is written by children, nor because it is about children, but only because of who it was ostensibly written for" (*Children's Literature* 199). It can therefore be concluded that Children's Literature is aimed for children though it may have other readers as well. Emer O'Sullivan, Professor of English literature in Germany and an author of international recognition points out that if we look at the history of Children's Literature then we find that most of the literature which is identified as Children's Literature was written by the adults. They write on behalf of children and also publish and sell children's books. Thus, it is the adult who writes and produces children's books. However, Children's Literature is recognized by its readers (3). It is a literature written for the children. Although, we find that it is not only read by children but by teenagers and adults too. The teenagers and adults who are fascinated by Children's Literature were once themselves children. Perhaps, this is the reason why they feel attracted to read it.

The curiosity that arises in general regarding the distinguishing features of this new stream of literature is also best answered by Myles McDowell's observation who describes Children's books as books that are:

... usually shorter, they tend to favour an active rather than a passive treatment, with dialogue and incident rather than description and introspection; child protagonist are the rule; conventions are much used; the story develops within a clear - cut moral schematism ... children's books tend to be optimistic rather than depressive; language is child-oriented; plots are of a distinctive order; probability is often discarded; and one could go endlessly talking of magic, fantasy, simplicity, and adventure. (qtd. in Reynolds 26)

Children's Literature exists in various forms from folk tales, fairy tales, myths, legends, ballads and nursery rhymes to novels, poetry, drama, picture books, comics and multimedia texts. For Peter Hunt it now includes within its purview anything produced for "... entertainment, exploitation and enculturation of children" (*Children's Literature* 3).

The fable is yet another popular ancient genre of Children's Literature. Grenby in his seminal work *Children's Literature* (2008) suggests that the source of Children's Literature lies in folktales, fairy tales and literature not written specifically for children but adapted for them (11). Grenby regards fables as the first form of Children's Literature. He defines a fable as "... a short, fictional tale which has a specific moral or behavioral lesson to teach. This lesson is often explained at the end of the tale in an epigram or moral" (*Children's Literature* 11). Grenby while describing the origin of Children's Literature in his work *Children's Literature* says that the fables is a form of storytelling was prevalent

amongst Sumerians about two thousand years BCE in Iraq and Iran. Fables, probably had their origins in oral folk tradition and were initially not intended for children. Subsequently, fables came to be associated with the young. In India, Vishnu Sharma's *Panchatantra* — a collection of fables appeared in the sixth century BCE. In the West, the most famous collection is that of Aesop's *Fables* written mainly to educate children. Most of the fables feature animals as protagonists, representing human beings or particular types of people or kinds of behavior. From the fifteenth century onwards, many different collections were published under Aesop's name. There were some other volumes of fables also like Robert Henryson's *The Morall Fabillis of Esope in Scottis Meter* (1570), John Ogilby's *The Fables of Aesop* (1651) and Jean de La Fontaine's *French Fables Classic* (1668-93). John Amos Comenius's *Orbis Sensualium Pictus* (1658) was one of the earliest attempts to use animal sounds to teach alphabets to children. Trimmer's *Fabulous Histories Designed for the Instruction of Children Respecting Their Treatment of Animals or The History of Robins* published in 1786 is one of the earliest significant works that used animals. It tells the story of a robin and of a family of humans who learn to live harmoniously together. William Godwin in *Fables Ancient and Modern* (1805) voiced the ideas of Locke that the fables are an appropriate tool for the instruction of children during the primary phase of their education. The modern fables are often like novels with many characters and complex plots and complicated themes (11-16).

Fables have always remained a didactic form of literature designed to draw important lessons through allegory. Most of the fables depict animals as the main characters and represent human beings as types. According to Grenby,

during the Renaissance in Britain the fables of Aesop were used in schools to teach elementary English. Sir Roger L'Estrange emphasized the way instruction and pleasure was combined in a fable. This literary form flourished throughout the eighteenth century. At the end of the nineteenth century, new collections of fables appeared like Joel Chandler Harris' stories about *Uncle Remus* (1879), Kipling's *Just So Stories* (1902) and *The Jungle Book* (1894-95). These works keep up with the basic format of a fable as they too are short stories about animals who represent a particular type of person or behavior. Sarah Trimmer in *Fabulous Histories* or *The History of the Robins* (1786) and Roald Dahl's *Fantastic Mr. Fox* (1970) showed the relationship between animals and humans as beastly and cruel. Kenneth Grahame's *The Wind in the Willows* (1908) is a modern fable which depicts nature threatened by technology. While fairy tales, folk tales and fables can be given the credit of subconsciously initiating a child into the oral tradition of literature, printed stories are one of the first forms through which a child encounters formal literature or the written tradition.

The authors A.A. Milne, Beatrix Potter, Edith Nesbit, Enid Blyton, E.B. White, Rudyard Kipling, J.K. Rowling, Hans Christian Andersen, J.R.R. Tolkien, L. Frank Baum, Louisa May Alcott, Lewis Carroll, Ruskin Bond, Rabindranath Tagore, Manjula Padmanabhan and Roald Dahl are some of the most celebrated authors of Children's Literature. The characters of March Hare and Dormouse in *Alice's Adventures in Wonderland* (1865), Bagheera and Shere Khan in *The Jungle Book* (1894), Peter Cottontail in *The Tale of Peter Rabbit* (1902), Winnie-the-Pooh in *Winnie-the-Pooh* (1926), Aslan in *The Chronicles of Narnia* series (1950-6), Charlotte in *Charlotte's Web* (1952) and Hedwig, Fawkes and Nagini in

the *Harry Potter* series (1997-2007) are some of the most loved animal characters. The illustrators of children's books like Eric Carle of *The Very Hungry Caterpillar* (1969), Maurice Sendak of *Where the Wild Things Are* (1963), Quentin Blake of *Charlie and the Chocolate Factory* (1964) and Garth Williams of *Stuart Little* (1945) are now recognized worldwide.

Children's Literature is now adapted on screen and is also available in the form of CDs, e-books, computer games and online texts. Some of the most favourite works for children like Lewis Carroll's *Alice's Adventures in Wonderland* (1865) and *Through the Looking Glass* (1871), Mark Twain's *Adventures of Tom Sawyer* (1876), Anna Sewell's *Black Beauty* (1877), R.L. Stevenson's *Treasure Island* (1883), Arthur Conan Doyle's *The Adventures of Sherlock Holmes* (1892), Frances Hodgson Burnett's *A Little Princess* (1905), E. Nesbit's *The Railway Children* (1906) and L. Montgomery's *Anne of Green Gables* (1908) are available as e-books. J.R.R. Tolkien's *The Hobbit* (1937) and *The Lord of the Rings* (1954) and E.B. White's *Charlotte's Web* (1952) have also been innovated as computer games. This serves the dual purpose of exposing children to popular children's books as well as entertaining them.

Considering the importance that is being given to the all-round upbringing of children today, Children's Literature has also acquired an important place in cinema. Several literary texts like Daniel Defoe's *Robinson Crusoe* (1719), Jonathan Swift's *Gulliver's Travels* (1726), Lewis Carroll's *Alice's Adventures in Wonderland* (1865), Anna Sewell's *Black Beauty* (1877), R.L. Stevenson's *Treasure Island* (1883), Frances Hodgson Burnett's *Little Lord Fauntleroy* (1886) and *The Secret Garden* (1911), J.M. Barrie's *Peter Pan or The Boy Who Wouldn't*

Grow Up (1904), J.R.R. Tolkien's *The Hobbit* (1937), E.B. White's *The Stuart Little* (1954) and J.K. Rowling's *Harry Potter* series (1997-2007) have been repeatedly adapted into films. This has brought about a revolutionary change in the form of Children's Literature, its narrative technique and the way stories are read and interpreted for children.

Thus, we find that Children's Literature exists in various forms today. It is no more limited to words printed on paper. It exists in various forms like short stories, novels, picture books, comics, e-books and video games. Reynolds in her study sums up Children's Literature in the following words:

Currently, everything from folk and fairy tales, myths and legends, ballads and nursery rhymes — many of which date back to preliterate epochs — to such embodiments of our transliterate age as e-books, fan fiction, and computer games may come under the umbrella of children's literature... children's literature encompasses all genres, formats, and media; all periods, movements, and kinds of writing from any part of the world, and often related ephemera and merchandise too. (2)

It is interesting to note that Children's Literature did not exist in the form as we find it today. Also, 'a child' was not considered to be different from an adult. The concept of 'the child' and 'childhood' as viewed through the lens of the social and the literary environment of Britain and India in the past centuries to the present times will be examined as it directly relates to the habit of reading and the literary experience of children. Simultaneously, a historical overview of the

development of Children's Literature from the early times to the present, its current form and its importance today will be examined in the subsequent pages.

Reynolds in her study refers to Seth Lerer, an expert in historical analysis of English Language and recipient of the 'National Book Critics Circle Award' (2009) observes that the Greeks and the Romans considered that children should be trained for adult life. The classical literatures had nothing which could give a sense of pleasure to children. However, children enjoyed reading the *Illiad*, the *Odyssey* and Aesop's *Fables*. In the Middle ages, the view regarding children and childhood in Britain and across Europe remained the same as in the past. Rather than an important individual 'a child' was considered as a 'miniature adult'². Not much attention was paid to children and only few of them were educated. There was no literature specifically written for children but there were stories, myths and fables with lessons. With the onset of Renaissance and invention of printing press dissemination of knowledge became easy. However, the notion of 'a child' held by the Puritans was very conservative. The Puritans believed that children should read and understand The Bible for their own salvation. They considered children to be young souls. Therefore, a lot of literature was written for children with the aim of preparing them for death. There was no concept of childhood as an important phase of an individual's life as we have it today and therefore no formal literature was written for children. Exposing children to culture and education through literature in their growing up years was not given much importance (10).

Reynolds observes that the concept held by the Puritans about children and childhood underwent a change with the publication of John Locke's *Some*

Thoughts Concerning Education (1641). Locke's philosophy of *tabula rasa* published in this book played a major role in redefining childhood. *Tabula rasa* is a Latin phrase which means blank slate. Locke argued that the child was not born as good or bad and his mind was like a blank slate which could be easily molded (38). Mary Jane Kehily, Senior Lecturer in Childhood and Youth Studies at The Open University in United Kingdom in her book *Introduction to Childhood Studies* observes that Locke developed the idea that children come into the world as blank slates with the potential of developing into rational human beings through training and guidance. Thus, the child is always in the process of becoming an adult. It is the responsibility of the adults to provide appropriate education and control to enable them to develop into mature and responsible citizens (5).

Humphrey Carpenter and Mary Prichard in *The Oxford Companion to Children's Literature* note that Locke's ideas were based on his observations of families he had known or lived with. Locke's work was a treatise on every aspect of the upbringing of children. Locke's suggestions regarding developing an interest for reading amongst children are noteworthy. He recommends *Reynard the Fox* as another book suitable for young children. *Reynard the Fox* is a beast fable, which is longer than the fables that are usually written and has animal characters and a moral. He suggests that Latin should be taught to children not by grammatical rules but by Latin conversations and translations (Carpenter and Prichard 323). Locke recommends that some manual trade or skill like gardening or woodwork should be learnt by young people. The child should also be given an opportunity to learn Geography, Astronomy, Chronology, Anatomy, Natural

Philosophy, Law and Rhetoric and Logic. His book remained a popular work for good parenting and was reprinted many times in the eighteenth century. John Locke's philosophy of education had a deep impact on redefining the social perception of the child from the seventeenth century. Thus, from the seventeenth century the society began to recognize childhood as different from adulthood. Locke's philosophy was followed by the views put forward by the French philosopher Jean Jacques Rousseau in Europe. Rousseau's concern for proper nurturing and care to raise a child continued into the Romantic era. The earlier belief of associating a child with the 'Original Sin' was gradually erased and the child came to be identified as pure and innocent (Reynolds 38).

David Rudd in his authoritative exploration of Children's Literature refers to John Rowe Townsend who wrote "Before there could be children's books, there had to be children." (qtd. in Rudd 3) indicating towards the early premise of the child being considered merely as an adult and not an individual with an identity. Rudd reinforces the view of Townsend and concludes that it was in the seventeenth century that childhood came to be recognized as distinct from adulthood. Neil Postman, the famous American author, believes that the emergence of print culture was responsible to a great extent for the development of the concept of childhood. As the process of school education for children began to gain importance adults began to be considered different from children and education highlighted their distinctness. As childhood began to be identified as a distinct phase of an individual's life, it was also understood that children have their own needs and requirements (8).

In the Victorian age, the rearing of children was for most of the time left to the servants in the upper-class families. As Peter Hunt observes in his essay "Children's Literature and Childhood", the elite class parents had very little to do with the day-to-day routine of their children. The parent-child dynamics was marked with formality and the fathers were considered to be authoritative. Thus, the children's tantrums, mischief, idiosyncrasies and whimsical behavior were never witnessed by the parents as they were always distanced from their own children. In the middle class and the lower-class family, young children were expected to contribute to the family income (62). Mary Jane Kehily in her study while explaining the historical approaches to childhood refers to Hesba Stretton and Henry Mayhew's works. Hesba Stretton in her work *Little Meg's Children* (1868) says that the girls of the age of seven and eight were given the responsibility of their younger brother or sister. The young children were expected to earn for the family. Henry Mayhew, an English journalist and sociologist published a novel *Watercress Girl* (1851) which is a rich source of information about the life and conditions of the nineteenth century working-class children. The novel's protagonist is an eight year old girl who sells watercress grass on the streets of London. The novel exposes the hardships and destitution experienced by the lower class particularly children (2).

Childhood gained further importance as capitalism gained ground. More and more people earned a lot of money and spent it on children. Parents enjoyed purchasing toys, books and clothes for their children. Girls were given dolls to make them more feminine and competent for the household work as housekeepers and mothers while the boys were given such toys which could prepare them for

bureaucracy. With the publication of works like Frances Hodgson Burnett's *Little Lord Fauntleroy* (1885-6), parents began dressing-up their children in the style inspired from Fauntleroy. The novel tells the story of a boy, Cedric Errol, who lives with his mother in New York and inherits a large estate after his father's death. Hence, he becomes the 'Lord Fauntleroy'. Cedric teaches compassion expected of an aristocrat to his grandfather. The Fauntleroy suit worn by Cedric and described in detail by the author became a formal dress for American children. Thus, the child was created in a new image in the Victorian age. Earlier the child who was taken to be naughty and in need of parental guidance as per the concept of the 'Original Sin' was now regarded as pure and innocent. This change of perspective is largely attributed to the theory proposed by the French philosopher Jean Jacques Rousseau in his famous work, *Emile or On Education* (1762). According to Kehily, Rousseau believed that children learnt better when they experienced certain things. He also talked about the stages of development of a child (5).

Henceforth, childhood was projected as the golden period of one's life rather than a phase associated with sins and punishments. This change in attitude resulted in the childhood being elevated to a special status in an individual's life and a good deal of importance was given to good upbringing. However, it needs to be kept in mind that this shift in attitude towards childhood was observed only by the elite class but common people still believed childhood to be a phase which should be got over as early as possible.

It is interesting to note that the content of books published for children in any age corresponded with the attitude towards children in that particular age. Though, very few works were printed in the Puritan age yet the popular works were reprinted many times. William Caxton's *Book of Curtesye* (1477) and his translation of *The Book of the Knight of the Tower* (1484) which instructed the girls and the boys were some of the instructional books printed in the fifteenth century. Some of the well-known books produced by the Puritans were John Amos Comenius' *Orbis Sensualium Pictus* (1658) and James Janeway's *A Token for Children being an Exact Account of the Conversion, Holy and Exemplary Lives and Joyful Deaths of Several young Children* (1672). Comenius' *Orbis Sensualium Pictus*, a picture book which could be understood even by the most unlettered child is considered a landmark of Children's Literature. Janeway's work addresses the young readers and offers a range of insights into how children and childhood were understood in early modern England. The volume remained popular for about two hundred years and was regularly reprinted. The book was written in a didactic tone to warn children against the worldly pleasures.

Kimberley Reynolds in her study *Children's Literature: A Very Short Introduction* explains the business of publishing for children. She talks about an ordinary woman, Jane Johnson, during the middle of the eighteenth century who produced creative cards, toys and personalized books. She also altered the material to suit the needs of children. Thus, it can be said that the hand-made material for teaching was already in use before commercial publishing for children began. The leading figures of the age such as John Newbery, Mary

Cooper, John Harris and William Godwin substituted this homemade material with their own printed versions (11).

Thomas Gill's *Instruction for Children* (1707) and Issac Watt's *Divine Songs* (1715) and George Fisher's *The Instruction or the Young Man's Best Companion* (1727) contains moral and religious lessons. Grenby and Immel in their study observe that historians generally agree that the commercial publishing of Children's Literature began in the middle of the eighteenth century with a variety of pictures, riddles, rhymes, stories and lessons on moral conduct. Therefore, the eighteenth century is officially marked as the century in which Children's Literature formally began (4).

John Newbery became the first to successfully commercialize books. His work, *A Pretty Pocket-Book Intended for the Instruction and Amusement of Master Tommy and Miss Polly* published in 1744 combined instruction and fun in an interesting way. The book consisted of simple rhymes for every letter of the English alphabet. As a marketing strategy, books for boys came with a ball and books for girls came with a pincushion as gifts. He also published the first periodical on Children's Literature titled *The Lilliputian Magazine* (1751-2). *The History of Little Goody Two-Shoes* (1765) was considered as the first children's novel (18). The novel narrated the story of a little girl Margery Meanwell nicknamed Goody who had only one shoe to wear. She was gifted a pair of shoes by a rich man. As a young girl, Margery becomes a teacher and marries a rich man. Newbery's books were extremely popular therefore the 'The John Newbery

Medal' for the most distinguished contribution to American Literature for children was constituted after him.

Works written to instruct children continued in the eighteenth century. Grenby states that short fictions were designed by the writers in the eighteenth century to teach behavioral and ethical lessons to children. These works were termed as moral tales (7). *The Christmass-Box* (1746) by Mary Collyer, *The Governess* (1749) by Sarah Fielding, *The History of Little Goody Two-Shoes* (1765) by John Newbery and *The Parent's Assistant* (1796) by Maria Edgeworth are some popular moral tales of the eighteenth century. These moral tales were set in the middle-class homes and taught the virtues of hard work, honesty, solicitude, politeness, charity, rationality and obedience to children. Edgeworth's *The Parent's Assistant* is a collection of moral tales of which the best known is "The Purple Jar" which is a short story of a girl named Rosamond who yearns for an attractive jar displayed in a shop but using her common sense buys a pair of shoes instead.

In the eighteenth century, the educationists were against introducing supernatural elements like spirits, ghosts, goblins and fairies in stories meant for children as they could be frightened after reading them. Yet, Charles Perrault was the first to publish fairy tales like the "Little Red Riding-Hood", "Cinderella" and "The Sleeping Beauty" in 1729 which became instantly popular. The sly wolf disguised as a granny, rats transformed into horses or the toad metamorphosing into a handsome prince mark the beginning of the elements of anthropomorphism and fantasy in Children's Literature. Needless to say that the anthropomorphic

element did exist in all the genres of literature but after the commercial publication of Children's Literature began anthropomorphism was consciously used as a prominent strategy of Children's Literature. "Little Red Riding-Hood" is a story about a girl called Little Red Riding Hood because she wears a red chaperon and is asked by her mother to take custard and a pot of butter to her sick grandmother who lives in another village across the forest. The story ends with Little Red Riding Hood being eaten up by a big wolf disguised as her grandmother. "Cinderella" is one of the most popular fairy stories. The story revolves around a young girl Cinderella who is treated badly by her stepmother and two step-sisters. With the help of her Fairy Godmother she is transformed into a gorgeously dressed girl and attends a ball organized by a rich prince. The prince eventually loses his heart to her and marries her, much to the envy of her cousins. "The Sleeping Beauty" is a fairy tale about a beautiful princess who is cursed to sleep for a century but is eventually redeemed from the curse by a handsome prince.

In the early eighteenth century, works like *Arabian Nights' Entertainment* also known as *The Thousand and One Nights*, a collection of some of the well-known stories of Aladdin, Alibaba and Sindbad the Sailor and *The Prettiest Book for Children; Being the History of an Enchanted Castle; Situated in one of the Fortunate Isles* (1770) blend moral and supernatural elements.

From the end of the eighteenth century and through much of the nineteenth century animal autobiographies as a genre became popular. The stories using animals as narrators or as protagonists were written to persuade children to be

kind to animals. Carpenter and Prichard note that Dorothy Kilner's *The Life and Perambulations of a Mouse* (1783) can be given the credit to begin this trend.

Moral fantasy and moral tales with instruction continued in the nineteenth century with works like Charles Kingsley's *The Water Babies: A Fairy Tale for a Land Baby* (1863) and George Macdonald's *At the Back of the North Wind* (1874). Charles Kingsley's *The Water Babies* is considered as one of the classic fantasies by an English author. The novel recounts the tale of a young chimney sweeper named Tom who falls into a river and is transformed into a water-baby. Macdonald's novel is a fantasy that recounts the adventures of a boy named Diamond.

Matthew O. Grenby in his article "The Origins of Children's Literature" observes that didacticism ruled the eighteenth century but with the advent of the Romantic movement more and more fantasy literature was written and read (3). It is interesting to note that the fantastic and enchanting landscapes were key ingredients in adult literature also like in Coleridge's "The Rime of an Ancient Mariner" or in Tennyson's "The Lotos Eaters." Works like *The Brothers Grimm* (1823) was translated in English from French. Stories of Hans Christian Andersen like "Thumbelina", "The Nightingale" and "The Little Mermaid" were published in 1830. Lewis Carroll's *Alice's Adventures in Wonderland* (1865) marked the beginning of the golden age of Children's Literature. As the number of books being published for children increased, Sarah Trimmer started *The Guardian of Education* (1802-6), the first children's book review journal. The books published

for children used illustrations and attractive packaging sets to make them appealing to children.

The concept of childhood now entered a revolutionary phase where children became the most important priority for the parents. Thus, Children's Literature like toy production now became a useful tool for the all-round development of a child. The children's book publishing industry flourished during this time and there came up a number of illustrators as well. Two of the famous illustrators of the time were Kenneth Grahame and Kate Greenaway. Childhood came to be identified as the most memorable phase of a person's life and it was also understood that children have their own needs and requirements. Added to this was the recognition that the impressions received in this age would play a vital role in making or marring the child's personality. Consequently, a serious need for Children's Literature was perceived.

It was Carroll's *Alice's Adventures in Wonderland* (1865) that championed the freedom of thought in child readers. With the beginning of the nineteenth century, children's books became more imaginative and less instructive. *Alice's Adventures in Wonderland* revolutionized writing for children with its fantastic plot (Reynolds 15). Alice a little girl falls in the rabbit hole and encounters many anthropomorphic characters such as the White Rabbit, the Caterpillar, the Mock Turtle, the Cheshire Cat, the Mad Hatter and the March Hare in her attempt to get through a tiny door into a rose garden. The book inspired numerous film and television adaptations. Lewis Carroll also wrote *Through the Looking Glass* (1871) which is a sequel to *Alice's Adventures in Wonderland*. Mark Twain's

Adventures of Tom Sawyer (1876) which narrates the adventures of a boy, Tom, who lives with his brother Sid and Aunt Polly in a village along the Mississippi river and R.L. Stevenson's *Treasure Island* (1883), a story of Jim Hawkins and his adventures for the hidden treasure liberated Children's Literature from the grip of instruction.

A new feature can be detected in Children's Literature in the nineteenth century where books especially targeted for girls or boys were published separately. This was because the Victorian England advocated 'gender appropriate readings' by writing books for girls that upheld domestic values. The stories for girls were based in girls' school and those meant for boys in a boys' school (Reynolds 18). There were generic differences as well, for instance adventure stories were written for boys and the domestic stories for girls. Writers created interesting and appealing female characters like Jo March of *Little Women* (1911) which describes a few months in the lives of the three March sisters — Amy, Beth and Meg and Anne of *Anne of Green Gables* (1908) which describes the adventures of an eleven year old orphan girl Shirley. Rebecca in *Rebecca of Sunnybrook Farm* (1903) is another interesting character. The novel narrates the story of a girl, Rebecca Rowena Randall and her two stern aunts in the fictional village of Riverboro. Eleanor H. Porter's *Pollyanna* (1913) which is considered as a classic of Children's Literature featured Pollyanna Whittier as the title character. Pollyanna is a young orphan who goes to live in the fictional town of Beldingsville with her wealthy but stern Aunt Polly, who does not want to take her in but believes it to be her duty to her late sister.

Towards the end of the Victorian age, many writers turned to writing fantasy (Grenby 4). Children enjoyed the stories which were set in some fantastic land. Oscar Wilde's *The Happy Prince and Other Tales* and *A House of Pomegranates* were published in 1888 and 1891 respectively. Andrew Lang published two collections of fairy tales, *The Blue Fairy Book* and *The Lilac Fairy Book* in the year 1889 and 1910 respectively. He also published some original fairy tales like *Prigio* (1889) and *Prince Ricardo of Pantouflia* (1893). Rudyard Kipling's *The Jungle Book* (1894-5) a collection of stories is another popular work. In America works like Louisa May Alcott's *Little Women* (1868) and Horatio Alger Jr's *Ragged Dick* (1867) were popular. *Ragged Dick* (1868) began a new trend in the novels where boys found their own way in the world. Stories with plots based on the rags-to-riches formula were also very popular.

Fantasies like E. Nesbit's *Five Children and It* (1902) a story about Robert, Anthea, Jane, Cyril and their baby brother 'the Lamb' who are left to stay in the country while their parents are away and Beatrix Potter's *Tale of Peter Rabbit* (1902), about a mischievous rabbit Peter who is chased around the garden of Mr. McGregor but returns home to his mother are some of the bestselling books of all times. The book has been translated into many languages and has also generated considerable merchandise in the form of toys.

The most popular work of this genre was Anna Sewell's *Black Beauty* (1877) which became a bestseller. The novel attacks the cruel treatment meted out to horses and also critiques slavery and misogyny. Some other popular works of this genre are Mrs. Pilkington's *Marvellous Adventures, or the Vicissitudes of a*

Cat (1802), *The Adventures of Poor Puss* (1809) by Mrs. Ludlow, Arabella Argus's *The Adventures of a Donkey* (1815), Dr. Ernest Candeze's *The Curious Adventures of a Field Cricket* (1881) and Kipling's *Thy Servant, a Dog* (1930).

In the beginning of the twentieth century realism dominated the animal stories and anthropomorphism was minimized. Jack London and Ernest Thompson Seton reacted against the sentimentalism and humanization of the earlier animal stories. London's *The Call of the Wild* and *White Fang* (1905) portray brutality to animals. *The Call of the Wild* is a story of a dog Buck who is sold in Alaska to become a sled dog. He then abandons civilization and becomes the leader of the wild by relying on his instincts. *White Fang* tells the story of a wild wolfdog who is domesticated. The novel explores how the animals look at humans and the world. K. Grahame's *The Wind in the Willows* (1908) a story about anthropomorphized animals and Enid Bagnold's *National Velvet* (1935) is a story of a young girl who wins the horse race called the Grand National Steeplechase. The horse is called the Piebald, as it is piebald in colour. Fred Gipson's children's novel *Old Yeller* (1956) is a story of a dog Old Yeller who saves the family who owns him and begins to be loved by the boy Travis. Anne Fine's *The Chicken Gave It to Me* (1992) draws our attention to the lack of kindness towards animals. The story borrows the tradition of the 'world turned upside down' where animals take up arms against the humans and treat them as their subjects. William H. Armstrong's *Sounder* (1969) received 'The John Newbery Medal' in 1970. The novel is a story of a poor family who owns the dog Sounder. The dog waits patiently for years for his master's return. Thus, we see that animals play an important part in stories written for children which cannot be undermined.

L. Frank Baum's *The Wonderful Wizard of Oz* (1900) a tale that chronicles the adventures of a young farm girl named Dorothy with her pet dog Toto in the magical land of Oz is a popular story. J.M. Barrie's *Peter Pan* (1904), is a story about a young boy, Peter Pan, who can fly and never grows up. These works paved the way for some great fantasies written by C.S. Lewis, J.R.R. Tolkien, P. Pearce, Lucy M. Boston, Alan Garner and Philip Pullman. Works such as John Masefield's *Midnight Folk* (1927) and *The Box of Delights* (1935) and J.R.R. Tolkien's *The Hobbit* (1937) led to the advent of the fantasy fiction as a distinct genre. *The Hobbit* tells the story of a dwarf Bilbo's quest to find a treasure guarded by a dragon. Another popular work of this genre was C.S. Lewis' *The Chronicles of Narnia* series (1959) in seven parts, where four ordinary children enter in the world of fantasy named Narnia and become its kings and queens. Other works of this genre were Madeleine L'Engle's *A Wrinkle in Time* (1967) and *The Wind in the Door* (1975) and Ursula Le Guin's *Earthsea Trilogy* (1971).

Reynolds suggests that in the twentieth century, many works with the theme of nostalgia were published (20). Kenneth Grahame's *The Wind in the Willows* (1908) focuses on the adventures of four anthropomorphic animals in pastoral England. It has many anthropomorphic characters like Rat, Mole, Toad and Badger. Works like Frances Hodgson Burnett's *The Secret Garden* (1911) and A.A. Milne's *Winnie-the-Pooh* (1926) are situated in an enchanted island. *Winnie-the-Pooh* focuses on the adventures of a small bear called Winnie-the-Pooh and his friends. Piglet, Eeyore, Owl, Rabbit, Kanga and Roo are important characters in the story. The novel consists of ten adventurous stories of Winnie

and his friends. The first story of the novel is about the bear Winnie stealing honey from the bees.

Towards the middle of the twentieth century books written for teenagers like J.D. Salinger's *The Catcher in the Rye* (1951) shows how the protagonist Holden Caulfield becomes an ideal for teenage rebellion, S.E. Hinton's *The Outsiders* (1967) is a story about two rival groups set apart by their socio-economic status. Erik Erikson's *Childhood and Society* (1950) is a work about the significance of society for children. Traditional folk tales were also rewritten in the twentieth century. Some of the popular works were Fiona French's *Snow White in New York* (1986) and Jack Zipes' *The Trials and Tribulations of Little Red Riding Hood* (1993). *Snow White in New York* is an illustrated version of the original story of Snow White set in New York where Snow White's step-mother is the Queen of the Underworld. Zipes' work is a collection of thirty five versions of the story "Little Red Riding Hood" written by Charles Perrault.

In ancient India, children of the royal family like Rama, Lakshmana, Bharat, the Kauravas and the Pandavas went to the gurukuls to seek education and learn the skills of warfare. However, the working class children were made to share the responsibility of the family and had little exposure to education. The wishes of the children were kept under the strict control of parents. Children did not have any special privileges. However, with the onset of British education and the effect of globalization people began to give more importance to the upbringing and education of children. Parents began to consider the needs and the wishes of their children and children became the prime focus for the parents who paid

special attention to the education as well as the overall development of their children. It was also widely accepted by the adults and the parents that children grasp things quickly during childhood. Therefore, children should be given love, care and guidance by the parents during childhood which is an important phase of their lives and also plays a big role in shaping their personality.

The Indian subcontinent also has a rich tradition of storytelling. Indian culture too is rich in myths and folk-tales. Probably all of us have grown up hearing stories from our mothers or grandmothers. It is quite difficult to trace the history of Children's Literature in India largely due to the fact that, so many languages and dialects are involved. However, we can trace the beginning of Children's Literature in India in the oral narratives. Apart from Hindi and English, India has seventeen official languages and about two hundred written and spoken dialects.

Manorama Jafa, a renowned Indian author of over hundred books for children and recipient of Padma Shri, by the Government of India in 2014 in her article titled "The Indian Subcontinent" says that the country abounds in folktales and folklores. However, books written specifically to entertain children were never produced. Although children are a special part of the Indian family system yet they had no individual identity. She distinguishes three phases in the development of Children's Literature in India. The first is the oral tradition which has a rich content of mythology, folktales and legends. The stories from Sanskrit collections, *Panchatantra*, *Hitopadesha*, *Jataka* tales and *Kathasaritasagar* were told to children from the earliest times. The second phase was the phase of initial

interaction with British literature for children, which mainly consisted of translations and adaptations. The third phase was the original works written by the Indian authors (1080).

Sudhir Kakar in his well-researched book *The Inner World: A Psychoanalytic Study of Childhood and Society in India* observes that the worth of a child in the Indian context, as we find in Sanskrit literature, is more of a wish-fulfillment — a father's longing for progeny. In Hindi Literature, Surdas in one of his well-known compositions *Sur Sagar* describes the birth and the childhood of Krishna in detail. Similarly, Tulsidas in the *Balkand* of *Ramcharitmanas* gives an elaborate description of Rama's childhood. The verses provide sufficient ground for understanding the Hindu notions of the childhood. The Bhakti Literature, emphasized the centrality of the child in society. From the perspective of traditional India, the early stage of childhood was considered to be one of the most cherished phases of an individual's life. However, the girl child remained beyond the social or literary consideration.

Children's Literature in India, was essentially a gender biased literature directed at the male child who represented the hopes and aspirations of the family. This was an accepted trend when Children's Literature made its beginning in India through Bengali. The first printed material for children was provided by the Christian missionaries and the teachers. The School Book Society which was founded in Calcutta in 1817 translated popular English titles into vernacular languages. Classics like Aesop's *Fables* and Defoe's *Robinson Crusoe* appeared in native languages.

Carpenter and Prichard in *The Oxford Companion to Children's Literature* (1984) observe that during the second half of the nineteenth century educationist and social reformer Ishwar Chandra Vidyasagar produced collections of fairy tales and biographies in Bengali. His *Betal Panchavimshati* published in 1847 created a new epoch. *Betal Panchavimshati* is a tale about the famous Indian king Vikramaditya who promises a sorcerer to catch a betal or a vampire. Each time the king tries to trap the *betal*, he tells the king a story that ends with a riddle failing to answer which the *betal* escapes from the clutches of the king. The most valuable contribution to Children's Literature in vernacular language during this period was made by the celebrated poet, novelist and short story writer Rabindranath Tagore. Tagore infused 'Indianness' by retelling the classics like *Shakuntala*. Tagore also wrote a dance drama for children titled *Balmiki Pratibha* which is an opera about a robber Ratnakar who transformed into a great poet by the grace of goddess Saraswati. Another popular volume of the nineteenth century was Jogindranath Sarkar's *Hashi Khushi* (1897). *Bal Bodhini* was the first Hindi children's magazine to be published in 1847. Thereafter, eminent writers of Hindi like Bharatendu Harish Chander, Maithli Sharan Gupt, Ram Naresh Tripathi and Sohan Lal Dwivedi wrote for children (269).

Humphrey Carpenter and Mari Prichard further add that the first notable work for young readers in Urdu was *Mirat ul'Arus* published in 1870. The work provided manual instruction for young girls by Maulvi Nazir Ahmad. Another Urdu writer, Muhammad Husain Azad composed Urdu school-books which had illustrations by John Lockwood Kipling. In the early twentieth century, children's

magazines emerged. *Phool* (1909-57) in Urdu and *Makkala Pustaka* founded in 1916 in Marathi are some successful examples. The magazines included stories, verses and informative articles. An encyclopedia of children in Kannada called *Balaprapancha* and two works of Jawaharlal Nehru; *Letters from a Father to his Daughter* written in 1928 that describes the story of different civilizations to his daughter Indira when she was only ten years old and *Glimpses of World History* (1934) a collection of letters written by Nehru to his daughter to teach her history of the world are some of the other notable publications (270).

The first Indian writer in English of children's books was Dhan Gopal Mukherji. His books include *Kari the Elephant* (1922), *Jungle, Beasts and Man* (1923), *Hari, the Jungle Lad* (1924) and *Gay-Neck: The Story of a Pigeon* (1928). The latter won 'The John Newbery Medal Award' for special contribution to Children's Literature. It deals with the tale of Gay-Neck, a prized Indian pigeon who eventually learns to overcome his fear. Book publishing agencies like Children's Book Trust (CBT) and National Book Trust (NBT) were established after independence. Most of the books published by CBT were in English and were later translated into major Indian languages. The books were kept low priced to cover a large child readership.

National Book Trust published the first indigenous picture books for children. Titles like *Life with Grandfather* (1965) written and illustrated by Shankar and Surekha Panandiker's *Chitku* (1984) are still popular. *Chitku* is a story about a little clever mouse who lands into trouble when he smells delicious food. Manorama Jafa's *Donkey on the Bridge* (1971) is a picture book which is a

variation of a folktale. Writers like Arup Kumar Dutta wrote outstanding works like *The Kaziranga Trail* (1978) which is an environmental mystery. Nilima Sinha's *Chandipur Jewels* (1979) was also a popular work.

