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Investigating the Importance of Anthropomorphism in Children's Literature

**Rudyard Kipling's *The Jungle Book*
"Mowgli stories"**

A Dissertation presented to the Department of Foreign Languages
as a partial fulfilment for the Master's Degree in Literature and Civilization

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Declaration

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I declare that *The importance of anthropomorphism in children's literature in Rudyard Kipling's The Jungle Book* is my own work and that all the sources that I have used or quoted have been indicated and acknowledged by means of complete references. I further declare that I have submitted the dissertation for originality checking software and that it falls within the accepted requirements for originality. I have not previously submitted this work, or part of it, at any other higher education institution.

Signature:

Date: 19/06/2023

Dedication

This work is wholeheartedly dedicated to the Almighty God, thank you for the guidance, strength, power of mind, protection and skills and for giving me a healthy life. All of these, I offer to you.

I dedicated this work to my beloved parents, who have been my source of inspiration and gave me strength when I thought of giving up, who continually provide their moral, spiritual, emotional, and financial support. I am truly thankful for having you in my life.

And lastly, to my dear brothers and sister, friends, and everyone I love, who shared their words of support and encouragement to finish this work.

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Abstract

Anthropomorphism in which animals are given human qualities originated in the literary genre of the animal fable. This has evolved through time from being basically moralistic stories for adults to stories directed specifically toward children. This genre may be found in literary works, toys, songs, electronic media, and so forth. It often includes animals as the main protagonists. The adoption of animals and other nonhuman characters in children's literature has become a well-known kind of amusement for kids, as well as a means of educating children about life lessons. It represents children's love of animals and provides several explicit and implicit messages about animal-human interaction. This study aimed to investigate how children's books may help youngsters improve their social abilities. Furthermore, the objectives were to describe the role and meaning of anthropomorphism in children's literature using the jungle book, as well as to integrate the impact of anthropomorphized characters on children's behavior while examining how the author uses the anthropomorphized characters to develop children's social skills. The study highlighted the value of anthropomorphism in children's literature, as well as how discussing societal concerns from a non-human perspective allows children to learn and develop their social skills appropriately. This study employs a narratological analysis for examining the selected text by Rudyard Kipling. The text educates kids about societal concerns that help shape their values by allowing them to independently analyze various notions of good and bad interactions with others. In conclusion, from the text analysis, children can discover more about social issues, particularly complicated ones, via their exposure to anthropomorphized children's literature, and the societal values they gain from the texts influence their social behavior.

Key words: Anthropomorphism, Children's literature, fables, Narratology, Rudyard Kipling, social skills, The Jungle Book.

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General Introduction

Children's literature is fundamentally established in moral and cultural values and principles. These books frequently contain an explicit lesson before concluding with a "teachable moment" meant to increase a child's awareness of the world. According to Reynolds, a fact that has been recognized by literary scholars is that the books that children are exposed to as they grow up contribute to their social, and emotional development as well as socializing them to their culture and the culture that surrounds them (4). Numerous works in children's literature have addressed various thematic issues such as love, obedience, trust, and others ones. As a result, the current study argues that animal stories for children might have positive impacts on children's behavior and activities, which assists in the development of their social skills.

For many years, anthropomorphized characters such as cars and trains, and animals have been used to convey messages to viewers and readers of literature. This research examines how these characters are employed to mimic various human qualities to shape children's actions and attitudes so that they become acceptable to society. This study investigates how the usage of anthropomorphism in children's books has aided in the development of their social skills. In relation to *The Jungle Book*, the importance of anthropomorphism, the influence of anthropomorphism on children's social skill development, and related problems such as animal portrayal in children's literature are studied. This text clearly indicates how anthropomorphized animal characters may be used to build children's social abilities, which is the study's major objective.

Rudyard Kipling's collection of stories *The Jungle Book*, was published in 1894. Contains poems that are related to the stories. The majority of the stories revolve around Mowgli, an Indian child raised by wolves, he learns self-reliance and wisdom from the jungle's animals. The book describes the wolf pack's social life as well as, more fancifully, the justice and natural order of life in the jungle. Akela the wolf, Baloo the brown bear, Shere Khan, the boastful

Bengal tiger who is Mowgli's enemy, Tabaqi the jackal (Shere Khan's obedient servant), Kaa the python, and Bagheera the panther are among the animal characters in the book.

The unusual factors in *The Jungle Book* largely serve as a technique to help the child associate with Mowgli. Because the child is not familiar with living in the jungle and being surrounded by animals. In contrast to real-life teachers, Mowgli's teacher, Baloo, is a kind bear who provides enjoyable lessons. He is not a traditional teacher in the story. The young reader would definitely love to acquire the master words of how to speak all the other animal languages, even though Mowgli doesn't always seem to appreciate them. Due to its full focus on children, these aspects strengthen *The Jungle Book's* effect as a children's book.

Statement of the Problem:

This study focuses on investigating how anthropomorphized characters are used to mimic different human characteristics in society to guide children's behavior and attitudes, so they become acceptable to society.

Research Questions

The research questions that the study explores are:

- What is the role of anthropomorphism in Rudyard Kipling's *The Jungle Book*?
- How did Kipling in *The Jungle Book* use anthropomorphized characters to develop children's social skills and morals?
- What effects do the anthropomorphized characters in the chosen stories have on young readers' behavior?

In order to answer the research questions that guided this study, this dissertation will focus on the selected children's literary text to demonstrate how it encourages young readers through

examples from a non-human nature, to acquire social skills and develop a deeper understanding of social issues they are likely to encounter.

Aim of the study

This research aims to investigate the structure of animal motifs and concepts, as well as how they contribute to the development of children's social skills. The didactic dimensions of distinct animal metaphors are examined to determine how they portray social messages and, more specifically, how they are employed in the selected texts to teach children appropriate social behaviors. The study highlights the significance of anthropomorphism in children's literature as it is used to contribute to the development of children's social skills.

Objectives of the study

The specific objectives are to:

- Describe the role and meaning of anthropomorphism in children's literature using the selected text.
- Examine how the author of the selected text, used the anthropomorphized characters to develop children's social skills.
- Integrate the impact of anthropomorphized characters in the text on children's behavior.

Methodology

This study will rely predominantly on textual analysis of Rudyard Kipling's *The Jungle Book*, namely the three Mowgli stories *Mowgli's Brothers*, *Kaa's Hunting*, and *Tiger*. *Tiger*, by observing how Kipling uses anthropomorphism in this text to develop themes through other literary devices and characterization. The primary source constitutes the text of the jungle book. This text is considered relevant in this study because it discusses contemporary societal issues

that can affect children's lives in terms of how to behave and/or establish good relationships with others.

Likewise, literary works feature animal characters, which is the primary subject of this study. The text analysis focuses on the animal characters and what they depict or represent in society, whether positive or negative behavior, and the effects it has. In addition, the internet, journals, and critical works on literature in the form of secondary sources will be read to bring to light the perspectives of other academics in this field. Secondary texts address the issue of anthropomorphism in children's literature and how it aids in the development of social skills, and include published articles and other resources that describe anthropomorphism as a universal approach. These will aid in the collection of information and the formulation of well-informed views.

This study adopts a narratological approach in the analysis of the selected text by Rudyard Kipling. According to Kafalenos, "narratology theory is suitable in analyzing children's literature texts as it is a useful foundation to have before one begins to analyze popular culture" (116). Popular culture is represented in children's stories, in terms of social obligations and obedience to parental advice. Similarly, Ogunyemi confirms that "narratology enables mature readers and critics to examine the structure of children's writings, their cultural artifacts and the ordering of time and space in narrative forms" (247). Narratology's particular nature, construction, and elements differentiate it from other theories used in analyzing fictional stories since it takes into consideration each event and examines all of the aspects that are vital to effective text analysis, including the plot, the main characters, and narration. This study applies narratology to analyze the selected text with a focus on anthropomorphism as it is relevant to character acts, story events, and other elements of the texts to bring out the development of skills in children.

This study aims to analyze the selected text, *The Jungle Book*, namely the three *Mowgli stories* with an emphasis on anthropomorphism and how it promotes children's social skills development, i.e. the narration of roles played by anthropomorphized characters in their depiction of society. Narratology is the study of narrative or the ordered recount of a story. The plot of the selected text will be examined in order to explain the story behind each anthropomorphized character and to provide information about how applying the concept of anthropomorphism can serve as a successful technique to enhance children's social skills.

Secondly, the anthropomorphized characters and characterization in the text will be examined in terms of how they are put to use to reflect social attitudes and what children may learn from those attitudes, as well as the texts' anthropomorphic techniques. The application of narratology theory is effective in achieving the analysis of the selected text through the use of the logic of the theory.

Literature review

In Anastassiya Andrianova's "To Read or Not to Eat: Anthropomorphism in Children's Books", it is argued that nonhuman anthropomorphic animals play an important role in children's fiction, teaching young readers important life lessons while also providing variety, comedy, and emotional distance for them to examine potentially terrifying concepts. Using animal characters to convey human stories, despite their educational and developmental benefits, normalizes the precise processes that adult people employ to oppress real animals. Bringing animal studies insights into play on children's literature and development, the article criticizes the use of anthropomorphism in children's books. It also studies the scientific dispute over anthropomorphism and its relation to childhood development. It then explores the benefits and drawbacks of anthropomorphizing animals in children's stories, and it also addresses particular examples of novels with anthropomorphic animal characters.

Additionally, in the article titled "Do cavies talk?" The effect of anthropomorphic picture books on children's knowledge about animals, by Patricia A. Ganea, Caitlin F. Canfield, Kadria Simons-Ghafari, and Tommy Chou, it is claimed that many books for young children portray animals in fantastical and unrealistic forms, such as wearing clothes, speaking, and participating in human-like tasks. The study evaluated the effects of images and language to determine whether anthropomorphism in children's books influences children's learning and perceptions of animals. The findings of the research indicate that anthropomorphic storybooks have an impact on young children's acquisition of novel knowledge about animals as well as their ability to assign human attributes to animals.

Furthermore, in the chapter "*Why Anthropomorphism in Children's Literature*" of Elementary English book published by National Council of Teachers of English, Juliet Kellog Markowsky discusses anthropomorphism and the depiction of animals in literature. She highlights the ability of young readers to recognize the animals as the first benefit. The anthropomorphism of the animals makes it easier for children to associate them with the characters as the second reason.

They can also access a world that they would not otherwise be able to access thanks to talking animals. The final justification is for variety. An author can create a variety of characters in a short book with few words if an animal is used to portray attributes usually assumed to represent people.

Approaching another scholarly work done on this concept by Dr. Helen Idowu Adhuze, under the title *The Face and Phases of Anthropomorphism in Children's Literature*. He suggested that anthropomorphism, the application of human characteristics to nonhuman objects and animals, is an ancient narrative practice. He claimed that existing researches on anthropomorphism in literature have mostly concentrated on its usage as a satirical device in

adult fiction, with little emphasis made on how anthropomorphism is depicted in children's literature. The study was carried out to investigate the appearance of anthropomorphism in selected Nigerian fictional works for children using folktales, modern fables, and digitals-in order to establish the employment of anthropomorphized characters to bring abstract concepts to life.

