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**ANTROPOMORFIZACE ZVÍŘECÍCH
POSTAV V BRITSKÉ PRÓZE 20. STOLETÍ
- K. GRAHAME, G. ORWELL, R. ADAMS**

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Undegraduate Thesis

**ANTHROPOMORPHISATION OF ANIMAL
CHARACTERS IN 20TH CENTURY
BRITISH FICTION - K. GRAHAME, G.
ORWELL, R. ADAMS**

Apolena Kunzová

Plzeň 2019

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V Plzni, 28. června 2018

.....
vlastnoruční podpis

Na tomto místě bych ráda poděkovala PhDr. Magdaléně Potočňákové, Ph.D. za vedení bakalářské práce, za cenné rady a připomínky.

ABSTRACT

Kunzová, Apolena. University of West Bohemia. June, 2019. Anthropomorphisation of Animal Characters in 20th Century British Fiction - K. Grahame, G. Orwell, R. Adams. Supervisor: PhDr. Magdaléna Potočňáková, Ph.D.

The goal of this bachelor thesis is to investigate the manner and the degree of anthropomorphization of an animal hero in selected works of English written literature: *Wind in the Willows* by K. Grahame, *Animal Farm* by G. Orwell, *Watership Down* by R. Adams. In the theoretical part individual terms are analyzed – the animal hero, personification and anthropomorphization. Physical, mental, social and communication anthropomorphization are chosen as comparative criteria. Individual works are evaluated according to these selected criteria, the findings are then summarized and compared in the conclusion. In addition, images from animated adaptations based on these books are used.

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INTRODUCTION

„There is something in the unselfish and self-sacrificing love of an animal, which goes directly to the heart of him who has had frequent occasion to test the paltry friendship and gossamer fidelity of mere Man.“ - Edgar Allan Poe

This bachelor thesis is focused on the concept of an animal hero in 20th century English fiction. The idea is to describe and evaluate the function and position of the animal hero in fiction and then to describe the basic features of animal heroes, the differences between their conceptions in different genres and their influence on the reader in specific stories from English-written fictional works of the last century.

I chose this topic because I enjoy reading and think of it as an important personality shaping factor, from childhood all the way to adulthood. I'm convinced it does not matter the kind or form that a person chooses to consume literature in, be it novels, poems or comics, a book or a magazine, from a phone or an e-book reader, all that matters is their ability to experience the story through the authors words, empathize with the heroes and enter their world. Unlike during movies, a reader, especially a child or a young person, engages his imagination and creates images of landscapes, characters, actions and worlds in their mind – they can experience adventures that they could never go through in real life. And it is on this fantasy journey that they can often be guided by an animal into which the reader projects their own dreams, fears and wishes.

The thesis is divided into two parts - theoretical and practical.

In the theoretical part, the basic concepts for this work are first defined and described - animal heroes and their various formulations in literature for children and adults. Subsequently, three literary genres are presented, which are directly related to the selected comparative works - fable, fairy tale and adventure novel.

What follows is a chapter on personification and its specific form - anthropomorphization as a process by which the author of the literary work humanizes the animal hero and through it metaphorically describes the world of people, along with telling its own story.

For my own comparison, I chose three books with animals in the main roles – *The Wind in the Willows*, *Animal Farm* and *Watership Down*. The selection was primarily based on my reading preferences; all three books caught my interest and influenced my way of thinking

at different times during my life. And even though they were originally picked very “unscientifically”, a closer look at these three stories shows that they encompass an entire spectrum of animal heroes in the human world, which is why I consider them fit for this thesis.

In the practical part, the goal of the thesis is first outlined along with the method I want to use to fulfill it. Subsequently, the basic criteria according to which the comparison of the selected literary works will be carried out are described. For these comparative criteria I’ve chosen four kinds of anthropomorphization – physical, psychological, social and speech.

In the following sections of the practical part, the individual works will be described and examined. First, I briefly introduce the author and the historical context of the book, and describe the story. I will also focus on the genre of the book and the intended target audience, or on further interpretations of the story (films, songs, other art forms).

Then I’ll analyze the animal characters in each picked book and the criteria of their anthropomorphization.

I will compare and evaluate the data I obtain from this, thus fulfilling the goal of the work.

The sources for this work are mainly the books under review. In order to fulfill the objective of the work, it will be necessary to focus on literature in the field of literary theory, textbooks and scientific articles. I will draw not only from available English-written sources, but also on translations of Czech articles commonly available in scholarly libraries or specialized internet sites. I will translate Czech sources myself.

In the thesis, pictures from animated adaptations of all selected works are used for better clarity of the compared criteria.

1 ANIMAL HERO IN LITERATURE

1.1 LITERARY HERO

The hero in the literary work refers to the main character through whose actions and ideas the story is being told by the author. It is therefore a key literary figure, standing in the focal point of the story formation, has a strong influence on the development of the story and is usually considered the driving force and the bearer of the theme. (Vlašín, 1984, p. 286)

Originally a literary term, a hero refers to a character that, usually with his or her own life on the line, performs bold acts and is therefore considered a model of behavior for the cultural environment on which it is based. Typical qualities of a hero are courage, risk taking, but also high moral credit, dedication, effort to protect weak, perseverance.