The Association of Writers and Illustrators for Children (AWIC) publishes a quarterly magazine called *Writers and Illustrators* based on research-oriented articles. The *Amar Chitra Katha* series is also very popular amongst the child readers. In the present times, many authors in India are writing for children in English. Vikram Seth a novelist, a poet and a recipient of Padma Shri and Sahitya Akademi award has also written for children. In 1991, Seth published *Beastly Tales from Here and There*. Manjula Padmanabhan who is a well-known playwright is also a comic strip artist. She published a comic strip *Double Talk* in 2005. She illustrated a story for children titled *Indrani and the Enchanted Jungle* (1979) written by Tara Ali Baig. The story is about princess Indrani who is taken to an enchanted jungle by Boka the magical crow. She also illustrated a story *Droopy Dragon* (1984) written by Maithily Jagannathan. This is a story about a dragon called Droopy who is shy and timid. Ruskin Bond an Indian author of British descent has written extensively for children. He is considered one of the premier writers of Children's Literature and is the recipient of the Sahitya Akademi (1992), the Padma Shri (1999) and the Padma Bhushan (2014) awards. He published *The Angry River* (1972) which was illustrated by Trevor Stubley. His other notable works are *Who's Who at the Zoo* (1974), *Tales and Legends of India* (1982), *An Island of Trees: Nature Stories and Poems* (1995) and *Tigers Forever: Stories and Poems* (1997). His novel *The Blue Umbrella* (1980) was adopted into a comic strip by the *Amar Chitra Katha* in 2012.

Thus, we find that the literature written for children and the young readers in the twentieth century is very distinct from that written in the seventeenth and the eighteenth century which changed with the simultaneous change in the concept of childhood and the readers. The word 'child' and 'childhood' are social constructs and with each century the concept underwent a change. Children's Literature has moved a long way from the time when the illustrations had to be coloured by hand to the present when picture books are produced in large quantities in the press and are sold in the book stores.

Today, multiple versions of texts are also available in different media in a variety of formats. The novels like Kipling's *The Jungle Book*, Nesbit's *Five Children and It*, Tolkien's *The Hobbit*, Lewis' *The Chronicles of Narnia*, Cowell's *How to Train Your Dragon*, Jeff Kinney's *Diary of a Wimpy Kid*, Chris Van Allsburg's *Jumanji* have been adapted on screen. Many cartoon shows based on the literary texts are broadcast on television. Reverend W. Awdry's novel *Thomas the Tank Engine* a part of *The Railway Series* was turned into children's television series in 1984. The novel narrates the adventures of a group of anthropomorphized locomotives and road vehicles. Thomas is a small tank engine who works at a big station fetching coaches for big engines but longs to do great things. The characters and stories from the books formed the basis of the television series *Thomas the Tank Engine & Friends*. Enid Blyton, one of the most successful of children's author created the *Noddy* series which is one of her most celebrated work. The first book of the series was *Little Noddy Goes to Toyland* (1949) followed by *Hurrah for Little Noddy* (1950). The central character

of the series is Noddy, a boy who nods when he speaks. The series apart from Noddy introduced many other characters like Big-Ears, Gobbo and Sly, Tessie Bear, Bumpy Dog and Mr. Plod. The *Noddy* series was turned into a popular animated series for children *Make Way for Noddy* in 2002.

The field of Children's Literature studies is rapidly expanding now. The theories of John Locke and Jean-Jacques Rousseau about children and education influenced the nurturing of children in the eighteenth and the nineteenth centuries. In the present times, Children's Literature has developed as a distinct genre and holds special importance. With an increase in child abuse, parental neglect, emotional challenges and the growing rate of stress in children, Children's Literature has gained even more value. Children's books serve different purposes. Sometimes they are used to kill time, sometimes to teach etiquette, sometimes to cope up with problems and sometimes to make a child imaginative. They are used to teach accepted behaviors and values peculiar to the specific era. They influence the perception of how children think and perceive the world. In many developing countries they were the most preferred medium to introduce children to the culture of their times. Many teachers believe that Children's Literature is an effective way to introduce the eighteenth century cultural history to the students. Paul Hazard, Professor of Comparative Literature at the College de France in *Les Livres, les Enfants et les Homes* (1932); translated as *Books, Children and Men* (1944) feels that imagination of children is a rejuvenating force which can help us to establish a 'universal republic of childhood'. He believes that children's books can help in building international understanding to resolve conflicts (Reynolds 41). Thus, we see that Children's Literature began as a literature to instruct and gradually

developed to perform many roles like introducing children to culture, society, inculcating morals and encouraging them to read.

The twentieth century saw the emergence of many critical theories like the 'Biophilia hypothesis' and the 'Attachment theory' that proved the growing seriousness towards Children's Literature. The psycho-social impact of Children's Literature on child readers was determined through interdisciplinary approaches also. Reynolds suggests the postcolonial approach as a new approach to understand Children's Literature. She focuses on Children's Literature from English-speaking countries like Britain and America which have a long history of writing about the experiences of colonization on children. Clare Bradford too has applied the post-colonial theory to Children's Literature produced by the indigenous Australians. She exposes the narrative strategies that made the British and the Australian readers believe that they were superior to the aboriginals and justified their dominance over the natives (50).

Since it is assumed that children are the defined readers of Children's Literature, the reader response theory becomes an effective tool to evaluate this literature. Hence, it is interesting to observe how children contribute to the text they read, how they contribute to its meaning, how they get pleasure and how they interpret it. Children and adolescents show a significant difference from the adult reading strategy. Some popular theorists of reader response theory are Louise Rosenblatt, Michael Benton and Wolfgang Iser.³

Reynolds also points out that Peter Hunt has argued that we need to include the voices of children. Hunt developed the term 'childist criticism' which

addresses the trend of using theories from other disciplines (53-4). It also attempts to address the 'adult-made' nature of Children's Literature as created by the adults. Reader response critics are interested in engaging with children as readers and how children develop as readers and the strategies they employ to make texts meaningful. Children's contribution to a text is different from adults because they have less experience of the world and are likely to know fewer texts. Aidan Chambers, British writer and critic recommends a critical method that takes account of the 'child-as-reader'. He encourages children to analyze the books critically. He also observes that children are capable of insightful responses to texts (54).

The above introductory chapter attempted to explain the development of the concept of child and childhood through the social and literary history of Britain and India. The chapter also outlined the history of British and Indian Children's Literature with a review of the classics of the Children's Literature. Today, scientists have also acknowledged the positive effects of pets on children. The Social Sciences and Psychology both accept the positive effects of children's relation to animals.

A segment of Children's Literature is also engaged in projecting the interactions between children and animals. The ultimate aim of all societies in the world is to bring up children who make good citizens. Also, fostering positive relations between human beings and the animals has always been one of the main goals of animal welfare agencies. The benefit to animals is obvious but it is noteworthy that the same agencies also promoted the philosophy that humane

treatment of animals would lead people to treat each other with greater civility, respect, and kindness. Therefore, in 1910, a proposal to include humane education and discouraging cruelty to animals as disciplines was proposed in Stanford University.

Another method of trying to promote human values in children has been through animal – themed literature. Sarah Eddy in her work *Friends and Helpers* (1899) suggests that when children learn to respect the rights of animals and think about the causes of pain and suffering, they will also learn to respect each other and crime of all kinds would be reduced to a considerable level.

Children's Literature shows animals as creatures with human attributes. However, not much work has been done to show the positive effects of animals on children using literary texts as a medium. Hence, an attempt will be made in the present study to examine the role of animals in Children's Literature with special reference to the selected texts.

The methodological approach proposed to critically analyze the role of animals in Children's Literature with the help of the selected texts would be as follows:

Chapter 2 – Human-Animal Bonding and Child-Psychology.

Philosophers, researchers and psychologists have noted the positive effects of human-animal bonding. This chapter will look for the reasons behind child-animal bonding with the help of psychological theories and its positive effects on human

health. The chapter will also discuss the social support provided by pets to their masters.

Chapter 3 – Animal Characters: Role and Significance. Animal characters play a significant role in literature for children. Animals figure prominently in most of the cultures across the globe. This chapter will discuss the crucial role played by the various real and mythical animals in the selected texts. The didactic and religious value of real and mythical animals will also be explained.

Chapter 4 – Narrative Strategies. In Children's Literature, animals are presented as anthropomorphic creatures with human qualities. Some of the stories for children transport the readers to a land of fantasy. Stories for children are often replete with messages and moral lessons. Anthropomorphism and fantasy are used by the authors to make the stories appealing and interesting along with moral lessons. This chapter will discuss anthropomorphism and fantasy as narrative techniques used in the selected texts.

The next chapter will discuss the views of psychologists about the human-animal bond and the psychological theories like the Biophilia hypothesis, the Attachment theory and the concept of Social Support to understand the human-animal bond.

ENDNOTES

1. J.R.R Tolkien, the famous writer of fantasy fiction, holds that the author of fantasy creates a secondary world which is as real as the primary world.
2. Matthew Grenby in his book *The Child Reader: 1700-1840* (2011) observes that children were considered as miniature adults. Phillipe Aries in *Century of Childhood: A Social History of Family Life* (1962) first proposed that children are miniature adults and they belonged to adult society.
3. Louise Rosenblatt, Michael Brenton and Wolfgang Iser have made an interesting study of the child as an active reader in *Literature and the Child*. Their opinions have been discussed in Chapter 3.

WORKS CITED

- Azmiry, Naina. "Animals and their Functions in Children's Literature Since 1900." Diss. University of Liberal Arts, Bangladesh, 28 Dec. 2014. Web. 10 Nov. 2016.
- Burke, Carolyn L. and Joby G. Copenhaver. "Animals as People in Children's Literature." *Language Arts*. 18.3. (2004). 205-13. Web. 5 Mar. 2013.
- Carpenter, Humphrey and Mari Prichard. *The Oxford Companion to Children's Literature*. New York: OUP, 1984. Print.
- DeMello, Margo. *Animals and Society: An Introduction to Human-Animal Studies*. New York: Columbia University Press, 2012. Print.
- Dunn, Elizabeth. "Talking Animals: A Literature Review of Anthropomorphism in Children's Books." May 2011. Web. 11 Mar. 2013.
- Emmens, Joanne Marie. "The Animal-Human Bond in the Psychotherapy Relationship: As a Bridge towards Enhanced Relational Capability." Diss. 27 April 2007. Web. 19 Mar. 2017.
- Flynn, Simon. "Animal Stories." *International Companion Encyclopedia of Children's Literature*. Ed. Peter Hunt. 2nd ed. vol. 1. New York: Routledge, 2004. Print.
- Grenby, M. O. *Children's Literature*. Edinburgh: Edinburgh University Press, 2008. Print.
- . "The Origins of Children's Literature." British Library. Discovering Literature Romantics and Victorians. n.d. Web. 15 Jan. 2016.
- , and Andrea Immel, eds. *The Cambridge Companion to Children's Literature*. USA: Cambridge UP, 2009. Print.

Haire, Marguerite O'. "Companion Animals and Human Health: Benefits, Challenges, and the Road Ahead." *Journal of Veterinary Behavior*. 5. (2010): 226-34. Web. 22 Dec. 2016.

Hunt, Peter. *Children's Literature*. Oxford: Blackwell Publishers, 2001. Print.

---. "Children's Literature and Childhood." *Introduction to Childhood Studies*. Ed. Mary Jane Kehily. Berkshire: Open University Press, 2008. Print.

Jafa, Manorama. "The Indian Subcontinent." *International Companion Encyclopedia of Children's Literature*. Ed. Peter Hunt. Routledge, London, 2004. Print.

Kakar, Sudhir. *The Inner World: A Psychoanalytic Study of Childhood and Society in India*. 4th ed. New Delhi: OUP, 2012. Print.

Kehily, Mary Jane. *Introduction to Childhood Studies*. Berkshire: Open University Press, 2008. Print.

Mierek, Joanne. "Interrelating with Animals: Nonhuman Selves in The Literary Imagination." MS thesis. U of Illinois, 2010. Web. 10 Mar. 2013.

Sullivan, Emer O'. *Historical Dictionary of Children's Literature*. USA: Scarecrow Press, 2010. Print.

Reynolds, Kimberley. *Children's Introduction*. New York: OUP, 2011. Print.

Rudd, David. *The Routledge Companion to Children's Literature*. New York: Routledge, 2010. Print.

Walsh, Froma. "Human-Animal Bonds I: The Relational Significance of Companion Animals." *Family Process*. 48.4 (2009): 462-80. Print.



CHAPTER 2

HUMAN – ANIMAL BONDING AND CHILD PSYCHOLOGY



CHAPTER 2

HUMAN – ANIMAL BONDING AND CHILD PSYCHOLOGY

“Until one has loved an animal, a part of one’s soul remains unawakened.”

Anatole France

French poet and novelist

Since times immemorial humans and animals have coexisted. Seen in the social context, animals share our homes as our companions and as family members to the extent that we even celebrate their birthday and take them on a vacation. We see animals on television channels like Animal Planet and National Geographic. Children are exposed to animals for the first time through a pet at home, a neighbour’s cat, a street dog or through birds in the community park. Children who interact regularly with certain animals develop a bond of love with them. A humane response towards animals makes them give up their fear which they normally exhibit in threatening situations. According to a report published by Daniel Goleman in *The New York Times* (1990), the company of pets teaches children to be more cooperative and sharing. Pets enhance the emotional development of a child. Pets are even helpful in making emotionally disturbed

children feel better. They are increasingly used at therapy centers to treat children who have been neglected or have suffered extreme mental or physical abuse. Not just cats and dogs, but hawks and falcons are also being increasingly used. Children are also made to care for injured animals which develop a sense of self-worth in them. Thus, animals exercise a positive effect on a child's psychology. It also sensitizes them to the pain of mute animals. It is probably the innocence of children that attunes them into a strange but truthful compatibility with animals. We see anthropomorphic animals in cartoon shows. We consume animal products like skin of animals to make fur coats and woolens to protect us from cold. We use beauty and cosmetic products that are extracted from and tested on animals. They are also used as fertilizers and workforces. Animals are useful objects of study in the field of Biology, Zoology, Medical Science and Biotechnology. We refer to animals when we speak of someone being as "blind as a bat" in our day-to-day conversations. They play a vital role by entertaining us in literature and various other media. They are a part of our culture, religious practices and are also considered holy and sacred.

Some religions of the world regard certain animals to be sacred while others hold a taboo against certain animals. According to Christianity, animals and humans were created separately with the latter being given authority over the former. Muslims practice animal sacrifice as part of their belief system. However, Prophet Muhammad is believed to be a lover of animals. Hinduism believes that the animals and the humans are created for each other. They believe that animals also have souls. Hindus believe in reincarnation which means that one is reborn

after death in another form. Thus, humans can also be reborn as animals and vice-versa.

Animals are given a significant status in Hindu myths and legends. They occur in the Hindu pantheon as vehicles of many gods and goddesses, as divinities and also as incarnations. Hindus believe that animals, like humans are also manifestations of god and contain an element of the divine and are capable of achieving salvation like the rest of us. Karni Mata temple located in Rajasthan is an example of this. The temple is devoted to a local goddess named *Karni*. The temple is well-known in India for the thousands of rats that reside in the temple. The rats are considered to be holy

R. Somvanshi, a scholar of Veterinary Sciences, in his research paper observes that in the Vedic age (1500-1000 B.C.) animals were considered as assets and hence were referred to as *pashudhana*. Lord Shiva is also referred to as *Pashupati*, the lord of all beasts. According to the *Rigveda*, the oldest book of the Aryans, cattle husbandry was well-developed amongst the Aryans. The Aryans laid great emphasis on the safety of cows. Cows also known as the *Kamdhenu* were considered a wealth for mankind. Cows were also defined as *aghanaya* i.e. not to be killed. They were regarded as a source of good fortune, happiness and good health in the Rigvedic period. They are also referred to as *gau-mata* and considered as sacred by the Hindus and therefore killing cows or consuming beef is strictly prohibited in Hinduism. Lord Buddha and Lord Mahavir preached the policy of *ahimsa* or non-violence. One of the beloved deities of the Hindus, Lord Krishna, started the tradition of worshipping the cows. The figure of the cows and

the bulls were used on the coins of ancient India. King Anshu Verma, the ruler of the ancient republic of Lichavvi, now in Nepal, used the inscriptions of cows and bulls on coins. Buffalo rearing was also considered as a symbol of prosperity in Southern India.

Devdutt Pattanaik, an expert in Indian Mythology in his article “Sacred Beasts” notes that in the Hindu pantheon animals are depicted as the vehicles of gods and goddess. All kinds of animals are included in the divine family — animals that can swim, fly, crawl or walk. For instance, Lord Shiva is believed to ride a bull called *Nandi*. Dogs are usually associated with Bhairava, the fierce form of Shiva. Ganesha the elder son of Shiva rides on a mouse. Kartikeya the younger son of Shiva rides on a peacock. The goddess Kali rides on a lion and drinks the blood of devils. Kali in her most terrifying form of Chandi, rides on a vetal or a ghost. In the form of Durga the protector, her vehicle is a lion or a tiger. Lakshmi the goddess of wealth and fortune rides on an elephant which symbolize power and prosperity. Elephants are also the vehicle of Indra, the lord of gods. Goddess Lakshmi is also associated with owls. This owl represents Lakshmi’s sister Alakshmi or poverty and strife. Also seeing the owl or hearing its voice is considered inauspicious. Lord Vishnu rides on a hawk or Garuda. The Sun God is visualized as riding a chariot driven by seven white horses. Hanumana the monkey god is highly revered and considered as a disciple of Lord Rama, one of the many incarnations of Lord Vishnu. The son of Surya or Sun, Shani or Saturn rides on a crow. Yama, the god of death, rides a buffalo. According to an ancient story Lord Brahma created this beautiful world. Initially, the world took the form of a woman. Brahma was infatuated by her beauty and chased her. This woman

called Shatrupa then took the form of various animals. Brahma took the corresponding male form of those animals and this was how various animals were created.

Pattanaik further states that Lord Vishnu reclines on a snake, Adi Shesha who represents time. His incarnations in the form of different animals eliminated the evil from the world. One legend describes Vishnu in the form of *Matsya* or the fish to save the world from the deluge. He also incarnated as *Narsimha*, having a body of a man and head and claws of a lion to kill a demon Hiranyakashipu. He incarnated as a *Varaha* or a boar to kill the demon Hiranyakashipu's younger brother Hiranyaksha.

Krishna one of the most celebrated incarnations of Vishnu was the protector of cows. Krishna is also depicted in paintings as dancing on the *Kaliya nag*, the serpent who had many hoods. In his final avatar, it is believed that Vishnu will appear in the form of *Kalki* riding on a white horse with a sword to end all the evil of the world. Ganga the river goddess rides on *Makara* or Capricorn commonly understood as the river dolphin which has the body of a fish and head of an elephant representing fertility. Goddess Yamuna rides on a turtle. Many goddesses in South India like Kamakshi and Meenakshi are depicted as holding a parrot in their hands. All these and in myriad other ways animals figure in the lives of humans. In India particularly animals have a strong presence socially and culturally in our day to day lives.

Humans have always indulged in the exploitation of animals to serve their human needs. Until recently, scholars and researchers had largely ignored the

human-animal interaction. Margo DeMello suggests that one possible reason for ignoring animals as a subject of study is that when we grant animals subjectivity believing that animals have their own desires, wishes and interests, it becomes quite difficult to justify many of the practices that humans engage in for example meat consumption and medical experimentation (6).

Today, researchers and scholars take a keen interest in studying the relationship between humans and animals. ‘Human-Animal Studies’ is a new emerging field that looks at the relationships between humans and animals. It is one of the newest scholarly disciplines that have emerged in the last twenty years. Margo DeMello, a Cultural Anthropologist and a writer of several books in her comprehensive study *Animals and Society: An Introduction to Human-Animal Studies* suggests that the central idea behind Human-Animal Studies is an exploration of the ways in which the life of animals intersects with the life of humans (4). With the increased presence of animals in our lives and our increasing dependence on them in the twenty first century our relationship with animals has undergone a change. Human-Animal Studies takes into consideration the relationship between humans and animals whether real or virtual.

Lately, the contribution of animals in the social and emotional health of people has been recognized and so a lot of attention is being paid to them. Organizations like People for Ethical Treatment of Animals also called PETA has stood for giving a better treatment to animals. At the close of the twenty first century, the social scientists began to focus on the various practices and attitudes of humans towards animals. This led to the publication of a number of books on

animals. J.M. Mackenzie published *The Animal Estate* (1987) and *The Empire of Nature: Hunting, Conservation and British Imperialism* (1988) that looks at the history of the relationship of the Britishers with animals. James Serpell's book entitled, *In the Company of Animals* (1986) focuses on pet keeping in a cross-cultural context. The book *Animals and Human Society: Changing Perspectives* (1994) which is co-edited by Aubrey Manning and Serpell analyzes the role played by animals in human societies. Frank Ascione published the first major text *Cruelty to Animals and Interpersonal Violence* (1998) that examines the link between cruelty to animals and human violence. This book forms the basis of animal studies and followed by *Child Abuse, Domestic Violence and Animal Abuse* (1999) edited by Frank Ascione and Phil Arkow. Anthony Podberscek, Elizabeth Paul and James Serpell together published *Companion Animals and Us: Exploring the Relationships between People and Pets* (2000) which talks about the relationship between the pets and their owners.

The association of children and animals has a strong historical and social basis. Pets help to introduce this complex world of human-animal relationship to the young children. They are the nonhumans that share the daily lives of children. They represent the whole animal kingdom for the child. Florence Nightingale in her book *Notes on Nursing* (1880) observes that a small pet "is often an excellent companion for the sick, for long chronic cases especially" (qtd. in Serpell 13). Gail F. Melson, Professor of Human Development and Family Studies at Purdue University, Indiana in her study states that "Pets are the humanized animals, the tame ones bracketed off from the wild, bred over generations to exist in a human milieu" (35). The term 'pet' comes from the word petty or small. The term 'pet'

appeared for the first time in the early sixteenth century. It was applied to the indulged and spoilt child (55). The famous British historian Keith Thomas is of the opinion that a pet was an animal that was allowed inside the house, was given a name but was never eaten (DeMello 147). Margo DeMello appropriately defines a pet as:

A pet, or companion animal, is an animal that is defined by its close relationship to human beings. As with so many other animal categories — meat, livestock, working animal, and laboratory animal — there is nothing distinctive about the animals that we consider to be pets, other than the fact that they have been chosen by humans and turned into pets. (147)

A pet is usually given a name that allows us to use the name as a term of address and as a term of reference. We can speak to them as we speak to our family and friends and at the same time we can speak about them. Naming allows us to interact and develop an emotional attachment with pets. Names of pets thus assume a special significance even in the texts in Children's Literature. DeMello concludes:

Pets, then, are animals that are generally purpose-bred to become pets, are kept in or near a human household, are relatively controllable and cared for by humans, and, are either domesticated or at least tame. (149)

Children are introduced to animals initially in bedtime stories or as pets. Pet keeping has been common across time and cultures. It is interesting to note

that the ancient Egyptians, Greeks and Romans were avid pet keepers. The Egyptians considered cats as sacred. They were also kept as pets by the farmers to keep the rodent population in control. The Greeks and the Romans kept dogs and parrots as pets. The Romans also kept wild birds as pets. They believed that the pets would also accompany their masters in their afterlife therefore companion animals were often killed at their master's death. Ancient rulers kept a variety of wild animals intended to demonstrate their mastery over nature. Beautiful exotic birds who could sing were also kept as pets. Amongst the aquatic species ornamental fish were kept as pets prominently in Japan and China. Before the beginning of the modern era pets were kept for companionship, for their beauty, for the lovely sounds they made and for giving some status to their owners.

According to Melson, archaeologists are of the opinion that pets existed in ancient civilizations approximately five thousand years ago. Archaeologists have discovered the remains of a boy with his arm around a puppy at a site in Israel. Native Americans in North America kept wolves, raccoons, bears, turkeys, deer and other small animals as pets. Anthropologists, according to Melson, believe that the taming of the 'wolf' was the beginning of a significant transformation in the relationship between the humans and animals. Thereafter, the domestication of animals other than dogs began around ten thousand years ago. Gradually sheep, goat, cattle, pigs, horses and camels were also domesticated (24).

According to DeMello, dogs that were domesticated almost fifteen thousand years ago were certainly the first pets and were amongst the only animals not domesticated for food. They served two primary purposes — hunting

and companionship. People began to keep dogs as pets approximately three thousand years ago. Prior to this, dogs were kept for hunting, guarding and herding purposes. Only the landowners, the royal and the elite class could afford to keep animals as pets in Europe and Asia.

Historical records show that in some societies pet keeping was considered as trivial since women were the primary caretakers of companion animals. This association of women with animals resulted in them being branded as witches specially in medieval Europe, where women were accused of being witches because of their close association to animals. Even though the Catholic Church believed pet keeping as a form of heresy yet during the Middle ages, nuns and monks began to keep pets. Gradually, keeping and feeding pets was considered a luxury reserved only for the elite class. As a result, the aristocratic English women often flaunted pets, as indulgent playthings in the Middle ages. However, in the eighteenth century the Enlightenment challenged the medieval belief regarding pet keeping and a sympathetic view regarding animals emerged. In the nineteenth century women came to be associated with pets, particularly with lapdogs (150-2).

According to Melson, with the close of the seventeenth century and the dawn of the age of Enlightenment in England the perception about animals changed. An important change which occurred was an increase in a sympathetic attitude towards animals and nature. Also, the fear that wild animals are dangerous and should be avoided decreased and a fashion of pet keeping emerged out of the aristocracy and gradually filtered down to the newly emerging middle class. John Locke, a philosopher and a renowned thinker of the Enlightenment

propagated the view of compassion towards animals. His view is largely responsible for the change in attitude towards animals (27). He believes that if children are cruel to animals then this may result in their being cruel to human beings as well. In his work *Some Thoughts Concerning Education* (1693), Locke suggests that showing kindness and compassion to animals also helps to teach kindness to children as:

... the custom of tormenting and killing of beasts will by degrees harden their minds even towards men, and they who accustom themselves to delight in the suffering and destruction of inferior creatures, will not be apt to be very compassionate or benign to those of their own kind ... when they have them, they must be sure to keep them well, and look after them, that they want nothing, or were not ill-used. For if they were negligent in their care of them, it was counted a great fault, which often forfeited their possession, or at least they failed not to be rebuked for it; whereby they were early taught diligence and good nature. And indeed, I think people should be accustomed, from their cradles, to be tender to all sensible creatures, and to spoil or waste nothing at all. (qtd. in Weidert 8-9)

Locke believes that literature influences life. He believes that reading is significant in the upbringing of the child. Since, all children do not get an opportunity to interact with animals, literary texts with animal characters could become the medium to introduce children to the animal world. Therefore,

Literature should be used as a tool to teach compassion and benevolence to children and to further strengthen the human-animal bond. He strongly recommends Aesop's *Fables* as it entertained and educated the child. He also believes that animals and literature about animals is crucial to a child's development. In this regard he maintains that as a child is familiarized with the alphabet:

... as many pictures of animals should be got him as can be found, with the printed names to them, which at the same time will invite him to read, and afford him matter of enquiry and knowledge. *Reynard the Fox* is another book I think may be made use of to the same purpose. And if those about him will talk to him often about the stories he has read, and hear him tell them, it will, besides other advantages, add encouragement and delight to his reading, when he finds there is some use and pleasure in it. (qtd. in Weidert 9-10)

By the nineteenth century, animals were introduced in the health care institutions. This change in attitude towards animals happened simultaneously with the notion that animals can help children in socializing.

According to the famous American historian Katherine Grier, pet keeping as we know it today emerged in the nineteenth century when many people had resources to keep animals only for companionship. This period also marked the advent of the commercial pet industry that began selling food, medicines and cages for companion animals (DeMello 153).

In the nineteenth century, pet keeping was common amongst the middle-class families of the United States. In the beginning of the nineteenth century, half of the American population lived on farms. Farm animals and farm chores were the means of teaching alphabets to the children. Farm pets were working companions on farms. The Industrial Revolution of Britain in the nineteenth century brought about a change almost in the entire world changing the rural and the urban landscapes. Technology and machines took over the agricultural society (Melson 27). Consequently, today children are less exposed to the variety of wild animals as compared to the children in the nineteenth century. Rarely, do they encounter wild animals and farm animals. Dogs, birds, cats, rabbits, hamsters and guinea pigs have become a substitute for wild animals that are no longer present in modern social vicinities. Apart from pets, children learn about animals from colourful photographs and drawings in picture books or through television channels. Parents take their children to farms and zoos to familiarize children with animals.

A question that naturally arises in this context is why children are attracted to animals? Children's association with animals in the form of toys begins early in their childhood. As toddlers they are given replicas of animals as toys. Stuffed toys given to children help in their development by making them understand the 'self' and the 'other'. Patty Born Selly, an adjunct faculty member at Hamline University and the author of an outstanding work *Connecting Animals and Children in Early Childhood* (2014) observes that Donald Woods Winnicott, the renowned English pediatrician in 1953 coined the term 'transitional objects' to describe stuffed toys, dolls, blankets and pacifiers. The transitional objects

provide comfort during a child's period of transition from the infancy and toddler stages to the stages of early childhood. Childhood attachment to specific comfort objects such as teddy bears and stuffed puppies is a part of a child's development of his sense of self (25). These objects become significant to infants who gradually become aware that they are a part of a larger system. This stage during infancy is known as 'individuation'. Attachment to an object during this stage provides a sense of security to a child (26).

Children come in contact with real animals usually in the form of pets. Growing up with a pet at home helps children to develop a bond of love with them. It gives them a feeling that the pet is a part of the family. This feeling makes children appreciate animals and include them in their social world. Selly further observes that children are attracted to animals also because they have various shapes, sizes, colours, sounds and smells. Watching animals of such variety excites children. The soft fur, colourful feathers and delicate patterns appeal to their imagination. The ferocity and the strength of wild animals also impress the child (9-10). Probably, this is the reason zoos and aquariums are more popular amongst children. Children are attracted to animals because they are in many ways different from them. Animals have certain qualities which are different from human beings for instance they can fly, see in the dark, swim, live underwater, bury underground, jump, climb, move with a great speed and have a sharp sense of smell and sound which arouses the curiosity of children and is fascinating for them. Some children are attracted to the peculiar smells of the animals. Animals, particularly pets, have a distinct personality, likes and dislikes just like the humans. They too need water, air and shelter like humans. They are

dependent on humans for their care and emotional well-being and are dependent on their caregivers for fulfilling their needs like children. They may become startled at loud noises and get excited at the arrival of a friendly caregiver. These qualities make them captivating, enchanting and attractive to children (21).

Gene Myers in his book *The Significance of Children and Animals* (1998) states that animals are considered as ‘nonhuman others’ by children. They suppose animals to be ‘the other living creatures’ as they have autonomy and they move and behave independently. In the world of children, nobody apart from humans and animals moves or acts on their own. To a young child the freedom, the autonomy and the actions of animals seems quite interesting. The mutual empathy between a pet and a child follows the pattern of coherence → continuity → comfort. Myers observes that animals show coherence in their actions. Coherence here refers to wholeness with respect to physical actions. For example, if a pet dog is injured or sick or it limps or drags its hind leg we immediately recognize the difference from its normal gait and know that something is wrong with the pet. The behavior and movement of the pet is a part of an organized behavioral pattern common to a particular species. Although the child may not always understand the behavior of the pet but the repeated interactions develop the intuitive sense of the child that enables him to understand the behavior of the pet. Myers calls this level of relationship that the child and his pet share as ‘continuity’. According to Myers, such repeated interactions between the child and his pet form the basis of a sound relationship. As the relationship develops, the child begins to understand his pet in a better way and the pet grows more comfortable with the child over the course of time (Selly 12-13).

Animals show their affection by wagging their tails, purring, jumping and following the child. Children also show their love for animals by, touching, holding them close, speaking to them and cuddling. They are attracted to animals because of the way the animals communicate by whining, barking, purring or squeaking their feelings. Children become deeply involved while playing with their pets. They learn to understand the non-verbal communication of the pets as their manner of speaking to them. They assume that animals can hear and understand them and thus behave accordingly. Children begin to understand their pets better through their observation of the pet's response to its master or caregiver. In this connection the observation of Selly is very useful:

Animals move their bodies in response to the child's advances: A guinea pig may move away, come closer, hide in a corner, or ignore the child altogether. A parakeet may squawk and flutter around its cage, showing fear or excitement or simply reacting to the large hand that suddenly entered her living space. A nervous terrier may growl and snarl if a curious girl comes too close, causing the child to rethink her quick grabs at his ears and alter her behavior to a slow, cautious touch to the dog's shoulder instead.

(16)

All these responses are direct messages that a child can understand at face value. The actions and behavior of animals project their exact and true feelings. This clarity helps the child in connecting with animals. Animals leave nothing ambiguous.

According to Melson, the company of pets has a positive effect on children. Several studies have revealed that young children who own pets or who are more involved with them tend to show greater emotional sensitivity in comparison to children who do not own pets. The children who have pets also show greater empathy to people around them. Playing with pets liberates the child from the limitations of being a human. It helps the child to build compassion and empathy towards animals and as well as other people. Child-pet interactions build a relationship of trust. The animal feels comfortable and secure in the company of the child. Gradually, the child learns to interpret the response, behavior and movement of the pet. According to Selly, activities like sorting and categorizing the animal toys according to their abilities like flying, jumping etc. encourages children's love for animals and also strengthens and enhances his cognitive skills (15). She further explains that many studies have shown that the children who are involved in caring for pets in their childhood later develop affinity for the natural world and other animals. Selly is of the opinion that even when children interact with an animal occasionally like feeding the animal it has a positive impact on the children (31).

Pets are great companions to children. They are the playmates of children as well as friends. Gail F. Melson holds that:

Companion animals get dressed up as babies and plopped in carriages, seated as honoured tea-party guests, assigned to cover the entire outfield and enlisted as both story character and audience. The dogs, endlessly fetch sticks, catch balls and frisbees.... (58-9)

Melson further states that one of the most significant functions of pets for children is their 'presence'. They are the silent witnesses to the activities of children. They watch children doing their homework, watching television or playing computer games. They go along and stay beside their child owners. Their proximity makes the children feel less lonely (59).

Animals do not demand, question or judge children unlike their parents and adults. Melson suggests that "As children deal with the process of growing up, the continuing availability of intimate dialogue with pets may provide a non-judgmental outlet for the uncensored expression of feelings" (50). A child thinks that the animals are a part of this world and the actions of the pet is a response to whatever the child does. This feeling that the animal understands and shares the feelings of the child is called 'attunement'. In the company of the pet the child is free to talk and do petty, insignificant and the most childish things.

Children at home feel safe and secure in the company of a pet. They care for their pets when they are nervous or disturbed. This helps them to curb their own nervousness, anxieties and fears. In the act of comforting their pets children forget their own fears. This helps us to understand why children are attracted to stuffed toys. The stuffed animal toys act as a tool for small children to deal with the struggles of life independently. Thus animals, by inviting children in their own world help them to break down the social barriers. They also offer comfort, a sense of security and love to children.

Georges Bataille, the famous French philosopher and anthropologist, once asked: "What are children if not animals becoming human?" (Melson 35).

Psychologists, researchers and philosophers have tried to explain the reasons behind the human-animal link. Charles Darwin, naturalist, geologist and a biologist tried to explain the human-animal connection. His famous works, *On the Origin of Species by Natural Selection* (1859) and *The Descent of Man* (1872) present evidence that the natural species including the humans have evolved from apes. Psychologists too have taken a keen interest in children. According to an article “Child Psychology” published on Encyclopedia Britannica Web, Developmental Psychology commonly understood as Child Psychology is a study which is concerned with the changes in the behavior of children throughout their life span. This discipline studies the physical, cognitive and socio-emotional development of humans. Most of the research done in this area has dealt primarily with adolescents, infants and children. Therefore, the term Developmental Psychology is often used interchangeably for the disciplines: Child Psychology, Adolescent Psychology and Genetic Psychology.

G. Stanley Hall who is considered as the father of Developmental Psychology in the United States observes that “To the young child, there is no gap between the soul and that of animals” (Ascione15). Freud, a Viennese physician and a well-known psychologist developed the ‘psychosexual theory’. According to this theory, the human personality is divided into — ‘id’, ‘superego’ and ‘ego’. The ‘id’ represents the source of basic biological needs and desires. It is based on the principle of pleasure with its motive as the immediate gratification of instinctual drives. The ‘superego’ or the ‘conscience’ develops between the age of three and six from interactions with parents. It functions as an internal censor to repress the urges of the ‘id’. The ‘ego’ is the rational part of the personality which

develops during infancy and directs the impulses of the 'id'. The 'ego' plays the role of reconciling the libidinal demands of the 'id' for immediate satisfaction and the moral demands of the 'superego'.