Structure of the Thesis

In order to investigate the importance of anthropomorphism in Rudyard Kipling's the jungle book stories; Mowgli's Brothers, Kaa's Hunting, and Tiger. Tiger, the present dissertation will be divided into three main chapters arranged as follows; The first two chapters will be devoted to a theoretical framework for the study in which, chapter one focuses on investigating the literature relate to the study, including; the various definitions for children's literature, its development, its genres, its elements, and its function. It also discusses the use of talking animals in this type of literature. The second chapter provides background and theoretical information about the concept of anthropomorphism as a literary device. Likewise, it displays the definitions of this device, its development in children's literature, its genres, its effect on children's development, and its topics and issues. The third chapter will put Rudyard Kipling's short stories from The Jungle Book under the lens of analysis. It dissects and evaluates the use of animal characters to establish social consciousness and their interaction in society, by discussing the literary techniques that Kipling used in his work, explaining the anthropomorphic positions, the themes presented in the stories, and the role played by animal characters in the development of children's social behavior.

Chapter One:

Background of Children's Literature

Introduction

This chapter is devoted to a theoretical framework for the study. Therefore, we will address the concept of children's literature in general through six sections. The researcher will try to define children's literature from different points of view of scholars and theorists. We will, in the process, show the historical development of children's literature from its emergence until the present day. Then, we will conduct a classification of the various genres of children's literature, and provide simplified definitions for each genre. Furthermore, the researcher will narrow down the different literary elements that are used in children's literature, and the way these elements distinguish children's literature from other kinds of literature. Moreover, we will study the function of children's literature and its importance for young readers. Finally, we will discuss the use of talking animals and their importance in children's literature.

1.1. Definition of Children's Literature

The term children's literature is changeable, and it is a hard process to find one specific, straightforward, and widely used definition, that can be applied at different times and in different contexts. Because the two concepts of "child" and "childhood" are changing over time. Children's literature has been defined by so many scholars, from different points of view and perspectives. Among them, the expert Hanson viewed that the best definition for this kind of literature is "the material created for a widely read, viewed and heard by children, that has an imaginative element" (Qtd in Kantapikul 25). Hanson's definition is very general and broad and it does not offer specific criteria that could make the reader distinguish between children and adults literature. While many children might read and enjoy pieces of literary works that are not designed for them.

From his own perspective, Hancock feels that children's literature appeals to interests and needs, and can be fictional or factual with the motivating content to inspire children as they progress into becoming master readers (Qtd in Kantapikul 25). According to Hancock,

children's literature must contain all elements that interest the child, and that gives literature the strength to be a source of encouraging kids to read more and more books, not only in their childhood but even when they get older. From that literature, children can learn how to progress in a good manner.

Lynch-Brown and Tomlinson are other scholars who defined children's literature in their book *Essentials of Children's Literature*. They argued that children's book is any good quality books for children from birth to adolescence, covering topics of relevance and interests to children of those ages through prose and poetry, fiction and nonfiction (2). Thus, these two experts emphasized the content of children's literature and how it should be expressed by authors. Those authors are required to know how to choose topics for their children's works because they could not be exposed to any topic. However, some topics are excluded from the realm of children's literature, such as death, wars, and violence. They gave big importance to the purpose of writing, in which children's stories should play their role, as a tool for both instruction and entertainment.

In addition, the critic Peter Hunt argued that children's literature consisted only of texts that were "written expressly for children who are recognizably children, with a childhood recognizable today"(Qtd in Grenby 26). He mainly focused on the intended readers (children), which means that children's books should appeal to the interests of the current child. This is because the childhood of previous times and today are different. Today's children would not find any pleasure in reading old children's literature. And this point should be seriously taken into consideration by children's books writers. In other words, literary works for children should be renewed, in order to be able to keep up with the changes that may happen in "childhood" or "children" concepts.

Furthermore, some scholars discussed this issue from a different angle that is, the quality of writing in which specific characteristics are needed in children's books. And other ones are

required to be avoided. In his dissertation entitled "The Role of Children's Literature in the Teaching of English to Young Learners in Taiwan", Chang mentioned "There are those who maintain that to be included in the category of children's literature', writing must be of 'good quality'. Thus, for example, Hillman would exclude from the category of 'children's literature', writing that is stodgy, too predictable, or too illogical" (25). Thus, literary writing that is uninteresting, overly expected, or illogical, according to Hillman, is not fit for children's literature due to its poor literary quality. Concerning the same concept, Grace Fallow reported that:

Children's literature, also known as juvenile literature, is a literary genre targeted at children and one that primarily caters to the interests of children. It employs the use of storybooks, stories, and poems to explain the teleology of children and how these can be intensified in stimulating the child and society they find themselves in. As argued by McGillis, children's fiction is a fiction inevitably conflicted between a series of binaries such as child/adult, knowledge/innocence, home/away, and safety/danger. (Fallowo 22)

1.2. Development of Children's Literature

Children's tales, even before the arrival of the written word, were originally made for adults and only subsequently modified for children as a result of a gradually developing view of childhood as a period of life that was different from adulthood. Early children's literature may be traced back to oral stories, songs, and poetry that were utilized in educating, instructing, and entertaining youngsters.

Childhood is a modern concept; in fact, there was no such thing as childhood until the mid-eighteenth century. Before 1865, according to Ken, children in the English-speaking world read and appreciated adult works such as *Robinson Crusoe* (Defoe, 1719), *Gulliver's Travels* (Swift, 1726), and Aesop's Fables. Aesop's Fables were written by a former Greek slave in the mid-6th century BCE and were intended to teach virtues to adult readers, but they ultimately became

associated with children's literature (Falowo 23). Thus, it wasn't until the 18th century that literature aimed exclusively at children began to appear. In her book *Aesthetic Approaches to Children's Literature*, Maria Nikolajeva stated that "children's literature is a late phenomenon in human history. Children's literature as a separate category cannot exist before childhood is acknowledged as a special phase in a human being's life. This did not happen in our Western culture until the eighteenth century, with the Enlightenment and later the Romantic period" (12).

In 1693, the English philosopher John Locke wrote a series of essays concerning education, in which he suggested that new and different effective manners of teaching children languages should be produced. Accordingly, the best way to achieve that is through literature, from which children can be exposed to a wide range of topics and languages. Locke expressed the idea that children of all social classes have the right to be educated. He mainly advocated teaching through the amusement. He also emphasized the role of educators to instill positive values in children, by using literature as an effective tool to produce a man who can succeed and survive in this world (SAMLA).

Children's literature initially appeared in the eighteenth century. When writers influenced by Lockean philosophy created literary works specifically for children, which were completely didactic and instructional in form and content, and their chief goal was religious, in order to educate children on the fundamentalist basics, to save their beliefs, and to grow their morals, behaviors, and values. Children at the time were expected to act and behave responsibly. Nevertheless, the nature of that literature led to children's aversion to reading it and led them to prefer reading adult novels over those dull or disciplinary books (May 4). Because the former was more fascinating and contained pictures that made reading more entertaining than the latter, which was confined in its writing in that only authors from the upper class were eligible to write books for children, and restricted in terms of reading in that children could no

freely access such books because they were only available in educational institutions, which was one more thing that made kids reluctant to read them.

However, the most celebrated of these pioneers was the English publisher John Newbery, who is regarded as the father of children's literature. He produced his first children's book entitled *A Little Pretty Pocket* in 1744, this book was unique because it embodied the educational ideas of John Lock, and it was the first work that involved plays for children, word games, and fairy tales (the setting of children's literature), from which children can learn life lessons and morals while at the same time enjoy reading. Newbery's work has been and still is considered a major contribution to the history of literature, and it established the fundamentals for children's novels. Newbery was also a fantastic innovator. For instance, he created the first children's magazine, *The Lilliputian Magazine*, in 1751, which consists of a variety of children's stories, rhymes, and instructive activities.

Before the middle class emerged in the last quarter of the eighteenth century, which marked a turning point in society, children were treated and expected to behave and work like adults. During this period, a great revolution occurred, and new enlightenment concepts emerged, one of which was the idea that children need more time to play and read before being expected to take responsibility. Those ideas affected the realm of children's literature, and their agenda as well. Consequently, new children's books have been written purposefully for the sake of enjoyment and entertainment. As an example: one of the main writers of that kind of literature was Charles Lutwidge Dodgson, under the pen name of Lewis Carroll. He was the first in producing kids' stories, and his most notable work is *Alice's Adventures in Wonderland* (Dunn 4). This book was purely kids' one; its narrative, structure, characters, and imagery have had widespread influence on both culture and literature, mainly in the fantasy genre, and from that time children's literature took the form that is known today (Dunn 4)

1.3. The Different Genres of Children's Literature

Children's books come to a wide variety of types and categories. They might be classified based on certain age groups they are designed for, like chapter books, middle-grade books, and young adults' books. In which specific content is produced according to the age of the intended audiences, to fit their perception and abilities. Or they might be also divided according to the topics and themes they tackle. Some examples among those types are traditional literature, fiction books, non-fiction books, and picture books. Each genre of the previously mentioned ones can have various subgenres. They are used by authors for the sake of creativity because children, like any other audience, get attracted to new topics and manners of narrative.

Traditional Literature

To begin with, traditional literature, also known as folk literature, represents stories passed through generations. Originally they are orally told, and predating written language. Enduring because they tell the universal human truth. The purpose of traditional literature is to convey culture's values and to entertain children. It contains folktales, legends, myths, fables, and fairy tales. As examples for traditional children's literature are: Cinderella, Rapunzel, and Beauty and the Beast.

Non-fiction

The second genre refers to non-fiction Books. It deals with real people, their lives, events, and other factual information. These books inform and explain factual stories biographies and autobiographies, and Informational like National Geographic, and Scholastic News, and they inform and entertain young readers due to the excellence of presentation, illustration, and research. They can be written about any aspect of the physical, biological, or social world.

Picture Books

Besides, picture books are mostly illustrated books in which the pictures are essential to complete understanding and enjoyment of the story. The illustrations may provide clues to the

setting, plot, characterization, and mood (Tomlinson, Lynch-Brown 68). Types of picture books include baby books, alphabet, counting and other concept books, wordless books, picture storybooks, pattern books, and beginning readers. As it is argued by Jill May:

Most children's books are illustrated, but not all illustrated children's books are picture books. What makes a picture book distinctive is that it conveys its message through a series of pictures with only a small amount of text (or none at all). The illustrations are as important as—or more important than—the text in conveying the message. Books that have no text at all are called wordless or textless books. (11)

Fiction

Fiction, on the other hand, is a genre of text that refers to stories created in the author's imagination, in which the author invents the story and creates the characters, plot or storyline, dialogue, and sometimes even the setting. It immerses the children in experiences that they could never have had anywhere else. Fictional stories introduce children to characters they might not have met otherwise. Younger readers may be inspired, intrigued, scared, or engaged by these stories. They may learn new lessons through those unusual events and figures. There are three subgenres of fiction: realistic fiction, science-fiction, and historical fiction (Turner).