James A. Serpell, Professor of Animal Ethics and Welfare at the University of Pennsylvania, in his study notes Sigmund Freud's observation that human beings are neither different from animals nor superior to animals. Freud explains that infants and young children are similar to animals as they are ruled by instinctive cravings and impulses. He refers to the basic animal instinct as the 'id'. As the children grow up and mature, the adults scare them to tame or socialize them to prevent them from acting impulsively. Children too respond to this external pressure by submerging their urges. Freud observes that when these animal instincts are bottled-up and do not find any outlet it results in mental illness. Freud concludes that the animal images which surface in the dreams of patients disguise the unacceptable thoughts and impulses of the child. These beastly instincts are threatening to the 'ego' and are stored deep down in the subconscious. These subdued feelings remain ignored when the person is in his conscious state. The function of psychoanalysis is to reveal these animal instincts of the unconscious mind and neutralize them (13-14). Freud believes that the animals act as flexible symbol systems that take variety of shapes to express a wide range of instinctual feelings and ideas. Freud noticed the fascination of children with animals. He was surprised to see that animals appeared in the dreams of children quite frequently. Freud believes that the figures of animals project powerful adults especially parents. He concludes that the recurrent animal

images that surface in his patient's dreams act as a device by means of which people disguise unacceptable thoughts or feelings (149).

Gail F. Melson in his work, *Why the Wild Things are: Animals in the Lives of Children* observes Freud's belief that animals play a significant role in the myths and fairy tales as they openly display their genitals and their sexual functions to children. Ernest Jones, psychoanalyst and biographer of Freud, also believes that animals appear in the fears and dreams of children as symbols of "crude and unabridged wishes" (qtd. in Melson 146). Leopold Bellak who is a renowned psychoanalyst, believes that the childhood propensity to see creatures in dreams held the key to reveal the inner conflicts of children and to gain insight into a child's most important relationships. Bruno Bettelheim in *The Uses of Enchantment* (1976), his well-known analysis of children's fairy tales, describes dogs as representing the freedom to bite, freedom to excrete and to indulge in sexual needs without restraint (Melson 149).

Children are greatly influenced by the animals and the environment around them. According to Melson, Harold Searles, an expert in psychoanalytic treatment of schizophrenia, in his work *The Non-Human Environment* (1960) argues that animals and the physical settings of nonhuman objects influence the child's personality and should be the focus of study. Thereafter, Urie Bronfenbrenner, a distinguished Developmental Psychologist in his influential book, *The Ecology of Human Development* (1979) proposes the ecological theory. He makes a plea to the scholars of Child Development to study the real life environment surrounding the children. Bronfenbrenner calls for paying close attention to the physical, social

and emotional elements in the context of the child. Scholars of Child Development have traditionally ignored the presence of animals in the lives of children. According to Frank Ascione, an eminent researcher in the field of abuse of animals by children, the first comprehensive attempt to address the human-animal relations was made by Boris Levinson. In his scholarly works *Pet Oriented Child Psychotherapy* (1969) and *Pets and Human Development* (1972) Levinson addresses the role of pets in the life of children. He states that the behavior of children with their pets can be a mirror to reveal to the children their own personality characteristics including their assets and flaws (22). Melson states how social scientists have recently begun to consider animals as providers of social support:

The ways in which pets reassure children echo many aspects of human social support. At a minimum, pets are a familiar presence, and they may communicate a sense of connection, a message that an acknowledgement, if not an effusive welcome, awaits the child's return home. (61)

The French scholar Claude Lévi Strauss in his landmark study of 'totemism' which is a system of belief in which humans are said to have a mystical relationship with a plant or an animal claims that "animals are good to think" (qtd. in Melson 15). He suggests that "animal species and behaviors functioned as a symbol system that mapped onto human actions and emotions and made them intelligible" (qtd. in Melson 15). Melson argues that if this insight is applied to the

development of children then animals can function as a system through which children make sense of themselves and their surrounding environments.

The present study takes into account two significant theories that form the basis of understanding the child-animal bond:

1. The Biophilia hypothesis
2. The Attachment theory

A strong connection between humans and nature can be understood from Edward O. Wilson's the 'Biophilia hypothesis' proposed in his book *Biophilia* (1984). Wilson defines biophilia hypothesis as an "innate tendency to focus on life and lifelike processes" (qtd. in Serpell 26). This theory asserts that humans possess a genetically based propensity to attend to and be attracted to other living organisms. The Biophilia hypothesis promotes the idea that children can thrive better when allowed to spend time in natural surroundings. Thus, sometimes other life forms are included in the model of child development which is called as a 'biocentric approach'. This approach means providing children not only with space to run and play about but also giving them an opportunity to bond with other living beings.

Similarly, Stephen R. Kellert in his study also observes that a number of studies have shown that academic growth, behavior and stress levels of children improved considerably when they interacted with their living environment. Serpell in his study notes that since the middle of the twentieth century researchers and psychologists have come to believe that any stimulus that attracts or helps a person to concentrate has a calming effect suggesting that animals may be one of

them (27). This conclusion led many other researchers to explore the reasons and benefits of human-animal bonding.

John Bowlby and Mary Ainsworth came up with the ‘attachment theory’ in 1969. Researchers and scholars of Child Psychology have further developed the attachment theory of Bowlby and Ainsworth to explain the child-animal bonding and its positive impact. K.H. Armstrong and his colleagues in their interesting book *Evidence-Based Interventions for Children with Challenging Behavior* (2013) note that Bowlby and Ainsworth’s research was the first to document the importance of the relationship that develops between the mother or any primary caregiver and her child. The research helped to examine the detrimental impact of parental separation or bereavement on children’s development. The most important tenet of the attachment theory is that a child needs to develop a relationship with the primary caregiver for the child’s successful social and emotional development. A child’s early relationships prepares the child for most of his future relationships. Attachment theory attempts to explain the early relationships of children with parents, siblings, caregivers and their extended family. When children are upset or are in stress they rely on a responsive caregiver for reassurance, security and well-being which is essential for their growth. Bowlby saw mothers as the prime attachment figures and relegated the importance of fathers, grandparents, siblings and other caregivers to a secondary status. However, recently psychologists have disputed this hierarchy of attachments, suggesting that children also form multiple attachments with fathers, siblings, grandparents and other caregivers (21).

Katherine A. Kruger and James A. Serpell of University of Pennsylvania in their essay “Animal-Assisted Interventions in Mental Health: Definition and Theoretical Foundations” assert that animals also serve as attachment figures and transitional objects. Here, attachment implies long lasting emotional bond whereas transitional object refers to a comforting object or a caregiver. The function of transitional objects is to act as a bridge and not to substitute for failed or inadequate human relationships. Boris Levinson in his study also emphasizes the importance of transitional objects like a favourite toy that helps the child to soothe himself.

Patty Born Selly raises a significant question in her study — How does the early relationship of the child with animals influence the development of his future relationship with them? She explains that the recent research has tried to examine how pets can help children feel emotionally secure. According to Selly, most of the children who participated in a survey believed that their pets love them. This demonstrates the level of attachment of a child to his pet. The children believe that their pets offer them care and love whenever it is required and that their pets can understand whether they were happy, sad or sick. Selly, explains that this relationship between the child and the pet is one of synchronization or ‘attunement’ which means a child and his pet understand each other. The strong bond that the children feel towards their pets adds to their feeling of security and acceptance. However, it needs to be reiterated that the strong bond between the pet and the child owners does not substitute for the attachment that a child feels for a caregiver. Despite this, the child-animal bonding cannot be ignored. Selly points out that:

Pets relieve stress and anxiety. Animals' 'no-strings-attached' acceptance of a child's feelings offers a sense of love and acceptance — something that is so important in the early years and throughout life (47).

Children begin to feel more confident and have improved self-esteem when they have secure attachments around them. The attachment to their pets helps them to develop an empathy with everyone around them.

Iris Smolkovic, Mateja Fajfar and Vesna Mlinaric scholars in the University of Ljubljana, Slovenia, in their research paper titled "Attachment to Pets and Interpersonal Relationships" investigate the connection between the attachment of pets and children. They are of the view that attachment to pets is important to establish the role of pets as mediators in interpersonal relationships. They collectively hold that a pet can be affectionate, honest, loyal and consistent and can satisfy a person's basic needs to be loved and cared. They can act as friends exhibiting unconditional and non-judgmental love for their owners.

Catherine A. Heaney and Barbara A. Israel in their essay "Social networks and Social Support" in *Health Behavior and Health Education* observe that the term social network refers to the web of social relationships that surrounds an individual throughout his life. One of the important functions of social relationships is to provide social support, intimacy, a sense of belonging and a feeling of self-worth. Social networks fulfill human needs for companionship.

Heaney and Barbara suggest that social support and social network are not theories, but they are concepts.

According to June McNicholas and Glyn M. Collis, Professors in the department of Psychology in University of Warwick, the study of social support owes much to the work of John Cassel and Cobb. Cassel derives his observations from various human and animal studies and concludes that social support acts as a significant psychosocial 'protective factor' that reduces the vulnerability of an individual to the hazardous effects caused by stress on health.

House and his colleagues in their seminal work and Cobb in his influential research paper "Social Support as a Moderator of Life Stress" focuses on meaningful social contact. Cobb refers to social support as "information leading the subject to believe he is cared for and loved, esteemed, and a member of a network of mutual obligations" (qtd. in McNicholas and Collis 51). Social support thus came to be considered as providing emotional strength at the hour of need and was regarded as a significant coping strategy that can reduce the adverse effects of stressful events. They suggest that social support provided by social relationships can provide protection from anxiety and depression. It can also accelerate recovery from illness. They propose four components of social support:

1. Emotional support – provides comfort, care and reassurance.
2. Esteem or Appraisal support – provides confidence and the feeling of self-worth in the situation of threat to self-esteem.
3. Tangible, Practical or Instrumental support is the direct assistance provided to an individual to cope with a difficult situation.

4. Informational support is the advice or suggestion provided to a person to guide him to take appropriate action. This kind of support attempts to influence the thoughts and behaviour of the receiver.

McNicholas and Collis in their research paper titled “Pet Ownership and Human Health: A Brief Review of Evidence and Issues” are of the view that the emotional bond that develops between an owner and his pet can be as intense as human relationships and may result in similar psychological benefits as derived from social relationships with fellow beings. They propose that pets may enhance social interactions with other people thus providing an indirect effect on human well-being. They also suggest that although there is no direct or real association between pet ownership and health, yet pets act as social catalysts leading to greater social interaction between people. Factors such as personality traits, age, economic and health status influence the decision to own a pet and create an apparent link between pets and health. Pets may enhance social interaction with other people thus producing an indirect effect on well-being. This is especially important to people who are on the verge of social isolation like elderly people¹. Close human relationships reduce the impact of stressful events by providing emotional support and protecting against anxiety related illness. They referred to these aspects of relationships collectively as social support (2).

Although, human support is regarded as the best form of support but in case of its absence pets are capable of providing support in the following ways:

1. Making up for the lack of social support.
2. Providing additional support besides human support.

3. They are less awkward when seeking support and help to re-establish routine and also initiate social interaction.
4. They provide a free space for expression and a liberty from social obligations.

The above propositions were examined in two studies. According to McNicholas and Collis, a survey done on sixty eight female breast cancer patients, of which approximately fifty percent owned pets like cats, dogs or some other pets indicated that their pets fulfilled at least one type of social support as mentioned above. The study concludes that pets prove to be a beneficial source of social support irrespective of the duration of owning a pet. Pets provide additional emotional support that could make-up for the lack of human support. Support from pets did not require any disclosure of fears or inhibitions. Their relationship with the pet remained unchanged even after the illness (59-60). Results of another survey conducted on one hundred and sixty-seven people who suffered from spousal bereavement indicated that after three months of bereavement the owners of cats and dogs reported fewer symptoms of stress in comparison to non-pet owners. The study concludes that support received from pets immediately after the bereavement is significant and is additional to and independent of human support. The company of pets reduced the feeling of isolation and loneliness especially while entering the house. Dog owners reported that the habit of taking out a pet dog for a walk helped them to overcome the sense of awkwardness and enforced a sense of normality. The pets also provided an outlet for emotions to their owners (61). Surveys done to examine the role of pets in helping people to recover from diseases like breast cancer and stressful events like spousal

bereavement establish the significant role played by the pets in providing support to their owners.

Presence of a pet was found to be more effective than the presence of a spouse or a friend in reducing the cardiovascular effects of stress. Heart patients who owned pets reported higher survival rate than the non-pet owners. To evaluate the potential value of animal companionship, research was initiated by a study that demonstrated positive effects of owning a pet amongst heart attack sufferers. An experiment carried out on ninety two patients from a cardiac care unit found that the patients lived longer if they owned a pet. This study led to a whole series of other health related studies and stimulated a lot of discussion. McNicholas and Collis in their study carried out in 1995 and James Serpell in 1996, have noted that the companion animals are capable of providing people with stress-reducing or stress-buffering hypothesis. Patients with schizophrenia recorded a better quality of life and increased motivation in the company of pets. Investigations have found that animal-human interaction reduces anxiety, depression and loneliness and enhance social support and general well-being². Harold Searles in his book *The Non-Human Environment in Normal Development in Schizophrenia* (1960) noted that individuals with schizophrenia found it easier to connect and maintain a relationship with pets (467).

McNicholas and Collis observe that owning a pet provides an indirect social support as the pet acts as a strong catalyst to facilitate interaction amongst people. When one observes people interacting with animals it was seen that a pet is spoken to as a person or a human being. People speak to their pets as they speak

to young children. They generally describe their pets as a friend or as a companion or a member of the family. Though, they know that their pets are not people but they interact and relate to them as if they were so.

Froma Walsh, Professor in the University of Chicago, in her influential paper “Human-Animal Bonds I: The Relational Significance of Companion Animals” observes that the attachment of human beings to pets has been undervalued in the field of mental health. She is of the opinion that over the past thirty years numerous studies in a wide range of journals offer mounting evidence that interactions with pets contribute to good health, psychosocial well-being and speedy recovery from serious conditions. Walsh suggested that the animals with heightened sensory perceptions are capable of detecting early signs of cancer and other critical medical conditions (467-8).

According to Selly, children believe that animals can hear and understand them. They often speak to animals in a way similar to babies. Children generally do not speak to inanimate objects, but they talk to animals. They also assume that animals listen to and understand them. Children’s dialogue with animals also indicates that the child assumes that the pet also has a desire to communicate with the child. Children also believe that the behaviour of the pets is a response to their actions (17). Melson further adds that the way children talk to animals takes the form of ‘motherese’. He explains motherese as:

... the conversational form of speech mothers (and other humans) use toward babies, people speak to their pets in a higher-pitched, soft

singsong, often ending an utterance with a rising inflection, as if posing a question, and inserting pauses for imaginary replies. (47)

Hence, subconsciously children cultivate an anthropomorphic strategy. Animal toys, stories and their experiences with animals around them pre-conditions them to accept and enjoy animals in anthropomorphic situations whether in real life, literary texts or in visual media. This ability is an important characteristic of human cognition. Thus, for children it is reasonable and natural to interact and relate to companion animals as if they were more human than they actually are. Consequently, the ability of children to create fanciful situations nourishes their capacity for imagination. The pet owners also believe that their pet understands their mood and perceives their mental state when they are feeling sad. They frequently turn to their pets for emotional support sometimes in preference to human relationships. The pets act as caregivers to children just like their mothers. They also act as social ice-breakers and facilitate interactions between people. They provide indirect support by facilitating interaction with other people (55).

Providing social support is an important function of social relationships. It is widely believed that animals are capable of providing social support. Often, in the absence of an adult or a caregiver the pet can provide comfort to the child. Melson suggests that the way pets reassure children echoes many aspects of social support. One of the primary functions of social support is to communicate a sense of being loved and cared. Pets fulfill this role for children. Besides, the support offered by pets is free from ambiguity, complexity and demands. Melson remarks that "Like parents or grandparents, children's pets can give them feelings of being

loved, reassure them in times of stress, counteract loneliness and provide emotional support” (16). Loneliness or absence of social support is a painful feeling and a torturing experience. Therefore, the importance of social support has been acknowledged throughout the history of human beings.

Since the work of Cobb many researchers have worked on the benefit of social relationships on physical and psychological health. Cohen and Wills in their research paper titled “Stress, Social Support, and the Buffering Hypothesis” propose two mechanisms whereby social support provided by interpersonal relationships may reduce the risk of a stressful event. The first mechanism lies in the perception that a supportive network is available. This mechanism is referred to as the ‘main effect hypothesis’ wherein merely the knowledge of existence of social support reduces stress. The second mechanism that is widely endorsed is the ‘buffering effect hypothesis’ that indicates that the social support provided by the social relationships intervenes after one perceives a situation or action as stressful (48).

Animals have also played a key role in the treatment of diseases, injury and sickness. There is evidence in history which makes it clear that animals have been perceived as contributing to the physical and mental health. Serpell states that the Native American people believed in the concept of guardian spirits. Amongst the *Ojibwa* and *Algonkian*, indigenous ethnic groups of North America, these guardian spirits were called *manito* and were commonly represented as ancestors of wild animals. They could be easily offended and were often bad-tempered. The *Ojibwa* believed that the activities of a *manito* explained all the

situations of everyday life. Living animals were regarded as servants or followers of their respective *manito*. The animal guardian spirits were also believed to vary in terms of power. Larger species like bears, wolves or eagles were believed to possess extraordinary spiritual power while the smaller species such as mice, rats or squirrels were believed to possess limited spiritual influence. Young men at puberty fasted and isolated themselves from their tribe in order to gain the patronage of the guardian spirits. The guidance often came through dreams and visions. Therefore, the content of dreams was considered as an important guide to everyday actions (4-5).

According to Serpell, 'animism' is one of the oldest belief systems. Those who practice this belief system believe that all living creatures including animals possess an invisible soul or essence which is able to move only when the bearer is dreaming or unconscious. People, who believe in animism, think that all kinds of diseases are actually an assault on the spirit. The animal spirits who were offended were believed to cause injury and sickness or bad luck. On the contrary, the benign animal spirits helped in the healing process. The hunting and foraging societies were followers of the 'animist belief system' that viewed injured animal spirits to be the cause of malign spiritual influences. It was believed that the spirits of injured animals are capable of taking revenge. Therefore, these societies treat animals with great respect whether dead or alive (7-9).

Another belief system associated with animals is *Shamanism* which literally means a range of traditional beliefs and practices concerned with the communication with the world of spirits. Mircea Eliade, a Romanian historian, a

writer and a philosopher refers to it as an archaic technique of ecstasy derived from the guardian spirit belief. The guardian spirits of shamans sometimes appeared in form of animals. The shaman and his guardian spirit share an intimate relationship. Shamanic power is derived from the help of the guardian spirits. The shamans gained the patronage of their guardian spirits and also developed the capacity to control them. Shamans achieve this power after entering a state of ecstasy induced due to chanting, dancing or consuming psycho-active drugs. Shamans can foretell the future and predict impending dangers and catastrophes. They are capable of changing the weather and also possess an ability to transform themselves into animals (Serpell 6-7).

He further state that Mayan inhabitants of Mexico province of Chiapas believed in the existence of a *chamul* or 'soul animal'. According to this belief, a soul animal is assigned to every individual at his birth by the heavenly power. These soul animals share all the strokes of fortune that are experienced by their human counterparts. One can have the knowledge of his soul animal or *chamul* either through recurrent appearance or through dreams. An injury inflicted upon a person's *chamul* results in illness. A number of gods and goddesses in ancient Egypt were believed to have the head of animals. *Anubius*, the dog-headed god was believed to guide the souls of the dead in their journey to the underworld. Dogs and snakes figured in the sacred emblems of Sumerian goddesses. In Greek mythology too, gods were believed to transform themselves into animals in order to disguise their true identities. The witches which were known to exist in Europe especially through the fifteenth and the seventeenth centuries were believed to possess a shamanic ability to transform themselves or others into animals.

Serpell refers to E. A. Armstrong who in his informative book *Saint Francis: Nature Mystic; The Derivation and Significance of the Nature Stories in the Franciscan Legend* (1973) mentions that the early Celtic saints and holy men of Britain and Ireland were well known for their special connection with animals. Legend has it that many of them experienced physical transformations into animal forms. The notion that touching or licking of a dog has a healing effect persisted in the Christian era also. St. Christopher believed to exist in third century and St. Bernard of Clairvaux, a French reformer of twelfth century were also associated with dogs. Similarly, St. Roch, a Catholic saint of thirteenth century is generally depicted in the company of dogs. We can thus conclude that animals have affected every aspect of human lives since times immemorial and are an inseparable part of it (qtd. in Serpell 7-11).

In our day to day lives we live in close proximity with animals especially domestic animals and pets. Research in the area of human-animal bonding reveals a host of physiological, psychological and social benefits resulting from our interactions with pets. The idea that pet animals can increase socializing and can help mentally ill people became popular during the Enlightenment. According to Serpell, one of the earliest experiments of introducing animals with a purpose of comforting patients at therapy centres took place in England at The York Retreat in the nineteenth century. The institution used innovative methods to cure mental disorders in patients by using animals. Samuel Tuke describes that the institution housed a variety of animals and birds such as rabbits, sea-gulls and hawks. Tuke described that these pet animals became familiar with the patients and an

interaction with them aroused social and benevolent feelings in them. In the nineteenth century, pet animals were introduced in the medical institutions in England and other areas. The British Charity Commissioners suggested that the lunatic asylums should have sheep, hares, monkeys and other pet animals to make the atmosphere more comfortable and less-prison like for the patients (13).

The early experiments in animal-assisted therapy were displaced by the rise of scientific medicines in the beginning of the twentieth century. The eighteenth century reformers believed that children could control their own beastly instincts through caring and controlling real animals. Boris Levinson in his work titled *Pets and Human Development* (1972) has talked about the therapeutic value of animals. Levinson the founder of ‘pet-facilitated therapy’ says that humans are facing severe problems because they have not harmonized their beastly instincts. We refuse to acknowledge our “own past as personified by animals.” He proposes that the solution to this could be that we establish a positive relationship with real animals. He argues that pets present “a half-way station on the road back to emotional well-being” (qtd. in Serpell 14).

Frank Ascione refers to James H.S. Bossard who in his article proposes that domestic animals have a strong impact on the mental health of its owner and the family and especially on children. He suggested the following benefits of presence of dogs in human homes:

1. They offer affection which deepens and continues over the time.
2. Caring for a pet dog teaches responsibility to children.
3. They offer companionship and an outlet for our affection.

4. They illustrate how basic physical processes are normal and a part and parcel of the lives of humans and nonhumans (5).

At the heart of the relationship between humans and pets lies love and affection. It has been observed that children and adults with neurological conditions such as autism connect well with animals. Melson in his study observed that children see companion animals as peers and can even learn to read the body language of animals. Melson believes that animals are straightforward in expressing their feelings. Therefore, it is easier for children to empathize with animals far easily than with the humans. The bond that children share with their pets contributes to higher confidence and a greater level of empathy in them. Thus, we can conclude that the field of human-animal bonding may lack a strong theoretical framework but the researches done by the scholars have put forth strong evidence that pets act as a social support in the absence of human support.

Animal-Assisted Interventions is a rapidly growing field. Kruger and Serpell in their study define the term animal-assisted interventions as “any intervention that intentionally includes or incorporates animals as part of a therapeutic or ameliorative process or milieu” (25). Froma Walsh in her research paper observes that animal-assisted interventions or animal-assisted therapy involves a carefully planned and monitored use of companion animals to build a rapport and facilitate positive changes in health. It provides therapeutic benefits for a positive development and an enhanced quality of life. Animals are incorporated in a variety of programs as a part of treatment and recovery for

people affected with physical, cognitive, emotional or social challenges such as wounded militants and children with autism (Walsh 474).

However, animal-assisted interventions are complementary practices that are yet to ascertain their validity and efficacy in the treatment of human diseases. The notion that animals possess certain inherent qualities that may facilitate therapy is widespread in the animal assisted literature. C.M. Brickel offers the 'learning theory' as an explanation for the use of animals in therapies. According to the learning theory, an activity that gives pleasure will be self-reinforcing and will be more likely to occur in future. Selly says that in his essay "Initiation and Maintenance of the Human-Animal Bond: Familial Roles from a Learning Perspective" Brickel suggests that animals used may divert attention from an anxiety-generating stimulus that the patient faces (60).

Contemporary social changes are partially responsible for the growing importance of pets. Pets offer relaxation and diversion from the hectic schedules in people's lives. They bring carefree joy to their human companions. In the present uncertain times of global threats and insecurities, pets offer a comforting shelter from life's storms. Companion animals meet relationship needs, provide consistent reliable bonds and facilitate transitions throughout life.

Animals are important characters in Children's Literature. Real and mythical animals abound in children's stories, comics, novels and picture books. They play an important role in the texts along with the child protagonists. The works selected for the present study have animals playing a pivotal role in the course of events. Along with the domestic animals all stories also depict wild and mythical animals as well. The next chapter discusses the role played by the animal

characters in the selected texts. The chapter also explains their cultural and religious value

ENDNOTES

1. Boris Levinson who pioneered the use of pets in therapy observed that a bonding with a pet could be a lifeline for those who are vulnerable to social isolation.
2. Beck and Madresh in their research paper titled “Romantic Partners and Four-Legged Friends: An Extension of Attachment Theory to Relationships with Pets” applied the attachment theory in a web-based survey of pet owners and found pets to be a consistent source of support to their master

WORKS CITED

- Armstrong, K.H. et al. *Evidence Based Interventions for Children with Challenging Behavior*. London: Springer, 2014. Print.
- Ascoine, Frank R. *Children and Animals: Exploring the Roots of Kindness and Cruelty*. Purdue University Press, 2004. Print.
- “Child Psychology.” *Encyclopedia Britannica*. n.d. Web. 10 Mar. 2017.
- DeMello, Margo. *Animals and Society: An Introduction to Human-Animal Studies*. New York: Columbia University Press, 2012. Print.
- Glanz, Karen., Barbara K Rimer., and K. Vishwanath, eds. *Health Behavior: Theory, Research and Practice*. USA: Jossey Bass, 2015. Print.
- Goleman, Daniel. “Children and Their Pets: Unexpected Psychological Benefits.” *The New York Times*. 11 Jan, 1990. Web. 8 Mar. 2017.
- Heaney, Catherine A. and Barbara A. Israel. “Social Network and Social Support.” *Health Behavior and Health Education: Theory, Research and Practice*. Eds. Karen, Glanz, Barbara K Rimer, and K. Vishwanath. USA: Jossey Bass, 2015. Print.
- Kruger, Katherine A. and James A. Serpell. “Animal-Assisted Interventions in Mental Health: Definitions and Theoretical Foundations” Ed. *Handbook on Animal-Assisted Therapy: Theoretical Foundations and Guidelines for Practice*. US: Academic Press, 2011. Print.
- McNicholas, June. and Glyn M. Collis “Animals as Social Supports: Insights for Understanding Animal-Assisted Therapy.” Ed. *Handbook on Animal-Assisted Therapy: Theoretical Foundations and Guidelines for Practice*. US: Academic Press, 2011. Print.

McNicholas, J. et al. "Pet Ownership and Human Health: A Brief Review of Evidence and Issues." *British Medical Journal*. 331 (2005): 1252-1255. Print.

Melson, Gail F. *Why the Wild Things Are: Animals in the Lives of Children*. Cambridge: Harvard University Press, 2001. Print.

Pattanaik, Devdutt. "Sacred Beasts." *devdutt.com*. n.d. Web. 15 Mar. 2017.

Selly, Patty Born. *Connecting Animals and Children in Early Childhood*. US: Redleaf Press, 2014. Print.

Serpell, James A. "Animal-Assisted Interventions in Historical Perspective" Ed. *Handbook on Animal-Assisted Therapy: Theoretical Foundations and Guidelines for Practice*. US: Academic Press, 2011. Print.

Smolkovic, Iris. et al. "Attachment to Pets and Interpersonal Relationships." *Journal of European Psychology Students*. 3. (2012): 15-23. Print.

Somvanshi, R. "Veterinary Medicine and Animal Keeping in Ancient India - Lecturer Note - Indian History." n.d. Pdf file.

Walsh, Froma. "Human-Animal Bonds I: The Relational Significance of Companion Animals." *Family Process*. 48.4 (2009): 462-80. Print.

Weidert, Sandra. *Harry Potter and the World of Animals: The Role of Animals and Their Relationship to the Characters in J.K. Rowling's Harry Potter Series*. n.d. Web. 16 Feb. 2017.



CHAPTER 3

ANIMAL CHARACTERS: ROLE AND SIGNIFICANCE



CHAPTER 3

ANIMAL CHARACTERS: ROLE AND SIGNIFICANCE

“In a world older and more complete than ours, they move finished and complete, gifted with extensions of the senses we have lost or never attained, living by voices we shall never hear. They are not brethren; they are not underlings; they are other nations, caught with ourselves in the net of life and time, fellow prisoners of the splendour and travail of the earth.”

Henri Beston

American writer and naturalist

Animals have been a vital part of human lives since times immemorial. They have not only been domesticated and tamed for material benefits, but we have also developed an emotional bond with them and thus they have become our pets. Today, each and every product that is meant for children has popular and iconic animal characters stamped on them which play a vital role in attracting parents and children. From cozy blankets to baby soaps all things that children use have popular animal characters printed on them. These animal toys and pictures not only familiarize children to animals but also play an important role as

‘transitional objects’. As pets, animals give love, comfort and companionship to their owners. Similarly, animals also find a place in children’s stories, novels, illustrated books, nursery rhymes, comic strips and cartoons.

Often, children are captivated by the magic of a story with animal characters. Such is the charisma of fantasy that no two children hear the same story with an identical approach. They add their own uniqueness to the story. Authors of Children’s Literature generally use fantasy and anthropomorphism as narrative techniques to construct a story with an enchanting make-believe world. Fantasy is generally understood as a world created by the writer that is opposite to reality evoking a sense of wonder in the readers. Anthropomorphism together with fantasy creates a world that is enchanting to the child readers.

Though, animals especially wild animals, are considered to be dangerous for children, yet, wild animals like lion, bear, snake, elephant, tiger etc. figure in Children’s Literature repeatedly. Why is this so? A convincing answer to this is that in this way adults familiarize children to the ‘other’ beings in this world as well as the social norms around them. Authors use the device of anthropomorphism and present animals as characters who are kind-hearted, loving, protective, self-sacrificing even selfish or jealous. In short, authors render all kinds of human behavioral patterns through animals for children. Besides children are delighted to read books with animal characters and animal illustrations. Some of the bestsellers of Children’s Literature and all-time favourite books of children have animal characters. Just as the popularity and importance given to Children’s Literature cannot be undermined similarly ‘the

child reader' has also become the focus of study of reader response theorists. Reader response critics believe that children are active readers who decipher new meanings from the text. Lee Galda and her colleagues in their interesting book *Literature and the Child* (2010) reiterates the opinion of Louise Rosenblatt, a scholar of Comparative Literature at Columbia University who stresses the role of the child as a reader making an active contribution to the text by engaging in a transaction with the text. She suggests that as a reader the child does not have to unearth the meaning of the text rather it is created by the child himself. Rosenblatt is of the view that children enter into the world of the story if they feel emotionally connected to it. Thus, a child's construction of meaning is guided by his personal experiences, feelings, attitudes, knowledge and preferences (40).

Numerous researchers and scholars of Children's Literature for instance Michael Benton, Judith Langer and Wolfgang Iser also take into account the 'reader response theory' to understand why children are attracted to animals in stories. Michael Benton and Judith Langer use the reader response theory to understand the reading process of children. Langer is of the opinion that children as readers willingly enter the fantastic world of the texts weaved by the author where animals can speak, talk, walk, dress and read like humans. Langer writes that children are:

... active readers as first being out and stepping into a text, then being in and moving through, perhaps temporarily stepping out of the text to think, and, when finished reading, stepping out and thinking about the reading experience. (45)

Michael Benton believes that when children read a story they engage in anticipation and retrospection. Children's anticipation is based on assessing their previous reading and revising their ideas about what they have read in the light of what they are reading presently. He identifies four stages of a child reader's progress through a story:

- a. Anticipatory — the child reader focuses on the action occurring in the story in this stage.
- b. Dialectical — the child constantly assimilates and accommodates new information in the light of the old and previously read information.
- c. Conventional — his knowledge about the convention of the genre influences his prediction.
- d. Analogical — develops the child's tendency to compose stories structured upon the ones they have read. (qtd. in Sipe 62)

Therefore, we can conclude that when children read a story with animal characters, they gradually get involved with the events of the story and begin to identify themselves with the characters of the narrative. To a child, talking plants, animated objects and animals speaking intelligibly seems natural. Each picture they see in a story or sequence that they read is refracted through their own different psychological make-up and is spiced with their own imaginative make-believe world.

Since times immemorial and across cultures animals have been a part of myths and folklore. Some species of animals were connected with myths and were also believed to possess magical powers. Birds like ravens were believed to be

knowledgeable and possessed wisdom. The belief that animals can predict natural events was widespread in the eighteenth century Europe. Silvia Granata a researcher in the field of the eighteenth and the nineteenth century English culture makes an interesting observation about the prevalent superstitions in England that Samuel Johnson has listed in *The Rambler*. Samuel Johnson observes:

Though I have, like the rest of mankind, many failings and weaknesses, I have not yet, by either friends or enemies, been charged with superstition; I never count the company which I enter, and I look at the new moon indifferently over either shoulder. I have, like most other philosophers, often heard the cuckoo without money in my pocket, and have been sometimes reproached as foolhardy for not turning down my eyes when a raven flew over my head. I never go home abruptly because a snake crosses my way, nor have any particular dread of a climaterical year. (18)

Granata also notes how Alexander Pope too discusses the connection between popular customs and preservation of animals in *The Guardian*:

I fancy, too, some advantage might be taken of the common notion, that it is ominous or unlucky to destroy some sort of birds, as swallows or martins; this opinion might possibly arise from the confidence these birds seem to put in us by building under our roofs; so that it is a kind of violation of the laws of hospitality, to murder them; As for robin-red-breasts in particular, it is not

improbable they owe their security to the old ballad of the Children in the Wood. However it be, I do not know, I say, why this prejudice, well improved and carried as far as it would go, might not be made to conduce to the preservation of many innocent creatures, which are now exposed to all the wantonness of an ignorant barbarity. (19)

The tradition of attributing human traits to animals and a tendency to see them as good or bad has been common in all cultures. This belief also survived in literature and in popular culture and fables.

Granata further describes the Christian belief about animals being created for humans merely to provide food, clothing and work-power. During the Middle ages, animals were frequently seen as symbols created by God to educate humankind. In the Middle ages and in the Renaissance animals were attributed with certain vices and virtues. In the sixteenth century, Michel de Montaigne the eminent French philosopher, in his writing developed the idea that animals are closer to nature and therefore wiser than humans. He believed that man has lost contact with nature and hence has become corrupt. He also believed that humans have no reason to consider themselves superior to animals. However, in the Tudor and Stuart England animals were believed to be instruments of the divine wrath. Such beliefs were popular until the second half of the seventeenth century. In the seventeenth century, John Locke suggested that animals too have feelings like humans and cruelty towards animals was morally wrong.

In the seventeenth century, animals were used to represent vices and virtues in folk cultures. One of the best examples of this is found in Jonathan Swift's *Gulliver's Travels* (1726) where the horses called as Houyhnhnms satirized the humans. The novel evokes a carnivalesque tradition of role-swapping where Gulliver reaches a land called the 'Land of the Houyhnhnms' that is ruled by the horses while humans who are called as Yahoos serve the Houyhnhnms. The idea of a world turned upside down was popular in the eighteenth century. Although, this belief was abandoned gradually, it survived only in folk cultures and children's poems.

Granata states that later, animals were seen as virtuous and without guilt as opposed to humans. Some species like horses and dogs were frequently referred to as virtuous. Dogs were frequently commended for their loyalty and were used as a touchstone to point out human unfaithfulness and unreliability. Dog stories became popular during the Victorian age. Some of the popular dog stories of the eighteenth century are Jerome K. Jerome's *Three Men in a Boat* (1889), Sir Arthur Conan Doyle's *The Hound of the Baskervilles* (1902), Jack London's *Call of the Wild* (1903) and *The Tale of the Pie and the Patty-Pan* (1905) by Beatrix Potter. In these stories, animals are often presented as better or superior to humans. The authors frequently used popular human traits like anger, envy, gluttony, pride etc. through animal characters to reveal human faults (28-32).

As humanism gained currency during the eighteenth century, the negative connotations attached to animals as being wicked and dangerous were abandoned and people started to consider animals as less threatening. Philosophers and

thinkers across the globe also advocated better treatment of animals by the humans. The famous founder of Utilitarianism, Jeremy Bentham, in the nineteenth century suggested that the interest of animals should be also taken into account by the humans.

Since the history of mankind animals have been a part of our lives. In the history of evolution of man, we learn that man was afraid of animals and treated them as his enemy. Gradually he domesticated some of them and began to treat them as his friend. Henceforth animals became a part and parcel of our lives and culture. Slowly they entered our narratives and our stories and since then have been used in Children's Literature and hold an important place in it.

Animals have long been popular subjects in Children's Literature. Some of the most well-known stories like Aesop's *Fables* and Vishnu Sharma's *Panchatantra* use animal characters to teach good conduct to children. According to Margaret Blount, Aesop, "used the attractive power of animals and narrative to get at his audience in a peculiar way, ... the animal moral tale becomes almost wearisome" (qtd. in Dunn 3). Aesop's *Fables* and Vishnu Sharma's *Panchatantra* have been written and rewritten many times but still attract child readers with their timeless lessons. J.R.R. Tolkien, the famous author of *The Hobbit* rightly noted that "the animal form is only a mask upon a human face" (Flynn 418).

The works taken up for the present study are replete with wild, tame and mythical animals. Kipling's *The Jungle Book* (1894) has many interesting characters like the courageous mongoose Rikki-tikki, the selfless and determined white seal Kotick, the loving Mother Wolf Raksha, the cunning tiger Shere Khan,

the sleepy teacher Baloo, the mischievous group of monkeys Bandar-log and the helpful tailor-bird Darzee. E.B. White's *Charlotte's Web* (1952) presents the fascinating characters of an intelligent and skilful spider Charlotte and the loving and innocent pig Wilbur. In the course of the novel, Charlotte proves to be a true friend to Wilbur by saving his life. Lewis' *The Lion, the Witch and the Wardrobe* (1950), *Prince Caspian* (1951) and *The Voyage of the Dawn Treader* (1952) of *The Chronicles of Narnia* series (1950-6) presents the helping and loving lion Aslan, the friendly faun Mr. Tumnus, the resourceful and helpful Mr. and Mrs. Beaver and the valiant mouse Reepicheep. J.K. Rowling's *Harry Potter and the Philosopher's Stone* (1997), *Harry Potter and the Chamber of Secrets* (1998) and *Harry Potter and the Deathly Hallows* (2007) of the *Harry Potter* series (1997-2007) presents the companion owl called Hedwig and some mythical characters like the helpful wound-healer phoenix named Fawkes, the dangerous dragon Norbert, the mythical animal centaur and the mythical bird unicorn as saviours.

In all the selected works we see that the animal characters offer love and care; they provide advice and suggestion and they also provide confidence and a feeling of self-worth to the child-protagonist. According to the concept of Social Support as discussed in the previous chapter, animals and pets offer emotional support, esteem support, informational support and practical support to their owners. The present chapter will explain the role played by the animal characters in the selected works. The chapter will also examine the manner of social support offered by the animal characters to the child protagonists.

The Jungle Book is a collection of short stories written by the Nobel laureate Rudyard Kipling. The stories in the collection are written in the form of fables that use anthropomorphic animals to teach moral lesson to children. The most adorable character ‘Mowgli’ or the jungle boy created by Rudyard Kipling made *The Jungle Book* immensely popular amongst children. The popularity of the book can be determined from the fact that this book has been adapted into films and television series a number of times. Children love to watch the different adventures ‘Mowgli’ experiences.

“Mowgli’s Brothers” is another interesting story in *The Jungle Book*. In the story Shere Khan, the tiger finds a man’s cub in the jungle and wants to make it his victim. The Mother Wolf Raksha saves the infant who would have been eaten by Shere Khan and names him Mowgli. She lovingly calls him a frog. She provides practical support or direct assistance which is a form of social support to Mowgli by putting herself between Shere Khan and Mowgli. The Father Wolf and the Mother Wolf decide that the child should be raised with the wolf pack. They raise Mowgli as their own son. The Mother Wolf provides emotional support by giving him love and care that an infant needs from his mother. When Father Wolf asks Mother Wolf whether she will keep the man-cub, she replies firmly:

He came naked, by night, alone and very hungry; yet he was not afraid! Look he has pushed one of my babes to one side already. And that lame butcher would have killed him and would have run off to the Wainganga while the villagers here hunted through all our lairs in revenge! Keep him? Assuredly I will keep him. Lie

still, little frog. O thou Mowgli — for Mowgli the Frog I will call thee.... (8)

Mother Wolf is firm in her decision to raise Mowgli as her own child. It was a tradition amongst the wolves to exhibit each new born wolf at the council. Bagheera, the Black Panther, who is not a wolf endorses this decision of saving Mowgli by paying a price of a dead animal in return. He suggests to the council that a man's cub would do them no harm. Bagheera by his suggestion of the harmlessness of the human child provides informational support for Mowgli which saves his life and allows him to be raised with the pack of wolves. Baloo who is known as the sleepy bear is a teacher in the jungle. He teaches Mowgli the 'master words' for different types of animals inhabiting the jungle which helped him to send a message through Chil, the Kite, when he is kidnapped by the Bandar-log. Chil who carried the message of Mowgli to Baloo and Bagheera became an example of informational assistance to Mowgli. Bagheera and Baloo put their life in danger thus providing practical support to rescue Mowgli from the old city. Chil the Kite, Kaa the python snake and Hathi the elephant are the anthropomorphic characters who come to rescue Mowgli in distress.

Rikki-tikki is a young and courageous mongoose in the short story titled "Rikki-Tikki-Tavi" in Kipling's *The Jungle Book* (1894). He is adopted by a white family residing in a big bungalow in the Segowlee cantonment. Rikki-tikki quickly becomes a friend of the boy of the family named Teddy. He provides emotional support and companionship along with security to Teddy. In fact,

Teddy's father believes that his son is safer with Rikki-tikki than with any bloodhound.

Nag and Nagaina who reside in the garden of the bungalow are afraid of Rikki-tikki. They know that a young mongoose is a perpetual threat to their lives. Therefore, they attack Rikki-tikki. Although, Rikki-tikki is inexperienced yet he is bold enough to confront Nag and Nagaina and is unbeaten and so Kipling says: "It is the hardest thing in the world to frighten a mongoose ..." (92).

When Rikki-tikki first meets Nag in the garden he is afraid for a minute but Kipling says that it is the nature of a mongoose that it cannot stay frightened for a long time. Nag and Nagaina plan to kill Teddy and his family thinking that this would probably lead the mongoose leaving the garden. However, Rikki-tikki fights valiantly with Nag who is hiding in the bathroom. He has no practice of fighting with a king cobra yet he puts his life in danger to save the life of his master. He realizes that Teddy's father had a stick when he killed the snakeling called Karait but he may not have that stick when he comes to the bathroom in the morning. Therefore, the loyal mongoose decides to stay in the bathroom and fight with Nag. In this way, Rikki-tikki provides practical support to Teddy's father by fighting with Nag and putting his life in danger for Teddy's family. Rikki-tikki puts up bravely with Nag. Kipling describes the tough fight between Nag and Rikki-tikki:

Then he was battered to and fro as a rat is shaken by a dog to and fro on the floor, up and down, and round in great circles, but his eyes were red and he held on as the body cart-whipped over the

floor, upsetting the tin dipper and the soap-dish and the flesh-brush, and banged against the tin side of the bath. As he held he closed his jaws tighter and tighter, for he made sure he would be banged to death, and, for the honor of his family, he preferred to be found with his teeth locked. (100)

Rikki-tikki makes an attack on the head of the snake and prefers to die with his teeth locked for the honour of his family. He is successful in killing Nag. Rikki-tikki also provides instrumental or direct support to Teddy by fighting with Nagaina who was determined to kill Teddy. He cries, “Turn around, Nagaina; turn and fight!” (103). He provides direct assistance to Teddy when he is about to be attacked by Nagaina by arriving with her last egg and bargaining the life of Teddy. He shows her the last egg which he held between his paws and asked for its price. Nagaina turns around forgetting to attack Teddy for the sake of her last egg and hence, loses the chance of killing Teddy and instead attacks Rikki-tikki. Kipling describes the strategy that Rikki-tikki uses to fight Nagaina in the following words:

Rikki-tikki was abounding all around Nagaina, keeping just out of reach of her stroke, his little eyes like hot coals. Nagaina gathered herself together, and flung out at him. Rikki-tikki jumped up and backward. Again and again she struck, and each time her head came with a whack on the matting of the veranda and she gathered herself together like a watch-spring. Then Rikki-tikki danced in a circle to get behind her, and Nagaina spun round to keep her head

to his head, so that the rustle of her tail on the matting sounded like dry leaves blown along by the wind. (104)

Rikki-tikki bites all the eggs of Nagaina which she had hidden. He even takes the risk of chasing Nagaina into her hole when she ran with her last egg. Chasing Nagaina down her hole meant death for Rikki-tikki but he comes out victorious. Rikki-tikki is also vigilant. When he meets Nag and Nagaina for the first time in the garden, Nagaina tries to attack him. He jumps up in the air to avoid the attack. He was quick to pay attention to the warning of Darzee, the tailor-bird, who gave him the instruction “Behind you! Look behind you!” at the right time (95). This also gives him confidence because as an inexperienced young mongoose he escapes a blow from behind. Rikki-tikki also fights with Karait, the snakeling who is as dangerous as the king cobra. Rikki-tikki proves himself as a true friend of Teddy and saves the life of Teddy and his family twice.

Kotick, the white seal, is another interesting character in the short story “White Seal” in *The Jungle Book*. In this story, Kipling uses exotic locations and many marine animals like Sea Vitch and Sea Cow that are either fictitious or extinct. Kotick is a white seal who is courageous and has abundant love for all his fellow seals. He is a ‘holluschickie’ or a young seal living at Novastoshnah beach on the island of St. Paul in the Bering Sea. He witnesses how the humans ripped off the skin of his fellow seals for material benefits from their nose down to their hind flippers. He is horrified to see this. He shows great courage to follow the seals to the killing grounds. He then decides to find a safe place without any

human interruption for all the seals. In his quest to find a safe beach, he has to struggle hard:

Kotick spent five seasons exploring, with a four months rest each year at Novastoshnah, when the holluschickie used to make fun of him and his imaginary islands. He went to the Gallapagos, a horrid dry place on the Equator, where he was nearly baked to death; he went to the Georgia Islands, the Orkneys, Emerald Island, Little Nightingale Island, Gough's Island, Bouvet's Island, The Crossets, and even to a little speck of an island south of the Cape of Good Hope. (82)

Kotick explores the seas from the North to the South Pacific alone. He swims around three hundred miles in a day and narrowly escapes being caught by the Basking shark, Spotted shark and Hammerhead shark. The bird Burgomaster gull and Sea Vitch, an ugly looking marine mammal give him a clue to ask the Sea Cows for help. The Sea Cows are aquatic mammals which were once found in the Bering sea but are now considered to be extinct. The Sea Cows were excellent swimmers and could swim forty or fifty miles a day. In this story, the Sea Cows who cannot talk guide Kotick and he decides to follow the warm current which the Sea Cows were following.

The Sea Cows swam close to the shore and stopped swimming during the night. They finally reach a cliff where the beach was ten times better than Novastoshnah and free of human activity. This safe and quiet place is located beyond the Sea Cow's tunnel. Kotick's love for his friends and fellow seals and

his strong determination motivates him to find a quiet beach which was until now considered a myth. Kotick swims thousands of miles alone following the Sea Cow. This shows his strong determination and will-power. Eventually, Kotick succeeds in finding a safe beach for all the seals. Thus, providing instrumental support to his fellow seals. Through, his stories Rudyard Kipling emphasizes the fact that animals, whether in jungles, seas or as pets, love to live their lives in harmony and brotherhood.

The renowned philosopher Aristotle said, “Without friends no one would choose to live.” E.B. White’s *Charlotte’s Web* is a sweet tale of friendship between a pig called Wilbur and a spider named Charlotte. Charlotte weaves words on her web to save the life of her friend. Wilbur is a spring pig owned by a little girl Fern Arable. Wilbur is like a baby to Fern who feeds him milk and they adore one another. She used to put him in her doll carriage and Wilbur enjoyed sleeping in the carriage and take him out for evening walks. Here too, we find an example of how a pet can provide emotional support. Wilbur was Fern’s companion and playmate. He used to follow Fern in the house and even used to see her off at the school bus. He gives love and care to Fern who as a young girl enjoys having a pet. Later in the story, Wilbur is sent to Fern’s uncle Zuckerman’s barn. This incident is a turning point in Wilbur’s life. The barn has many other animals like horses, cows, sheep, pigs, lambs, etc. One day, Wilbur comes to know that he would be slaughtered and cries out for help, “I don’t want to die! Save me, somebody! Save me!” (67).

In the barn, Wilbur finds a new friend Charlotte, a spider who has an expertise to weave different words in her web. This attracts people who come to see every new word that she weaves. Charlotte is intelligent and skilful. She explains to Wilbur about the seven sections in her leg — the coxa, the trochanter, the femur, the patella, the tibia, the metatarsus and the tarsus. Her legs are hairy and it helps her to weave the web. Charlotte weaves her web during the afternoon and is a clever trapper. She has to trap flies in her web as this is her food. A lamb at the barn insults Wilbur because he smells foul. Charlotte tries to cheer Wilbur and replies to the lamb in sharp words, “He has a perfect right to smell, considering his surroundings. You’re no bundle of sweet peas yourself. Furthermore, you are interrupting a very pleasant conversation” (83).

Charlotte’s love and care for Wilbur resembles maternal love. She is wiser than Wilbur and knows more about the ways of the world. She tells Wilbur bedtime stories, sings him lullabies, teaches him manners, tells him to chew his food thoroughly and builds his confidence. White says:

Ever since the spider had befriended him, he had done his best to live up to his reputation. When Charlotte’s web said SOME PIG, Wilbur had tried to look like some pig. When Charlotte’s web said TERRIFIC, Wilbur had tried to look terrific. And now that the web said RADIANT, he did everything possible to make himself glow.
(154)

Charlotte just like a skilful advertising copywriter understands the psyche of people. She knows that new slogans and new packaging can change and

impress the prospective buyers. Therefore, with every new word that Charlotte weaves in her web, she creates a good image of Wilbur in the minds of people. Charlotte also judiciously rejects expressions like “Pig Supreme” and “Crunchy” that accentuate Wilbur’s potential as a food source. Charlotte’s advertising campaign finally pays off when Wilbur is given a special prize at the fair. In her humility, she dismisses that it was her creative genius which made it possible for Wilbur to win the special prize. She knows that good writing could attract attention to the subject written about and not to the writer. Karen Coats, a Professor of English at Illinois State University in her work, *Looking Glasses and Neverlands: Lacan, Desire, and Subjectivity in Children’s Literature* (2004) is of the opinion that White explores how words “call things into being that did not exist before” (30). She observes that Charlotte by weaving words on her web “...brings the Wilbur that comes to be known to the outside world into existence...” (31).

Charlotte promises Wilbur that she would not let him die. She makes a plan and asks Templeton the mouse to help her. She also encourages Wilbur not to worry, sleep enough and to chew his food nicely. She plots to fool Zuckerman and weaves the phrase “Some Pig” on her web. Seeing the phrase Zuckerman and Lurvy became restless. However, they are unable to interpret the meaning and believe that it was a miracle. Many people come to watch the web on weekends. After a few days Charlotte weaves another word “Terrific” in her web. Charlotte’s trick works and more people came to see the pig. The Zuckermans decide to take Wilbur to the fair. They name him ‘Zuckerman’s Famous Pig’.

Though, Charlotte was weak and not in a condition to accompany Wilbur to the fair, yet she decides to go with him. She believes that if Wilbur would win the prize at the fair then he would be allowed to live. At the fair she weaves the last word “Radiant” and Wilbur wins a special prize at the fair. This means that now Wilbur would not be slaughtered. Charlotte dies at the fair ground but before that she saves Wilbur’s life. She is contented that she is able to save the life of her friend:

After all, what’s a life, anyway? We’re born, we live a little while, we die. A spider’s life can’t help being something of a mess, with all this trapping and eating flies. By helping you, perhaps I was trying to lift up my life a trifle. (222)

Charlotte’s web-writing skills also wins the heart of the readers. Karen Coats further observes that Charlotte enacts the role of a visual or a graphic artist when she decides that the word ‘terrific’ will be more visible if she goes over it twice (29). One of her web is described as a perfect piece of designing and building. Charlotte herself considers her web containing the egg sac as a *magnum opus*. When Charlotte befriends Wilbur, she sacrifices her life and her eggs to save the life of her friend. She is a true friend and a clever writer. Although she dies in the course of the novel she remains living for Wilbur. He feels sorry for his friend. He shows his gratitude by bringing back some of the eggs of Charlotte. Of these, three of the spiders stayed with Wilbur and he was never alone after this.

The Chronicles of Narnia (1950-6) is a series of seven fantasy novels written for children by C.S. Lewis and illustrated by Pauline Baynes. It is

considered as a classic of Children's Literature. The novel narrates the adventurous journey under by the four siblings Lucy, Edmund, Susan and Peter Pevensie into the magical land of Narnia accessed through a wardrobe. The story falls into seven books titled as — *The Lion, the Witch and the Wardrobe* (1950), *Prince Caspian: The Return to Narnia* (1951), *The Voyage of the Dawn Treader* (1952), *The Silver Chair* (1953), *The Horse and His Boy* (1954), *The Magician's Nephew* (1955) and *The Last Battle* (1956). For the present study the first three novels of the series have been selected.

In the first novel of the series *The Lion, the Witch and the Wardrobe*, the four siblings named Lucy, Edmund, Susan and Peter Pevensie are sent to live with Professor Digory Kirke to keep them safe from air raids during the World War II. While playing hide and seek, Lucy discovers a wardrobe in a spare room which is a portal to the land of fantasy called Narnia.

The novel narrates the adventurous journey of the four child protagonists who are magically transported to Narnia where they defeat the evil White Witch and are then crowned as the kings and queens of Narnia. The land of Narnia is a land of fantasy and anthropomorphic animals created by the king of Narnia called Aslan. In this fantastic land of Narnia, Lucy meets Mr. Tumnus who is a helpful and friendly faun. He welcomes Lucy to Narnia and the two become friends. He takes Lucy to his cave where they have tea and Mr. Tumnus plays wonderful music for her.

The truth behind the befriending of Lucy by Mr. Tumnus is to kidnap her as he has been ordered by the White Witch to arrest any human being seen in

Narnia. The White Witch rules over Narnia and calls herself the queen. She feels threatened by the ancient prophecy that her charm over Narnia will break when two boys and two girls will sit on the four thrones in Cair Paravel, the capital of Narnia. Mr. Tumnus feels guilty because of his mal intentions towards Lucy. He decides not to hand her over to White Witch and apologizes to Lucy in the following words:

I hadn't known what Humans were like before I met you. Of course I can't give you up to the Witch, not now that I know you. But we must be off at once. I'll see you back to the lamp-post.
(119)

Mr. Tumnus is good-natured and therefore he escorts Lucy back to the lamp post. He risks his life and helps Lucy to return from Narnia to her own world. Thus, he provides 'direct assistance' to Lucy by saving her life. Later, In the course of the novel, when Lucy comes back to Narnia with Peter, Susan and Edmund she comes to know of the arrest of Mr. Tumnus as he had disobeyed White Witch by assisting Lucy to escape from Narnia. A friendly robin bird helps the four siblings to reach Mr. Beaver, a friend of Mr. Tumnus. Lewis describes the manner in which the bird led the Pevensie siblings to Mr. Beaver in the following words:

The Robin appeared to understand the matter thoroughly. It kept going from tree to tree, always a few yards ahead of them, but always so near that they could easily follow it. In this way it led them on, slightly downhill. (137)

Mr. and Mrs. Beaver are also one of the talking animals of Narnia. They are friendly and resourceful. Mr. Beaver has Lucy's handkerchief which she left at the cave of Mr. Tumnus. Mr. Beaver gives informational support to Lucy by explaining to her the reason of the arrest of Mr. Tumnus. Mr. and Mrs. Beaver provide emotional support to the Pevensie siblings by providing them care, comfort and security in a strange land. Mr. Beaver helps Lucy, Edmund, Susan and Peter by taking them to his cave where Mrs. Beaver welcomes them and cooks a delicious dinner for them. Mr. and Mrs. Beaver tell the Pevensie siblings about the ancient prophecy according to which the charm of the White Witch over Narnia would break when two Sons of Adam and two Daughters of Eve would sit on the throne at Cair Paravel.

Edmund who is greedy for the delicacy called Turkish Delight betrays Peter, Susan and Lucy. He goes to meet the White Witch in the hope to eat the mouth-watering Turkish Delight but is instead held captive at the castle. The White Witch knows that Edmund and his siblings are the Sons of Adam and Daughters of Eve who would take hold of the four thrones at Cair Paravel as prophesized.

When Edmund goes missing Mr. Beaver immediately guesses that Edmund has betrayed them. Mrs. Beaver is clever in sensing that White Witch will use Edmund as a bait to catch Lucy, Susan and Peter. Mr. Beaver cleverly concludes that Edmund is in danger and tells them about Aslan who could defeat the White Witch to rescue Edmund and hence provides informational support. They take Lucy, Susan and Peter to a safer place to escape the White Witch and

hence they provide practical support by directly assisting them from the impending danger.

Aslan is an anthropomorphic lion. He is the great king and creator of Narnia. He breathes life into the animals of Narnia. He is described as a tame lion and Lewis depicts him as both, good and ferocious at the same time. He has a deep love for the humans and talking animals of Narnia. Paul Ford in his study *Pocket Companion to Narnia*, opines that the figure of Aslan symbolizes Jesus Christ (38). Lewis uses Aslan to depict the compassionate love that God has for the entire humankind. Aslan is the king of Narnia but he also identifies himself with other lions like Jesus who too identified himself with the humans. Aslan plays the role of a saviour by sacrificing his own life to save Edmund. Jesus Christ according to Christianity had also sacrificed his life for the common man. The same kind of sacrifice is performed by Aslan who provides tangible help to Edmund by sacrificing himself. The events of the night before Aslan's slaying at the Stone Table closely resemble the evening Jesus spent with his disciples before his crucifixion. It is believed that Jesus took his disciples close to him and looked troubled and sorrowful. Aslan is also deeply sad and needs Susan and Lucy. He tells them "I am sad and lonely. Lay your hands on my mane so that I can feel you are there and let us walk like that" (179). He goes to meet White Witch alone and her army at the Stone Table. They tie him and shave his mane. Aslan is made a joke of and is eventually killed by White Witch. After Aslan's death, the Stone Table that is a high mound, breaks into two because of the 'Deeper Magic before time' about which White Witch was ignorant. This deeper magic meant that no innocent should be killed. Aslan who is innocent, sacrifices his life to save

Edmund. As a result, he resurrects just like Christ who resurrected after his death. Lucy, Edmund, Susan, Peter and the talking animals of Narnia with the help of Aslan defeat White Witch. Eventually, the four children are crowned as the kings and queens of Narnia.

Prince Caspian is another interesting story of *The Chronicles of Narnia* series. In this novel, centuries have passed since Lucy, Edmund, Susan and Peter first came to Narnia and became its kings and queens. Interestingly, only a single calendar year has passed in the real world. Narnia has lost its former glory. King Miraz of Telemarine a neighbouring country of Narnia has invaded it and is now its ruler. King Miraz and the new population of Narnia do not believe in the Old Narnia of talking animals and magical creatures and in fact are afraid of them. Therefore, the talking beasts of Old Narnia are forced to live in hiding because they are believed to be mythical and their stories are forbidden.

King Miraz usurped the throne of Narnia by killing his brother, the father of the young prince Caspian. He also plans to kill the young prince Caspian when his own child is born. The young Caspian escapes from the castle of King Miraz with the help of his tutor Dr. Cornelius who is a dwarf living in hiding. The young prince in search of Old Narnia goes deep into the forests where he meets a badger called Trufflehunter who is a talking animal of Old Narnia with a large and friendly face.

Prince Caspian gains the support of the Old Narnians since he wants to restore Narnia to its former glory. They accept him as their king and are ready to fight against King Miraz. It needs to be reminded that Susan Pevensie was

crowned as Queen Susan and was also gifted a magical horn by Father Christmas in the previous novel. Prince Caspian blows this ancient horn of Queen Susan who is also revered as the 'Queen Susan of the Horn' to summon Peter, Susan, Edmund and Lucy to Narnia. With the magic of the horn the children who are waiting for their train on the platform in the human world are magically transported to Narnia. They reach a ruined place which they identify as Cair Paravel, the former capital of Narnia where they were once crowned as kings and queens. Centuries have passed in Narnia therefore with the passage of time the place has turned into ruins.

The children with the help of Trumpkin, a messenger of prince Caspian, must reach a place called 'Aslan's How' to meet Aslan. They take a short cut by travelling through a place called 'Glasswater Creek'. Unfortunately, they lose their way. At this point, Aslan comes to help and guide them to find their way to reach prince Caspian and the Old Narnians. Aslan extends informational support to Lucy, Edmund, Susan and Peter by directing them to the correct path and to meet prince Caspian and the Old Narnians. Lucy is the first to see Aslan and she remains determined in her belief. However, the others think that she may have had an illusion but after being continuously persuaded by Lucy, her siblings decide to follow her and finally they are also able to see and meet Aslan. The powerful Aslan is not only the creator of Old Narnia but is also a source of strength to Lucy. The author describes their reunion very sensitively, "Lucy buried her head in his mane to hide from his face. But there must have been magic in his mane. She could feel lion-strength going into her" (381). He breathes on Susan to give her strength hence, providing her confidence and a feeling of self-worth. Thus,

Peter, Susan, Edmund and Lucy are able to meet the young Caspian and the Old Narnians with the help of Aslan.

Trufflehunter, the badger, tries to convince the Old Narnians to be patient. He has a deep faith that Aslan would come to their rescue. The badger shows his loyalty to the High King Peter by saving his life. When an argument regarding accepting Prince Caspian and the Pevensie siblings as the leaders begins between the badger and the dwarf Nikabrik, Trufflehunter kills Nikabrik to save the life of Peter. Thus, he provides direct support to the High King. This is also an indication of Trufflehunter's deep sense of loyalty. He provides security and emotional support to Peter by staying beside him.

The Old Narnians led by the young Caspian are victorious in the battle against King Miraz. Reepicheep who is a valorous talking mouse of Old Narnia fights bravely in the battle against King Miraz. He wears a rapier at his side and leads a fully armed band of twelve valiant mice. He is not afraid of anything and his mind is always occupied with battles and wars. His wounds are healed by the magical potion of Lucy. His tail was cut in the battle and therefore, he apologizes to Aslan for appearing before him in such an unseemly fashion, asserting that "a tail is the honour and glory of a Mouse" (412). Aslan restores his tail because of his courage and his earlier kindness in gnawing away the cords that bound Aslan to the Stone Table. The novel ends with prince Caspian being crowned as the king of Narnia and Trufflehunter being honoured with the 'Most Noble Order of the Lion'.

The Voyage of the Dawn Treader, is the third novel of the series which takes the readers on a journey to fantastic islands. In the novel, the young prince Caspian who was crowned as the king in the previous novel now rules over Narnia and is called as King Caspian X. He undertakes a journey to find the seven lost lords of Narnia. These seven lords were faithful to the father of King Caspian but were banished from Narnia when King Miraz usurped the throne. Lucy, Edmund and their cousin Eustace are again transported to the ship in the magical world through a painting on the wall and accompany the king on his new quest.

Their ship named the 'dawn treader' takes a journey to distant islands. On one of the unexplored islands, Eustace wanders alone into the woods and loses his way. He is mesmerized to find a cave of dragons strewn with lots of gold coins, cups, bracelets, plates and valuable articles. He wears one of the gold bracelets which is magical and goes to sleep in the cave where he is changed into a dragon. However, with the help of his wings and large size, Eustace finds his way back to the crew and with great difficulty communicates to them his true identity.

Reepicheep, who was one of the heroes of the battle fought between King Miraz's army and Prince Caspian in the previous novel of the series, comforts Eustace. Reepicheep extends emotional support by boosting his morale and proves to be his companion and friend. He gives Eustace several examples of kings, emperors and dukes who had fallen in troublesome situations but had recovered from them successfully:

Reepicheep was his most constant comforter. The noble Mouse would creep away from the merry circle at the camp fire and sit

down by the dragon's head, well to the windward to be out of his smoky breath. Then he would explain that what happened to Eustace was a striking illustration of Fortune's wheel....(472)

Aslan who is the benevolent lion and the creator of Narnia helps Eustace by transforming him back to his human form. This action of Aslan is an example of direct support. Eustace describes how Aslan peeled away the dragon skin in the following words:

Well, he peeled the beastly stuff right off-just as I thought I'd done it myself the other three times, only they hadn't hurt ... And there was I as smooth and soft as a peeled switch and smaller than I had been. (475)

When, the ship sails towards the East, Reepicheep keeps the crew motivated for adventure. He spends his days gazing to the East constantly. He also shows great courage when he urges the crew to forget their fears and venture into the darkness of the Dark Island. Reepicheep's words are an example of 'informational support'. He addresses the crew in the following words:

I might suppose that this suggestion proceeded from cowardice. ... I hope it will never be told in Narnia that a company of noble and royal persons in the flower of their age turned tail because they were afraid of the dark. (507)

Reepicheep reveals that at his birth a Dryad prophesized over his cradle that he would find Aslan's country towards the East. When the dawn treader

reaches a place 'World's End' believed to be the last edge of the world, he bids good-bye to Edmund, Lucy, and Eustace. He vanishes over the wave and is never seen again. Lewis suggests that he is probably safe in Aslan's country. The dawn trader sails back to Narnia and the three children return to the real world.

J.K. Rowling's *Harry Potter* series is a series of seven fantasy novels and is replete with animal characters, real and mythical, playing pivotal roles in story. The novels of the series have been immensely popular and commercially successful. The novels have been translated into many languages and have also been adapted on screen. Three novels of the *Harry Potter* series (1997-2007) that have been taken up for analysis are *Harry Potter and the Philosopher's Stone*, *Harry Potter and the Chamber of Secret* and *Harry Potter and the Deathly Hallows*.

The immensely popular child character Harry Potter is a ten year old young boy who lives with his uncle and aunt Vernon and Petunia Dursley at Privet Drive in London. He is poorly treated by his guardians and is bullied by their son Dudley. Harry wears the old clothes of Dudley which are larger than his original size. He is treated as a domestic help and is forced to live in a cupboard under the stairs. Harry begins to receive letters delivered by owls. However, he never gets a chance to read them as Uncle Vernon destroys all the letters before he can read them. Uncle Vernon takes the whole family to an unknown place where the letters cannot be delivered. However, one day, Hagrid, a huge man arrives with a letter addressed to Harry. Hagrid who is the keeper of keys, at Hogwarts School of Witchcraft and Wizardry, arrives and tells Harry that he is a wizard and

his parents too were wizards and were killed by the dark Lord Voldemort in their efforts to save their son. The dark lord also wanted to kill the infant Harry but instead was himself destroyed and Harry survived with only a lightning shaped scar on his forehead. Therefore, Harry who is born with the attributes to become a wizard is invited to join the school to learn magic.

Harry Potter and the Philosopher's Stone is the first novel of the series. Harry along with many students reaches Hogwarts through a magical train called the Hogwarts Express. Harry becomes friends with two more students of first year named Ronald Weasley and Hermione Granger. Rowling's novels are thoroughly permeated with an aura of magic. From the beginning the reader is transported to this world of magic. For instance, the sorting hat is a magical hat that sorts the new students of the Hogwarts into four different houses namely Slytherin, Gryffindor, Ravenclaw and Hufflepuff. The three friends are sorted in Gryffindor which simply means that they are allotted the Gryffindor house. Harry receives an invisibility cloak as a gift without any clue about the sender. The cloak is a magical cloak that makes the wearer invisible. The central plot of all the stories of the series is the battle of Harry, Ron and Hermione against the evil wizard Lord Voldemort.

At Hogwarts, the students study different subjects like Herbology, Potions, Transfiguration, Charms, Defense Against the Dark Arts etc. The symbol of Hogwarts has a letter 'H' and a coat of animals surrounding the letter signifying the important roles played by animals in the world of magic. The magical qualities of animals are indispensable to the wizarding world. The animals form ingredients

of various magical potions concocted by the wizards. Ingredients like unicorn horns, black beetle eyes and the body organs of dragons are used in magical potions. Wands that are indispensable for any wizard are made of feathers of mythical animals like dragons and birds like the phoenix. Harry buys a wand which has a phoenix feather. Mr. Ollivander, the owner of a wand shop explains to Harry that they use unicorn hairs, phoenix tail feathers and the heartstrings of dragon to make a wand. Thus, even body organs of animals used in making of wands and potions provides help to their owners by empowering them.

Harry, Ron and Hermione often visit Hagrid who lives in a hut in the school grounds. Hagrid is an animal lover. The magical world does not permit one to keep dragons as they are easily noticeable by the muggles or non-magical people. However, Hagrid keeps a dragon's egg secretly. The dragon is a Norwegian Ridgeback. The dragon's egg hatches after a few days and Hagrid names the dragon as Norbert. Hagrid is emotionally attached to the dragon and calls himself its mother. However, the dragon begins to grow and also spits fire. Harry, Ron and Hermione put in great efforts to convince Hagrid to send the dragon away to Ron's brother Charlie in Romania to save himself from getting into trouble with the authorities.

Harry, Ron and Hermione with the help of the invisibility cloak reach the top of the astronomy tower with Norbert packed in a carton who is then taken away by Charlie's friends. Unfortunately, they leave the cloak upstairs and are caught roaming in the school corridor by Professor Minerva McGonagall who is the head of the Gryffindor house. As a part of punishment Harry, Ron and

Hermione are assigned to find a slain unicorn in the Forbidden Forest. Hagrid takes all three of them into the forest as he is familiar with the place. The unicorn is a mythical animal considered to be pure and defenseless. The blood of the unicorn is believed to possess magical qualities. It can save a person even if he is on the verge of death. Thus, the animal is an example of practical support. However, it is also believed that a person who kills a unicorn for his own selfish motives would live a cursed life. In the forest, Harry is attacked by a hooded figure who had come to drink the blood of the unicorn. At this time, a centaur saves Harry from the hooded figure by putting his life in danger. Centaurs are half-human and half-horse in appearance. They are gifted with the special ability of reading the stars. The centaur takes Harry back to Hagrid and in this way, provides practical support to him.

Harry, Hermione and Ron learn that there is something mysterious hidden on the third floor in the school building. They suspect that Professor Snape is trying to steal this hidden object. From Hagrid they come to know that the hidden object is a philosopher's stone that can turn any metal into solid gold. The stone also has the power to make one immortal. Fluffy a strong, three-headed dog is gifted to Dumbledore by Hagrid for guarding the stone. The dog guards the trap-door that leads to the philosopher's stone thus providing direct assistance or practical support to keep it safe.

Harry Potter and the Chamber of Secrets is the second fantasy novel in the series. The novel narrates the tale of Harry, Ron and Hermione fighting against a deadly snake Basilisk and Tom Riddle a former student of Hogwarts

later known as Lord Voldemort. The pet phoenix of Albus Dumbledore saves Harry's life and heals his wounds.

Harry after completing the first year at Hogwarts returns to his uncle and aunt. His uncle Vernon Dursley dislikes magic and therefore he locks Harry's school things including like his books, wand and cauldron. At such times when Harry feels lonely and cloistered Hedwig, his pet owl is his sole companion. She connects Harry to the magical world and provides Harry with company and emotional support. She is angry with Harry in her confinement as she must remain in a cage and is not allowed to even stretch her wings properly as she was used to sleeping with other owls at the school owlery. When Harry and Ron miss the train back to Hogwarts and have to travel in the flying car, Hedwig is angry with Harry for undertaking such a disastrous journey.

Like all the owls, Hedwig provides informational support to its master by bringing in and delivering posts. At the breakfast table, all the owls deliver parcels and messages to their respective masters. They hover over the table until they find their master and then drop the posts in their lap. Thus, birds too provide informational support to their masters. In the final novel of the series, Hedwig the pet owl of Harry dies while saving him from the attack of Voldemort. In this way, she also provides direct support by putting her own life in danger to save Harry.

Mrs Norris is a cat owned by Argus Filch, the caretaker at Hogwarts. The cat has bulging green eyes. A part of Filch's job is to patrol the school corridors at night. At such times, Mrs. Norris accompanies her master. She provides practical support to Filch by accompanying him during the patrolling. If a student did

something wrong, Mrs Norris would immediately go and inform Filch who is always looking for reasons to punish the students. Harry's friend Ronald Weasley owns a rat that he names Scabbers and Hermione has a cat named Crookshanks. Professor Albus Dumbledore, the headmaster of Hogwarts owns a pet Fawkes who is a phoenix. Hagrid the keeper of the keys at Hogwarts owns a pet dog, Fang. All the pets extend companionship to their masters thus providing emotional support.