Fantasy

Finally, fantasy refers to works of literature in which the events, settings, or characters are unlikely to be true. The author must convince the reader to suspend reality by establishing a universe that is internally rational and consistent. There are many different varieties of contemporary fantasy, such as the modern fairytale, animal fantasy, personified toys and things, quest stories and high fantasy, time travel, and stories involving miniature worlds and people. Tomlinson, Lynch-Brown claimed that "authors of modern fantasy have the challenge of persuading readers to open themselves up to believing that which is contrary to reality, strange whimsical, or magical yet has an internal logic and consistency" (112).

1.4. Literary Elements of Children's Fiction

Despite the simplicity that may sound in children's books. Effective children's fiction makes use of a variety of literary elements to draw readers in, keep them focused while reading, and impart knowledge about the outside world. Characters, themes, settings, and illustrations are common to all children's book genres. Literary elements are the components of all literary works, regardless of the genre to which they belong (Robinson). These are the fundamental components of writing any literary work, and children's fiction is an example where they are particularly important. Children's book authors are required to use a certain number of literary devices in order to keep young readers interested.

The plot

First, the events of the tale and the order in which they are recounted are referred to as the plot. It includes an introduction, rising action, declining action, climax, and resolution. A good storyline creates conflict in order to provide the excitement and tension required to keep the reader engaged. The plot's conflict might arise from a variety of causes for example, in person-against-self, the character often encounters an internal struggle that pulls her/him in two directions. Person-against-person, which involves a conflict between two or more characters, and person-against-society, which involves a conflict between a character or characters and either societal mores, cultural ideals, or, in certain cases, the law. It is a clash between a character and some aspect of nature (Ree).

The Characters

Another element of fiction that is essential to the enjoyment of a narrative is a well-portrayed memorable character, it might become a child reader's friend, role model, or temporary parent. Critics believe that the effective development of the main character may be the single most important element of the work. Although young readers like exciting events, the characters concerned with those events must be attractive to the reader, or the actions will lose their

significance. The reader cares about how people are presented and how they evolve during the novel. A great work of children's fiction has well-developed main characters since most children choose anthropomorphic animals or children their own age or slightly older as the main characters in their stories (Lynch-Brown and Tomlinson 30). Major characters, particularly the central character or protagonist, must be completely developed; that is, readers should learn about the characters' numerous characteristics, both their strengths and weaknesses. These complex characters are referred to as round characters. Young readers should be able to relate to them; and when an author creates a well-developed character, the reader may picture what would happen to her or him if the story continued. Supporting characters, on the other hand, are less developed than main characters, and with only a few of their characteristics mentioned. They might also be flat characters that show only one aspect of their personality. Flat characters are typically stagnant, with no personality change throughout the narrative (May 32).

The Setting

Furthermore, the setting is an element of literature that refers to the physical location and the time period in which the story takes place. It is the main backdrop of what happens in a story. It gives context to where the story takes place. There are many components in the setting of the story that describes the events and the plot. The setting "may play a significant role that has an impact on every other aspect of the book, it may be inconsequential and barely mentioned, or it may not be mentioned at all" (Qtd in May 35). The setting provides details that reinforce the plot and characterization. There are two cases of setting in children's stories. When the story depends upon the reader's understanding, envisioning, feeling, and/or sensing of a particular scene, an author often goes to great lengths to describe clearly the setting. However, sometimes the author may choose not to clearly describe a setting, or make it too specific because to do so might limit the universality of the conflict (Ree). The setting also might be realistic, a place

that exists in real life. Or it might be also an imagery location that is created by the author's imagination. When the title of a book includes its setting, expect the setting to be a major element of the story. In addition, the setting serves a major function in survival stories, in which the conflict is a person against nature. Thus the setting sometimes plays as vital role as the characters and plot in the story. This mainly happens in the case of a story with a title of the name of the setting, or when the protagonist of the story struggles against nature.

The Themes

Another important element is the themes, which represent the idea, moral, or underlying insight that the plot of the story conveys. It can be referred to as the message of a story. Themes should be based on high moral and ethical standards. According to Ogunyemi, writers of children's literature portray salient themes to assist the establishment of particular ideologies in the minds of children such as obedience, hard work, humility, loyalty, and honesty (349). Children's interests are diverse, and literature must suit their inexhaustible fantasy, humanity, and good moral traits while also developing and maintaining aesthetic preferences and senses. Themes in children's stories should be worthy of children's attention and should convey the truth to them (Lynch-Brown and Tomlinson 30). Sometimes the theme is explicit or stated directly by the narrator or a story character. More often, the theme is implicit; Readers have to discover the events of the story. To make things more complicated, some works include a secondary theme or even multiple themes, while others have themes that are so vague and difficult to define in words.

The Style

Similarly important, the style of writing is the manner in which a writer expresses his or her ideas to convey a story. Writers use many techniques to develop their literary works, some of these: the use of imagery, figurative language, allusion, irony, selection of vocabulary, grammatical structure, symbolism, as well as the devices of comparison, and rhythm. Style is

what makes a literary work distinct from other works. In her work *the specifics of Children's Literature in the Context of genre classification*, Mirjana Stakić stated:

The language that is used in writing children's literature written in children's literature is aimed to keep children's interests. Although the child does not fully understand the transmission of meaning and symbolism, and often the very essence of linguistic expression, the word has a strong effect on his inner life. Through words and language are realized and embodied the conceptual and ethical layers of literary texts. The word is a basic means of the author's expression, creativity and imagination. That is why are of the great importance the language and the style of the literary texts written for children.

(249)

Thus, the author's choice of language style, expressions, and even sentence structure has a great effect on the reader and his perception of the story. The language used in children's literary works should be appropriate for their ages as well as their cognitive and emotional capacities. A simple form, the exclusion of unique stylistic approaches, sophisticated metaphors, allusions, and symbols are all qualities essential to making the literary work understandable to children.

The Point of View

Finally, the point of view is another aspect of the author's style. Children relate to the narrative's point of view character, therefore making it obvious who is narrating the story from the start is crucial. There are many various points of view techniques in writing. However, when writing for youngsters, the appropriate viewpoints in contemporary literature are few, and it is basically limited to only one character's point of view. If the tale is narrated through the eyes and voice of a third-person narrator (using he, she, or it), the reader can know all the narrator knows about the story. In many stories, the narrator is omniscient, that is, he is able to see into the minds of all characters and to be in several places at once. Some tales are delivered

from the perspective of just one character in the story. The tale is still narrated in the third person in this situation, but the reader only knows what that specific character can see and comprehend. This last method is known as a restricted omniscient point of view. Authors may also opt to tell the tale in the first person (using the pronoun I) who is Often the main character in the tale. In such circumstances, the reader feels close to the main protagonist yet he is not aware of any information that this character is not (Ree).

1.5. The Function of Children's Literature

Children are given the chance to develop values, empathy, creativity, and an understanding of both their own and other people's cultural heritage. Also, it promotes children's social and personality development. Children's literature helps children develop empathy for others in society; it teaches them to accept individuals from various cultures and supports the formation of a good attitude toward both their own and other people's cultures. These functions display children's literature as a beneficial tool for influencing children's behavior and preparing them to be responsible members of society.

Second, stories that tackle controversial or philosophical subjects help children's moral growth and emotional intelligence. The topics addressed in various books introduce kids to situations they could experience as they get older and prepare them to deal with and hopefully resolve such problems when they arise. Also, it allows kids to experience events through the eyes of fictional characters and offers them access to a character's thoughts. Children may easily and frequently relate to the characters in stories, and they could be influenced by one in particular if the character captures their attention.

Additionally, children's literature teaches youngsters about their world and the world around them. It makes children aware of all the things that are occurring in their surroundings. In her dissertation, "The Effects of Using Children's Literature with Adolescents in the English as a Foreign Language Classroom", Stella Belsky quoted:

As we read and tell stories through the eyes of our imagined selves, our old selves gradually disappear from our recollections, our remembrances of yesterday become firmly rewritten, and our new selves take on a strength and permanence that we believe was and is who we are. All literature – the stories we read as well as those we tell – provides us with a way to imagine human potential. In its best sense, literature is intellectually provocative as well as humanizing, allowing to use various angles of vision to examine thoughts, beliefs, and actions. (23)

Thus, reading children's books encourages youngsters to become new versions of themselves. It helps them also to improve their critical thinking skills so that they can analyze and interpret any situation they find themselves in.

1.6. Talking Animals in Children's Literature

Animals are generally beloved and familiar to readers. They also can be easily related to literature, facilitating the transmission of life lessons and morals since they have such a valued role in fulfilling human needs and requirements. Authors have portrayed this role through literary works and thus made a distinct influence on literature today. From cave walls depicting animals to classical books and tales, mainly those which are produced for children. It is evident that the use of animals from thousands of years ago until today has contributed to creating deep meaning in children's literary works. That meaning can be perceived in different ways by young readers, because of the author's use of animals in various forms, in various degrees.

Initially, such books were more concerned with teaching children to read, count, and grasp the world around them than with amusing them. This may be supported by children's background knowledge of animals. Children's stories did not always feature talking animals. Dressing, standing up straight, cooking, playing musical instruments, and living in houses are also human qualities given to non-human objects, mainly animals. In terms of behavior, fully anthropomorphic animals are essentially indistinguishable from humans. They go to school,

drive cars, and deal with the same problems and concerns that humans do in daily life (Dunn 3)

Additionally, the significance of animals in literature aids authors in underlying common concepts that are vital to literary works. A number of animals are widely used to portray various subjects and distinctive symbols based on their biological activity. Many human traits and attributes are represented by these animals in line with their actual or natural modes of existence. For instance, sheep are frequently employed as a metaphor for gentle people since they are thought of as calm, placid animals. Ultimately, in order to stress what is important about humans, animals are employed to showcase human character (Falowo 27).

Therefore, animals as characters may add humor and incongruity to a tale, making it more interesting. So far, they also provide the reader with some emotional distance, which is vital whether the story's message is personal, sad, or powerful. Scholars Burke and Copenhaver said: "Having animals do the acting and mistake-making allows the face-saving emotional distance often needed to be able to join the conversation" (Qtd in Gray).

Yet, the animals in children's stories frequently symbolize their most essential desires, needs, dreams, and anxieties. The main objective of these stories is not to teach kids actual world lessons. Instead, they identify and validate the child's inner processes. Understanding these animals necessitates the use of Imagination and reason as well. These criteria are available in children because kids have the capacity and the acceptance to learn more than older people and have a greater imagination to embrace these talking creatures that do not exist in reality.

Conclusion

As a result, the first chapter was devoted to an overview of children's literature, in which the concept was approached from many angles. Covering its many definitions, historical development, genres, literary elements, function in kid's development, and lastly the employment of talking animals in children's literature. It has served as an introduction to the

following chapter, which is going to involve the literary device on which the work is centered (anthropomorphism).

Chapter Two:

Theoretical Framework about Anthropomorphism

Introduction

The present chapter will be divided into six sections that will deal with the concept of anthropomorphism; the first section will be about literary devices used in children's literature. The second will concentrate on anthropomorphism, its numerous definitions by various scholars, the distinction between anthropomorphism and personification, the development of anthropomorphism in children's literature, and the various anthropomorphism genres. The third section will also go into the topic of anthropomorphism and children's development. Furthermore, the fourth section will investigate the effects of anthropomorphism on children. The fifth section will address the topics and issues that can be conveyed through anthropomorphism. The last section will tackle the forms of anthropomorphic animal characters in children books.

2.1. Literary Devices

A literary device is a technique that authors employ to indicate larger themes, ideas, and meaning in a tale or piece of literature. Since the dawn of time, literary devices have played an essential role in human history. Storytelling evolved along with narrative aspects such as story, character, and theme. As stories evolved, the variety and complexity of techniques offered to authors expanded (MasterClass). The term has been also defined by Yeung stating:

The term "literary devices" refers to what Robinson calls "verbal form," i.e., syntactic and rhetorical devices including but not limited to parallelism, asyndeton, rhyme, rhythm, and imagery, or what Feagin dubs "verbal features," which encompass "diction, narrative voice, style, sentence structure—in short, anything about the way language is used in the work." (27)

The role of literary devices in stories is very vast. They are found in all books, novels, stories, and writings. A literary device is any method authors use to convey their messages.

The author can use anything from allegory to verse to make sure that he gets his message into the reader's brain. Almost every single piece of writing has some sort of literary device to make the story much more interesting for the reader. Literary devices such as foreshadowing and plot twists help the reader be captivated with imagery and personification, creating a more vivid and detailed picture of the author's words (kibin).

Since the beginning of the narrative, people have been developing the field of literature and coming up with a wide variety of techniques. So the range of literary devices is effectively limitless. Literary devices may be divided into three types based on the degree of impact. The first category is word level, which includes literary methods that affect single words or short sentences. A metaphor, for example, is when one word stands in for another. The second category, sentence-level literary devices, relates to literary devices that apply to sentences or extended phrases, and parallelism is an example of a sentence-level literary device. Finally, the structural level is the third category, which includes devices that involve the entire work, whether it's a poem, a novel, or a work of nonfiction. Character development is a good example of a structural literary device in which the character starts as one particular person, but learns and evolves during the novel to become someone entirely different by the end. This technique applies to the entire story rather than one word or sentence (literary terms).

2.2. Anthropomorphism as a Literary Device

Anthropomorphism is one of the most important literary devices that is commonly used in myth, folklore, art, and literature. It is understood as the attribution of human qualities, behaviors, and values to non-human characters such as animals and inanimate objects. In children's literature, it is useful in narrative writing as a tool for creating storylines and characters, in which animals are portrayed as members of society within certain contexts to reveal matters that are connected to people's characters in real-life societies. Numerous children's storybooks depict animals with human-like behaviors, allowing youngsters to

acquire morals and societal values. Anthropomorphism is viewed as a tool that indirectly connects people, especially children, to the natural world in the absence of direct contact with the natural world through the use of media. It has also evolved into one of the most effective tools for raising public awareness due to its capacity to affect people's preferences (Falowo 4).

Different scholars in literary studies have defined "anthropomorphism." For instance, Servais stated in her article "Anthropomorphism in Human–Animal Interactions": *A Pragmatist View* that "anthropomorphism is better defined as a way to perceive or create patterns that connect people with animals and make them relevant according to the current activity" (9). Based on Servais' concept, anthropomorphism helps humans interact with animals, and the connection between animals and the characters they depict teaches children about society and demonstrates how they are supposed to behave in society. According to Waytz et al., "the essence of anthropomorphism is therefore attributing capacities that people tend to think of as distinctly human to nonhuman agents, in particular, humanlike mental capacities (e.g., intentionality, emotion, cognition)" (220). This definition draws a line between anthropomorphism and animism, which is the attribution of life to inanimate objects. While the two differ slightly from one another, they also function well together because, when an inanimate item is given intention, it is treated as if it has a mind of its own (anthropomorphism) and as if it is a living entity (animism).

Similarly, Root-Bernstein et al. described anthropomorphism as common and embraced in both traditional and modern cultures, and it is seen as a crucial tool for understanding interactions with the non-human world (1578). This suggests that people may impart human characteristics to both animate and inanimate entities and objects as a result of their circumstances or environment. As reported by Anastassiya Andrianova in her article "To Read Or Not To Eat" that "The term anthropomorphism is commonly found in scientific texts that debate whether humans are justified in attributing purpose to animal behavior or must limit it

to function alone" (4). That is, anthropomorphism appears frequently in scientific texts that explore whether humans are permitted to attribute purpose to animal behavior or if it must be restricted to function alone.

2.2.1. The Difference between Anthropomorphism and Personification

It may be difficult to distinguish between anthropomorphism and personification because both concepts relate to the similar attribution of human qualities to non-human creatures. Anthropomorphism is a literary device in which an author imbues an animal, plant, or inanimate object with conventionally human feelings or actions, such that the animal becomes a whole embodiment of human features and skills. Personification is similar to the way it occurs when a writer permits a non-human creature to embody human characteristics. This concept is applied in the statement, "The wind blew angrily, expressing the full extent of his violent rage," since the wind preserves its non-human shape while assuming human feelings, intentions, and masculine pronouns (Farley).

In writing, authors adopt anthropomorphism to depict abstractions or metaphors in the shape of a traditional object or animal. This device encourages readers to carefully think about the subject. It has historically supported the work of environmentalists. These groups employ these devices to change people's perceptions of the environment and animals, with the belief that these creatures, like humans, have inherent value. It is also used by groups such as animal rights activists that want individuals to understand animals' rationality, emotion, and feeling capacities. On the other hand, personification is most commonly utilized in children's literature, folklore, and traditional narratives. These tales give an animal, plant, or other inanimate items a name, a course of behavior, and a personality complete with desires and motives. This technique allows authors to generalize human characteristics and ideas (Farley).

2.2.2. Development of Anthropomorphism

The term "anthropomorphism" is derived from the Greek words "Anthropos" (human) and "morphe" (shape), which are combined to create the phrase "human form." This term was first coined by the Greek poet and religious thinker Xenophanes (6th century B.C.), who criticized the tendency of humanizing gods. Later theologians have sought to reduce anthropomorphism in religion; nonetheless, most modern theologians concede that anthropomorphism cannot be eliminated without eliminating religion itself because religious objects must have characteristic features to which humans can relate. Anthropomorphism thus covers both physical characteristics, such as seeing a religious agent in a humanlike shape, and mental capacities that people believe are uniquely human, such as the ability to have conscious knowledge, possess explicit intentions, or experience secondary emotions such as pride, shame, and guilt (Guthrie).

In the realm of children's works of fiction, talking animals have become ordinary, if not expected. And animal stories frequently top lists of best-selling children's books, demonstrating that many kids enjoy reading novels featuring non-human characters (Armstrong 34). Wearing clothes, walking upright, cooking, playing instruments, and living in houses are all instances of anthropomorphism (Dunn 3). It has been described as the attribution of uniquely human-like sentiments, mental states, and behavioral characteristics to inanimate objects, animals, and more broadly, natural occurrences and supernatural entities. It is a common phenomenon that is not necessarily associated with specific characteristics of the anthropomorphized object itself (Airenti). Animal anthropomorphism is typically classified as "animal fantasy," a genre in which animals are given human traits, rendering them indistinguishable from humans, such as the capacity to converse or think like humans or the ability to coexist and even communicate directly with them.

As a literary device, anthropomorphism has a long history, dating back to ancient stories; some of them have written records, and others are told orally. Aesop's Fables, compiled in the 6th century BCE in Greece, is the most typical collection of anthropomorphic fables, which contains *The Fox and the Grapes*, *The Hare and the Tortoise*, *The Farmer and the Snake*, and other stories (Airenti 2). Those narratives were taken as harmless fiction, in contrast to the legends of powerful gods and theological monsters, which were often used literally in the past. Intriguingly, the truth was subtly revealed to the unwary readers without their conscious knowledge by telling tales that everyone believed to be false. Because the stories' straightforward animal allegories failed to immediately register with readers as tales about them, anthropomorphism was used as a plot device in this instance. As a result, they successfully communicated profound, meaningful morals without upsetting any particular people (Rajora 775).

In the seventeenth century, those animal stories served a purpose other than to entertain youngsters. They were more commonly utilized to teach young children moral lessons humorously and imaginatively, as well as appropriate manners and behavior. That is, animal characters are given characteristics and sentiments comparable to those of children to make the tale more approachable to a young audience. Examples include Sarah Trimmer's "Fabulous Histories," which mixes the narrative of a robin family with a human family to teach youngsters about kindness and social responsibility. Trimmer designed the Robin family as a role model for kids to acquire appropriate behavior and empathy for one another. Furthermore, robins are indicative of family life and hence have a symbolic interpretation (Khodaparast).

Struwwelpeter is regarded as the first children's picture book collection to use anthropomorphism in its illustrations. The most well-known story that utilizes talking animals directly is *The Dreadful Story of Harriet and the Magicians*. A story about a child who plays with matches and is burned to ashes. After the mid-eighteenth century, anthropomorphic

illustrations began to appear in children's books and were quickly developed. The famous one written by Charles Dodgson (under the pen name Lewis Carroll) is a good example of anthropomorphism in children's books at the time: *The Adventures of Alice in Wonderland*. It was the first novel written specifically for children. In the narrative, Alice follows a white rabbit down a rabbit hole and finds herself in a fantasy land where animals speak, objects come alive, and people change sizes. In her work entitled *Introduction to the World of Children's Literature*, Jill May stated: "What made this story unique for its time was that it contained no hint of a lesson or a moral." "It was designed purely for entertainment" (May 5).

Furthermore, there were some beautifully illustrated books published in the nineteenth century, but the images were merely decorative. It was not until the first decade of the 20th century in England that the modern picture book began to take shape (May 7). When the tale of Peter Rabbit was published in 1902, the style of anthropomorphism that Beatrix Potter employed was somehow different, in which the animals are described as they would be seen in the wild: they have the same form and size but wear clothing and live in homes among their natural environments, and humans are frequently included in the stories but are never the major characters. This work achieved extraordinary success and became one of the world's most beloved children's picture books. The popularity of Peter Rabbit demonstrates an undeniable fact that children adore animals who have human features (Airenti), because her works grabbed the attention of children all over the world and inspired many other children's literature writers to use animal drawings and characters to garner the same success, popularity, and children's interest, and encouraged them to abandon traditional literary techniques that demonstrated their inability to produce good literature that fits kids and their small and simple minds.

2.2.3. Genres of Anthropomorphism

According to John Andrew Fisher, there are two categories of anthropomorphism, as he asserts: "I propose that there are two broad categories: imaginative anthropomorphism and

interpretative anthropomorphism" (7). Fisher described imaginative anthropomorphism as the process of representing imaginary or fictional animals as being almost identical to humans. The portrayal of animal characters as humans in animations, books, movies, drawings, and oral tales are examples of such representations. According to Fisher, an example of imaginative anthropomorphism is depicting the gods as being human-like or as having traits like personalities, emotions, and interests. The scientific explanation of an animal's physical behavior in terms of intentional acts is the second genre of anthropomorphism, which is known as interpretative anthropomorphism.

Moreover, interpretative anthropomorphism is divided into two categories: categorical and situational. Categorical is defined as attributing mental predicates (mental states and processes, cognitive and emotional, as well as verbs of action and moral character and personality predicates) to an animate or inanimate being. Situational anthropomorphism, on the other hand, takes place when an animal's behavior is misinterpreted in a way that could apply to that animal. In other words, attributing meaning to an action when it could mean something else. For instance, interpreting a dog's wagging tail as a sign of happiness when it could be a sign of hunger (Falowo 7).