A deadly snake Basilisk attacks the students of the school. The monster is believed to live in the chamber of secrets which has been built by Salazar Slytherin, the founder of Slytherin house. However, the existence of the chamber is unknown as even after repeated searches in the school building no such chamber is found.

Ron and Harry with the help of Moaning Myrtle, a ghost living in the old girls' toilet find the chamber near the sink. Once, inside the chamber, Harry sees Ron's sister Ginny Weasley, lying petrified on the floor. Here, he is attacked and injured by the deadly snake Basilisk at the behest of Tom Riddle. The injured Harry is helped by the phoenix named Fawkes who is a pet bird of Albus Dumbledore wishes to help the injured Harry. Phoenix is a mythical bird that appears in the novel as a bird that can carry heavy loads and its tears have the power to heal injuries. Legend has it that these birds are reborn from their own ashes.

Fawkes goes down into the chamber of secrets with the sorting hat which has the sword of Gryffindor. With the sword of Gryffindor, Harry kills the snake

Basilisk and saves Ron's sister Ginny who was imprisoned in the chamber. The wounds of Harry are nursed and cured by the phoenix's tears. Thus, it provides direct assistance to Harry by bringing the sorting hat containing the sword of Gryffindor and by healing Harry's wounds. The presence of Fawkes in the chamber where Harry alone confronts Basilisk also gives a certain level of confidence or appraisal support to him.

Harry Potter and the Deathly Hallows is the last novel of the series. The novel is an adventurous journey undertaken by Harry, Ron and Hermione to destroy the horcruxes that would eventually destroy Voldemort. Through a powerful dark magic Lord Voldemort divides his soul into seven parts and hides each fragment of his soul in seven different objects. These objects are called horcruxes.

Besides, the good characters, the villainous characters are also supported by the animals in the stories. Voldemort uses a female snake Nagini as a horcrux who always accompanies him. Due to this clever magical trick, Voldemort cannot be killed at once. Thus, Nagini provides direct support to Voldemort by safeguarding his life.

Enchanting landscapes and anthropomorphic animal characters are a regular feature in most of the texts selected for the study. Just as flying cars, magic wands, talking photographs and friendly ghosts are frequently spoken of similarly talking animals populate the stories playing crucial in fact deciding roles affecting the fortunes of the child protagonists.

Hence, we can conclude that the animal characters in the selected texts play a variety of roles. They play the role of a teacher, a parent, a friend, a saviour, a messenger and a companion to their owners. They give love, security, care, confidence and feeling of self-worth to their masters. They give useful suggestions and guide the child protagonists on the right path. As animal characters, they directly help the children at the hour of need.

Mythical animals like the unicorn, phoenix, centaurs and dragons frequently figure in the stories for children, legends and folktales. The fantastic beings that pervade fantasy novels, comics, movies, TV shows and video games are closely modelled on the creatures of traditional mythology. Unicorns are mythical animals described as resembling a mix of a small goat, an ass or a horse. They have a single horn in the middle of their head. They are fierce, strong and swift and cannot be trapped easily. Unicorns are considered to be enemies of elephants. The horn of the unicorn is highly valued as it can even render poisonous drinks harmless. Powdered unicorn horns are also used as aphrodisiacs. The small size of the unicorn is believed to be a symbol of Christ's humility in becoming human.

Similarly, the existence of dwarfs is a myth. In the Scandinavian mythology and folklore, dwarfs denoted a species of fairies inhabiting the mountains. The dwarfs are very small in stature and are believed to have secret knowledge and wisdom to foresee the future and to change their forms. Legends also show dwarfs as being kind in nature. They are also believed to be good jesters and entertainers. In the novel *Prince Caspian*, the young prince Caspian is

tutored by Dr. Cornelius who is a dwarf with red hair. He hides his true identity by wearing high-heeled shoes and helps the young prince to escape from the castle of King Miraz.

Boria Sax in her work *Imaginary Animals: The Monstrous, the Wondrous and the Human* points out that unicorn horns were considered as relics of saints. The horns of unicorns were attributed with healing power. Segments of the horns were kept in containers in chapels. Unicorns were mentioned by several theologians and were also mentioned in the popular work *Physiologus* written by Didymus of Alexandria in the end of the second century. The book describes that unicorns cannot be captured but a unicorn will lay his head in the lap of a virgin and will allow himself to be led away. The author identified the virgin with Virgin Mary and the unicorn with Christ. *Physiologus* provides the basis for the medieval beast fables that were popular in the eleventh century. She also observes that during the seventeenth century the existence of the unicorn was doubtful. Edward Topsell in his book *History of Four-footed Beasts and Serpents and Insects* (1658) describes many fantastic stories drawn from Graeco-Roman mythology to English folklore. He includes unicorns, satyrs, sphinxs, manticores, gorgons, basilisks, winged dragons, lamias and many other legendary beasts in his work even though their existence is generally not accepted (Sax 7-10).

Dragons are also considered as mythical animals. Danielle Kirby, in her study *Fantasy and Belief: Alternative Religions, Popular Narratives and Digital Cultures* observes that the ancient mythologies of civilizations like Sumerians, Babylonians, Egyptians and Greeks have a noticeable presence of dragons.

Dragons appear in ancient folklores and works like *Prose Edda* by Snorri Sturlson and the *Beowulf*. The bestiaries also speak of fabulous creatures like the dragon. In the West, the dragons are described as:

... serpentlike creatures of exceptional size, with wings, claws, and a tail, breathing fire and/or poison, guarding treasure, living in remote areas (whether on land, or in or near water), and acting as antagonists to divine, heroic, or chivalric warriors. (68)

Dragons are not only restricted to the Western world but also appear in the Chinese mythology. In China, the dragon is linked with fertility and rain. Similarly, in the Arabic mythology and folklore dragons are seen in a positive light (70). It was also believed that dragons hoard articles made of gold. In C.S. Lewis' novel *The Voyage of the Dawn Treader*, Eustace Pevensie enters into the cave of a dragon that has many articles of gold. Today, the benign nature of dragons is evident not only in the occultural circles but fantasy texts also depict dragons as noble. The representation of dragons in books, video games, television shows and films demonstrates a broad understanding of the creature. The films like *Reign of Fire*, *Dragonheart*, *The Neverending Story*, *Dungeons and Dragons* and *Excalibur* have detailed depictions of dragons. Sometimes, dragons are depicted as powerful and greedy with absolutely no regard for humans. This view is represented by the dragon king in Pratchett's novel *Guards! Guards!* (1989) and also by the character of Smaug in *The Hobbit* (1973) written by Tolkien (71-3).

The centaurs are also considered as mythological creatures especially in the Greek mythology. According to an article titled "Centaur" cited on

Encyclopedia Britannica Web, a centaur's body is structured in the shape of a man from above the waist and that of a horse below. They are believed to live in the valleys of Arcadia in Greece and are often represented as drawing the chariot of the wine-god Dionysus and are considered wild, unruly and inhospitable. However, in the novels, *Harry Potter and the Philosopher's Stone* and the *Prince Caspian* they are presented as kind-hearted, helpful and gifted with the ability to predict the future.

The phoenix is a mythological bird. With reference to an article titled "Phoenix" on Encyclopedia Britannica web, in Greek mythology a phoenix is a bird that is born from its own ashes. They are considered as large birds with golden feathers and a melodious voice. This bird is associated with the worship of the Sun. Phoenixes are believed to have a life span of more than one thousand years. The Egyptian phoenixes are also believed to be as large as eagles. The Egyptians associated the phoenix with immortality. The symbol of the phoenix appears on the coins of the ancient Roman empire representing Rome as an eternal city. In Christianity, the bird symbolizes resurrection. In the novel *Harry Potter and the Chamber of Secrets*, Professor Dumbledore owns a phoenix called Fawkes who helps Harry by bringing the sorting hat which has the sword of Gryffindor. It also nurses the wounds of Harry.

In *Ramayana*, the ancient holy book of Hindus, birds and animals play important roles and provide direct support to humans. In the story, the brothers Rama and Lakshmana are banished from the kingdom of Ayodhya and take refuge in a forest. When Rama's wife Sita is abducted by the demon king Ravana

the bird Jatayu who is a vulture loses his life while trying to save Sita. The monkey-faced god Hanumana, a devotee of Lord Rama and his group of monkeys along with other animals build a bridge across the ocean to Ravana's kingdom Lanka. They destroy the huge army of Ravana and together with Rama rescue Sita. Thus, we see that birds and animals are also believed to have played important roles in religions.

Children who grow up reading about animals in stories and are brought up in cultures that value animals show a better understanding of the feelings and opinions of other people. They easily empathize with a sick pet or an elderly person. Reading stories about animals helps them to develop empathy, relationship skills, morality and an understanding of the world and themselves.

The present chapter explained the role played by the animal characters in the selected texts. It also highlighted the social support provided by the animals to the child characters. The next chapter will discuss fantasy and anthropomorphism as narrative techniques used with reference to the selected texts.

WORKS CITED

- “Centaur.” *Encyclopedia Britannica*. n.d. Web. 10 Mar. 2017.
- Coats, Karen. *Looking Glasses and Neverlands: Lacan, Desire, and subjectivity in Children’s Literature*. USA: University of Iowa Press. 2004. Print
- Dunn, Elizabeth. “Talking Animals: A Literature Review of Anthropomorphism in Children’s Books.” May 2011. Web. 11 Mar. 2013.
- Ford, Paul F. *Pocket Companion to Narnia*. US: Harper Collins, 1994. Print.
- Galda, Lee. et al. *Literature and the Child*. US: Cengage, 2013. Print.
- Granata, Silvia. “Reading the Animal Mind”. *Take Every Creature in of Every Kind*. Ed. Silvia Granata and Peter Lang AG, 2011. Print.
- Kipling, Rudyard. *The Jungle Book*. New Delhi: Peacock, 2010. Print.
- Kirby, Daniel. *Fantasy and Belief: Alternative Religions, Popular Narratives and Digital Cultures*. GBR Acumen: Durham, 2013. Print.
- Lewis, C.S. *The Chronicles of Narnia*. London: Harper Collins, 2010. Print.
- “Phoenix.” *Encyclopedia Britannica*. n.d. Web. 8 Mar. 2017.
- Rowling, J.K. *Harry Potter and the Philosopher’s Stone*. London: Bloomsbury, 2010. Print.
- . *Harry Potter and the Chamber of Secrets*. London: Bloomsbury, 2010. Print.
- . *Harry Potter and the Deathly Hallows*. London: Bloomsbury, 2010. Print.
- Sax. Boria, *Imaginary Animals: The Monstrous, the Wondrous and the Human*. London: Reaktin Books. 2013. Print.
- Sipe, Lawrence R. *Storytime: Young Children's Literary Understanding in the Classroom*. New York: Teacher’s College Press, 2008. Print.
- White, E.B. *Charlotte’s Web*. England: Penguin, 2014. Print.



CHAPTER 4

NARRATIVE STRATEGIES



CHAPTER 4

NARRATIVE STRATEGIES

Fantasy is a necessary ingredient in living, it's a way of looking at life through the wrong end of the telescope, and that enables you to laugh at life's realities.

Dr. Seuss

American author, poet and cartoonist

The aim of the present research work is to investigate the role of animals in the selected works. The first chapter of the study drew a historical overview of Children's Literature from its origin to its present form, throwing light simultaneously on the concept of 'the child' and 'childhood' in Western and Asian cultures. The study also brought forth theories like the Biophilia hypothesis, Attachment theory and the concept of Social Support to determine the probable reasons for child-animal bonding and the effect of animals on children. The significant roles played by animals in the selected texts was also examined. It was observed that all the authors of Children's Literature use fantasy and anthropomorphism as narrative strategies to create an enchanting world of fantasy, entering which the child readers willingly suspend their sense of disbelief. In this world of fantasy animals are attributed with human qualities.

This technique of attributing human characteristics to animals is called anthropomorphism. Each of the selected authors have their own individual technique in creating a unique story. However, it is interesting to note the narrative strategies that are common to all. The present chapter examines the use of fantasy and anthropomorphism as narrative strategies in the selected works.

The word 'fantasy' originally comes from the Greek word *phantasia* meaning making something visible. Fantasy is an ambiguous term that cannot be easily defined. Many attempts have been made to define the term fantasy. René Schallenger in her essay "The Nightmares of Politicians: On the Rise of Fantasy Literature from Subcultural to Mass-Cultural Phenomenon" observes that in early English usage fantasy had a close connection to 'spectral apparitions' (31). The *English Oxford Living Dictionaries* defines fantasy as "a fanciful mental image with no basis in reality, typically one on which persons often dwell and which reflects their conscious or unconscious wishes." Colin Manlove, the Scottish critic and writer in his work *Modern Fantasy: Five Studies* (1975) defines fantasy as:

... a fiction evoking wonder and containing a substantial and irreducible element of supernatural or impossible worlds, beings or objects with which the reader or the characters within the story become on at least partly familiar terms. (1)

Some critics are of the opinion that fantasy is opposite to reality. Professor, Stefan Ekman, a writer and a researcher in the field of fantasy literature in his work considers fantasy as "... fiction acknowledged by the reader and

writer to contain certain impossible elements that are accepted as possible in the story and treated in an internally consistent manner” (6). His views are also shared by eminent scholars like Kathryn Hume and Gary Wolfe. Kathryn Hume, a Professor of English at Pennsylvania State University suggests that fantasy is “any departure from consensus reality” (qtd. in Ekman 4). Gary Wolfe, a Professor of Humanities at Evelyn T. Stone College of Professional Studies and recipient of the ‘British Science Fiction Association Award’ for non-fiction in 2005 defines fantasy as “a fictional narrative describing events that the reader believes to be impossible” (qtd. in Ekman 5).

Fantasy is characterized by fantastic or improbable elements in the story. Fantasy is a fiction which describes things as contrary to reality and not things that are improbable. Reginald Eretnor, a Professor of Literary Theory at University of Konstanz in Germany, defines fantasy as imaginative fiction in which no logical attempt is made, or needed to justify the ‘impossible’ content of the story. Thus, fantasy contains impossible elements that are accepted as possible in the story. Fantasy depicts things that are contrary to the prevailing ideas of reality. However, fantasy doesn’t mean marginalizing reality. Pia Brinzeu, a researcher at University of Timisoara in Romania in her article “Fantasy: Beyond Failing Definitions” refers to the observation of Joanna Russ:

Fantasy embodies a ‘negative subjunctivity’— that is fantasy is fantasy because it contravenes the real and violates it. The actual world is constantly present in fantasy, by negation ... fantasy is what could have happen, what cannot exist, the negative

subjunctivity, the cannot or could not, constitutes in fact the chief pleasure of fantasy. (qtd. in Brinzeu 13)

Stefan Ekman in his in-depth study *Here Be Dragons: Fantasy Maps and Settings* (2013) observes that the fantastic refers to something impossible in the story. It can be the presence of certain objects, events or phenomena which break the laws of nature. The fantastic elements must be impossible in the real world but should be true and possible within the story. The laws of the world of fantasy must not change without any reason (5). However, Eric S. Rabkin an author and an editor of more than thirty books in his work *Fantastic Worlds: Myths, Tales and Stories* (1979) holds a different view. Rabkin proposes that “Fantastic is the affect generated as we read by the direct reversal of the ground rules of the narrative world” (27).

The fantastic is identified not by deviating from the rules of the real world but by offering an alternative to the real world. Fantasy and realism are not exclusive categories. In fiction it is often unclear where reality ends and fantasy begins. This ambiguity is one of the strengths of fantasy. The supernatural and the fantastic exist together in fantasy texts in various proportions. Brinzeu refers to Renate Lachmann, a noted researcher and a scholar of fantasy, concludes that the fantastic is a broad literary mode of discourse or narration that presents the impossible, the unreal in language, as a discourse on alterity, emphasizing uncertainty (11).

Many authors have argued that all Children’s Literature is fantasy. Lucie Armitt, a Professor at the University of Lincoln in United Kingdom in her work

Fantasy Fiction: An Introduction (2005) argues, all writing is fiction and all fiction is fantasy because every writing first exists in the mind of the author (2). Ursula Le Guin, an American writer of fantasy fiction calls this as translation which underlies all fantasy. She believes that a world which exists in the mind of the author is translated into words on the pages (Schallegger 41). Thus, fantasy can also be considered as a form of translation.

According to René Schallegger, J.R.R. Tolkien a well-known writer of fantasy and the writer of the novel *The Hobbit* has defined fantasy as “both the Sub-creative Art in itself and a quality of strangeness and wonder in the Expression, derived from the Image” (qtd. in Schallegger 31). Tolkien remarks that fantasy requires a world of ‘Secondary Belief’ to be created by the author and the reader. The reader adds his own knowledge and experience in interpreting the meaning of the text. It can be used as a tool to arrive at a deeper understanding of the reality. However, this does not imply that the authors are capable of expressing an absolute and singular truth. Every author is limited to expressing his own version of truth as he understands it. Words that are the vehicles of meaning express only an image of the author’s understanding.

Joyce G. Saricks in her work *Readers’ Advisory Guide to Genre Fiction* (2009) holds that fantasy writers are called world-builders because they create meaningful worlds. They create a world which is quite similar to the one children build in their imagination. Children invent names for people, places and imaginary dangers that they have not encountered or understood (265). Karen Coats,

Professor in Illinois State University in her essay “Fantasy” points towards this conscious approach of the authors whose works have an element of fantasy:

Fantasy writers construct worlds in ways homologous to those that children have used to construct their own worlds: they invent family relationships and domestic and outdoor spaces; names for people, places and concepts; and fill in gaps in understanding with storied memories, myths of origins, time shifts and imaginary dangers that insert themselves between the child and what he is not yet ready to encounter or understand. (77)

Coats further describes that children very quickly create stories to explain the unfamiliar. Thus, fantasy functions when children attempt to create a world which they understand — a small world which gives them a sense of mastery and authority, which contains their fears or anxieties yet, large enough to give them an opportunity to imagine things (77).

Joyce G. Saricks further describes certain characteristics that are specific to fantasy. For instance, the settings of fantasy plots or landscapes can be another world which is hidden from the view of the humans and is unexplored. Fantasy plots can be ‘high’ meaning that they can be set in alternative worlds or ‘low’ implying that such plots are placed in a world we know and are familiar with. Sometimes no specific time frame is mentioned in which the fantasy plot is placed. Usually a fantasy text begins slowly; the author sets the scene, presents the challenges and introduces the characters. Language becomes a potent medium to create verbal pictures of characters and enchanting landscapes. Authors use

unique diction and expressions, unusual names and complex social and political structures that reinforce the sense of otherness. The plot of fantasy is generally a struggle between the good and the evil in which ultimately the evil forces are conquered. Each story has more or less an optimistic approach that the dark forces will be eventually defeated. Often a similar ploy of fantasy is used to depict the different adventures of a given set of characters. The story may continue in a series of books under different titles with new characters introduced in the later parts. This keeps the readers curious about the future events.

Fantasy novels often involve a quest or a search. The characters are clearly defined as good or bad. The characters undertake a journey, or a dangerous mission, face moral or ethical challenges and after a series of adventure are victorious in attaining the goal. Saricks holds the same opinion as Peter Hunt who remarks that “Good fantasy literature dramatizes this experience, transporting its characters into a past time or new world where all is strange and perplexing” (166). The characters face moral and ethical challenges. Authors offers graphic illustrations to enhance the fantastic effect. Sometimes a novel designed as fantasy provides maps and illustrations to enhance the visual appeal of the story and describes places unknown to its readers. The presence of magic or enchantment also distinguishes works of fantasy from other genres. Magic manifests itself in the form of magical swords, wands, potions and magical creatures (265-74).

Saricks further states that a work of fantasy includes stories of magic, ghosts, talking animals, superhuman heroes and travelling back and forth in time. It sometimes overlaps with fairy tale. Fantasy is most often confused with science

fiction. A novel is a science fiction if it is based on some logic that is accepted by the readers as possible. A science fiction provides a logical explanation to all the seemingly impossible events that are accepted by the readers as possible. The events in a science fiction are based on logic and not magic. However, in a work of fantasy, magic is the key feature. Literary works based on fantasy are optimistic genres which provide a hope to win the battle against evil (266).

Lucie Armitt points out two primary characteristics of fantasy novels; firstly, they deal with the strangeness of life and secondly, they create a world which is not necessarily known through the senses. Pia Brinzeu also points out certain common characteristics in fantasy fiction which are that: firstly, fantasy is mainly written in prose; secondly, the action in a fantasy happens in an unreal or illusionary world and thirdly, they defamiliarize the context arousing estrangement and alienation to give readers a fresh view of the reality in which they live. Jason Glynos, Professor in the University of Essex observes three key aspects of fantasy:

First, it has a narrative structure which features, among other things, an ideal and an obstacle to its realization, and which may take a beatific or horrific form; second, it has an inherently transgressive aspect vis-à-vis officially affirmed ideals; and third, it purports to offer a foundational guarantee of sorts, in the sense that it offers the subject a degree of protection from the anxiety associated with a direct confrontation with the radical contingency of social relations. (qtd. in Brinzeu 13)

Three elements determine the way in which fantasy functions for children in their psychological make up and literary experience — first, the sensation of being controlled by an unseen force, second the use of unfamiliar language to explain the mysterious phenomenon and third, the intertextual references to a familiar story. Fantasy fiction also uses many allusions and history of the fantastic lands for its themes, motifs and structures.

Farah Mendlesohn, a historian and a writer of fantasy fiction in her award-winning book *Introduction to Rhetorics of Fantasy* (2008) classifies fantasy into four types on the basis of how the fantastic enters the narrative. The first category is the 'Portal-quest fantasy'. In such narratives, the characters from the real world enter into the world of fantasy through a portal, for example a wardrobe or a painting. The portal fantasy is about exploring the unknown world of fantasy. Two classic examples of 'portal-quest fantasy' selected for this study are Lewis' *The Lion, the Witch and the Wardrobe* (1950) and *The Voyage of the Dawn Treader* (1990). Mendlesohn suggests that the origin of portal-quest fantasy can be traced back to, the Bible, fairy tales, epics and in the stories of King Arthur. The adventures and journeys undertaken in a portal-quest fantasy are more or less based on the epic tradition of the protagonist undertaking a journey. In a portal-quest fantasy the perspective of the character is important for the reader to understand the fantasyland (1-3). The second category is the 'immersive fantasy'. In such a state, the world created is one that functions as a complete world on all levels. This world is impervious to any external influence. The narrative is set within a heterocosm and the characters are themselves the natives of that heterocosm. The readers see the world through the eyes of the characters but a

narrator is absent to explain to the readers about the events that happen (16). The ‘intrusion fantasy’ is the third category in which the fantastic interferes with the real world. The characters and the readers have no explanations and the story moves ahead. The characters are suddenly pushed into the world of fantasy. *Harry Potter and the Philosopher’s Stone* begins as an intrusive fantasy when Hagrid, the keeper of the keys at Hogwarts School of Witchcraft and Wizardry suddenly arrives to tell Harry about the world of magic and also his true identity as a wizard of which Harry is ignorant. The fourth and the last category is the ‘liminal fantasy’ where the fantastic enters into the real world but this intervention is considered to be normal by the characters. The narrative proceeds as a realistic narrative blending the unfamiliar elements within the familiar. The appeal of the liminal fantasy lies in the way the sophisticated is employed (17-19). E.B. White’s *Charlotte’s Web* is an example of liminal fantasy where an insignificant spider turns the action of the story in favour of Wilbur by weaving words in her web and attracting people to the abilities of Wilbur the pig.

Fiction designed on fantasy is populated by animal characters speaking, feeling and behaving like humans. This narrative strategy extensively used by the authors, especially of Children’s Literature is called anthropomorphism. The word anthropomorphism is derived from the Greek word *anthropos* which means ‘human’ and *morphe* means ‘form’. Anthropomorphism has been noted to occur for centuries in the human thought. The term was first used to attribute physical features to deities. Anthropomorphism involves assigning a human trait to an animal or an object. Emer O’Sullivan in the *Historical Dictionary of Children’s Literature* defines anthropomorphism as “the technique of attributing uniquely

human characteristics and, qualities, speech, and psychology to nonhuman beings, inanimate objects or natural or supernatural phenomena”(30).

Stewart Guthrie in his essay “Anthropomorphism: A Definition and a Theory” distinguishes between anthropomorphism and personification. Personification refers to attributing human traits to abstract ideas. Although, anthropomorphism was first seen in religion but after the middle of the nineteenth century the phenomenon was widespread in art and literature (50). In Children’s Literature, fables and fairy tales both use this technique extensively. The primary purpose of anthropomorphic stories is to teach morals and responsibilities to children. However, stories in which talking animals figure or the device of anthropomorphism has been used also help to comment on political and social abuses as well. Carolyn L. Burke and Joby G. Copenhaver in “Animals as People in Children’s Literature.” observe:

When the political, religious, social, or personal risks are high, when we are standing close to the metaphoric fire, the use of animals has long provided intellectual and psychological distance and allowed us to critically explore that which we would not be comfortable exploring directly. (207)

Anthropomorphism can be successfully used in Children’s Literature as it provides a psychological distance through which the child readers explore a text and can enjoy it comfortably. Thomas A. More, a researcher in America in his article “An Analysis of Wildlife in Children’s Stories” proposes three categories of animal stories:

- 1) Humans in fur.

- 2) Animals talking but behaving like animals.
- 3) Animals as animals.

Children's stories that fall in the first category which is 'Humans in fur' are the oldest types of talking animal stories. Aesop's *Fables*, Kenneth Grahame's *The Wind in the Willows* (1908) and Beatrix Potter's *The Tale of Peter Rabbit* are classic examples where animals talk to one another and possess some virtues and some follies like humans. Young children prefer these stories because they can identify adult characteristics in the character of the story. As children grow they prefer the tales which present animals as animals. This category is represented by Kipling's *The Jungle Book* and Hans Christian Anderson's fairy tale *Ugly Duckling* (1843). The animals lack all human characteristics except the power of thought and speech. The third category of animal tales are the ones which present animals as animals. Works in this category include stories by Marguerite Henry's novel *Misty of Chincoteague* (1947) and Marjorie Rawling's novel *The Yearling* (1938).

Sonia Vogl a researcher in the department of Outdoor Education in Oregon, Illinois in her article "Animals and Anthropomorphism in Children's Literature" remarks that anthropomorphic animal stories introduce humour in literature. Children are amused by pictures of animals wearing clothes because they know that clothes are not worn by animals. Based on the degree of anthropomorphism, Vogl divides animal stories into three categories:

1. Those in which animals behave like human beings.
2. Those in which animals behave like animals except that they talk and wear clothes.
3. Those in which they behave entirely like animals.

In the category of complete anthropomorphism, the famous American author Else Homelund Minarik's series centred on the character of Little Bear and Kenneth Grahame's *The Wind in the Willows* are some of the best examples. In the category of partially anthropomorphic stories, animals behave like animals except that they talk. They have some human characteristics which provides a familiar ground for the reader. The animals may wear clothes and talk but they behave as animals. Beatrix Potter's *The Tale of Peter Rabbit* has Peter, a rabbit who wears clothes like humans. The animals in the story wear clothes, talk and go to the market. However, they never lose their innate animal like qualities. The rabbits live in a hole and eat what rabbits normally eat. Children can easily identify with Peter, who is much like a child though, his basic rabbit nature is not changed.

The third category of animal stories is limited to stories in which animals look and act as animals. However, they possess some characteristics which children admire in humans. The best examples in this category of stories are those of the American author Marguerite Henry's *Misty of Chincoteague* and Alma Whitney's *Leave Herbert Alone*.

The works selected for the present study use fantasy and anthropomorphism as narrative techniques. The subsequent pages of the chapter examine the narrative strategies as used in the selected texts to understand the significance and role played by the animal characters.

The Chronicles of Narnia (1950 - 1956) is a series of seven fantasy novels written for children by C.S. Lewis. It is considered as a masterpiece in Children's Literature. The novels of the series narrate the adventurous journey undertaken by Lucy, Edmund, Susan and Peter Pevensie into the magical world of Narnia where they reach through a wardrobe and can be characterized as a 'portal fantasy.' The plot of *The Chronicles of Narnia* series falls into seven books titled as — *The Lion, the Witch and the Wardrobe* (1950), *Prince Caspian: The Return to Narnia* (1951), *The Voyage of the Dawn Treader* (1952), *The Silver Chair* (1953), *The Horse and His Boy* (1954), *The Magician's Nephew* (1955) and *The Last Battle* (1956). The author has cleverly used the basic plot of the good defeating the evil to weave and narrate seven different adventures that the Pevensie siblings experience.

The Chronicles of Narnia series is sometimes called as a Christian fantasy also. These kinds of fantasies can be identified as a fiction with Christian themes and mythology. Christian fantasy fiction attempts to use the mystical plot elements from fantasy, with recognizable Christian ideals and blends them in such a way that they actually reinforce each other. Amanda Callow in her thesis "The Chronicles of Narnia, and How C.S. Lewis Created Christian Fantasy Fiction" observes that Lewis artfully combines traditional Christian themes with symbols

and mythology. The basic story of the *Chronicles of Narnia* series synchronizes with the life, crucifixion and the resurrection of Christ in the character of Aslan who plays a similar role in all the novels of the series. In addition to Christian themes, Lewis also borrows characters from Greek and Roman mythology as well as traditional British and Irish fairy tales (2).

All the novels of the series are set in the fantastic land of Narnia which is a secondary world that exists within the primary world where the Pevensie children live and can be accessed through the wardrobe. A secondary world is a world designed by the author based in or parallel to the primary world. It has an administrative and social set-up just like the primary world. The wardrobe is a kind of passage or a portal devised by the author to enter Narnia in a blink. To make the world of fantasy as real as the world in which the readers live, Lewis provides an imaginary map of Narnia making this fantastical place appealing and realistic. He illustrates Narnia as a place that is bordered on the East by the Eastern Ocean, on the West by a great mountain range, on the North by the River Shribble, and on the South by Archenland all of which are also fictitious. The Great River of Narnia enters the country from the northwest and flows to the Eastern Ocean. At its mouth lies Cair Paravel, the capital of Narnia.

The series has four child protagonists Lucy, Edmund, Susan and Peter Pevensie who journey into the magical land of Narnia but some new characters are introduced in the later parts of the series. *The Lion, the Witch and the Wardrobe* is the first novel of the series. The novel is also considered as a classic portal fantasy which begins when Lucy accidentally enters the land of Narnia

through a wardrobe and discovers the enchanting world of Narnia. Lewis' craft is evident in how he uses a wardrobe as a portal or a door to enter the fantastic land of Narnia.

The reader gets the first glimpse of Narnia through the eyes of Lucy. The place is snowy, cold and full of woods. Her experience is described by Lewis as:

... she saw that there was light ahead of her; not a few inches away where the back of the wardrobe ought to have been, but a long way off. Something cold and soft was falling on her. A moment later she found that she was standing in the middle of a wood at night-time with snow under her feet and snowflakes falling through the air. (113)

In the strange land, Lucy meets a faun named Mr. Tumnus. Lewis describes the faun Mr. Tumnus as:

... only a little taller than Lucy herself and he carried over his head an umbrella, white with snow. From the waist upwards he was like a man, but his legs were shaped like a goat's hoofs (the hair on them was glossy black) and instead of feet he had goat's hoofs. He also had a tail, but Lucy did not notice this at first because it was neatly caught up over the arm that held the umbrella so as to keep it from trailing in the snow. (114)

This description given by Lewis makes it clear that the animals in Narnia are anthropomorphic. The character of Mr. Tumnus can be categorized as 'Humans in Fur.' The animals in Narnia appear and work like humans. Lucy saw,

“One of his hands, as I have said, held the umbrella; in the other arm he carried several brown-paper parcels” (113). They also speak like humans. The faun sees Lucy and exclaims, “Goodness gracious me!” (113). Mr. Tumnus invites Lucy for a cup of tea. Though, Mr Tumnus lives in a cave, it has many things which resemble the house of humans:

It was a little, dry, clean cave of reddish stone with a carpet on the floor and two little chairs and a table and a dresser and a mantelpiece over the fire and above that a picture of an old Faun with a grey beard. (116)

Anthropomorphic animals are avid readers, therefore Lewis describes the cave of the faun having a bookshelf with titles like *The Life and Letters of Silenus*, *Nymphs and Their Ways*, *Men, Monks and Gamekeepers; A Study in Popular Legend* and *Is Man a Myth?* These anthropomorphic animals even eat the same food as the humans and are hospitable to their guests. Mr. Tumnus serves Lucy tea, egg, toast, honey and cake. He narrates many stories to Lucy about life in the forest. Mr. Tumnus enchants Lucy with his musical abilities. Mr. Tumnus is a kind-hearted faun. He feels compelled to admit that he is the agent of White Witch and wanted to hand over Lucy to her.

Fantasy and anthropomorphism go hand in hand and the Narnia series is a fine blend of both. Fantastic creatures like the White Witch is described as the evil who calls herself the queen of Narnia. Winters meant confinement and boredom for the inhabitants of Narnia who were waiting for Christmas which would also augur a change in the weather. Using her powers of magic, the White Witch has

enveloped the entire country of Narnia under thick snow. Mr. Tumnus feels guilty of his intentions and deeply apologizes to Lucy and begins to sob heavily. He risks his life and escorts Lucy back to the lamp post.

One day, Edmund Pevensie who is elder to Lucy follows her secretly and enters into Narnia. There he meets the evil White Witch who plays on his weakness of craving for the Turkish Delight. Lewis describes how White Witch lures Edmund:

The Queen took from somewhere among her wrappings a very small bottle which looked as if it were made of copper. Then, holding out her arm, she let one drop fall from it on the snow beside the sledge. Edmund saw the drop for a second in mid-air, shining like a diamond. But the moment it touched the snow there was a hissing sound and there stood a jewelled cup full of something that steamed. (125)

She also persuades Edmund to bring his siblings to Narnia so that she could kill them also because she knew that her rule over Narnia would end when two 'Sons of Adam' and two 'Daughters of Eve' would arrive here.

After being escorted by Mr. Tumnus, Lucy comes back to the real world but nobody believes her story. When she returns to Narnia with her siblings she comes to know that Mr. Tumnus has to suffer the consequences of letting her escape from Narnia. Mr. Tumnus is arrested by the army of White Witch. The Pevensie siblings now meet Mr. Beaver in the woods. He is also a cordial,

hardworking talking beast of Narnia, proud of his dam-building skills. He seems to be a hieroglyph of the sturdy, working-class Englishman. Paul Ford in his work *Pocket Companion to Narnia* describes, Mr. and Mrs. Beaver as benevolent creatures who help the Pevensie children. Lewis writes about the anthropomorphic gestures of the beaver:

They all saw it this time, a whiskered furry face which had looked out at them from behind a tree. But this time it didn't immediately draw back. Instead, the animal put its paw against its mouth just as humans put their finger on their lips signalling to you to be quiet. (139-140)

Lucy and her siblings find Mr. Beaver trustworthy as he shows Lucy the handkerchief she left with Mr. Tumnus. After an hour of travelling through the thickest parts of the forest Lucy, Edmund, Susan, Peter and Mr. Beaver reach the house of the Beavers. The place was quite different from the cave of Mr. Tumnus:

There were no books or pictures, and instead of beds were bunks, like on board ship, built into the wall. And there were hams and strings of onions hanging from the roof, and against the walls were gumboots and oilskins and hatchets and pair of shears and spades and trowels and things for carrying mortar in and fishing-rods and fishing-nets and sacks. And the cloth on the table, though very clean, was very rough. (143)

Mrs. Beaver is a kind old she-beaver devoted to her husband. She has many feminine qualities. When we first meet her she is happily busy at her sewing machine and is also preparing dinner. Domestic chores like boiling the potatoes and steaming tea in the kettle are routine jobs in this family. When the children arrive, she greets them. The beavers eat the same food as the humans. Mrs. Beaver, Lucy and Susan lay the dinner:

There was a jug of creamy milk for the children (Mr. Beaver stuck to beer) and a great big lump of deep yellow butter in the middle of the table from which everyone took as much as he wanted to go with his potatoes, and all the children thought – and I agree with them – that there’s nothing to beat good freshwater fish if you eat it when it has been alive half an hour ago and has come out of the pan half a minute ago. (143)

The beavers educate the children about the glorious past of Narnia. They introduce the children and the readers to the Narnian history and its important citizens. Mr. Beaver talks about the evil power of White Witch and also about the great Aslan who is the king and founder of Narnia. He is the son of the Emperor-beyond-the-Sea. The power of Aslan’s name is described thus by Lewis:

At the name of Aslan each one of the children felt something jump in its inside. Edmund felt a sensation of mysterious horror. Peter felt suddenly brave and adventurous. Susan felt as if some delicious smell or some delightful strain of music had just floated by her. And Lucy got the feeling you have when you wake up in the morning and

realize that it is the beginning of the holidays or the beginning of summer. (141)

Mr. Beaver recites the three ancient prophecies that are about Aslan's triumph, the end of the Hundred Years of Winter and the arrival of four human beings in Narnia. At this point, Edmund slips away and betrays his siblings. He tells White Witch about the presence of his siblings and Aslan in Narnia. In return of this help White Witch cheats him by imprisoning him and giving him dry bread instead of Turkish Delight. She is very cruel and turns many animals, giants, fauns and dwarfs into stone.

Mr. and Mrs. Beaver decide to take the Pevensie siblings to an old hiding place of beavers. They are afraid that White Witch would use Edmund as a bait to arrest the other three siblings. For their journey, Mrs Beaver like a lady of the house packs ham, sugar, packets of tea, loaves of bread and handkerchiefs necessary for their travelling. The next morning Father Christmas arrives with gifts for all of them. He hands over a shield and a sword to Peter. He gives Susan a bow and a quiver full of arrows and Lucy is given a little glass bottle and a small dagger. The glass bottle contains a juice that could restore the health of those who are injured. Father Christmas informs Mr. Beaver that all the leakages in the dam will be mended. Mr. Beaver was so overwhelmed to hear this that he was speechless, "Mr. Beaver was so pleased that he opened his mouth very wide and then found he couldn't say anything at all" (159). This expression of Mr. Beaver is a very powerful anthropomorphic gesture.

The characters of Mr. Tumnus and Mr. and Mrs. Beaver can be categorized as 'Humans in fur' because they are animals who possess anthropomorphic traits. They wear clothes, talk, read, cook, speak and are capable of expressing emotions like humans yet they are animals.

Mr. and Mrs. Beaver show their generosity by guiding the children and helping them to meet Aslan who is presented as an anthropomorphic lion and is capable of talking and feeling like humans. He creates the country of Narnia and breathes life in the animals that live here. He has a golden mane and has "great, royal, solemn, overwhelming eyes"(169). Lucy describes him as "royal, strong and beautiful" (169), terrible and beautiful at the same time. He is the perfect example of the majestic and the glorious. His coat is a "soft roughness of golden fur" (15), ranging in colour from tawny gold to bright yellow.

To save Edmund, Aslan decides to sacrifice himself. His sacrifice can be compared to the sacrifice of Christ who too sacrificed his life for humanity and later resurrected. Thus, by presenting the lion Aslan as performing a saintly action Lewis raises him from the status of an animal to a noble human being. Aslan is not a wild or ferocious lion for which lions are naturally known for. He is neither tyrannical nor ruthless but a benevolent sovereign. The author also presents Aslan as an anthropomorphic lion by showing him as self-sacrificing and loving.

Lewis describes Aslan as expressing emotions just the way humans do. When he goes to sacrifice himself, his sad mood resembles that of humans. His tail and his head hung low and he walks slowly as if he was tired. He walks slowly with his head drooping so that his nose touches the grass. He asks Lucy

and Susan to lay their hands on his mane to make him feel better. He looks different from the Aslan they knew. He is murdered brutally by White Witch on the Stone Table. However, the Stone Table is broken and Aslan resurrects due to the 'Deep magic' of Narnia itself which forbade the use of magic for bad purposes about which White Witch is ignorant.

Lewis attempts to make the story credible by introducing child protagonists from the real world which makes it easy for the child readers to identify with them and thus willingly suspend their disbelief. Gradually they get transported into a fantastic and magical land covered by snow, inhabited by talking animals and ruled by a loving and self-sacrificing lion.

When Aslan resurrects, he plays with Lucy and Susan. Lewis paints a happy picture of the three playing together:

A mad chase began. Round and round the hill-top he led them, now hopelessly out of their reach, now letting them almost catch his tail, now dividing between them, now tossing them in the air with his huge and beautifully velvety paws and catching them again, and now stopping unexpectedly so that all three of them rolled over together in a happy laughing heap of fur and arms and legs. (185)

Aslan then takes Lucy and Susan for a ride. After walking half of the day they reach the castle of White Witch. Besides, human qualities, Lewis bestows Aslan with superhuman powers also. Aslan's breath can give life to the dead. He breathes life into the statues of a rabbit, a dwarf, a lion, a dryad and two centaurs

that were turned into stone by the magic of White Witch. In the castle of White Witch, all the animals are revived by Aslan and then he calls for everyone's attention by clapping his paws which is similar to the human gesture of clapping hands for calling attention or asking for silence. Aslan guides Peter, Susan, Edmund and Lucy to defeat White Witch. The four siblings, representing good are then crowned as the kings and queens of Narnia and White Witch representing evil is defeated. The triumph of good over evil is distinct feature of fantasy.

Prince Caspian is the second fantasy novel of the series. The novel is a quest to bring back the lost glory of Old Narnia by defeating King Miraz who now rules Narnia. The fantasy begins when the Pevensie siblings are transported to Narnia when prince Caspian blows the horn which once belonged to Susan. Lewis uses another clever fantasy element of allowing the chief characters to travel to a land where time flows differently from the real world. Interestingly, the time duration between the adventures of *Prince Caspian* and the present novel is one single human year but according to the magical time count of Narnia around a hundred years have lapsed when the children reach there for the second time.

Authors of Fantasy fiction weave complex situations to make the stories interesting. Here too, Lewis engages the readers by describing the land of Narnia which is now a changed place. The entire landscape of Narnia has changed physically and politically. Cair Paravel, the capital of Narnia is in ruins. King Miraz is a Telemarine who is native of the neighbouring country of Narnia. He rules Narnia now and the Old Narnians are forced to live in hiding. King Miraz, who usurped the throne of Narnia by murdering the father of young prince

Caspian is the new ruler now. The talking beasts are now believed to be mythical, and stories of them are forbidden in the castle of King Miraz.

Dr. Cornelius the tutor of the prince narrates the true stories of Narnia's past to him. He urges the young Caspian to flee for his life because his aunt gave birth to a son his uncle would certainly perceive him as his son's rival to the throne and kill him. The young prince then understands that he is no longer needed for political purposes. Dr. Cornelius also gives him the magic horn of Queen Susan which would bring help to whoever blows it. Caspian blows the horn and the kings and queens of Narnia — Peter, Susan, Edmund, and Lucy are transported back to Narnia. Lewis very subtly uses a horn as a device to bring the child protagonists back to Narnia. Thus, the second novel becomes a quest undertaken by the four Pevensie siblings to reach their goal of helping to reinstate prince Caspian to his rightful throne.

Caspian reaches Old Narnia where the talking beasts welcome him as he wishes to restore the Narnia to its ancient glory. He is hailed as the king of Narnia. The Pevensie children now meet the messenger dwarf Trumpkin sent by the prince Caspian. They lose their way and are guided by Aslan to meet the Old Narnians and the prince. As the story develops, the anthropomorphic qualities of Aslan gradually unfold before the readers. Lewis presents Aslan as gentle, kind-hearted and full of love for humans and animals. His love for the dwarf Trumpkin is described in the following words:

Have you ever seen a very young kitten being carried in the mother cat's mouth? It was like that. The Dwarf, hunched up in a little,

miserable ball, hung from Aslan's mouth. The Lion gave him one shake and all his armour rattled like a tinker's pack and then-hey-presto-the Dwarf flew up in the air. He was as safe as if he had been in bed, though he did not feel so. He came down the huge velvety paws caught him as gently as a mother's arms and set him (right way up, too) on the ground. (386-7)

Aslan also has a special affection for Lucy. Aslan's love for Lucy is described in the following words:

The great beast rolled over on his side so that Lucy fell, half sitting and half lying between his front paws. He bent forward and just touched her nose with his tongue. His warm breath came all round her. She gazed up into the large wise face.

'Welcome, child,' he said. (380)

With Aslan's help, the Old Narnians led by prince Caspian and the Pevensie siblings defeat King Miraz in the 'War of Deliverance' and regain the Old Narnia. Prince Caspian is crowned as the King Caspian X.

The Voyage of the Dawn Treader is the third in *The Chronicles of Narnia* series which is again constructed around the motif of a journey. It is a quest to find the seven lost lords of Narnia — Lord Revilian, Lord Bern, Lord Argoz, Lord Mavranwrn, Lord Octesian, Lord Restimar and Lord Rhoop. These lords had been banished by King Miraz because of their loyalty to prince Caspian's father. The novel transports Edmund, Lucy and their cousin Eustace, a new character

introduced in this novel to Narnia. In this story, Lewis cleverly uses a painting as a device to transport his major characters to the fantastic land of Narnia.

Prince Caspian who is now King Caspian X has ruled Narnia for three years. King Caspian leads an expedition along with Reepicheep the talking mouse of Narnia and a crew of one hundred members on the ship called the 'Dawn Treader' to search for the seven lost lords who were faithful to his father but were banished by King Miraz.

Of all the talking animals Lewis describes Reepicheep as a valiant mouse. His manners are courtly as a royal mouse and he is also a brave soldier. The manner in which he extends his respect for Lucy is noteworthy:

... he put forward his left leg, drew back his right, bowed, kissed her hand, straightened himself, twirled his whiskers, and said in his shrill, piping voice: 'My humble duty to your majesty. And to King Edmund, too.' (Here he bowed again) 'Nothing except your Majesties' presence was lacking to this glorious venture.' (430)

Lewis describes Reepicheep as brave and courageous like a soldier who is never afraid of battles and is always ready to fight. On their first meeting, Eustace insults Reepicheep by saying that he does not like performing animals as they are silly and vulgar. Reepicheep considers this as his disrespect and he is ready to teach him a lesson. He gives Eustace a blow with his sword to teach him how he should respect a mouse and his tail.

In the quest to find the lost lords, the 'Dawn Treader' anchors at several fantastic and unexplored islands. When the ship reaches Lone Islands all the members on board are held captives and are sold as slaves by the natives of the island. In this situation also, Reepicheep is ready to wage a war. Later they come to know that the man who bought them as slaves is one of the lords for whom they were searching. This lord releases Caspian and his crew, to continue their search for the next missing lord.

They reach another island which is named Dragon island because it is inhabited by dragons. Eustace, the cousin of Pevensie siblings has a fantastic experience at the island. Unfortunately, he is turned into a dragon after wearing a magical gold bracelet. Although he reaches back to the crew, he is unable to get rid of his dragon shape. In such a stressful situation, Reepicheep is his only friend who constantly comforts him. The magical powers of Aslan help Eustace to return to his human form.

During the sojourn to hunt Narnia's missing lords Prince Caspian and his crew reach yet another island. Here, the expertise of Lewis in conjuring up enchanting sites is clearly visible. This island has a unique feature of the water turning everything into gold. Excitedly Edmund says:

That water turns things into gold. It turned the spear into gold, that's why it got so heavy. And it was just lapping against my feet (it's a good thing I wasn't barefoot) and it turned the toe-caps into gold. (483)

Their next stop was the Dark Island which is again an example of Lewis' power of fantasizing. On this island they meet a wild looking man who is actually Lord Rhoop. He explains that the island is a place where dreams come true. But these dreams are the dreams that can make you afraid of going back to sleep again.

To keep his story moving forward in an interesting way, Lewis devices incidents which are contrary to reality. For instance, when they reach the Island of Voices, Lucy could hear strange voices. The island is populated by Dufflepuds who were invisible due to the charm of the magician Coriakin. Lucy finds a book of spells with pictures. She reads a spell that could read the thoughts of people along with a spell "for the refreshment of the spirit". She found a spell that made hidden things visible. As she read the spell, she saw the magician and Aslan himself who were earlier invisible.

As the ship sails towards the East where Aslan's Country is located the water turns sweet. From this point, the ship sails back to Narnia and only Reepicheep goes ahead. Reepicheep alone sails to Aslan's Country, representing Heaven and it is with the belief that he would be safe there forever.

In all the selected novels, the setting of the world of Narnia, the journey to unexplored islands and the use of magic create a sense of enchantment in the readers. Mendlesohn explains that portals "litter the world of the fantastic, marking the transition between this world and another; from our time to another time; from youth to adulthood" (1). She further states that portal fantasy is about "entry, transition, and exploration" (2). The journey that is designed to begin

through the portal immediately changes the landscape from the normal human world to the enchanting Narnia where the child protagonists wander accidentally and experience thrilling adventures. The fact that they struggle to defend the evil and finally emerge victorious makes the fantasy novels a fiction of hope and optimism. The anthropomorphic animals in the land of fantasy display many exemplary human traits and make the fantasy novels interesting.

Anthropomorphism and fantasy are also the key narrative strategies in J.K. Rowling's *Harry Potter* series. The series is spread in seven novels titled as — *Harry Potter and the Philosopher's Stone*, *Harry Potter and the Chamber of Secrets*, *Harry Potter and the Prisoner of Azkaban*, *Harry Potter and the Goblet of Fire*, *Harry Potter and the Order of Phoenix*, *Harry Potter and the Half-Blood Prince* and *Harry Potter and the Deathly Hallows*. Of these, *Harry Potter and the Philosopher's Stone*, *Harry Potter and the Chamber of Secrets* and *Harry Potter and the Deathly Hallows* have been analyzed in the present study.

The main action of the story begins when Harry an ordinary boy is transported to the Hogwarts School of Witchcraft and Wizardry in a magical train. Along with Harry, Rowling transports even her readers to the enchanting world of magic where the major action of all the novels take place.

Voldemort is a villainous character who is present in all the seven novels. Harry's sworn enemy Lord Voldemort has divided his soul into seven parts and enclosed it in seven different objects. Thus, he cannot be killed at once. These objects containing the fragments of Voldemort's soul are called horcruxes. Tom

Riddle's diary, Marvolo Gaunt's ring, lost diadem of Ravenclaw, Hufflepuff cup, Nagini, locket of Regulus Arctus Black and Harry himself are the seven horcrux.

Each novel of the series is based on an adventure that relates to the killing of the object or creature that houses a part of Voldemort's soul. Rowling uses the familiar plot of a struggle between good and evil and the final victory of good over evil in all the novels. Harry Potter, with his friends Hermione and Ronald, fights against the evil wizard Lord Voldemort and avenges the death of his parents. Independently all the novels of the series have their own individual frame but collectively they fit into a single large pattern of Voldemort hiding his soul in seven objects or creatures which Harry has to destroy.

The setting for most of the action in all the novels is Hogwarts School of Witchcraft and Wizardry, a school built to teach magic to the children of wizards and muggles or non-magical people. Rowling devises a secondary world that has many things similar to the real world. For instance, the world of magic has a bank for the wizards called the Gringotts which is run by the goblins. There is a pub called the Leaky Cauldron and a shopping market too called Diagon Alley to buy all the magical things.

Rowling's narration skills for creating an aura of magic is noteworthy. She describes how the route to Diagon Alley is hidden inside the Leaky Cauldron. Hagrid takes Harry to the Diagon Alley to buy things required at school. The door is opened magically when Hagrid:

... tapped the wall three times with the point of his umbrella. The brick he had touched quivered — it wriggled — in the middle, a small hole appeared — it grew wider and wider — a second later they were facing an archway large enough even for Hagrid, an archway on to a cobbled street which twisted and turned out of sight.

‘Welcome’ said Hagrid, ‘to Diagon Alley.’ (56)

Rowling has designed world of fantasy and has attempted to make it appear as real as the primary world. Wizards play a sport by flying on broomsticks which is called quidditch. Harry is selected for the Gryffindor quidditch team as a seeker. The job of a seeker is to find a small ball called the golden snitch which fetches the maximum points. Wizards have a picnic spot of their own called Hogsmeade. They even have a train for transportation called the Hogwarts Express which takes the students to the school at the beginning of the term and also takes them back to their homes during Christmas holidays. The train departs from the platform 9 $\frac{3}{4}$, a magical platform accessible only to those who know magic. It is situated between platform nine and ten at an actual location called the King’s Cross station in London. Ron’s mother instructs Harry how to reach the platform 9 $\frac{3}{4}$, “All you have to do is walk straight at the barrier between platform nine and ten. Don’t stop and don’t be scared you’ll crash into it, that’s very important. Best do it at a bit of run if you’re nervous” (70).

The world of magic is hidden from the eyes of the muggles or the ordinary human beings of the real world. Interestingly, the secondary world of Hogwarts exists within the primary world. Harry describes the setting of the school as,

“Perched atop a high mountain on the other side its windows sparkling in the starry sky, was a vast castle with many turrets and towers” (83). The school building is enchanted and hence it cannot be plotted on a map and its architecture is unstable. Harry describes it in the following words:

There were a hundred and forty two staircases at Hogwarts: wide, sweeping ones; narrow, rickety ones; some that led somewhere different on a Friday; some with a vanishing step halfway up that you had to remember to jump. (98)

The uniqueness of this secondary world lies in the enchanting aura that the authors dip it in. Wizards can travel from one place to another through magic by using floo powder. This floo network is controlled by the Ministry of Magic. Wizards can also appear or disappear from a particular place. Photographs and portraits are also magical. People in photographs can talk and can also visit people in other photographs. The building of Hogwarts has ghosts strolling all over. The ghosts in the world of magic are as lively as the living people. In this enchanting world, customs and traditions of the real world are reversed. Instead of a birthday party the ghost named Nearly Headless Nick celebrates his death day party where two other ghosts Peeves and Moaning Myrtle of Hogwarts are invited.

Just as all students of the real world study different subjects like Maths, Science, Social Studies, and Language etc., at Hogwarts, Harry also has to study many subjects. However, they are very different from the disciplines of the real world. Here students, study subjects like Charms, Herbology, Defense Against the Dark Arts, Potions and Care of Magical Creatures.

The wizards and the people associated with the world of magic have to work like the ordinary people of the real world. Ron has five elder brothers. Of these Charlie studies about dragons in Romania and Percy is employed with the Ministry of Magic, where his job is to standardize the thickness of cauldron bottoms. Their brother Bill Weasley works for the bank for wizards.

In the first novel, *Harry Potter and the Philosopher's Stone*, Harry and his friends Ron and Hermione learn about the philosopher's stone which is a magical stone hidden in the school. It has the power to change any metal into gold and can make one immortal. The stone belongs to Nicolas Flamel a friend of Dumbledore who himself has lived for more than five hundred years.

Lord Voldemort desperately needs this stone as it could give him a human body which he lost when he tried to kill Harry as an infant. He was destroyed as the killing curse that he used on Harry rebounded. The philosopher's stone is hidden in the school and the way to reach the stone is guarded by a three-headed dog, Fluffy that belongs to Hagrid.

In their quest to find the stone, Harry overcomes many obstacles successfully with the help of Ron and Hermione and surprisingly finds the stone in his own pocket. Voldemort instructs Quirrell to kill Harry but as soon as Quirrell comes in contact with Harry he is burnt. Voldemort escapes from Quirrell's body leaving him to die and the philosopher's stone is safely handed over to its owner Nicolas Flamel.

Harry Potter and the Chamber of Secrets is the second novel of the series. The novel narrates the story of Harry, Ron and Hermione, now in their second year at Hogwarts, who hunt for the deadly snake Basilisk. In their quest, they meet Lord Voldemort who impersonates as Tom Riddle a former student of Hogwarts and continues his villainous act to defeat Harry and save himself.

In this novel, Lord Voldemort exercises his magical powers through a diary. Unfortunately, the magic of the diary begins to work on Ginny in a negative way. Under the influence of the magic of the diary she prophesizes that the chamber of secrets has been opened and the heir of Slytherin has arrived at Hogwarts. Legend has it that the chamber of secrets was a mysterious chamber built by Salazar Slytherin — the founder of Slytherin house. It is believed that the chamber houses a deadly monster which can be controlled only by the heir of Slytherin. The diary through its magic leads Harry to believe that Hagrid opened the chamber of secrets fifty years ago. It also influences Ginny to write messages on the wall of the school.

Students of the school are attacked by the snake and eventually Ginny is taken inside the chamber. After searching at many places, Harry and Ron find the chamber in the girl's toilet. Inside the chamber, Voldemort appears in the form of Tom Riddle who tries to kill Harry with the help of Basilisk. With the destruction of the diary by fangs of Basilisk, Tom Riddle who was carrying out his mischievous activities is also destroyed.

Harry Potter and the Deathly Hallows the last novel of the series, is the climax of the Harry and Voldemort's struggle to defeat one another. In this novel,

while Harry wants to destroy Voldemort and his villainy to bring back peace to this enchanting world and also avenge his parents' death. Voldemort constantly contrives to save himself by hiding his soul in magical horcruxes. This again is a unique example of Rowling's fantasy to allow a character to transfer his soul into objects or creatures. It needs to be noted that Rowling also unravels some stories in the initial novels and brings them to their culmination in the later parts. The author broadly uses pattern of finding one horcrux and destroying it in every novel. Harry, Ron and Hermione together destroy all the horcruxes and Voldemort is finally defeated. Therefore, the struggle between Harry and Voldemort that began in first novel of the series continues in the later novels of the series and finally in the seventh part Voldemort is destroyed at the hands of Harry.

In the intervening novels, Harry and his friends together destroy the locket of Regulus Arctus Black known as R.A.B, the Hufflepuff Cup and the diadem of Rowena Ravenclaw which are all horcruxes. Thus, Voldemort begins to lose his power and meets his end in the last novel.

It is interesting to note the liberties that J.K. Rowling takes with fantasy to make her stories attractive. She infuses life in magical wands and other objects of wizardry and makes them characters. She shows a wand being loyal towards its old master called Snape. Thus, inviting the wrath of Voldemort. Snape who hated Harry throughout his life but at his deathbed passes his memory to Harry which is viewed by him in the 'pensieve' that is a stone basin in the office of the headmaster Albus Dumbledore. It functions to review a witch or wizard's memory and so helps Harry to review the memory of Snape who has a unique ability which

allows him to transfer memories which are formless and abstract to another person's mind, Harry in this case. It is indeed a unique way in which Rowling familiarizes the readers with the past events of the story. She makes the plot more interesting by revealing the secret that Harry is himself the last horcrux. In the final combat between Harry and Voldemort, Harry representing the good triumphs over Voldemort the evil.

The novels selected for study have many fantastic objects and places. The sorting hat is an old and dusty hat that can talk and sing. The first year students at Hogwarts are divided into four houses by the sorting hat — the Slytherin, the Ravenclaw, the Hufflepuff and the Gryffindor. After placing it on the student's head it chooses the appropriate house for the student. The wands are instruments to exercise power and magic. They are an essential requirement for every wizard. These wands have a strange quality. Every wand chooses its own master. Ordinary things of the real world can be magical in the world of fantasy. Broomsticks that are used in the real world for cleaning are used in the magical world for flying. Every wizard is trained to fly on a broomstick. When Harry and Ron are unable to reach platform 9 $\frac{3}{4}$ to catch the Hogwarts Express. They use a flying car that belonged to Ron's father Arthur Weasley to reach the school.

The 'elder wand' is the most powerful as it ensures that its master will win every duel. The loyalty of the wand can be gained by disarming its current master. The elder wand is also known as 'the deathstick' or 'the wand of destiny'. The invisibility cloak can make a person invisible. It belonged to Harry's father James and is handed over to him by Professor Dumbledore. The resurrection stone has

the power to bring back the dead. These three magical objects together make the deathly hallows. These three powerful instruments can wreak havoc and so the person who possesses them also becomes a master of death.

Rowling exhibits her skill by combining many elements of fantasy and anthropomorphism and using them as narrative strategies. Authors of fantasy fiction create fantastic and magical objects and enchanting places and strange creatures to generate a sense of wonder in their readers. Rowling creates a world of fantasy where things work through magic. Fantasy fictions are based on the motif of quest. The novels of the series are a quest to find the seven horcruxes and defeat the evil.

Rowling's world is inhabited by fantastic creatures that have magical qualities like house elves, ghosts, goblins, centaurs, unicorns, dragons and phoenixes. These creatures exist in the world of fantasy unseen by the muggles. The house elves are the creatures that carry out the household chores of the wizards. Dobby, a house elf, employed in the service of Lucius Malfoy, one of the supporters of Voldemort secretly meets Harry to warn him against going to Hogwarts. Dobby is grateful to Harry for setting him free from the service of Malfoy family. He dies in an attempt to save Harry, Ron and Hermione from the Bellatrix Lestrange, one of the female supporters of Voldemort.

The animals, birds and mythical creatures which Rowling brings into her stories show them playing their roles like human beings. For example, Hedwig the snowy white pet owl of Harry is his constant companion and dutifully does her job of delivering and bringing posts. Harry was surprised to see how an owl

brought newspapers for Hagrid and was also paid for the delivery. Rowling describes, "Harry counted the five little bronze coins and the owl held out its leg so he could put the money into a small leather pouch tied to it. Then it flew off through the open window" (50). As an anthropomorphic character. She displays her anger at the rashness of Harry in choosing the flying car to reach Hogwarts when he misses the train. She dies in an attempt to save his master from Voldemort's attack. The Phoenix is a mythical bird that appears in the novels of the series. They are birds who are fabled to be reborn from their own ashes. The bird helps Harry in the chamber of secrets by bringing the sword of Gryffindor. Thus, she saves his life from the deadly snake Basilisk and also heals his wounds.

Unicorns are mythical animals who are believed to inhabit the Forbidden Forest. The animal is considered to be pure and defenseless yet it has the power to give life to a person who is close to death. The tail-feathers of unicorns are also used to make powerful potions by the wizards. Centaurs are also mythical animals found to live in the 'Forbidden Forest'. The centaurs have a face of a man and the body of a horse. They are gifted with an ability to predict the future. One of the centaur helps Harry to reach safely back to the school when he is attacked by a hooded figure in the Forbidden Forest. Rowling's novels can be cited as strong examples of the 'intrusion fantasy' as defined by Farah Mendlesohn, where the world of magic or the secondary world is superimposed in the real human world.

Charlotte's Web is a children's fantasy novel written by E.B. White and illustrated by Garth Williams. The novel is a tale about an unusual friendship between a pig named Wilbur and a spider called Charlotte who saves the life of

Wilbur by weaving words on her web. People who see the web of Charlotte with messages find it interesting although, she dies at the end of the novel yet she saves the life of Wilbur. In this regard, Simon Flynn in her essay “Animal Stories” notes that this novel is one of the most notable treatments of death in Children’s Literature. The plot of the novel includes the theme of life, death and salvation. Children are largely removed from natural death. Hence, the story can be considered as a good illustration of how the harsh facts of life can be gently introduced to children.

Creating a world of fantasy and populating it with anthropomorphic characters shows the expertise of White to distance yet educate children about unhappy situations. Charlotte who is an anthropomorphic spider is intelligent and has a heart of gold. Though, she spins a web like spiders but has the fantastic ability to spin words like ‘Terrific’ and ‘Radiant’ on her web which create a special image of Wilbur and saves his life. Her human gesture of saving life of her friend is an anthropomorphic trait.

There are two phases in the life of Wilbur. The first phase of his life is a carefree one when he is in the charge of the little girl Fern. Wilbur and Fern both adore each other. Besides Wilbur, the other animals in the barn are also anthropomorphic, and love Fern, “The sheep soon got to know her and trust her. So did the geese, who lived with the sheep. All the animals trusted her, she was so quiet and friendly”(19).

The second and the crucial phase of his life starts when he is sold to Zuckerman to be slaughtered one day and feels very lonely. In his new home,

Wilbur is not happy as he too loves his freedom like humans and misses his life with Fern. Despite the fact that he feels lonely when Fern is unable to visit him he prefers to stay in the barn instead of running away in the woods. Wilbur's loneliness in not being able to meet Fern is heartbreaking:

I'm very young, I have no real friend here in the barn, it's going to rain all morning and all afternoon, and Fern won't come in such bad weather. Oh, honestly! And Wilbur was crying again, for the second time in two days (35).

Soon, he finds many anthropomorphic animal friends who cheer him when he feels low and encourage him to run away from the barn. Since, animals too love company and dislike isolation therefore Wilbur gives up his plans to run away from the barn by deliberately allowing himself to be trapped again to meet. Wilbur's love for companionship is described thus, "Wilbur didn't want food, he wanted love. He wanted a friend — someone who would play with him" (36).

Thus, love is an emotion which is not limited only to the human race. Animals whether in the world of fantasy fiction or the real world need love and care for survival. They too need friends for emotional support like humans. The utterly disappointed Wilbur finds a new friend in Charlotte who is a well-wishing and intelligent spider. She is educated and therefore has a good command of language and uses polished language instead of informal slangs. She says, 'Salutations' instead of 'hi' or 'hello' which is a new word for Wilbur. The anthropomorphic spider explains to Wilbur how she traps her prey. Wilbur feels bad to hear all this but Charlotte very well knows that this is what she is made for.

She explains to Wilbur that if she did not feed on insects and bugs they would multiply, “I live by my wits. I have to be sharp and clever, lest I go hungry” (53).

Wilbur finds a new friend but he has doubts like any human being. However, White drops hints to the readers about their friendship, “Underneath her rather bold and cruel exterior, she had a kind heart, and she was to prove loyal and true to the very end” (55). When Wilbur comes to know that he will be slaughtered on Christmas he is afraid and broken and voices his love for life. This makes the readers aware that just like humans even animals love their life and fear death. Charlotte who is a true and loyal friend comforts Wilbur and promises to save his life. Saving his life now becomes the sole motive of Charlotte’s life. Not only does Charlotte resolve to help Wilbur she also boosts his morale and plans to fool Zuckerman.

She immediately sets about on her task and also holds a meeting with the barn animals asking suggestions for new words and they decide to take the help of Templeton who was a selfish rat. Since Templeton survived on the leftovers of Wilbur he is easily convinced by the clever Charlotte. She also keeps an eye on the spellings of the word and therefore engages Templeton to bring bits of old magazines. Her plan is to create an impressive image of Wilbur to save him and so she chooses to weave the word ‘Radiant’ for his sake. She is diligent and works till midnight on her web and makes that extra effort so that the words weaved on her web are clear. Thus, White renders Charlotte with many anthropomorphic qualities.

After a lot of publicity that Zuckerman’s barn gets he decides to take Wilbur to the Country Fair. Charlotte and Templeton accompany Wilbur. At the

fair, Wilbur wins a special prize and Charlotte is confident that Wilbur will not be slaughtered. The story takes an unhappy turn when Charlotte dies at the fair ground. In return for her sacrifice Wilbur shows his gratitude by taking the egg sac of Charlotte to the barn so that her progeny would survive. Wilbur is so kind hearted that he leaves a full noodle for Templeton the rat who helped Charlotte to find new words and saves his life. Wilbur finds new friends in the barn and thus is never alone thereafter. Through this simple tale, White very sensitively puts forth the fact that animals are large hearted and sensible and ensure their survival compassion and fellow feeling whereas human societies are severely lacking on this front.

White's craft can be observed in giving anthropomorphic qualities to a spider and a pig living in the primary world. The people are amazed to find the anthropomorphic qualities of weaving words on web. This incident of the spider Charlotte saving the life of her friend Wilbur the pig is the central incident.

The Jungle Book is a collection of short stories mostly about animals by the Nobel laureate Rudyard Kipling. Though all the stories are based on fantasy yet Kipling does not ignore the truth concerning animal traits and behaviour. All the stories are in the form of fables that teach moral lessons through anthropomorphic animal characters. Kipling sets his story in a dense jungle located near Wainganga river. He creates a social world of animals in the wilderness of the jungle, populating it with the anthropomorphic characters who are either ethically strong or unprincipled schemers. The animals who are fond of Mowgli make extreme efforts to save him while the cruel ones are bent upon

killing him. The animals grouped in the story clearly fall into the category of ‘Animals as animals’ as they do not wear clothes like Beatrix Potter’s anthropomorphized rabbits in *A Tale of Peter Rabbit* and are not engaged in other human activities like cooking, riding bicycles or reading books like humans yet they express different human emotions.

The action of most of the stories revolves around the incidents about Mowgli’s survival or death. The short stories create a world of fantasy where the anthropomorphic animal are the chief characters. Kipling does not ignore the savage reality of the life of wild animals. Some animals have to survive by killing other animals like Shere Khan the tiger and Kaa the python.

“Mowgli’s Brothers” is an engaging story that narrates how a human child is raised amidst the wild animals by Mother and Father wolf. Shere Khan the tiger is angry that Mowgli is not handed over to him. When he demands Mowgli back from Mother Wolf Raksha, she challenges him like a protective mother:

And it is I, Raksha (The Demon), who answer. The man’s cub is mine, Lungri — mine to me! He shall not be killed. He shall live to run with the Pack and to hunt with the Pack; and in the end, look you, hunter of little naked cubs — frog-eater — fish –killer — he shall hunt thee! Now get hence, or by the Sambhur that I killed (I eat no starved cattle), back thou goest to thy mother, burned beast of the jungle, lamer than ever thou camest into the world! Go! (7-8).

As the foster mother of Mowgli, Raksha is daring and harsh towards Shere Khan but she is full of love for Mowgli. “Come soon,” said Mother Wolf, “little

naked son of mine; for, listen, child of man, I loved thee more than ever I loved my cubs.” (22). Here onwards, Shere Khan becomes the sole enemy of Mowgli.

Animals in the jungle have their own specific ‘Laws of the Jungle.’ Besides Mother Wolf Raksha other animals like Baloo and Bagheera also support her view to save Mowgli. The debate about Mowgli’s life takes an ethical turn:

To kill a naked cub is shame. Besides, he may make better sport for you when he is grown. Baloo has spoken on his behalf. Now to Baloo’s word I will add one bull, and a fat one, newly killed, not half a mile from here, if ye will accept the man’s cub according to the law. (11)

Thus, we see that the animals of the jungle have an organized system for the smooth functioning of their social set-up just like the humans. Some of the animals think that killing a naked human child is wrong. Despite being wild and ferocious they have a strong moral and ethical sense and mete out judgments which are correct.

Mowgli the man’s cub moves with the pack. Father Wolf like any human father beings teaches Mowgli to identify:

... every rustle in the grass, every breath of the warm night air, every not of owls above his head, every scratch of a bat’s claws as it roosted for a while in a tree, and every splash of every little fish jumping in a pool, meant just as much to him as the work of his office means to a business man. (12)

Thus, Father wolf teaches the business of the jungle to Mowgli who learns to love his 'animal family' as naturally:

I was born in the jungle. I have obeyed the Law of the Jungle, and there is no wolf of ours from whose paws I have not pulled a thorn. Surely they are my brothers. (14)

After a few years, Mowgli grows up to be a young boy. Baloo and Bagheera become his friends. Just as in the human world the schemers try to take advantage of every opportunity that comes their way Shere Khan in the story schemes and lures the young wolves by befriending them and waits for his chance to strike Mowgli since he knows that Akela, the leader of the wolves, could no longer confront him due to his old age and failing energies. In such a situation his friend Bagheera forewarns Mowgli:

Open those eyes, Little Brother. Shere Khan dare not kill thee in the jungle; but remember, Akela is very old, and soon the day comes when he cannot kill his buck, and then he will be leader no more. Many of the wolves that looked thee over when thou wast brought to the Council first are old too, and the young wolves believe, as Shere Khan has taught them, that a man-cub has no place in the Pack. (14)

Paying heed to this advice Mowgli saves his life and runs to a human settlement. In a very interesting way, Kipling shows Mowgli's shift from the anthropomorphic world to the human world as a sign of his training to face life hereafter.

“Kaa’s Hunting” is also an interesting short story about yet another interesting adventure in Mowgli’s life. He is kidnapped by the mischievous group of monkeys called the Bandar-log who are treated as outcasts in the jungle. Chil the kite gives the message of Mowgli’s kidnap to Baloo and Bagheera in the jungle. Hearing the news, Baloo and Bagheera are struck with grief. Baloo curses himself:

Put dead bats on my head! Give me black bones to eat! Roll me into the hives of the wild bees that I may be stung to death, and bury me with the Hyena, for I am the most miserable of bears! ... O Mowgli, Mowgli! Why did I not warn thee against the Monkey-Folk instead of breaking thy head? (32)

Here again we see the anthropomorphic characters coming to Mowgli’s rescue like loyal human friends. Baloo is so worried about Mowgli that he plans to follow the Bandar-log. However, Bagheera who is more intelligent and calm advise Baloo that they must think of a plan. They decide to take the help of Kaa, the Rock python, whom the monkeys fear. Baloo and Bagheera convince Kaa to help them. They also tell him that the Bandar-log insulted Kaa by calling him a ‘toothless worm’. Kaa decides to help Baloo and Bagheera to rescue Mowgli. Mang, the bat spreads the news of Mowgli’s kidnap in the jungle. Hathi, the wild elephant comes to their help. He with his loud trumpeting scatters the monkeys away. Thus, with the help of Kaa, and Hathi, Baloo and Bagheera rescue Mowgli. The way Mowgli’s rescue is planned and executed by all the animals is an example of the way humans get together to defeat wrong intentions.