In children's literature, DeLoache, Pickard, and LoBue stated that "infants exhibit a greater attentional and emotional attraction toward animals than toward other types of stimuli" (85). Thus, because authors of children's fiction devote more interest to animals than to any other type of object in their surroundings, animals are frequently anthropomorphized to act as humans. Since the young reader may identify more easily with animal characters than with human ones, these animal characters are used to convey moral and/or cultural themes from which they can learn (Falowo 7).

2.3. Anthropomorphism and Children's Development

Anthropomorphism appears to be a prevalent feature of human nature and an experience that cannot be avoided because it begins almost immediately after a child's birth. According to Byrne, Marcus, and Hanley, these ideas are mostly formed in early childhood, when younger children naturally adopt anthropomorphic ways of expressing their thoughts, which may be retained until adulthood (37).

Jacque Lacan explains that "children at the age of six months, through identification with their image in the mirror, come to a first understanding of themselves" (544). The child observes the image in the mirror, attributes specific features to it, and transfers them to himself. According to Jacque Lacan's interpretation, when a child faces his own image in the mirror, he begins to make fundamental distinctions between the self and the other, and he perceives other human beings as anthropomorphized animal characters via their early life interactions with these characters; they learn from these characters and build their particular characters. According to Tahiroglu, the attribution of human personality, feelings, beliefs, goals, and intentions to inanimate objects is a common phenomenon in children, who usually interact with their animals or toys, and in adults, who interact with their cars (1). According to Tahiroglu's statements, all people anthropomorphize naturally. In childhood, kids often anthropomorphize as they are curious about the world, and it helps them make sense of their environment, and it is seen as natural behavior because many of them have relation to non-human objects, particularly animals rather than humans. Animals commonly appear in children's songs, books, toys, and even the clothes they wear, increasing their constant interactions with animal representations, even ones they may never experience in their lives.

However, according to Urquiza-Haas et al., people usually identify intentionality, attitudes, and mental states with both living and non-living creatures. Children continually attribute a human mental state or behavior to whatever item they interact with and also view them as

friends. This attribute begins with children's pretend play, since the items used in pretend play, which might take the form of humans or animals, are utilized to build children's own worlds (167). Hence, pretend play involves both anthropomorphizing and imagination, in which children put personalities in dolls and other things, and consider them actual, as part of their normal cognitive development.

Thus, anthropomorphism is an essential human attitude that starts in childhood and continues throughout life, with animals being the most anthropomorphized things. As Severson and Lemm stated, "from childhood to adulthood, both adults and children anthropomorphized animals mainly when compared to other non-human things" (3). The human tendency to attribute human behavior to objects demonstrates that it is considered to be an innate tendency of human psychology

2.4. The Impact of Books on Children's Awareness

The reliance on animals in children's literature has been a fundamental mechanism by which the developmental process that children go through has been mediated by the animal body. Children are taught to identify with animals implicitly and explicitly, but then to establish themselves as distinctly human via their experiences with both living animals and those represented in literature and movies.

In an article titled "Effects of Fantasy Contexts on Children's Learning and Motivation", Parker and Lepper assert that "there is already considerable evidence that involvement in fantasy is often highly intrinsically motivating (Fein; Singer); indeed, Malone and Lepper have identified fantasy involvement as one of four primary sources of intrinsic motivation" (626). In other words, learning may be reinforced as a result of children's interest in fantastical stories, which increases attention and motivation.

Furthermore, anthropomorphic animals, according to the researchers Inagaki and Hatano, encourage youngsters to analogically extend learning about their own behavior and biological

functioning to less known animals, making anthropomorphism potentially useful for biological reasoning (Geerdts et al. 9). That is, this kind of anthropomorphic fiction might be used as a teaching tool, improving children's attention and awareness while teaching them about biological aspects.

Similarly, morals can be conveyed through anthropomorphism. It could also be considered an effective model to introduce infants to complex and sensitive issues.

It could be enlisted to instruct on topics and issues of knowledge and social belief. The talking, thinking, and acting animals could provide for children what they were already providing for their adult mentors—a buffered engagement with a message of cultural significance. The lively animals would soften the didactic tone and ease the tensions raised by dealing with issues that were not yet fully resolved or socially controversial. (Copenhaver 210)

With the use of anthropomorphized animals in children's stories, anthropomorphism helps decrease the complexity or dread associated with some of these delicate themes by introducing them in simple manners.

Also, anthropomorphism is a type of metaphor that enables young children to identify with the characters in the story and applies the moral or social lessons of the story to real-life situations. In children's literature, "anthropomorphism is used to build a relational attitude between the young readers and the fictional characters in the text for the subtle facilitation of knowledge of social and moral admonitions" (Adhuze 49).

2.5. Anthropomorphism Topics and Issues

Morals and Responsibilities

The main message remained about morals and responsibilities, even if they changed throughout time as ideas about childhood developed and changed. It could be observed that as new themes arise, they don't usually replace those that are already well-established but rather

increase the depth of the messages being given to our children. While well-established issues flourish, they also develop in step with our shifting understandings of what childhood entails and what it needs (Copenhaver 210). Hollindale argued: "Every story is potentially influential for all its readers. A novel may be influential in ways that its author did not anticipate or intend. All novels embody a set of values, whether intentionally or not. A book may be well written yet embody values that are widely approved in a particular society" (3).

Power versus Weakness

The concept of "power vs. weakness" was one of the fundamental messages of many cultures' narratives, and it was most likely the determining factor in transferring so many of these cultural myths from adult forms to children's literature. They are prescientific attempts to understand a vast and chaotic universe. As such, they function well in children's stories, emphasizing the weak child triumphing over the powerful adult (Copenhaver 210).

Personal Relationships, the School Experience, and Animal Rights

These issues in children's literature are related to difficulties that society is dealing with. As a result of some rethinking and testing of new views, the books give interesting alternative perspectives. Besides, an incredible number of young children's books dealing with literacy, school performance, testing, and the reading and writing process are meant to open the discussion to young readers as much as they are to define, explain, and promote concerned adults' perspectives (Copenhaver 210). This issue is discussed by Ratelle in her statement: "Animal rights activists of the time found that emphasizing the proximity of humans' and equines' lives proved especially effective for developing a culture of animal sympathy. Within the literature, the animal's-eye view compels the reader into a close emotional bond with the animal as it relates the story of its difficult life" (24).

Race, Social Class, and Respecting Difference

Whereas nineteenth-century debates highlighting black people's humanity served as arguments against their enslavement, other abolitionist arguments used animals as points of familiar reference in cross-species comparisons aimed to gain interracial sympathy. Certain abolitionist children's literature, in particular, used this technique to moderate their readers' sympathy for enslaved people. This model of sympathy, which does not rely on articulations of sameness, is a more progressive model for affective sympathy and kinship because, unlike other prominent models of abolitionist sympathy, it has the potential to promote such affective relationships across acknowledged positions of difference (Fielder 488). In her dissertation, "Race Representations in Children's Picture Books and Its Impact on the Development on Racial Identity and Attitudes", Jenna Wilson stated:

At the time children are reading picture books, studies show that young children are also developing their own racial identities, as well as racial attitudes. Therefore, the stories and illustrations within picture books that depict diverse racial populations are likely to have an influence in shaping children's racial attitudes towards others, and their own racial identities. (01)

2.6. The Forms of Anthropomorphic Animal Characters in Children's Literature

Anthropomorphic animal characters appear in children's stories in a variety of forms, including realistic (i.e., animals with human characteristics but still represented with their physical attributes in their natural habitat). Except for their ability to communicate, the animals in this category often act like real animals (Falowo 14).

Another type of fully anthropomorphic animal involves those with animal characters that have human characteristics and behave like people. They are extremely humanized in that they live in a house, wear clothing, bathe in a tub, and so forth. Animal characters in children's

literature represent people in an attempt to convey crucial messages to the reader. According to Jardin, animals have frequently appeared in the context of literature instead of people, either living in a human habitat or interacting with one another and demonstrating human characteristics (7). This kind of character is less ideal for teaching children about animals, but it is essential to teach kids social and moral principles (Mierek 10). Many of the animals used to depict a character are based on their natural behavior, such as pigs representing dirtiness, wolves representing danger, lions representing strength, and many others.

Conclusion

To summarize, the second chapter focused mostly on the concept of anthropomorphism, and as a result, it addressed various points related to this concept, particularly in children's literature, such as definitions, genres, its impact on children's readers, and the main issues it may express. These two previous chapters can be considered to serve as the basis for the third chapter, which will be devoted to the analysis of anthropomorphism in Rudyard Kipling's *The Jungle Book*.

Chapter Three:

Anthropomorphism in Rudyard Kipling's *The Jungle Book*

"Mowgli stories"

Introduction

This chapter analyses the use of animal characters to instill social consciousness and interaction in children, in order to develop their social skills, and so become responsible members of society. It will be structured into four sections; in which we will discuss the literary techniques used by Kipling in his work *The Jungle Book* namely the three short stories *Mowgli Brothers*, *Kaa's Hunting*, *Tigre. Tigre.* Additionally, the researcher will study the role and meaning of anthropomorphism in *The Jungle Book*. Then we will analyze the themes portrayed by Kipling through the use of anthropomorphism. And lastly, our focus will be on how anthropomorphized animal characters in *The Jungle Book* shapes children's behavior.

3.1. Literary Techniques Used in *The Jungle Book*

This section contains a discussion of the literary techniques used by Kipling to tell the story and portray the jungle to his readers. The first technique in *The Jungle Book* is diction, which "refers to the linguistic choices a writer makes to effectively convey an idea, a point of view, or tell a story. In literature, the words used by an author can help establish a distinct voice and style" (MasterClass). It is used to describe each character's position in the text. For instance, Tabaqui is described as a scavenger who lives on scraps of meat hunted and killed either by Shere Khan or the Seeonee Pack wolves who hate him because he is always looking for food, is devious, and has a bad temper .

"For a wolf, no," said Tabaqui; "but for so mean a person as myself a dry bone is a good feast. Who are we, the Gidur-log [the Jackal People], to pick and choose?" He scuttled to the back of the cave, where he found the bone of a buck with some meat on it, and sat cracking the end merrily. "All thanks for this good meal," he said, licking his lips. (Kipling 06)

Another example is when the author described Mother Wolf Raksha, defying the tiger Shere Khan, who wanted to eat the man-cub Mowgli. She decided to adopt him and protect him just like her cubs until her death.

"And it is I, Raksha [the Demon], who answers. 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!" (Kipling 16)

The language choice draws in the readers' minds the picture of the angry mother who cares and fears for her children from any danger that may happen to them. The way she speaks to Shere Khan and screams at him, reveals her anger. The author used this diction to reflect Raksha as a real strong mother, the one who is always aware of what is happening to her family and her children.

Secondly, symbolism is another technique used successfully by Kipling; several of the characters and objects in the texts are used to represent feelings, ideas, and thoughts. For example, The Red Flower is what the animals call fire, as Kipling asserts: "By Red Flower Bagheera meant fire, only no creature in the jungle will call fire by its proper name. Every beast lives in deadly fear of it, and invents a hundred ways of describing it"(39). And because the animals cannot create or control it, they are scared of it. Fire, then, represents power and difference, as well as fear. Bagheera sends Mowgli to retrieve fire from the village in order to intimidate Shere Khan .