Loyalty is a strong anthropomorphic trait which Kipling exhibits in his story titled “Tiger-Tiger!” that narrates the thrilling tale of Shere Khan being killed by Mowgli. In this story, we find that Mowgli is accepted by the pack of wolves. Ironically, he finds it difficult to adjust with the humans. He misses his animal brothers in the jungle. Gray, his wolf brother, informs Mowgli timely about the evil plan of Shere Khan which allows Mowgli to kill him and save himself.

Kipling’s short story “The White Seal” is a fantasy about a white anthropomorphic seal Kotick who is courageous and sets an example of selfless love for other seals. He puts his life in danger to find a land free from human intervention and cruelty.

In this story the seals are anthropomorphic and have families. Kipling describes Sea Catch as a brave fifteen year old seal: “He was scarred all over with the marks of savage fights, but he was always ready for just one fight more” (71). One day Sea Catch comes home late because the Novastoshnah beach was crowded and he had to fight other seals to find a place. His wife Matkah complains in a feminine fashion, “Where have you been? ... Why can’t you be sensible and settle your places quietly? You look as though you had been fighting with the Killer Whale” (72).

The main anthropomorphic character, Kotick the white seal is born to Sea Catch and his wife Matkah. Seals have songs which all the mother seals sing to their babies. Matkah also sings a song to Kotick:

You mustn't swim till you're six weeks old.
Or your head will be sunk by your heels;
And summer gales and Killer Whales
Are bad for baby seals.
Are bad for baby seals, dear rat,
As bad as bad can be;
But splash and grow strong,
And you can't be wrong,
Child of the Open Sea! (73)

Kotick as a young seal learns many things. His mother teaches him the skills of an expert hunter:

... follow the cod and the halibut along the under-sea banks and wrench the rockling out of his hole among the weeds; ... skirt the wrecks lying a hundred fathoms below water and dart like a rifle bullet in at one port-hole and out at another as the fishes ran... (75)

Kotick feels miserable when he watches the skins of his own friends being ripped off. He feels that "It's horrible" (79). It is then that he decides to find a place uninhabited by men so that his friends would be safe from the cruelty of humans. However, like any concerned father, Kotick's father dissuades him:

...grow up and be a big seal like your father, and have a nursery on the beach, and then they will leave you alone. In another five years

you ought to be able to fight for yourself... You will never be able to stop the killing. Go and play in the sea, Kotick. (81)

His mother suggests that he should get married and settle down as he was young now. Kotick remains determined and embarks upon a journey to find a safe place for his fellow brothers, he has to face many dangers. He explores from the seas from the North to the South Pacific Sea. He narrowly escapes being caught by the Basking Shark, Spotted Shark and the Hammerhead. Eventually, his determination, constant efforts and love for his fellow seals helps him to succeed. Qualities like courage, determination, love and accepting challenges are found in humans. Kipling, by attributing all these qualities makes the character of Kotick anthropomorphic.

“Rikki-Tikki-Tavi” is the next story in Rudyard Kipling’s collection of fantasy series about the make-belief world of anthropomorphic animals. Everything about Rikki-tikki resembles a young boy. He has the same habits, preferences, love for fun, fears and guts like youngsters.

Though, it is a commonly known fact that snakes and mongoose are sworn enemies and are ready for fatal combat whenever they chance to meet. He has no experience to fight with snakes yet he escapes the first blow by the wicked Nagaina who attacks him from behind. This incident boosts his confidence. Eventually he is able to save himself and his human family.

In his short stories, Kipling has presented his animal characters with an ability to talk but some of the animal characters are also presented realistically.

We notice the wicked and revengeful nature of the serpents when Nagaina urges her husband to:

Go in quietly, and remember that the big man who killed Karait is the first one to bite. Then come out and tell me, and we will hunt for Rikki-tikki together (98).

The wife of the tailor-bird Darzee is sensible enough to realize that cobra eggs mean many cobras in the future. She distracts Nagaina and helps Rikki-tikki to find the hidden eggs. He also chases Nagaina down her hole and comes out victorious. The other animals of the garden too celebrate the victory. Darzee sings a song in the honour of Rikki-tikki which indicates that even the animals celebrate victory and happiness through music.

“Toomai of the Elephants” is another fascinating story in the collection about an old elephant named Kala Nag who is the son of Radha Pyaari. This story is an example of how animals get together to enjoy. Entertainment is an important part of human lives. Similarly, animals too want to enjoy and have fun. Kala Nag and other elephants just like fun-loving teenagers sneak away in the dense jungle to enjoy and come back early in the morning.

Kala Nag has served the Government by carrying heavy loads from his childhood for forty seven years. Kipling anthropomorphizes the elephant Kala Nag who remembers “... pushing, with a big leather pad on his forehead, at a gun stuck in deep mud, and that was before the Afghan war of 1842, and he had not then come to his full strength” (108). Radha Pyaari teaches Kala Nag that he must

never be afraid of being caught just like mothers of human children who condition and inspire children

One night Kala Nag and many other elephants along with young Toomai sneak away to the hills. They wanted a change from their cumbersome lives. They begin to talk in their language. And then they started thumping their feet against the soft grass in unison. The thumping sound was like a war-drum. The sound then changed into the crushing of tender grass. This warlike dance went on for two hours. At dawn, Toomai and Kala Nag return to their camp. The young Toomai narrates the whole story of the elephant dance. The dance of the elephants was a joke amongst the elephant – keepers. Therefore, no one believes him.

“Servants of the Queen” is also a captivating story in the collection *The Jungle Book* which also clearly voices the emotions of animals. The story is about the conversation which happens one night at the camp amongst the animals. The animals share their fear, memories, anger and complain to each other like humans. There are horses, camels, mules, bullocks and elephants in the camp. The camels in the camp see bad dreams and disturb all the animals. The horses complain, “Those camels have racketed through our lines again — the third time this week. How’s a horse to keep his condition if he isn’t allowed to sleep?” (130).

The horses share their experience of being afraid of tales about whip snakes told by a newly recruited horse. The horses understand the significance of being bridle-wise which means to turn one’s hind legs the instant one feels the rein on his neck. Since even a small mistake could mean death for the horse and the master. The troop horse mentions that it is important for them to trust their

masters. Camels share their experience of the learning school where they learnt to lie down and let their master fire across. Like young boys, the camp animals also make fun of elephants and call them 'Two Tails' because they are afraid of most things. Animals too are cautious of their family. The bullocks being conscious of their lineage, explain that they are brothers from Hapur and that father was the ancient bull of Shiva.

Some of the animals just like humans do not like their family. The mules hate to talk about their family as their father was a donkey. Billy the mule talks about his father angrily, "My father was a Southern gentleman, and he could pull down and bite and kick into rags every horse he came across. (136). However, the reply of the horse confirms that he is arrogant and proud of his lineage.

I'd have you know that I'm related on my mother's side to Carbine, winner of the Melbourne Cup, and where I come from we aren't accustomed to being ridden over roughshod by any parrot-mouthed, pig-headed mule in a pop-gun pea-shooter battery. Are you ready? (136).

While they argue the elephant called Two Tails interrupts, "Children, what are you fighting about there? Be quiet" (137).

The elephants or two tails is the name of an elephant or a group of elephants that are disliked by the horses and the mules. Two Tails is afraid of guns. Kipling notes his gesture while answering the question which is an anthropomorphic gesture, "...rubbing one hind leg against the other, exactly like a

little boy saying a poem...” (138). Two Tails also explains that before being caught he used to enjoy by sleeping half the day and bathing when he liked. He was like a king of the forest who spent carefree life in the jungle but now he functions under the authority. The animals are also intelligent and notice the minute details. When they see Vixen the dog they realize that there must be a human nearby. Animals have their doubts. They want to know why they have to fight even if it is an order. In the words of the camel “Hukum Hai” (140), they have no choice but to comply with the rules set by the humans and rush up to their respective places as the morning approaches. All the typical human characteristics like fear, pride, treachery, making fun of others and seeing bad dreams are found in the animals characters. The story is an example of ‘Might is Right’ or the powerful ruling the weak.

In reality the rules of the jungle are very simple. The animals of the jungle are only concerned about their food and survival. Since Children’s Literature is broadly concerned with mirroring the realities of the human world, though in an oblique manner, to children, anthropomorphic animals are used. Thus, by giving human traits like betrayal, cruelty, anger, envy, greed, fear, love, hope, joy, humility and patience the anthropomorphic animals reflect the strengths and weaknesses of humans.

Thus, in the analysis of the selected texts we find that the authors used fantasy and anthropomorphism as narrative techniques to construct a world of fantasy. This secondary world is different from reality and is inhabited by real and mythical animals and birds. The expertise with which the authors of the selected

texts use fantasy and anthropomorphism as narrative techniques foregrounds the various roles played by animals.

Within the limited scope of the present study, a sincere effort has been made to critically examine the different roles played by animals in the selected stories of Children's Literature. It is hoped that the present study would be relevant and useful for further research in this area, promoting a new direction and insight to understand Children's Literature in its totality.

WORKS CITED

- Armitt, Lucy. *Fantasy Fiction: An Introduction*. New York: Continuum International, 2005. Print.
- Brinzeu, Pia. "Fantasy: Beyond Failing Definitions." *Reading the Fantastic Imagination: The Avatars of a Literary Genre*. Ed. Dana Percec. Cambridge: UK, 2014. Print.
- Burke, Carolyn L. and Joby G. Copenhaver. "Animals as People in Children's Literature." *Language Arts*. 18.3. (2004). 205-13. Web. 5 Mar. 2013.
- Callow, Amanda. "The Chronicles of Narnia, and How C.S. Lewis Created Christian Fantasy Fiction." 2015. Senior Thesis. Linfield College. 27 May 2005. PDF file. 22 Dec. 2016.
- Coats, Karen. "Fantasy." *The Routledge Companion to Children's Literature*. Ed. David Rudd. New York: Routledge, 2014. Print.
- Ekman, Stefan. *Here Be Dragons: Exploring Fantasy Maps and Settings*. Middletown: Wesleyan University Press, 2013. Print.
- "Fantasy." *English Oxford Living Dictionaries*. n.d. Web. 15 Mar. 2017.
- Flynn, Simon. "Animal Stories." *International Companion Encyclopedia of Children's Literature*. Ed. Peter Hunt. 2 nd ed. Vol. 1. New York: Routledge, 2004. Print.
- Guthrie Stewart E. "Anthropomorphism: A Definition and a Theory." *Anthropomorphism, Anecdotes and Animals*. Ed. Mitchell Robert W., Nicholas S. Thompson and H. Lyn Miles. New York: State University of New York Press, 1997. Print.
- Kipling, Rudyard. *The Jungle Book*. New Delhi: Peacock, 2010. Print.
- Lewis, C.S. *The Chronicles of Narnia*. London: Harper Collins, 2010. Print.

Manlove, Colin. Introduction. *Modern Fantasy: Five Studies*. Cambridge: UK, 1975. Print.

Mendlesohn, Farah. *Introduction to Rhetorics of Fantasy*. Connecticut: Wesleyan University Press, 2008. Print.

More, Thomas A. "An Analysis of Wildlife in Children's Stories." 1977. PDF file.

Rabkin, Eric S. ed., *Fantastic Worlds: Myths, Tales, and Stories*. New York: OUP, 1979. Print.

Rowling, J.K. *Harry Potter and the Philosopher's Stone*. London: Bloomsbury Publishing, 2010. Print.

---. *Harry Potter and the Chamber of Secrets*. London: Bloomsbury, 2010 Print.

---. *Harry Potter and the Deathly Hallows*. London: Bloomsbury, 2010 Print.

Saricks, Joyce G. *Readers' Advisory Guide to Genre Fiction*. Chicago: American Library Association Editors, 2009. Print.

Schallegger, René. "The Nightmares of Politicians: On the Rise of Fantasy Literature from Subcultural to Mass-Cultural Phenomenon." *Collision of Realities: Establishing Research on the Fantastic in Europe*. Ed. Lars Schmeink and Astrid Boger. Berlin: Walter de Gruyter GmbH & Co. 2012. Print.

Sullivan, Emer O. *Historical Dictionary of Children's Literature*. Plymouth: The Scarecrow Press, 2010. Print.

Vogl, Sonia. "Animals and Anthropomorphism in Children's Literature." 1982. PDF file.

White, E. B. *Charlotte's Web*. London: Penguin, 2014. Print.



CHAPTER 5

CONCLUSION



CHAPTER 5

CONCLUSION

Children's Literature is a literature which was earlier dismissed as a literature of not much significance. However, with the passage of time, it has received considerable attention. In the present times it has developed as a separate genre and has carved a special place for itself in the literary world. It is equally popular amongst the children, teenagers and adults. It exists in many forms like folk tales, myths, legends, ballads, nursery rhymes to picture books, comics, novels, poems and short stories.

The origin of Children's Literature lies in folktales, fairy tales and literature not written specifically for children but adapted for them. Children's stories serve different purposes. They are used to teach etiquette and moral values to the children. They also help to make the child imaginative. Children's Literature is aimed for children though it may have other readers as well. It is interesting to note that Children's Literature did not exist in the form as we find it today. Also, a child was not considered to be different from an adult. The Greeks and the Romans believed that the children should be trained for adult life. The Puritans believed that the children should read the Bible. They considered children as young souls. Hence, there was no concept of 'the child' as we have it

today. Also, childhood was not regarded as an important phase of an individual's life. John Locke, in the seventeenth century came up with the philosophy of *tabula rasa* in his book *Some Thoughts Concerning Education* (1641). Locke's philosophy played a major role in redefining childhood. The French philosopher Jean Jacques Rousseau in his famous work, *Emile or On Education* (1762) suggested that children learnt better when they experienced certain things. It was in the seventeenth century that society began to recognize childhood as different from adulthood. The earlier belief of associating a child with the concept of 'Original Sin' gradually faded away and the child came to be identified as pure and innocent.

The eighteenth century is marked as the era when commercial publishing of Children's Literature began. John Newbery became the first author to successfully commercialize books. In the eighteenth century didactic literature was written but with the advent of Romantic era more and more fantasy literature was written and read. Lewis Carroll's *Alice's Adventures in Wonderland* liberated Children's Literature from the grip of didacticism.

In India, Children's Literature developed first in the form of oral tradition. The stories from the *Ramayana* and *Mahabharata* were often told to children. Gradually, the authors began to translate British literature written for children. This led to the beginning of original works written by Indian authors.

Children's stories serve different purposes. They are used to teach etiquette and moral values to the children. They also help to make the child imaginative. Families, schools, neighbourhoods and communities all bear the

responsibility for teaching and encouraging children to behave according to the accepted social behavior and manners. Many stories are passed to children orally, some are also read aloud. Storytelling is a part of learning to read. Reading is deeply connected to education and comes with a cultural baggage because of which stories become valuable to society. Instructing through stories has long been a tradition in most the cultures and families. Stories written for children transport the children into the world of imagination and at the same time it is used to instruct and delight. One of the functions of Children's Literature is to prepare the child readers to become adults of the next generation by introducing to them how their life is organized and how society fits into national and global perspectives. Children's Literature offers an alternative view that inspires new ways of thinking about the world and how it can be shaped in a better way. It is interesting to note that Durham University, one of the top five universities of UK has introduced a module on Harry Potter. This helps us to understand the relevance of Children's Literature today.

Paul Hazard, Professor of Comparative Literature at the College de France in *Les Livres, les Enfants et les Homes* (1932); translated as *Books, Children and Men* (1944) feels that imagination of children is a rejuvenating force which can help us to establish a 'universal republic of childhood'. He believes that children's books can help in building international understanding to resolve conflicts.

Children's relationship with animals begins early in their childhood when they are given replicas of animals as toys and also through the stories they hear in infancy. Later animals as pets prove great companions to children. They feel safe

and secure in the company of a pet. They do not demand, question or judge children unlike their parents and adults.

It is a commonly understood fact that the social relationships provide social support. It is also widely believed that animals also provide social support to their masters and caregivers. In the absence of an adult or a caregiver the pet can provide comfort to the child. One of the earliest researchers, House and his colleagues Cobb suggested that social support refers to providing love, trust, advice, suggestion, confidence and direct help to cope up with difficult situations. Two theories namely, the 'Biophilia hypothesis' and 'Attachment theory' explain the reasons behind child-animal bonding. The Biophilia hypothesis asserts that humans possess a natural affinity to be attracted to all the other living organisms. It promotes the idea that children can develop better when allowed to spend time in natural surroundings. The Attachment theory proposes that a child should maintain a relationship with the primary caregiver for his social and emotional development. The researchers have further developed the theory to explain that animals too serve as attachment figures to children.

The bond that children share with their pets contributes to higher confidence and a greater level of empathy in them. Thus, we can conclude that the field of human-animal bonding may lack a strong theoretical framework but the researches done by the scholars have put forth strong evidence that pets act as a social support in the absence of human support.

Pets offer relaxation and diversion from the hectic schedules in people's lives. They bring carefree joy to their human companions. In the present uncertain

times of global threats and insecurities, pets offer a comforting shelter from life's storms. Companion animals meet relationship needs, provide consistent reliable bonds and facilitate transitions throughout life.

The study examined the role played by animals in the selected texts and the manner of social support provided by them to the child protagonists. The works taken up for the present study are replete with wild, tame and mythical animals. Kipling's *The Jungle Book* (1894) has many interesting characters like the courageous mongoose Rikki-tikki, the selfless and determined white seal Kotick, the loving Mother Wolf Raksha, the cunning tiger Shere Khan, the sleepy teacher Baloo, the mischievous group of monkeys Bandar-log and the helpful tailor-bird Darzee. E.B. White's *Charlotte's Web* (1952) presents the fascinating characters of an intelligent and skilful spider Charlotte and the loving and innocent pig Wilbur. In the course of the novel, Charlotte proves to be a true friend to Wilbur by saving his life. C.S. Lewis' *The Lion, the Witch and the Wardrobe* (1950), *Prince Caspian* (1951) and *The Voyage of the Dawn Treader* (1952) of *The Chronicles of Narnia* series (1950-6) presents the helping and loving lion Aslan, the friendly faun Mr. Tumnus, the resourceful and helpful Mr. and Mrs. Beaver and the valiant mouse Reepicheep. J.K. Rowling's *Harry Potter and the Philosopher's Stone* (1997), *Harry Potter and the Chamber of Secrets* (1998) and *Harry Potter and the Deathly Hallows* (2007) of the *Harry Potter* series (1997-2007) presents interesting characters like the helpful wound-healer phoenix named Fawkes, the companion owl Hedwig, the dangerous dragon Norbert and mythical animals like the centaur and unicorn as saviours. Thus, in all

the texts selected for study the animal characters give informational, emotional, direct and esteem support to the child protagonists in difficult situations.

Children's Literature has a variety of animal characters. Lions, bears, wolves, horses, frogs, dogs, rabbits and cats commonly figure in the literature for children. Most of the times, the animals are presented as having acquired human abilities. They can talk, read, write, eat and feel like humans. This technique of presenting animals with human characteristics and abilities is called 'anthropomorphism.' Talking animals or anthropomorphism is a common phenomenon in Children's Literature. Often the stories written for children are set in a world of fantasy where impossible things can happen. A common feature detected in the texts taken up for the study is how the authors combine the 'fantasy world' of childhood with the more realistic world that children in adolescence confront.

The animal characters in the selected texts play a variety of roles. They play the role of a teacher, a parent, a friend, a saviour, a messenger and a companion to their owners. They give love, security, care, confidence and feeling of self-worth to their masters. They give useful suggestions and guide the child protagonists on the right path. As animal characters, they directly help the children at the hour of need.

The anthropomorphic animals in fantasy communicate important and complicated issues in a simplified way. Animal characters guide children into a deeper understanding of themselves and humans. Anthropomorphic animals help to expand on a child's imagination by testing the reader's creativity as they follow

the storyline. These anthropomorphic animal characters unlock doors to a new world but leave them open for the reader to explore further and make sense of.

Anthropomorphic animal characters are enthralling to children because of their cleverness and their special abilities which wins the heart of the children. In a fiction based on fantasy child readers willingly suspend their disbelief and accept many things which are impossible in the real world. Anthropomorphic animals have the abilities we do not possess hence such texts are fun to read, no matter how many times children read them. Sometimes the anthropomorphic animals possessing illogical juxtaposition of their natural roles can do fantastic things that real world counterparts never do. The nature of anthropomorphic animals as both human like and animal like is what makes them fascinating.

The authors by using fantasy and anthropomorphism as narrative techniques gradually take the readers in the world of the story where improbable things happen. Michael Benton and Judith Langer use the reader response theory to understand the reading process of children. Langer is of the opinion that children as readers willingly enter the fantastic world of the texts weaved by the author where animals can speak, talk, walk, dress and read like humans. The readers gradually lose their disbelief and witness a world with enchanting landscapes, populated by animals and mythical creatures who have human attributes and where things can work through magic. These anthropomorphic creatures help the child protagonists to defeat the evil. Such stories about animals helping the child protagonists help the child readers to subconsciously learn the simple lessons for life.

The situations that the child protagonists encounter in the stories prepares the child readers to face the challenges of life in a better way. The trials through which the child protagonists go through in their lives familiarizes the young children with the difficulties of life and gives them a confidence that they too can overcome those dangers and threats by choosing good over evil.

Not only in our stories but in the real world too, the bond between humans and animals is crucial. The collaboration of animal welfare and human welfare organizations which is common now in twenty first century. Two significant events foreshadowed by this collaboration. The first attempt was made by American Society for the Prevention of Cruelty to Animals (ASPCA) to help an eight year old girl who was beaten and abused by her foster mother. Three years later, ASPCA was involved with another child called Mary Ellen who was the victim of cruel beatings by her foster mother. After the intervention of ASPCA an investigator was sent to Mary's apartment and she was removed from her home by the police and her foster mother was later charged with and convicted of assault. Mary Ellen was placed in foster care centre.

This case certainly teaches us that at times it takes an entire community to guarantee the safety and well-being of a child. The efforts of the uncompromising neighbour who reported Mary's condition to find help for the child, the resourceful lawyer who fought the case and the judge who granted the order to remove Mary from her abusive home, made a difference in the life of this vulnerable child. Hence, we notice the interconnectedness of children and animals not only in stories but also in the world we live.

A reason behind the growing popularity of Children's Literature is that young adolescents prefer to read books about children who are similar to them in age and face similar issues such as going to school, making friends and creating their identity. On reading stories about child characters, children become aware that life is full of struggles and we can struggle, work-hard and emerge victorious, more mature and more capable of facing further trials of life. In fact, when they see ordinary children emerging triumphant, their own hope and self-confidence are augmented. Thus, the young readers are thrilled to read about the ordinary child characters like Mowgli, Fern, Harry, Ron, Lucy, Edmund, Susan and Peter who have ordinary human weaknesses and are not perfect yet they triumph over evil. We admire them for their morality, commitment, courage, perseverance and kindness.

Children who grow up reading about animals in stories and are brought up in cultures that value animals show a better understanding of the feelings and opinions of other people. They easily empathize with a sick pet or an elderly person. Reading stories about animals helps them to develop empathy, relationship skills, morality and an understanding of the world and themselves.



BIBLIOGRAPHY



BIBLIOGRAPHY

- Alger, Janet M. and Steven F. Alger. *Cat Culture: The Social World of a Cat Shelter*. Philadelphia: Temple University Press, 2007. Print.
- Allen, Karen Miller. *The Human–Animal Bond: An Annotated Bibliography*. USA: Scarecrow Press, 1985. Print.
- Arluke, Arnold and Clinton R. Sanders. *Regarding Animals: Animals, Culture & Society*. USA: Temple University Press, 2011. Print.
- Avery, Gillian, and Kimberley Reynolds, eds. *Representations of Childhood Death*. New York: Macmillan, 2008. Print.
- Bartosch, Roman and Sieglinde Grimm. *Teaching Environments: Ecocritical Encounters*. New York: Peter Lang, 2014. Print.
- Bassham, Gregory, and Jerry L. Walls, eds. *The Chronicles of Narnia and Philosophy: The Lion, the Witch and the Worldview*. Illinois: Open Court Publishing, 2005. Print.
- Batler, Lawrence and Catherine S. Tamis–LeMonda. *Child Psychology: A Handbook of Contemporary Issues*. USA: Routledge, 1999. Print.
- Bekoff, Marc. *Animal Passions and Bestly Virtues: Reflections on Redecorating Nature*. Philadelphia: Temple University Press, 2006. Print.
- . *Minding Animals: Awareness, Emotions and Heart*. New York: OUP, 2002. Print.

- Bird, Elizabeth, *Children's Literature Gems: Choosing and Using them in Your Library Carrer*. USA: America Library Association, 2009, Print.
- Birke, Lynda, and Jo Hockenhull, eds. *Crossing Boundaries: Investigating Human – Animal Relationship*. Boston: Brill Publishing 2012, Print.
- Boehrer, Bruce Thomas. *Animal Characters: Nonhuman Beings in Early Modern Literature*. Pennsylvania: University of Pennsylvania Press, 2010. Print.
- Bowlby, John. *Attachment and Loss*. vol. 1, New York: Basic Books, Print.
- Briggs, Julia Dennis Butts, and M.O. Grenby, eds. *Popular Children's Literature in Britain England: Ashgate Publishing*, 2008. Print.
- Calarco, Matthew. *Thinking Through Animals: Identify, Difference Indistinction*. California: Stanford University Press, 2015. Print.
- Card, Orson Scott. *The Writer's Digest Guide to Science Fiction & Fantasy*. Ohio: Writers Digest Books, 2010. Print.
- Carpenter, Humphrey. *Secret Gardens: A Study of the Golden Age of Children's Literature*. London: Routledge, 2005. Print.
- Carrington, Bridget and Jennifer Harding, eds. *Beyond the Book: Transforming Children's Literature*. UK: Cambridge UP, 2014. Print.
- Carrington, Bridget, and Jennifer Harding, eds. *Feast or Famine? Food and Children's Literature*. UK: Cambridge UP, 2014. Print.
- Charlesworth, Rosalind. *Understanding Child Development*. USA: Wadsworth Cengage Learning, 2010. Print.
- Clute, John, and John Grant, eds. *The Encyclopaedia of Fantasy*, New York: St. Martin's Griffin, 1999. Print.

- Codden, Mike, ed. *Telling Children's Stories: Narrative Theory and Children's Literature*. London: University of Nebraska Press, 2011. Print.
- Cohen, Sheldon., Lynn G. Underwood, and Benjamin H. Gottlieb, eds. *Social Support Measurement and Intervention: A Guide for Health and Social Scientist*. New York: OUP, 2000. Print.
- Cullingford, Cedric. *Children's Literature and its Effects: The Formative Years*. London: Bloomsbury, 1998. Print.
- Cunningham, Hugh. *Children and Childhood in Western Society Since 1500*. New York: Routledge, 2014. Print.
- Cunningham, Hugh. *Children and Childhood in Western Society Since 1500*. London: Faber and Faber 2009. Print.
- Daston, Lorraine and Gregg Mitman. *Thinking with Animals: New Perspectives on Anthropomorphism*. New York: Columbia University Press, 2006. Print.
- David, A. and Shiva Kumar. *Animal World*. New Delhi: Children's Book Trust, 1973. Print.
- Doughty, Amie A., ed. *Adults Literature and Culture: A Mosaic of Criticism*. UK: Cambridge UP, 2016. Print.
- Doughty, Terri, and Thompson, Dawn, eds. *Knowing Their Place? Identity and Space in Children's Literature*. UK: Cambridge. 2011. Print.
- Edwards, Bruce L., ed. *C.S. Lewis: Fantasist, Mythmaker & Poet*. London: Praeger Perspectives, 2007. Print.
- Fagan Brian. *The Intimate Bond: How Animals Shaped Human History*. New York: Bloomsbury Press, 2015. Print.

- Forsberg, Niklas, Mikel Burley, and Nora Hamalainen, eds. *Language, Ethics and Animal Life: Wittgenstein and Beyond*. New York: Bloomsbury Publishing, 2012. Print.
- Franklin, Adrian. *Animals and Modern Cultures: A Sociology of Human–Animals Relations in Modernity*. London: Sage Publications, 1999. Print.
- Freeman M. A. Daniel. “Cross-Cultural Perspectives on the Bond Between Man and Animals. *Cultural Zoo* Eds. Salman Akhtar and Vamik D. Volkan, Karnac Books, 2014. Print.
- Freeman, Carol, and Elizabeth Leane, Yvette Watt, eds. *Considering Animals: Contemporary Studies in Human–Animals Relations*. New York: Routledge, 2016. Print.
- Fudge, Erica. *Pets. USA*: Routledge, 2014. Print.
- Glanz, Karen, Barbara K Rimer, and K. Vishwanath, eds. *Health Behavior Health Behavior and Health Education: Theory, Research and Practice*. USA: Jossey Bass, 2015. Print.
- Golden, Joanne M. *The Narrative Symbol in Childhood Literature: Explorations in the Constructions of Text*. New York: Mouton de Gruyter, 1990. Print.
- Green, Miranda. *Animals in Celtic Life and Myth*. London: Routledge, 1992. Print.
- Grenby M. O. *The Child Reader 1700-1840*. Cambridge: Cambridge UP, 2014. Print.
- Gross, Aaron, and Anne Vallely, eds. *Animals and the Human Imagination – A Companion to Animals Studies*. New York: Columbia University Press 2012, Print

- Guroian, Vigen. *Tending the Heart of Virtue: How Classic Stories Awaken a Child's Moral Imagination*. New York: OUP, 1998. Print.
- Herzog, Hal. *Some We Love Some We Hate, Some We Eat: Why It's So Hard to Think Straight About Animals*. New York: Harper Perennial, 2011. Print.
- Hubler, Angela E., ed. *Little Red Readings: Historical Materialist Perspectives on Children's Literature*. USA: University Press of Mississippi, 2014. Print.
- Hunt, Peter, ed. *Children's Literature: An Illustrated History*. New York: OUP, 1995. Print.
- , ed. *Literature for Children: Contemporary Criticism*. London: Routledge, 1992. Print.
- Hurn, Samantha. *Humans and Other Animals: Cross Cultural Perspectives on Human – Animal Interactions*. London: Pluto Press, 2012, Print.
- Jackson, Rosemary. *Fantasy: The Literature of Subversion*. 2nd ed. London: Routledge, 2009. Print.
- Jenks, Chris. *Childhood*. London: Routledge, 1996. Print.
- Jones, Susan D. *Valuing Animals: Veterinarians and Their Patients in Modern America*. London: The John Hopkins University Press, 2003. Print.
- Keeling, Kara K., and Scott T. Pollard, eds. *Critical Approaches to Food in Children's Literature*. New York: Routledge, 2009. Print.
- Kemmerer, Lisa. *Animals and World Religions*. New York: OUP, 2012. Print.
- Knowles, Murray and Kristen Malmkjaer. *Language and Control in Children's Literature*. London: Routledge, 1996. Print.
- Laland, Kevin N., and Bennett G. Galef, eds. *The Question of Animal Culture*. USA: Harvard University Press, 2009. Print.

- Lerer, Seth. *Children Literature: A Reader's History from Aesop to Harry Potter*. Chicago: University of Chicago Press, 2008. Print.
- Lundin, Anne. *Constructing the Canon of Children's Literature: Beyond Library Walls and Ivory Towers*. New York: Routledge, 2004. Print.
- MacCann, Donnarae. *White Supremacy in Children's Literature: Characterizations of African Americans, 1830-1900*. New York: Routledge, 2001. Print.
- McArdle, Megan M. *The Reader's Advisory Guide to Genre Blends*. Chicago: American Library Association, 2015. Print.
- McHugh, Susan. *Animal Stories: Narrating Across Species Lines*. Minneapolis: University of Minnesota Press, 2011. Print.
- Mendlesohn, Farah. *Diana Wynne Jones: Children's Literature and the Fantastic Tradition*. New York: Routledge, 2005. Print.
- Neaum, Sally. *Child Development for Early Childhood Studies*. UK: Learning Matters, 2010. Print.
- Nikolajeva, Maria. *Reading for Learning: Cognitive Approaches to Children's Literature*. Amsterdam: John Benjamins, 2014. Print.
- Nodleman, Perry and Mavis Remier. *The Pleasures of Children's Literature*. 3rd ed. USA: Pearson, 2002. Print.
- Nodleman, Perry, ed. *Touchstones: Reflections on the Best in Children's Literature*. USA: Scarecrow Press, 1995. Print.
- . *Words about Pictures: The Narrative Art of Children's Picture Books*. Athens, GA: University of Georgia Press, 1988. Print.
- Nodleman, Perry. *The Hidden Adult: Defining Children's Literature*. London: The John Hopkins University Press, 2008. Print.

Oittinen, Ritta. *Translating for Children*. New York: Garland Publishing, 2000. Print.

Pasanek, Brad. *Metaphors of Mind: An Eighteenth-Century Dictionary*. USA: John Hopkins University Press, 2015. Print.

Perez, Cynthia. *Pet Animals-A Complete Guide*. Delhi: Global Media. 2014. Print.

Podberseek, Anthony L., Elizabeth S. Paul, and James Serpell, eds. *Companion Animals and Us: Exploring the Relationships between People and Pets*. UK: Cambridge UP, 2000. Print.

Reynolds, Kimberley. *Girls Only: Gender and Popular Children's Fiction in Britain 1880-1910*. USA: Temple University Press, 1990. Print.

---. *Children's Literature in the 1890s and the 1990s*. Plymouth: Northcote House, 1994. Print.

Reynolds, Kimberly. *Radical Children's Literature: Future Visions and Aesthetic Transformations in Juvenile Fiction*. New York: Macmillan, 2007. Print.

Robbins, Louise E. *Elephant Slaves and Pampered Parrots: Exotic Animals in Eighteenth-Century Paris*. London: John Hopkins University Press, 2002, Print.

Rosen, Brenda. *The Mythical Creatures Bible: The Definitive Guide to Legendary Beings*. UK: Octopus Publishing, 2008. Print.

Salman, Akhtar and Vamik D. Volkan, eds. *Cultural Zoo*. Karnac Books, 2014. Print.

Scott, Niall. *Monsters and the Monstrous: Myths and Monstrous of Enduring Evil*. vol. 38. New York: Radopi, 2007. Print.

Sharma, Ram Nath and Rachana Sharma. *Child Psychology*. New Delhi: Atlantic Publishers, 2002. Print.

Silvey, Anita, ed. *The Essential Guide to Children's Books and Their Creatures*. New York: Houghton Mifflin, 2012. Print.

Simmons, Laurence and Philip Armstrong. *Knowing Animals*. Boston: Brill Publishers, 2007. Print.

Sipe, Lawrence R. and Pantaleo, Sylvia. *Postmodern Picturebooks: Play, Parody, and Self-Referentiality*. New York: Routledge, 2008. Print.

Stableford, Brian. *The A to Z of Fantasy Literature*. UK: Scarecrow Press, 2005. Print.

Stahl, J.D., Tina L. Hanlon, and Elizabeth Lennox Keyser, eds. *Crosscurrents of Children's Literature: An Anthology of Text and Criticism*. New York: OUP, 2006. Print.

Stibbs, Christine W. *The Feminine Subject in Children's Literature*. New York: Routledge, 2002. Print.

Stoodt, Barbara D., Linda B. Amspaugh and Jane H. Hunt. *Children's Literature: Discovery for a Lifetime*. Melbourne: Macmillan, 1996. Print.

Sussman, Marvin B. *Pets and the Family*. London: Routledge, 1985. Print.

Townsend, John Rowe. *An Outline of English in Children's Literature*. 6th ed. USA: Scarecrow Press, 1996. Print.

Trim, Mary. *Growing and Knowing: A Selection Guide for Children's Literature*. Germany: K.G. Saur Verlag GmbH, 2004. Print.

Tucker, Nicholas. *Suitable for Children? Controversies in Children's Literature*. London: Sussex University Press, 1978. Print.

- Voss-Hemminger, Marry J., ed. *Animals in Human Histories: The Mirror of Nature and Culture*. USA: University of Rochester Press, 2002. Print.
- Waldau, Paul and Kimberley Patton. *A Communion of Subjects*. New York: Columbia University Press, 2006 Print
- Waller, Tim, and Geraldine Davis., eds. *An Introduction to Early Childhood*. London: Sage Publications, 2009. Print.
- Wilkes, Jane K. *The Role of Companion Animals in Counseling and Psychology: Discovering their use in the Therapeutic Process*. Illinois: Charles C. Thomas Publishers, 2009. Print.
- Wilkie-Stibbs, Christine. *The Outside Child: In and Out of the Book*. London: Routledge, 2012. Print.
- Wooden, Warren W. *Children's Literature of the English Renaissance*. Kentucky: The University Press of Kentucky, 1986. Print.
- Wrobel, Szymon. *The Animals in Us — We in Animals*. New York: Peter Lang, 2007. Print.
- Yummerman, John H. *Other Worlds: The Fantasy Genre*. Ohio: Bowling Green University Popular Press, 1983. Print.
- Zipes, Jack. *Breaking the Magic Spell: Breaking Theories of Folk & Fairy Tales*. Kentucky: The University Press of Kentucky, 2002. Print.
- . *Fairy Tales and the Art of Subversion: The Classical Genre for Children and the Process of Civilization*. New York: Routledge, 1991. Print.