Moreover, Mowgli doesn't like to wear clothes, which makes sense since he was raised in the jungle by naked animals. When Mowgli has to live with the Men, they force him to wear a cloth, "which annoyed him horribly" (Kipling 80), it just isn't his style, and he's used to running naked through his days. Yet after killing and skinning Shere Khan, Mowgli wears the tiger's skin with pride. The hide of Shere Khan represents freedom from the tyrant. In killing Shere

Khan, Mowgli steps into his power, fulfilling Mother Wolf's prophecy from when he was younger, and proving his capability once and for all, and the tiger's hide is proof of this.

Kipling also used the technique of allusion. The Jungle's whole structure, with its rules, restrictions, and councils, is an allusion to the human world. The council has a leader, and when they reach the voting age, all members of the community are eligible to vote. When it is essential to prevent an invading army (such as the red dogs), they engage everyone in the war in some way. They have policies, rules, and traditions that have been transmitted down through generations, and anyone who breaks these laws is forced to pay. There are characters who are clearly leaders and others who are foot fighters, but the Jungle is essentially a democratic society with peaceful rule. This mirrors Kipling's perception of India, in that British authorities ensure safety and democracy, which keeps Indians safe and in accordance (Synaj et al.).

Furthermore, the flashback is another technique in the jungle book; the story of Kaa's Hunting represents a flashback because it happened before Mowgli's leaving the jungle, which happened by the end of Mowgli's Brothers. "ALL that is told here happened some time before Mowgli was turned out of the Seeonee wolf-pack. It was in the days when Baloo was teaching him the Law of the Jungle" (Kipling 59)

Lastly, anthropomorphism is the major technique employed by Kipling in the jungle book; he provides the animal characters with the ability to act like humans through talking, feeling, learning, etc. As the major technique that is being examined in this study, it will be the focus of the analysis in this chapter.

3.2. The Roles of Anthropomorphism in the Jungle Book

This section explains the roles and meaning of anthropomorphism as used in the jungle book. Anthropomorphism, the attribution of human behavior or character and feelings to animals and nonhumans such as nature, objects, etc., is the major literary device that runs through the text. In this text most of the characters are animals and Kipling uses

anthropomorphism throughout. The use of anthropomorphic animal characters indicates that the story is a fantasy although some things about the animals remain real. The animals are made to live in a jungle and appear in their real forms. They eat their real food and display their normal way of life such as living in the jungle and hunting. But their ability to talk, learn, and have memories and feelings reveals the unreal aspect of the story, "it is important that the animals retain at least some of their natural behavior, thereby creating a story that is unique to that particular animal" (Lynch-Brown et al. 136). This results in both real and unreal situations coexisting in the text in order to make it more appealing to young readers, whilst encouraging them to identify with the animal characters. This positions the text as a fairy tale in fantasy fiction. The animals look and act just like normal farm animals, but the characters are relatable because of their anthropomorphic abilities .

In the jungle book characters are based on characteristics they possess in reality, with Kipling's perception and representation of these characteristics through his writing, presenting the nonhuman becoming human. Baloo, who is an anthropomorphic bear, is described as intelligent and caring. It is his ability to teach the young wolves, and Mowgli as well, the jungle laws and the different languages of all the animals in that jungle is an anthropomorphic trait. In the story, Baloo displays the characteristics of a literate teacher who can obviously teach, inform, and advise the cubs, "Baloo has spoken, and he is our teacher for the young cubs"(Kipling 23), something which a normal bear cannot do. Even Baloo's intentions to save Mowgli are anthropomorphized, because a bear normally considered a harmful creature, would not be capable to have those characteristics and abilities.

The boy could climb almost as well as he could swim, and swim almost as well as he could run; so Baloo, the Teacher of the Law, taught him the Wood and Water laws: how to tell a rotten branch from a sound one; how to speak politely to the wild bees when he came upon a hive of them fifty feet aboveground; what to say to Mang, the Bat, when he

disturbed him in the branches at midday; and how to warn the water-snakes in the pools before he splashed down among them. None of the Jungle People like being disturbed, and all are very ready to fly at an intruder. Then, too, Mowgli was taught the Strangers' Hunting Call, which must be repeated aloud till it is answered, whenever one of the Jungle People hunts outside his own grounds. It means, translated: "Give me leave to hunt here because I am hungry"; and the answer is: "Hunt, then, for food, but not for pleasure."

(Kipling 60)

Bagheera also is an anthropomorphic character. He is a proud panther. He buys Mowgli's life by giving the Wolf Pack a bull he killed. He has the dignity, intelligence, and courage that a normal panther doesn't have.

Good! Good!" said the young wolves, who are always hungry. "Listen to Bagheera. The cub can be bought for a price. It is the Law." "Knowing that I have no right to speak here, I ask your leave." "Speak then," cried twenty voices" .To kill a naked cub is shame. Besides, he may make better sport for you when he is grown. Baloo has spoken in 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. Is it difficult?"

(Kipling 25)

The willingness to buy someone's life, the sense of shame, respect for the laws of the jungle, and the capacity to estimate distances are all human attributes embodied in the character of Bagheera. Respecting the rules is not applicable to animals, because they are not considered to have the ability to think and know their rights and duties, but the author uses animal emotions to express the idea that humans should know and respects the laws of the societies they live in.

The ability of all the animals to communicate with each other by talking like humans is a major proof of the use of anthropomorphism in the text. For instance, in Mowgli's Brothers, the

wolves were gathered in Council Rock in order to have a meeting and present the new cubs to the pack, and discuss the issue of Mowgli, whether he will be accepted in the jungle or not.

Father Wolf waited till his cubs could run a little, and then on the night of the Pack Meeting took them and Mowgli and Mother Wolf to the Council Rock—a hilltop covered with stones and boulders where a hundred wolves could hide. Akela, the great gray Lone Wolf, who led all the Pack by strength and cunning, lay out at full length on his rock, and below him sat forty or more wolves of every size and color, from badger colored veterans who could handle a buck alone, to young black three-year-olds who thought they could. (Kipling 20)

This type of behavior is typically human and further indicates the use of anthropomorphism. It is the attitude of people to come together and have meetings to deliberate on issues, and to make suggestions and contributions to the meeting.

In addition to giving them the ability to speak, Kipling gives the animals the name of free people, "Akela never even twitched his ears. All he said was, "Look well, O Wolves! What have the Free People to do with the orders of any save the Free People? Look well!" (Kipling 23). Freedom is a human characteristic that is given to the animals (wolves) by Kipling, and this presents a high level of anthropomorphism used in the jungle book.

Now the Law of the Jungle lays down that if there is any dispute as to the right of a cub to be accepted by the Pack, he must be spoken for by at least two members of the Pack who are not his father and mother. "Who speaks for this cub?" said Akela. "Among the Free People, who speaks?" There was no answer, and Mother Wolf got ready for what she knew would be her last fight, if things came to fighting. (Kipling 23)

In the above extract, another human trait is given to the animals which is the ability to vote for an issue. Because only humans can vote in order to make suggestions and laws for certain issues related to the public interest. The use of anthropomorphism in the text makes it interesting for

younger children to read and understand because they easily identify with animals and mostly prefer text with anthropomorphized animal characters than with human characters. Due to their interest in the animal characters, they pay attention to the text and are able to absorb the moral lessons as well as societal messages that the author is trying to communicate. The author uses the animals' attitudes as discussed above to demonstrate the anthropomorphism present in the text.

However, authors of children's literature such as Rudyard Kipling use anthropomorphism for different reasons; to allow children to understand the text and apply it to their personal experience in life which then aids the development of their social skills. One of the reasons, is to introduce complex issues in society to children in a less harmful manner. Anthropomorphism reveals animal-human relationships in a way that allows the reader to see the animal characters not just as representations of humans but also as representing real animal issues. The story is narrated by representing the events from a human perspective of the animal in which the use of the anthropomorphized characters helps children to understand the portrayed societal issues, "anthropomorphism is used in building a relational attitude between the young readers and the fictional characters in the text for the subtle facilitation of knowledge" (Adhuze 48).

3.3. Themes Presented in an Anthropomorphic Manner

Importance of Rules and Laws

These rules keep people safe when swinging through the branches and make sure traditional gender dynamics stay solid in the wild. In *The Jungle Book* we're introduced to an unwritten animal code, called the Law of the Jungle, or on the beach, the Law of the Beach. It seems to be a general moral code to maintain order in the wild.

Rudyard Kipling's law of the jungle is a law that wolves in a pack are required to follow. His poetry states that "the strength of the Pack is the Wolf, and the strength of the Wolf is the Pack," and it lays out the core principles of social cooperation. Its provisions are a balanced

blend of individualism and collectivism, prescribing graded and qualified rights for fathers of families, mothers with cubs, and young wolves, forming the foundation of an elementary welfare system. Of course, Kipling intended his poem to teach moral lessons to human youngsters, but he must have felt it was at least fairly accurate as a depiction of wolf and other wild animal social behavior. Kipling suggests his jungle is as orderly and rational as it is because every creature understands where they are and knows not to push against that position (Mackie).

Loyalty and Family

The theme of family and loyalty runs throughout the narrative. Mother Wolf favors Mowgli from the moment he gets into Mother and Father Wolf's cave until they adopt him as their own. The value of the Pack is constantly emphasized, and there is a pack hierarchy in place to guarantee that choices are made as a family as well. Each animal has their own family, and when they marry and have cubs of their own, they are allowed to leave their pack or group .

Loyalty to family is equally important. Raksha was ready to fight to the death for him. Mowgli also shows his loyalty to Akela, his pack's leader, and the Lone Wolf, by fleeing the jungle to protect him and later defending him and the entire Pack from the red dogs. When Mowgli returns to Man and finds his pseudo-mother, whom he loves deeply and wishes to protect above all else, Kipling continues the theme of family loyalty (Synaj).

Courage

Mowgli is not the only brave character in the Mowgli stories. Mother Wolf aggressively protects Mowgli from Shere Khan, demonstrating her fighting competencies. Baloo and Bagheera also throw themselves into a pack of evil monkeys in an attempt to save Mowgli. Mowgli's bravery, on the other hand, is central to all of the stories. Mowgli is completely not afraid of the wolves in Mowgli's Brothers, and returns with fire to singe Shere Khan and terrify the wolves who have turned against him. In Kaa's Hunting, Mowgli recalls the Master Words, which he used for security, and is able to prevent himself from being attacked by cobras.

Mowgli also was not afraid of the village hunter in Tiger. Tiger, and utilizes his ability to talk with animals not only to kill Shere Khan but also to prevent Buldeo from stealing his prize, Shere Khan's skin. Mowgli's return to the pack is a dangerous decision because the group had previously turned against him, but he keeps his promise regardless of the consequences (CourseHero).

Coming of Age

As the story develops, Mowgli grows into a young man, and the reader witnesses his transformation from an impetuous and sincere man-cub to a leader. He feels, like most teenagers, that he is not permitted to do as much as he wants, but the reader witnessed him grow out of that period and learn patience and the value of knowledge from his elders. "So Mowgli went away and hunted with the four cubs in the jungle from that day on. But he was not always alone, because, years afterward, he became a man and married" (Kipling 191).

The theme of coming of age is also shown in the story through the character of Akela, the leader of the pack. At the beginning of the story, Akela was presented as a very strong wolf, who does not fear any danger. But after ten years he got older and lost his strength because he failed when he was hunting with the pack .

"It is in my heart that when Akela misses his next kill,—and at each hunt it costs him more to pin the buck,—the Pack will turn against him and against thee. They will hold a jungle Council at the Rock, and then—and then ... I have it!" said Bagheera, leaping up. "Go thou down quickly to the men's huts in the valley, and take some of the Red Flower which they grow there, so that when the time comes thou mayest have even a stronger friend than I or Baloo or those of the Pack that love thee. Get the Red Flower." (Kipling 38)

Imperialism/Colonialism

Animals speak of human violence and dominance as a normal part of the life process, identifying the human as the ruler. The animals in the jungle blame Shere Khan for hunting cattle, even though Shere Khan is a carnivore by nature. They judge him, saying :

Now the villagers are angry with him, and he has come here to make our villagers angry.

They will scour the jungle for him when he is far away, and we and our children must run when the grass is set alight. [This] means, sooner or later, the arrival of white men on elephants, with guns, and hundreds of brown men with gongs and rockets and torches.

Then everybody in the jungle suffers. (Kipling 5-7)

The wolves are worried that humans will destroy the jungle, and they blame Shere Khan, demonstrating that the text includes a certain belief that humans are superior to animals and have the right to preserve their boundaries regardless of other lives in the jungle. This acceptance of man's cruel and vengeful behavior by animals establishes mankind's hierarchical dominance over nature in the eyes of readers and, in this case, children (Aksehir).

Identity

Mowgli struggles with his in-betweenness, his liminal status, and his sense of belonging to two different worlds. He loves the jungle but feels disappointed being kicked out of the pack, "What is it? What is it?" he said. "I do not wish to leave the jungle and I do not know what this is. Am I dying, Bagheera?" "No, Little Brother. Those are only tears such as men use," said Bagheera. "Now I know thou art a man, and a man's cub no longer" (Kipling 54). He is aware that he cannot smell like the animals can and he does not know all the stories of the jungle, and that he does not participate in the Time of New Talk. Conversely, while he likes Messua, he hates the selfish and superstitious villagers, as well as many of their customs, and life. As a result of being continually divided between these two worlds, "again? Last time it was because I am a man. This time it is because I am a wolf" (Kipling 191). Mowgli's identity takes a long

time to be fully developed. By the end, he chooses the life of a man, but it is visible that he will have to accept the truth that he will never be fully man or cub. According to Kipling, identity is a changeable and flexible phenomenon, which is never totally set and requires time, experience, and intelligence to grow.

3.4. shaping Children's Behavior Through Anthropomorphized Characters in *the Jungle Book*

Faustino asserts that "anthropomorphism is a desirable technique for teaching children the correct way to be human" (145). The relationship between the characters in the novel are used to teach acceptable ways of interacting with people in society and this impacts their behavior positively, "in literature, an anthropomorphic animal enables a child to relate to a character as an acquaintance or peer someone they have the capacity to relate to that is void of the power structures present in human relationships" (Fustich 3). The friendship between Mowgli and Bagheera was created to teach children about demonstrating unconditional love and making sacrifices for each other in society which is part of relationship management.

"Go thou down quickly to the men's huts in the valley, and take some of the Red Flower which they grow there so that when the time comes thou mayest have even a stronger friend than I or Baloo or those of the Pack that love thee. Get the Red Flower." By Red Flower Bagheera meant fire, only no creature in the jungle will call fire by its proper name. Every beast lives in deadly fear of it, and invents a hundred ways of describing it. (Kipling 38)

Although Bagheera, like every other animal in the jungle, is scared of the red flower (fire), he advises Mowgli to collect some from the town in order to feel secure and stronger against Shere Khan. Bagheera's faith for his man friend caused him to risk his life and the lives of all the animals in order to defend Mowgli from harm.

"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" (Kipling 55). This statement depicts a true mother's love for her kid. When Mowgli was going to leave the jungle, she requested him to come to visit her, because she would miss him, and she also informed him that she loved him more than her real children. She was sad because Mowgli was like her own son, who was taken away from his mother. This close relationship between Mowgli and Raksha encourages youngsters to love and respect their mothers, and it demonstrates to them how much their moms love and care for them.

Tabaqui tells that Shere Khan shifted his hunting- grounds and therefore will hunt among the hills where Father and Mother Wolf live. Father Wolf becomes exasperated with this news and grouse "He has no right! By the Law of the Jungle he has no right to change his quarters without due warning" (Kipling 07). This quote illustrates to children that animals as well as humans have to comply with the rules of the society they live in, here the law of the jungle. Furthermore, Father Wolf speaks of rights one has or has not; this is another important aspect children have to learn.

"Better he should be bruised from head to foot by me who love him than that he should come to harm through ignorance," Baloo answered, very earnestly. "I am now teaching him the Master Words of the Jungle that shall protect him with the Birds and the Snake People, and all that hunt on four feet, except his own pack. He can now claim protection, if he will only remember the Words, from all in the jungle. Is not that worth a little beating?" (Kipling 62)

This passage demonstrates the substantial value of teachers. Kipling expresses the view through the character of Baloo that "although our teachers sometimes treat us harshly, it is in our best interests to learn from our mistakes, and thus they protect us from the risks and difficulties that we may face in the future, "and how Mowgli was now reasonably safe against all accidents in the jungle, because neither snake, bird, nor beast would hurt him" (Kipling 66).

Children can learn to appreciate their instructors and to work with their advice. Baloo forbade Mowgli from interacting with the monkeys since they don't follow any rules .

"The Jungle People put them out of their mouths and out of their minds. They are very many, evil, dirty, shameless, and they desire, if they have any fixed desire, to be noticed by the Jungle People. But we do not notice them even when they throw nuts and filth on our heads. "The Monkey People are forbidden," said Baloo, "forbidden to the Jungle People. Remember". (Kipling 69)

Mowgli ignored Baloo's advice "They were very kind, and bade me come again. Why have I never been taken among the Monkey People? They stand on their feet as I do. They do not hit me with hard paws. They play all day. Let me get up! Bad Baloo, let me up! I will go play with them again" (Kipling 69). His bad behavior with his teacher put him at risk, and he couldn't fight or free himself without the help of Baloo and Bagheera. "Two of the strongest monkeys caught Mowgli under the arms and swung off with him through the tree-tops, twenty feet at a bound" (Kipling 75) .

3.5. How Kipling Uses Anthropomorphized Characters in the Jungle Book to Develop Children's Social Skills and Morals

In general, The Jungle Book focuses on society through the use of anthropomorphized animal characters. The study reveals that the use of anthropomorphism in children's literature helps in developing children's social skills and morals. Children are presented with societal issues from a non-human fictional animal point of view, whereas human interactions and relationships in society are represented through the use of anthropomorphized animals. As argued by Airenti "animals fully or partially anthropomorphized are used in teaching children different aspects of mental, social life and moral rules.(08) "

In The Jungle Book, the attitudes portrayed by the animal characters in the story represent particular individual behavior that can be encountered daily in society, the attitudes the

characters possess, good or bad are there to encourage children and to develop their social skills and morals. For instance, Mowgli represents an individual with a good heart, who is brave, spunky, loyal, and helpful without thinking of receiving any reciprocal reward from his family or Pack. He was a man-cub considered to be very different from all the creatures in the jungle. Rudyard Kipling used Mowgli's characterization to teach children that everyone in life, irrespective of their condition, should not be maltreated by society but accepted regardless of their differences. The author uses his behavior to teach morals and demonstrate acceptable behavior that is worth emulating in society by young readers.

Shere Khan, on the other hand, is used to represent the evil and aggressive in the jungle, who is disrespectful of the Jungle Laws regarding killing, and an innate troublemaker. His characterization is used by Kipling to teach young readers that Evil does not last, and the end of the harmful ones will be bad, no matter how long it takes. This contributes to the child's social skills development and helps them to become good members of society by demonstrating acceptable behavior in society. Children are encouraged to love others, to help them, and to not harm those who are weaker than them, in order to avoid a bad end like the end of Shere Khan when Mowgli killed him .

Strength is not enough on its own, and this idea was embodied through the character of Akela, when he began to lose his strength, his Pack abandoned him and tried to kill him, but Mowgli saved him. As a result of that the wolves Pack was scattered in the absence of their leader and became weak without his wisdom and intelligence. By the end, they asked him to be their leader again, "lead us again, O Akela lead us again O Man cub, for we are sick of this lawlessness, and we would be the free people once more" (Kipling 191). From here, children learn that strength and wisdom are two complementary things and that they should not be ungrateful to the people who protected them when they give up their strength.

Kipling's symbolic use of Kaa's characterization also serves to develop children's social skills and morals. Snakes are seen as evil because they are cunning, killers, and poison. But Kaa is also seen as a lifesaver for Mowgli.

"What will he do for us? He is not of our tribe, being footless and with most evil eyes," said Bagheera. "He is very old and very cunning. Above all, he is always hungry," said Baloo, hopefully. "Promise him many goats." "He sleeps for a full month after he has once eaten. He may be asleep now, and even were he awake, what if he would rather kill his own goats?" Bagheera, who did not know much about Kaa, was naturally suspicious. (Kipling 82)

Kipling's use of the character of Kaa makes children understand that what others see as evil, can equally be a symbol of good, it all depends on personal perspective. "We be of one blood, thou and I," Mowgli answered. "I take my life from thee, tonight. My kill shall be thy kill if ever thou art hungry, O Kaa." "All thanks, Little Brother," said Kaa, though his eyes twinkled" (Kipling 115). Kaa's determination to save Mowgli's life teaches children that as they mature there is a need for them to take responsibility on their own by understanding their role in society and contributing to the growth of that society .

For human characters, the same technique wouldn't be successful in the same way. A novel could not retain its integrity with characters constantly being referred to as "Boy" or "Girl," as more definitive traits would be required as the cast of characters expanded. Although the fact that referring to a character "Rat" for 250 pages of text can seem basic, the lack of a nominally defined identity gives each character a considerably wider range of potential (Faustich 6). Thus, the reliance on anthropomorphized animal characters allows the story to effectively convey its point, without boring or offending the audience.

Conclusion

Whereas the first and second chapters dealt with the notions of children's literature and anthropomorphism as two fundamental aspects of this research's theoretical framework, the third chapter served as the analytical part of the work. In which the focus was on the most significant positions in which Rudyard Kipling employed anthropomorphism through the talking animals, as well as the impact of those characters on children readers, and how it could affect their social skills and behaviors.

General Conclusion

As the study reveals, anthropomorphism is the human activity of providing externally, physical, human attributes and unique human features to non-human and inanimate objects. This research explored into how the inclusion of anthropomorphic characters in children's books might help them improve their social skills. The initial concept of this study was that children may learn more easily from these anthropomorphic characters than from human characters because they relate with the animal characters since they love animals as pets; seeing them in human form makes the story more interesting to them. They will be prepared to read and acquire social and moral skills from the book, which will subsequently influence their behavior.