WEB SOURCES

Bannerjee Jacqueline. "What is Children's Literature?" *The Victorian Web*. 10 Sep. 2007. Web. 11 Nov. 2016.

"Benefits of Pet Ownership." *ProPets*. April 2008. Web. 8 Nov. 2016.

"Children's Literature." *The Free Dictionary*. n.d. Web. 7 Jan. 2017.

Cosslett, A. "Child's Place in Nature: Talking Animals in Victorian Children's Fiction." 2002. PDF file. 4 Nov. 2016.

Dewan, Pauline, "The Animal Genre". *Children Literature Classics*. n.d. Web. 9 Oct. 2016.

---. "The Fantasy Genre." *Children Literature Classics*. n.d. Web. 15 Oct. 2016.

FECAVA. "Health Benefit (Socioeconomic Value) of Companion Animals: A Review of Literature with Focus on Essential Aspects." 28 March 2009. Web. 21 Nov. 2016.

Freedman, Alan I. "A Talking Donkey? Yeah, Right!." PDF file. 24 Dec. 2016.

Goldman, Jason G. "When Animals Act Like People in Stories, Kids Can't Learn." *Scientific American*. 27 Mar. 2010. Web. 4 Dec. 2016.

Hart, Lynetta A. "The Role of Pets in Enhancing Human Well-being: Effects for Older People." *Research Gate*. 1995. Web. 21 Jan. 2016.

---. "Companion animals enhancing human health and wellbeing." *Research Gate*. A 10 Aug. 2008. Web. 18 Feb. 2017.

- Hoing, Anja. "The Wild and the Child: The Children – Animal Bond in Talking – Animal Stories." n.d. PDF file. 20 Feb. 2017
- Joseph, Michael. "Why Study Children's Literature?." *Children's Literature Association*. n.d. Web. 13 Nov. 2016.
- Madhavan, Meenakshi Reddy. "Seven Kinds of Animals We Love because They Talk in their Books." *Scroll. in*. 20 Feb. 2016. Web. 23 Feb. 2017.
- Smith Penelope. "Adventures in Animals Connection." *Animal Talk*. n.d. Web. 12 Dec. 2016.
- Wells, Deborah L. "The Effects of Animals on Human Health and Well-Being." *Journal of Social Issues*. 65.3 (2009): 523-543. Print.
- Westgarth, Carri. et al. "Family Pet Ownership During Childhood: Findings from a UK Birth Cohort and Implications for Public Health Research." *International Journal of Environment Research and Public Health*. 10.3. 3704-3729. 18 Oct. 2010. Web. 22 Dec. 2016.



PUBLISHED RESEARCH PAPERS



ISSN : 0975-3419

Journal of Rajasthan Association for Studies in English

A Peer Reviewed Journal of Studies in English



**VOLUME : 12
Year : 2016**

CONTENTS

1. Shakespeare and Popular Culture: The Indian Context – Dr. Anita Bhela	1
2. <i>Chemmeen</i> : Translatability across Cultural and Linguistic Divides – Ms. Aparna Ajith	8
3. Sociolinguistic Functions of Roman-Romanagari Code-switching in WhatsApp Instant Messaging – Ms. Usha Kanoongo	14
4. Translation, Plurality and the Idea of Originality: A Study of “The Hunt” – Ms. Anita Goswami	29
5. Problems Encountered in Translating Poetry: A few Poems of Bhupendra – Dr. K.S. Kang	44
6. The Ray of Hope in Dhramveer Bharti's <i>Suraj Ka Satwan Ghoda</i> – Dr. Sonika Gurjar	53
7. Translation in the Era of Postmodernist Art – Dr. Bhumika Sharma	56
8. The <i>Ramayan</i> , <i>Ramcharitamanas</i> , <i>Ramlila</i> : Translation; Transcription and Folklore – Dev Vrat Sharma	65
9. Translation as A Cross Cultural Communication with Special Reference to Rajasthani Short Stories – Dr. Rashmi Bhatnagar and Ms. Sarita Chanwaria	78
10. <i>Ghasiram Kotwal</i> as a Study in the Politics of Power and Revenge – Dr. Rekha Tiwari	84
11. <i>Samskara</i> : A Journey Toward ‘Progress’ on the Landscape of Women – Dr. Richa	93
12. Translating the <i>Other</i> through their own Language – Ms. Seema Dagar	99
13. The Culture of Rajasthan in the Fictional World of Vijaydan Detha – Balveer	108
14. The Poet’s Mind and the Vision of Sustainable Development – Dr. Devendra Rankawat	113
15. Adaptation of Fairy Tales in Angela Carter's Short Stories – Dr. Ritu Pareek	121

16. The Transcreation of <i>Emma</i> as Cher and <i>Aisha</i> : From Austen to Heckerling to Ojha – Dr. Ritu Sen	129
17. Translation as Theory and Praxis In Literature – Dr. Seema Choudhary	138
18. Beyond the Boundaries: Transcreation of Nerudian World Through Translation – Subhashis Kundu	145
19. Reverberation of Truths Universally Acknowledged: Premji Prem's " <i>Mhari Kavitan</i> " – Dr. Kshamata Chaudhary and Sanjay Chawla	153
20. Translation: Knowledge Creating and Promoting Power – Dr. Bir Singh Yadav	164
21. A Study of Dharamvir Bharati's <i>Andha Yug</i> in the Context of Language, Performance and Translation – Ms. Shashi Kala	177
22. Where is the Message that is Lost in Transmissions and Translations of The <i>Mahabharata</i> ? – Saroj Thakur and Aushima Thakur	185
23. Translation Problems Faced in the Selected Language Pair English-Urdu – Rukhsana Saif	191
24. Translating Fantasy in Children's Literature – Swati Dhanwani	198
25. Translation: Problems and Solution – Lokesh Bhatt	204
26. The Importance of Socio-Cultural Contexts in Literary Translation – Preeti Bhatt and Dr. G.K. Sukhwai	214
27. Exploring the Possibilities of Translating Poetic Drama with Special Reference to <i>Andha Yug</i> – Dr. Sanjay Arora	222
28. Translation of Jainendra Kumar's "Ek Qaidi" into English: A Study of some Linguistic Issues – Narendra Pal Singh Panwar	239
29. Book Review - <i>The Elusive Genre: A Collection of English Short Stories, Series – 1</i> – Dr. Mehzeen Sadriwala	247
Our Contributors	250

Translating Fantasy in Children's Literature

Swati Dhanwani

Translation is generally defined as a process of transferring the text from the source language to the target language while communicating the same meaning. To translate means to “carry across”. In translation it is the word which is translated and it is the meaning which is carried across. The focus of the process is to preserve the meaning in the translated text. Sometimes translation also provides new meanings to the text and enriches the original. Translation is a cross-cultural and interdisciplinary phenomenon. It involves knowledge of other disciplines like psychology, history, sociology etc. It helps to bridge the gap between different languages and cultures and has the power to approach larger number of readers across different nations, cultures and backgrounds.

With the development of Translation studies as a separate field more and more scholars question about the equivalence and fidelity of the translated text to the original. Generally, the word translation is understood as literal translation that is translating word for word. Language is not just set of words rather it is closely linked with the culture of the people speaking a particular language. Translation is not a linear process. Whenever a work is translated it gets a new life and new meaning. Translators while translating a work combine their culture with their own experience of reading the original they reach out to the future readers who will benefit from the translation. They never translate word for word but translate the complete situation.

In *Memes of Translation : The Spread of Ideas in Translation Theory* (1997) Andrew Chesterman says: Translation is now seen not as a source-oriented copying but target-oriented rhetoric, its main concern being audience reception. There is more of a pride in its target language potential: source texts are there to be exploited for benefit of the receiving culture.

Jean Boase-Beier in *Critical Introduction to Translation Studies* declares that there can be some words in the source language which have no equivalent in the target language. Translation is not about finding appropriate equivalent words. The equivalence in translation is impossible.

The present paper aims to study fantasy as translated in *The Lion, the Witch and the Wardrobe* by C.S. Lewis and in *Harry Potter and the Philosopher's Stone* by J.K. Rowling. Tolkien defines fantasy as "sub-creation"- a secondary world which is just as real as the primary world. The fantasy transports the characters to a different world which exists on the Earth but is out of physical space and out of time to create a feeling of otherness or enchantment. The world along with the humans also includes anthromorphic, mythical and fantastic characters like dragons, unicorns, phoenix, talking animals, witches and wizards. Magic is the key feature of fantasy. The events and happenings of the fantasy land are driven by magic. The characters in fantasy sometimes take a journey of self-discovery. Therefore, these stories also have a strong appeal as coming-of-age stories. The story may be divided into different sections and is told through series of books published under different titles.

The fantastic encompasses in its range genres like fantasy, science fiction, horror and adventure. It is difficult to draw clear boundaries between these genres. Science fiction creates a world which may not be real but is possible in the future times. While on the other hand, fantasy relies heavily on the use of magic. However, both the genres present a challenging and unknown worlds to the reader but science fiction offers a technical explanation to the events and happenings. The roots of science fiction lie in logic and not in magic.

Harold Bloom in *Translating for Children* (2000) questions about the status of the original text. He goes on to say that all original writing is merely an adaptation of life. Every original story is based on some other story. *The Lion, the Witch and the Wardrobe* is set in a fantastic land of Narnia- a land of talking animals and mythical creatures which is ruled by the White Witch. The world of fantasy which Lewis builds up in his novel closely resembles his own life. As a boy Lewis was greatly interested in Beatrix Potter's novels and

anthromorphic animals. He took a great interest in reading Greek, Irish and Christian mythology. This influence can be seen in his work *The Lion, the Witch and the Wardrobe* where Aslan creates Narnia, a beautiful land like the Garden of Eden created by God.

C.N. Manlove defines fantasy as, "A fiction evoking wonder and containing a substantial and irreducible element of supernatural or impossible worlds, beings or objects with which the mortal characters in the story or the readers become on at least partly familiar terms" Lewis' love for anthromorphic animals finds a place in his work. In Narnia, there are all sorts of animals who can talk, eat, sleep, walk and even behave like humans. The land is inhabited by fauns, unicorns, satyrs and dryads which do not populate the real world. Fantasy in the novel becomes a narrative technique where the enchanted land and magic are all translated from the author's mind- the mythical creatures and anthromorphic animals, the humble Aslan and the evil White Witch who are not a part of the real world but the secondary world which exists in the mind of the author is translated into words.

Farah Mendlesohn in *Rhetorics of Fantasy* (2008) observes "The classic is of course *The Lion, the Witch and the Wardrobe*." (15). *The Lion, the Witch and the Wardrobe* can be considered as a portal fantasy. Portals are obstructions as well as points of access. They keep the fantasy world and the real world apart and allow transition from one to another. John Clute describes portals as "marking the transition between this world and another". (23). The characters in a portal fantasy enter in an unknown world through the portal. She observes that the source of portal and quest fantasy lie in Bible, Arthurian romances and in fairy tales. Narnia is a land which is hidden from our world. Out of the four Pevensie children, Lucy, the youngest enters Narnia through a wardrobe of the spare room which is a portal.

Fantasy presents challenges and an adventurous journey in an unknown world. The plot of fantasy novels is based on a struggle between good and evil characters. (Joyce G. Saricks, 2009). The idea of adventures and journey resulting in transition is derived from epics while the idea of mortal growth or redemption from New

Testament. White Witch who represents evil also tempts Edmund and uses him to ultimately kill Aslan but she is unaware of the magic before the dawn of time. Aslan in the novel is compared to Christ who sacrifices his life to save Edmund. All the four children show courage and honesty by being on the side of Aslan except for Edmund. They are given gifts by Father Christmas-a sword, a horn, a bow, a knife and a healing potion all of which have magical qualities.

Harry Potter and the Philosopher's Stone is a story of a simple boy Harry who one day comes to know that he is a wizard and his parents were killed by the dark lord Voldemort. Herein begins his journey to destroy Voldemort and the dark forces of the world of magic. Farah Mendlesohn (2008) calls such fantasies as intrusive fantasy. The owls arrive at Privet Drive creating confusion for the characters and readers. The protagonist Harry takes a journey to discover his real self and his hidden potential through a series of adventures. The plot presents Harry with moral and ethical challenges. The fantasy presents grievous trials to the protagonist on his way.

Rowling locates the world of magic within the contemporary England. This world of magic is kept under the veil from the muggles. The narrative then changes into portal fantasy. The character in a portal fantasy enters in an unknown world through the portal. Farah Mendlesohn in *Rhetorics of Fantasy* quotes that portal fantasy is about entry, transition and exploration. To reach Hogwarts-the school of Witchcraft and wizardry, one has to reach platform 9 $\frac{3}{4}$ which can be reached by going exactly between the walls of platform nine and ten. The wizards too have to study and work. Ron's elder brother Charlie is studying in Romania, Percy gets a job in the Ministry of Magic and Bill works for a goblin bank. Carefully the author has created a secondary world inside the real world.

The world of magic is unknown to the readers and to the protagonist. Hogwarts School of Witchcraft and Wizardry where Harry enrolls to study is situated on a hill near a lake. No exact geographical location of the school is provided to the readers. The building of the school is magnificent and enchanting with many towers. This is a world of magic which is hidden from the world of muggles. The Ministry of

Magic takes special steps to keep the world hidden. The minor wizards are not allowed to perform magic outside the school. The wizards are trained to use animals and herbs. The birds of the magical land play the role of postal service. They help one send and receive letters.

At Hogwarts, Harry finds trustworthy friends like Hermione, Ron and Hagrid and snobbish batch mates like Draco Malfoy. At difficult times Harry exhibits undaunted courage and selfless love for his friends rather than relying only on magical spells and wand.

Fantasy provides an alternative to the real world by reversing the rules of the real world. Fireplace which provides warmth is used as portal in the world of magic with the help of flue powder. Animals may not be what they appear because of animagi (i.e every wizard can change himself into an animal.). They have the power to understand human emotions. Hedwig the owl of Harry often nips at him lovingly and sometimes complain by shrieking loudly. Broomsticks are used for flying and for playing sports like quidditch. Books and trees can attack, the people in the photographs can talk and can move from one photograph to another. By using the ordinary objects the author tries to make the fantastic seem real.

Rowling the famous author of Harry Potter novels wrote fantasy stories as a child. The characters she portrayed in Harry Potter are derived from her own life. The character of Albus Dumbledore –the headmaster of Hogwarts is based on the headmaster of her own school while the character of Hermione Granger is based on herself when she was a teenager. The loss of her mother at a very early age was translated into Harry's loss of parents in the first part of the novel. Her own illness after her separation from her husband inspired her to introduce Dementors.

Thus, we see in the present times different interpretations of translation are evolving Harold Bloom in *Translating for Children* (2000) concludes that all original writing is merely an adaptation of life. Every original story is based on some other story. Life of the author plays an important role in translating his own experience , desire, hope, and fear in their work. Here the life of the author itself

becomes the source which he translates into his work i.e the target. While talking about the evolution of Fantasy, Ursula Le Guin points out that translation underlies all works of fantasy because the author who creates a secondary world translates his vision into words and symbols of the conscious mind. Semiotically, deriving meaning from words is translation. Speaking itself is a process where one puts his thoughts into words. Interpreting the words of a writer to understand the meaning is also translation

Thus, we see that fantasy becomes a narrative technique as the author translates his imagination into words and creates a world of fantasy. Translation therefore attains a new dimension and a new meaning in the light of the above observations.

Works Cited

- Chesterman, Andrew. *Memes of Translation: The Spread of Ideas in Translation Theory*. Netherland: John Benjamins, 1997. Print.
- Mendlesohn, Farah. *Rhetorics of Fantasy*. Middletown, USA, 2008. Print.
- Oittinen, Ritta. *Translating for Children*. London, GBR: Garland Science, 2000. Print.
- Saricks, Joyce G. *Readers' Advisory Guide to Genre Fiction*. 2nd ed. Chicago, US: American Library Association Editions, 2009. Print.
- Schmeink Lars, and Boger, Astrid, eds. *Collision of Realities: Establishing Research on the Fantastic in Europe*. Berlin, DEU: Walter de Gruyter, 2012. Print.

Vol.5 Issue 2 2017

ISSN:2321-3108 (O)

ISSN:2395-2636 (P)

EST. ★ 2013

IMPACT FACTOR 5.002

COSMOS

RJELAL

*Research Journal of English
Language and literature*

≡ www.rjelal.com ≡

KY PUBLICATIONS
WWW.KYPUBLICATIONS.COM

Index
Vol.5. Issue 2.2017 (April-June)

S.No	Article Title	Page No
[1].	THE MOTHER-DAUGHTER RELATIONSHIP IN JHUMPA LAHIRI'S THE LOWLAND AMBIKA SHARMA Asst. Prof. S.G.H.S. College, Jiwan Nagar, Sirsa & Research Scholar, JJTU, Jhunjhunu (Raj.)	703-706
[2].	INFLUENCE OF W. B. YEATS ON THE POETRY OF PHILIP LARKIN Dr. NIHARIKA SINGH Assistant Professor, Department of Applied Sciences, SRIMT affiliated to Dr. A P J Kalam Technical University, Lucknow	707-711
[3].	THE TWO SIDES OF THE COIN IN JHUMPA LAHIRI'S 'INTERPRETER OF MALADIES' AND 'THE NAMESAKE' V MEENAKSHI ¹ , Dr. PREMALATHA S ² 1PhD Research Scholar ,Reva University, Bangalore 2Asst Prof,Reva University, Bangalore	712-716
[4].	R K NARAYAN-THE SOOTH SAYER S.P SEKHARA RAO Assistant Professor, GMR Institute of Technology, Rajam, India	717-720
[5].	EFFECTIVE COMMUNICATION THROUGH PRISON LITERATURE: THE STUDY OF L.K. ADVANI'S "A VIEW FROM BEHIND THE BARS" N.SATYANARAYANA Ph.D Research Scholar, Dept.of English, Andhra University Visakhapatnam	721-727
[6].	HOW ENGLISH CONQUERED OUR TONGUE! PREETA PRABHAKARAN Ph.D Research Scholar, Department of English ,University of Kota, Kota Research Guide : Prof G.M.Mehta , Dept. of English, Guru Nanak Girls College Udaipur (Raj)	728-730
[7].	ENERGY OF ENGLISH LANGUAGE INSTRUCTION: AN ENERGETIC SOURCE OF NATIONAL AND INTERNATIONAL GROWTH Dr. DHRUV SHANKAR English Lecturer, Government Polytechnic, Sikandra, Kanpur Dehat, Uttar Pradesh	731-735
[8].	MYTHOLOGICAL STRUCTURE IN HAYAVADHANA V. RADHIKA Associate Professor, Dr.K.V.Subba Reddy College Of Engineering For Women, Kurnool	736-738
[9].	REFLECTIONS OF REALISM AND ALLEGORY IN MANTO'S THE DOG OF TITHWAL KANUPRIYA ARYA Ph.D Research Scholar; B.I.T.S. Pilani	739-743
[10].	Concept of the Epistemological Thoughts of Major Human Conscience: A Paradigm Shift of The Cognition of Being Existence to that of Non-Existent of Camus' The Myth Of Sisyphus SHANTANU SIULI ¹ , SARBANI SIULI ² 1Assistant Professor, Department of English, H&SS, ICFAI University Tripura, India 2Assistant Professor, Department of Humanities and Social Science, K K College of Engineering & Mangtt. Biharsharif, Nalanda, Bihar, India.	744-750
[11].	THE CULTURAL LANDSCAPE OF JHUMPA LAHIRI: A CRITICAL STUDY ALTAF AHMAD GANAIE Research Scholar, School of Studies in Languages, Jiwaji University, Gwalior	751-758
[12].	QUEST FOR SPIRITUALITY AND MYSTICISM IN WILLIAM DALRYMPLE'S NINE LIVES K.S.MEERA ¹ , Dr.D.DEEPA CAROLINE ² 1Research Scholar, Department of English, Karpagam Academy of Higher Education, Coimbatore. 2Assistant Professor, Department of English, Karpagam Academy of Higher Education, Coimbatore	759-762

Index
Vol.5. Issue 2.2017 (April-June)

S.No	Article Title	Page No
[13].	SCIENTIFIC IMAGINATION WITH DEMONIC COGITATION IN H. G. WELLS' THE INVISIBLE MAN Dr. DHRUV SHANKAR English Lecturer, Government Polytechnic, Sikandra, Kanpur Dehat, Uttar Pradesh	763-768
[14].	NATURE AS SYMBOLISM IN D.H.LAWRENCE'S SONS AND LOVERS IHSAN KAREEM SALEH ABBAKA ¹ , Dr. SUNEETHA YEDLA ² 1Research Scholar, Dept. of English, Acharya Nagarjuna University Email:ehsanabbaka@gmail.com 2Assistant Professor of English, University College of Engineering and Technology Acharya Nagarjuna University	769-773
[15].	FEMINISTIC STUDIES IN THE NOVEL A THOUSAND SPLENDID SUNS FARHAD AHMAD PIR Ph. D Research scholar at Barkatullah University, Bhopal (M.P)	774-780
[16].	OF THE BINDING PAST: DISPLACEMENT AND IDENTITY IN OCTAVIA BUTLER'S KINDRED ANN MARY JOY Research Scholar, Department of English, SSUS, Kalady, Kerala	781-785
[17].	Tracing Environmentalism and its Social Dimensions in Chitra Banerjee Divakaruni's Brotherhood of the Conch Trilogy POOJA RAWAL Lecturer in English, Dr. Bhim Rao Ambedkar Govt. College, Sriganganagar (Raj.) Maharaja Ganga Singh University, Bikaner (Raj.), India	786-790
[18].	ECOFEMINISM IN NANDINI SAHU'S SITA (A Poem) SUJITHA S ¹ , Dr INDU B ² 1PG Student, Dept of English, Amrita School of Arts and Sciences, Amritapuri, Amrita Vishwa Vidyapeetham, Amrita University, India 2Assistant Professor (Sr Grade), Dept of English, Amrita School of Arts and Sciences, Amritapuri, Amrita Vishwa Vidyapeetham, Amrita University, India	791-795
[19].	REDEFINING 'NEW WOMAN': A SELECT STUDY OF INDIAN ENGLISH WOMEN POETS SHWETA TIWARI Research Scholar, University School of Humanities and Social Sciences Guru Gobind Singh Indraprastha University, Dwarka, New Delhi	796-801
[20].	Review of Ecological Imperialism in Amitav Ghosh's Sea of Poppies Dr RABIA MUKHTAR Teacher (School Education Kashmir) J&K	802-806
[21].	TRAUMA AND TRIUMPH: FREEDOM AN IDIOM OF LOSS IN EASTERN INDIA SAKSHI THAKUR PhD Scholar, Department of English, University of Jammu, Jammu and Kashmir, India	807-815
[22].	A STYLISTIC STUDY OF GEORGE ORWELL'S "SHOOTING AN ELEPHANT" Dr. PANKAJ SHARMA Assistant Professor, Department of English, R.S.M [P.G] College, Dhampur (Bijnor)	816-823
[23].	THE PERSONAL IS POLITICAL: A STUDY OF WOMANHOOD IN THE SELECTIVE WRITINGS OF CORNELIA SORABJI SHEELPA MISHRA ¹ , Dr. PRAJNA PARAMITA PANIGRAHI ² 1Lecturer in English, Nilgiri College, Raj-Nilagiri, Balasore, Orissa 2Assistant Professor, Directorate of Distance Education, Utkal University, Bhubaneswar, Bhubaneswar, Orissa	824-829
[24].	A SELF IDENTITY OF AFRICAN - AMERICAN WRITERS IN ENGLISH LITERATURE ARTI LODHI Dr. Hari Singh Gour Central University, Sagar (M.P.) India	830-833
[25].	ANIMALS IN CHILDREN'S LITERATURE: A CRITICAL READING OF KIPLING'S RIKKI-TIKKI-TAVI SWATI DHANWANI Research Scholar, Department of English, University of Kota, Kota	834-837
[26].	COMPARATIVE ANALYSIS OF DONNE'S 'BATTER MY HEART' AND HERBERT'S 'THE	838-846

Index
Vol.5. Issue 2.2017 (April-June)

S.No	Article Title	Page No
	COLLAR' MARYAM MOHSIN JEBUR MA English, Department of English, Acharya nagarjuna university	
[27].	EXPLORING SOME PARTICULAR CASES OF PRONUNCIATION IN CAMEROON NATIONAL LANGUAGES: THE CASE OF SCHWA IN ENGLISH LOANWORDS IN AWING Samuel ATECHI University of Yaounde I/TU Chemnitz	847-856
[28].	AN INTROSPECTION INTO THE SOCIETAL DILEMMA OF ABORIGINES THROUGH SALLY MORGAN'S MY PLACE SHWETA BAHADUR Pursuing Ph.D., Univ. of Rajasthan, Batch- 2015 Research Supervisor:Mrs. Nidhi Singh ,(Associate Professor)Univ. of Rajasthan, Jaipur	857-859
[29].	STRUCTURES OF POWER AND RESISTANCE IN MARIO VARGAS LLOSA'S CONVERSATION IN THE CATHEDRAL RITU BHARDWAJ Research Scholar, Punjabi University, Patiala	860-865
[30].	CULTURAL- MUSIC COGNITION: ANALYZING LANGSTON HUGHES INNOVATION OF AFRICAN MUSICAL FORMS INTO ENGLISH POETRY D. WILFIN JOHN M.Phil., St. Johns College Palayamkottai	866-870
[31].	IMAGE OF WOMAN IN KIRAN DESAI'S THE INHERITANCE OF LOSS Dr. NEENA Extension Lecturer in English; Government College Barwala (Hisar), Haryana	871-874
[32].	CONTEMPORARY REASONS OF ENGLISH SPEAKING DILEMMA AMONG THE BENGALI MEDIUM STUDENTS: A STUDY ON UNDERGRADUATE STUDENTS OF BANGLADESH MARJANA JAHIR Lecturer, BGMEA University of Fashion &Technology (BUFT). Dhaka, Bangladesh	875-881
[33].	BOOK REVIEW A GRAMMAR OF GREAT ANDAMANESE: AN ETHNOLINGUISTIC STUDY BY ANVITA ABBI -A BOOK REVIEW SHEELPA SWEETY PhD Scholar, Jawaharlal Nehru University, New Delhi	1-6

RESEARCH ARTICLE



INTERNATIONAL
STANDARD
SERIAL
NUMBER
INDIA

2395-2636 (Print);2321-3108 (online)

ANIMALS IN CHILDREN'S LITERATURE: A CRITICAL READING OF KIPLING'S
RIKKI-TIKKI-TAVI

SWATI DHANWANI

Research Scholar, Department of English, University of Kota, Kota



SWATI DHANWANI

ABSTRACT

Talking animals is a device used by the authors where animals are attributed with human qualities. Anthropomorphic animals can cook, read, write, speak, behave and feel like humans. This special device used by the authors of Children's Literature is called as anthropomorphism. The present paper attempts to examine the role of the young anthropomorphic mongoose Rikki-tikki in Kipling's short story "Rikki-Tikki-Tavi" published in The Jungle Book (1894). The short story uses talking animals to send a message in a simple way that can be understood by the child readers.

Animals have been a vital part of human lives since times immemorial. Human beings are surrounded by animals. Animals have not only been domesticated and tamed but have also become our pets. They share our homes as our companions. We often treat them as a family member, celebrate their birthday, and take them on a vacation. We see animals on television channels like Animal Planet and National Geographic. We see anthropomorphic animals in the cartoon shows. We consume animal and animal products. We wear clothes and shoes made up of animal skin. Fur and skin of animals are used to make fur coats and woollens to protect us from cold. We use beauty and cosmetic products that are tested on animals. Animals are objects of study in the field of biology, zoology, medical science and biotechnology. Many drugs are manufactured by the pharmaceutical companies after testing them on animals. We refer to animals when we speak of someone being "blind as a bat". We include animals in our religious practices. Some of the animals are considered holy and sacred. They are the first things that are gifted to children in the

shape of colourful stuffed teddies. As stuffed toys, animals function as transitional objects. As pets, animals give love, comfort and companionship to their owners. Hence, animals also find their place in children's stories, novels, illustrated books, nursery rhymes, comic strips and cartoons.

In the present times, Children's Literature has developed as a separate genre and holds a special importance today. Earlier, it was dismissed as a literature of not much significance and was considered to be written by people who could not write anything better. Over the time, it has developed into a rich and diverse field. In the present times, it has received considerable attention and is popular equally amongst the children, teenagers and adults. In fact, it is also identified as a new area of teaching and research. It exists in various forms from folk tales, fairy tales, myths, legends, ballads and nursery rhymes to novels, poetry, drama, picture books, comics and multimedia texts. It now includes within its purview anything produced for "entertainment, exploitation and enculturation of children" (Hunt 3).

Kimberley Reynolds in her study *Children's Literature: A Very Short Introduction* points to Myles McDowell's observation. McDowell describes Children's books as:

Children's books are usually shorter, they tend to favour an active rather than a passive treatment, with dialogue and incident rather than description and introspection; child protagonist are the rule; conventions are much used; the story develops within a clear-cut moral schematism... children's books tend to be optimistic rather than depressive; language is child-oriented; plots are of a distinctive order; probability is often discarded; and one could go endlessly talking of magic, fantasy, simplicity, and adventure (qtd. in Reynolds 26).

Children's Literature is replete with animal characters. Animals of every variety populate picture books, comics and short stories. Generally the animals that figure in the stories of children are depicted as having acquired human qualities and intelligence and are located amidst a social set-up which is familiar to children. This special device used by the writers of Children's Literature is called anthropomorphism. Talking animals or anthropomorphism is a special device used in Children's Literature to attribute human qualities to plants and animals. Anthropomorphic animals can speak, write, read, dress, feel and behave like humans.

Elizabeth A. Dunn in her research paper "Talking Animals: A Literature Review of Anthropomorphism in Children's Books" states that talking animals are very common in Children's Literature. The animal characters exhibit various levels of anthropomorphic traits from talking and thinking like humans to wearing clothes, cooking, stitching and riding bicycles. She examines the ten most commonly seen animals in Children's Literature, their role and importance.

Talking animal stories fascinate children. Anthropomorphic animals provide a necessary facade to present the mundane and difficult subjects to children. Naima Azmiry in her thesis "Animals and Their Functions in Children's Literature Since 1900" focuses on twenty one story books with animal

characters. She observes that the animal characters in works for children help and educate children with lessons for life. She concludes that the use of animals in Children's Literature has a literary and a realistic value too. Animals in stories engage the young readers, and introduce them to fantasy and the funny side in books (Azmiry 25-6).

The present paper examines the technique of anthropomorphism as used in Kipling's short story "Rikki-Tikki-Tavi". The *Jungle Book* is a collection of stories mostly about animals by the Nobel laureate Rudyard Kipling. Rikki-tikki is a young and courageous mongoose in the short story titled "Rikki-Tikki-Tavi" in Kipling's *The Jungle Book* (1894). Kipling attributes human qualities to Rikki-tikki. He is courageous and determined. He is adopted by a white family residing in a big bungalow in the Segowlee cantonment. Rikki-tikki quickly becomes friend of the boy of the family named Teddy. Animals can be friends and companions to humans. As a young house mongoose, Rikki-tikki becomes a friend and companion to Teddy. He goes to sleep with Teddy and thus provides companionship and security to Teddy. Teddy's father believes that Teddy is safer with Rikki-tikki than with any bloodhound.

Nag and Nagaina who reside in the garden of the bungalow are afraid of Rikki-tikki. They know that a young mongoose is a threat to their lives sooner or later. Therefore, they attack Rikki-tikki. Although, Rikki-tikki is young yet he is bold to have a fight with Nag and Nagaina. Kipling says "It is the hardest thing in the world to frighten a mongoose, ..." (92). By saying this Kipling suggests that Rikki-tikki though young, is fearless.

When Rikki-tikki first meets Nag in the garden he is afraid for a minute but then Kipling says that it is the nature of mongoose that they cannot stay frightened for a long time. A young mongoose was a danger to Nag and Nagaina. The Nag and Nagaina plan to kill the man, the wife and the child of the family. This would probably lead to Rikki-tikki leaving the garden. Rikki-tikki fights valiantly with the Nag who was hiding in the bathroom. Kipling adds a quality of selflessness to the character of Rikki-tikki who can even sacrifice himself for the sake of his master. Rikki-tikki had no practice of

fighting with a king cobra yet he puts his life in danger to save the life of his master. He knew that the man had a stick when he killed the snakeling called Karait but he may not have that stick when he comes to the bathroom in the morning. Therefore, he decides to stay in the bathroom and fight with the Nag. Rikki-tikki risks his life for the sake of his master. Rikki-tikki puts up bravely with Nag. Kipling writes:

Then he was battered to and fro as a rat is shaken by a dog- to and fro on the floor, up and down, and round in great circles, but his eyes were red and he held on as the body cart-whipped over the floor, upsetting the tin dipper and the soap-dish and the flesh-brush, and banged against the tin side of the bath. As he held he closed his jaws tighter and tighter, for he made sure he would be banged to death, and, for the honor of his family, he preferred to be found with his teeth locked (100).

Rikki-tikki makes an attack on the head of the snake and prefers to die as his teeth locked for the honour of his family. Rikki-tikki like any proud human being is conscious of his lineage. He is successful in killing the Nag. Rikki-tikki fights with the Nagaina who was determined to kill Teddy. Rikki-tikki cried, "Turn around, Nagaina; turn and fight!" (103). He showed Nagaina her last egg which he held between his paws and asked the price of the egg. The Nagaina turned around forgetting to attack Teddy for the sake of her last egg. She lost the chance of killing Teddy and attacked Rikki-tikki that he valiantly managed. Kipling describes the strategy that Rikki-tikki uses to fight Nagaina in the following words:

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

the matting sounded like dry leaves blown along by the wind (104).

Kipling anthropomorphizes Rikki-tikki by attributing him courage and an intelligent mind to analyze, focus and execute a plan in a difficult situation. Rikki-tikki bites all the eggs of the Nagaina which she had hidden. He even takes the risk of chasing the Nagaina into her hole when she ran with her last egg. Chasing the Nagaina down her hole meant death for Rikki-tikki but he comes out victorious. Rikki-tikki is also vigilant. When he meets the Nag and Nagaina for the first time in the garden, Nagaina tries to attack him. He jumped up in the air to avoid the attack. He was quick to pay attention to the warning of Darzee who gave her the instruction "Behind you! Look behind you!" at the right time (95). This also gave him confidence because as an inexperienced young mongoose he escaped a blow from behind. Rikki-tikki also fights with Karait, the snakeling who was as dangerous as the king cobra. Rikki-tikki becomes a friend to Teddy and twice saves the life of Teddy and his family.

Anthropomorphism voices the emotions of animals which amuses the children. Anthropomorphic stories help to teach moral lessons to children. Carolyn L. Burke and Joby G. Copenhaver in their article "Animals as People in Children's Literature" observe that by presenting anthropomorphic animals the author softens the didactic tone. At many points Kipling writes about the human emotions felt by animals. For instance, Rikki Tikki feels proud of his deeds of combating a Nag and Nagaina yet he is never overconfident about his capabilities. Anthropomorphic animals behaving as humans gives a necessary distance to the child readers to understand the lessons of life in a simpler way. Therefore, Kipling by presenting a young inexperienced mongoose Rikki-tikki as courageous, determined, selfless, focused and vigilant sends a message to the child readers to remain focused and confident in difficult situations. Authors of Children's Literature have made an extensive use of this device to open a dialogue with their readers.

Works Cited

- Azmiry, Naina. "Animals and Their Functions in Children's Literature Since 1900". Diss. U of Liberal Arts, Bangladesh, 28 Dec 2014. PDF file. 10 June 2017
- Burke, Copenhaver L. and Joby G. Copenhaver. "Animals as People in Children's Literature." *Language Arts* Vol 18 Issue no. 3. Jan 2004. PDF file. 5 June 2017.
- Dunn, Elizabeth. "Talking Animals: A Literature Review of Anthropomorphism in Children's Books". May 2011. PDF file. 11 June 2017.
- Kipling, Rudyard. *The Jungle Book*. New Delhi: Peacock, 2010. Print.
- Hunt, Peter. *Children's Literature*. Oxford: Blackwell Publishers, 2001. Print.
- Reynolds, Kimberley. *Children's Introduction*. New York: Oxford University Press, 2011. Print.