Furthermore, Rudyard Kipling's work covers essential issues about life and has relevance to current society, particularly in children's literature. It is a strong instructional tool that may help youngsters traverse the more challenging sections of life as they grow into adults. The author of the selected book contributes to the development of children's social lives by discussing some of the social values that can positively impact the lives of children in order to encourage them to behave in acceptable ways in society. Loyalty, love, acceptance, determination, empathy, and friendship are some of the qualities mentioned in the text that support children in their connections with others, while also preparing them for adulthood and promoting their social behavior in the real world.

The characters in the texts are used to reflect various persons in society that the children might meet in their environment, and via these characters, they learn about people's diversity, i.e., individuals are not the same. According to the findings of the study, children may easily learn and improve their social skills from anthropomorphic characters in children's literature because they perceive humanity in that anthropomorphic item or animal and can transfer it to their own behavior in real life. Introducing more difficult concepts, like as death, to young

brains is quite challenging to be tough by parents and teachers, but Kipling's language gradually conveys heavier issues in a concise, yet engaging manner that helps youngsters in comprehending real life conditions.

The aim of this study was to examine how children's books may assist children enhance their social skills. In addition, objectives were to explain the role and meaning of anthropomorphism in children's literature using the *Jungle Book*, as well as explore the impact of anthropomorphized characters on children's attitude while investigating how the author uses anthropomorphized characters to develop children's social skills. The research emphasized the importance of anthropomorphism in children's literature, as well as how discussing societal issues from a non-human perspective enables children to learn and develop their social skills in a healthy way. By allowing children to independently judge diverse notions of good and bad relationships with others, the book teaches them on societal problems that help develop their values. In summary, the text analysis shows that children can acquire more about social issues, especially complex ones, through being exposed to anthropomorphized children's literature, and social principles they receive from the texts have an impact on their social behavior.

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Appendix 1

Joseph Rudyard Kipling, the first son of John Lockwood Kipling and Alice Kipling, was born in Bombay on December 30, 1865. His early years were spent in India, where he almost certainly enjoyed a peaceful life. He and his parents identified as Anglo-Indians. During the colonial era, the British who lived in India were referred to by this name, which is now used to refer to people of mixed Indian and English ancestry. Kipling would then regard himself in the same way, although in his autobiography, *Something of Myself*, he writes that while he was growing up in India, he felt more closely attached to the Indian part of himself. Even though his English was at the time weaker than his Hindustani, he used to speak English with his parents while speaking Hindustani with his nanny and other people.

Kipling's family moved back to England when he was six years old. Rudyard and his younger sister Alice were left behind by their parents, who stood for only six months before leaving again. Kipling reflects on that period in his autobiography. He talks about terrifying, disorienting situations. His parents advised him to quickly master reading and writing before they returned to India so they could send him books and letters. He and his sister made the decision to live with a woman who looked after additional kids whose parents were away in India. There, he lived an unhappy life. The only person there who was kind to him was the woman's husband, but he died. The following is a description of Kipling's mistreatment and abuse. The religious woman was likewise overjoyed to take him to Hell. He was beaten, and his woman's twelve-year-old son participated in his torture. He further claims that his pain extended beyond the physical; he was also mentally harmed. They took away his reading material as a punishment after discovering how much he enjoyed it. "I've known a certain amount of bullying, but this was calculated torture--religious as well as scientific." Kipling, though, did not abandon reading. He would sneak about when it was banned for him to read. His parents would often send him novels, which he adored.

Kipling attended the United Services College at Westward Ho! In North Devon (Cody) from 1878 to 1882. This was a school for youngsters whose parents were away in colonial India. He was bullied there as well, although not in the same way. It was largely due of his appearance at the boarding school, as he was nearsighted and underweight, but the bullying ended after a while because his "strength came suddenly to [him] about [his] fourteenth year." During his time there, he developed an even stronger passion for literature.

Kipling returned to India in 1882. He worked as an editor and journalist there. *Departmental Ditties*, his first collection of poetry, was released just two years later, in 1886. After that, things moved quickly; he released six volumes of short stories set in India between 1887 and 1889. "When he returned to England across the United States in 1889, he found himself already recognized as a brilliant young writer" (Cody). His rise to popularity continued, and in 1891, he set off on an around the world voyage, but only visited Australia, New Zealand, South Africa, and India. In 1892, he married Caroline Balestier, an American lady. Both of them moved to Vermont, where his wife originated. He wrote *Kim* and the most of the *Jungle Books* while living there, among other works. Kipling returned to England on his own in 1899. He was deeply affected by the death of his oldest daughter, Josephine, while on one of his travels back to the United States. After that, he bought a property in Sussex, where he lived until his passing. He received the Nobel Prize for Literature in 1907 as the first English-language author. However, as he grew older, his imperialist beliefs became stronger and "put him more and more out of touch with political, social, and moral realities" (Cody). Kipling traveled and published an extensive amount of poetry, drawings, stories, and historical works for the rest of his life. The man who was well-known for being hilarious and who would laugh the most at his own jokes (Chernega) went away at the age of 70 from a hemorrhage on January 18th, 1936 (Kipling Society). He is buried close to T.S. Eliot in Westminster Abbey. "His pallbearers included a prime minister, an admiral, a general, and the head of a Cambridge college. The

following year saw the posthumous publication of the autobiographical *Something of Myself* (Cody).

Appendix 2

The Jungle Book by Rudyard Kipling is a collection of short stories centered on one theme. Original illustrations follow the stories published in 1893 and 1894, some of which were drawn by the author's father. Though he produced the stories while living in Vermont, the author was influenced by his childhood in India, where he spent a few years after graduating from college. The stories have been claimed to have been written in memory of his six-year-old daughter, who died immediately after the first version of the work was published.

At the age of two, the little son of a lumberjack is lost in the jungle. Behind him, the lame tiger Sher Khan prowls on his heels and wants to make him his prey. The child crawls to the lair of the wolves. Father and Mother wolves take him to their family and protect him from Sher Khan. They call him Mowgli, which means "frog." On the advice of the wolf pack, the Balu bear, teaching wolf cubs about the law of the jungle, and the black panther Bagheera, who pays the pack to keep the baby from being torn to pieces by Sher Khan, advocate that Mowgli be allowed to live among the wolves. Mowgli's intelligence and courage allow him to survive and grow stronger in the difficult conditions of life in the jungle. His friends and patrons are the balu bear, Bagheera, the Kaa boa, the leader of the Akelo wolf pack. There are many adventures in his life, he learns to speak the language of all the inhabitants of the jungle, and this more than once saves his life.

Once the monkeys Bandar-logs take the boy to the Cold Lairs, the ruined Hindu city, built in the jungle several centuries ago. While the monkeys carry him, moving along the branches of trees, Mowgli asks the kite to track where he is being taken and to warn his friends. Bagheera, Balu and Kaa come to the aid of the boy and save him from the monkeys who play with him like with a toy.

Ten years after the arrival of Mowgli in the jungle, the leader of the Akelo flock becomes old and can no longer patronize his pet. Many wolves hate Mowgli because they cannot stand his gaze and feel his inexplicable superiority. Sher Khan is waiting for the right moment to deal with Mowgli. Then, on the advice of Bagheera, Mowgli brings fire from the village. On the Council Rock of the wolf pack, he demonstrates his strength to the beasts, sets fire to the skin of Sher Khan, and defends Akelo.

After that, he leaves the jungle and goes to the village, to the people. There, a woman named Messua takes him for her son, who was once dragged away by Sher Khan, and gives him shelter in his house. Mowgli teaches the human language, mastered with the way of life of people, and then for several months becomes a shepherd of a rural herd of buffalo. One day he learns from loyal wolves that Sher Khan, who was leaving for another part of the jungle to heal his wounds, returned. Then Mowgli lures the tiger into a trap and directs a buffalo herd on both sides of it. Sher Khan is dying. Having learned about the death of a tiger, the village hunter wants to get 100 rupees for the capture of Sher Khan and wants to take his skin to the village. Mowgli does not allow him to do this. Then the hunter calls him a werewolf, and Messua and her husband are sorcerers. Mowgli with tiger skin hiding in the jungle. His named parents are about to burn. Mowgli returns, helps them hide and get to the settlement of the British, from whom they can ask for protection. Wild elephants, buffaloes, deer are sent to the village of Mowgli, and they trample all the fields, destroy houses, disperse herds, so that the inhabitants are forced to leave their former habitat and seek shelter in some other place.

After the death of Sher Khan and the destruction of the village, Mowgli returns to the jungle, and now he lives especially well. Everyone recognizes the rights of the master and master of the jungle. He grows up as a handsome, strong and intelligent young man.

ملخص

التجسيم، حيث تُمنح الحيوانات صفات بشرية نشأ في الأدب من حكاية الحيوان. لقد تطور هذا عبر الزمن من قصص أخلاقية للبالغين إلى قصص موجهة خصيصًا للأطفال. يمكن العثور على هذا النوع في الأعمال الأدبية ولعب الأطفال والأغاني والوسائط الإلكترونية وما إلى ذلك. غالبًا ما تشمل الحيوانات باعتبارها عناصر رئيسية. أصبح تبني الحيوانات والشخصيات الأخرى غير البشرية في أدب الأطفال نوعًا معروفًا من التسلية، وكذلك وسيلة لتثقيف الأطفال حول دروس الحياة. إنه يمثل حب الأطفال للحيوانات ويقدم العديد من الرسائل الصريحة والضمنية حول التفاعل بين الإنسان والحيوان. كان الهدف من هذه الدراسة هو استكشاف كيف يمكن أن تساعد كتب الأطفال الصغار على تحسين قدراتهم الاجتماعية. علاوة على ذلك، كانت الأهداف هي وصف دور ومعنى التجسيم في أدب الأطفال باستخدام كتاب الأدغال، وكذلك دمج تأثير الشخصيات المجسمة على سلوك الصغار أثناء دراسة كيفية استخدام المؤلف للشخصيات المجسمة لتطوير مهاراتهم الاجتماعية. سلطت الدراسة الضوء على قيمة التجسيم في أدب الأطفال، وكذلك كيف تسمح مناقشة الاهتمامات المجتمعية من منظور غير إنساني للأطفال بتعلم مهاراتهم الاجتماعية وتطويرها بطريقة مناسبة. تستخدم هذه الدراسة التحليل السردي لمعالجة عمل روديارد كيبلينج، الذي يطلع الأطفال على عديد التجارب الاجتماعية التي تساعد في تشكيل قيمهم من خلال السماح لهم بتحليل المفاهيم المختلفة للتفاعلات الجيدة والسيئة مع الآخرين بشكل مستقل. في الختام، من خلال تحليل النص، نجد أن هذه الفئة تستطيع اكتشاف المزيد حول القضايا الاجتماعية، لا سيما القضايا المعقدة، من خلال تعرضهم لأدب الأطفال المجسم، والقيم المجتمعية التي يكتسبونها من النصوص تؤثر على سلوكهم الاجتماعي.

الكلمات المفتاحية: أدب الأطفال، التجسيم، الخرافات، المهارات الاجتماعية، علم السرد، روديارد كيبلينج، كتاب الأدغال