The most important feature of the hero is that the hero, although he may go through a difficult development, eventually stands on the side of good and fights for it. Heroes are role models for other people. Heroic narratives, songs, epics, heroic literature and other portrayals of heroes are supported by every ideology, whether ruling or opposing. Often, the heroes are originally real people whose real actions (often truly heroic) are stylized into myth level models for others. (Vodáková, 2017)

The character of the hero changes throughout the course of human history: from the original demigods in the ancient world to the commanders and philosophers and later to the Christian martyrs, dying for their faith. Secular heroes begin to flourish in the 9th and 10th centuries, when the ideal of a knight arises - protecting the weak, punishing cruelty and injustice, being willing to lay life for love, homeland and its ideals. (Vodáková, 2017) Modern times model their hero in the image of the modern man. It is often an anti-hero, a character of non-heroic qualities, thrown into the whirlwind of action against his will, ripening and standing on the side of good.

1.2 ANIMAL AS A LITERARY HERO

A literary hero does not always have to be human. Animals have coexisted with man from the beginning of time. The animals were on Earth even before the creation of man, always accompanying us. They were and remain a competitor of our survival, our friends and helpers and the source of our wealth.

The images of animals are found in all fields of human activity -Man painted animals, sang and wrote about them, even shaped the forms of his gods in his mind through them. By observing the animals, he generalized the characteristics of each species, attributing these qualities to natural phenomena, divine beings and other people. Although the animal was originally only a food source for our ancestors, they worshiped it and believed it was created by God/Gods and given to man not only as property, wealth, but also as a model, friend or even punishment for wrongdoing. People admired the animal skills they did not have (flight, diving, running, strength), honored the bright senses of animals and eventually learned to use these abilities for their own means.

Animal heroes have penetrated all kinds of human artistic expression - such as cave paintings, statues and statuettes, mystical connections between man and animal (Minotaur, Sphinx, Centaur), occurring in heraldry (lion, bear, dragon).

The basis of fiction is a human story, and since the beginnings of writing animals have been shown in these stories as an integral part of human life. The animal hero as a literary character carries all the attributes of the human hero; above all it is a model of behavior for the recipients of a literary work. Its qualities, although not necessarily heroic at first, are being broken down during the process. It becomes the leader, the main character, the mover. It is able to lead its species, take care of them, protect them and is willing to take risks for them, even put its life on the line for them. For susceptible recipients, the animal is easy to understand and a child or a simple person identifies with it easier. It's clear to a child that he isn't a big muscular soldier - more easily than a noble prince, he can become a faithful dog, a brave lion or a clever rabbit in his imagination. That is why the animal hero is a frequent character in fairy tales and fables, genres primarily addressing children and simple people who can still fulfill all the functions of beautiful literature. Later, the animal also becomes the hero of the adventure novel. The fable and fairy tale are very old; their origin is all the way back in pre-writing verbal storytelling. Both genres go through history with their forms, focus, and their functions changing with the development of human society, but their functions remain the same – fun, emotional, educational and social, with more prevalent formative and aesthetic function.

An adventurous novel is a newer form, linked to written expression. With an animal hero, the author usually draws on good knowledge of the environment and life of the animal species, and then on the anthropomorphized properties of the real animal, since the story is written for people.

For the purposes of this bachelor thesis, these genres will be briefly introduced in the following subchapters.

1.3 FABLE

Fable definition: „*Short fictional story demonstrating a moral or a universal experience through the use of allegory.*“ (Mocná, Peterka, 2004, p. 32)

In old verbal stories, the fable is one of the oldest genres. The origin of a fable, according to the oldest surviving documents, is in the second millennium BC in Sumer and Babylonia, from where it spread eastwards to India and China, then to the west to Greece and Europe. Aristotle included the fable in Rhetoric instead of Poetics because, in his words, it is "fit for speaking to the people". It is easy to invent, its tongue simple and humor is folky. (Mocná, Peterka, 2004, p. 32)

The fable is usually a short epic narrative, it can be both verse or prosaic. Its core is a simple allegory that is aimed at some general phenomenon. Although the characters are animals (though they can be plants or items too, people only rarely), the lessons are speaking to the world of people. The author of the fable expresses the rules of human society on the platform of animal narration. There is always an educational moment, the characters are anthropomorphized and often individual animals represent specific human types (fox = cunning, wolf = cruel, dog = loyal, etc.). (Pavera, Všetická, 2002, p. 39)

These roles are established mainly in the older literature, so recipients can easily understand and remember its morals. In modern literature, roles may change; new models of behavior of individual animal heroes arise within anti-heroism (the heroism of ordinary, small people).

The classic form of the fable is two-part - the epic narrative concludes with a brief and concise lesson, its own moral mission. In a modern fable, an explicit moral of the story can be missed because it flows directly from the storyline. Because it is intended for a wide range of recipients it often contains humor, the language is plain, folky, and its allegory is simple and doesn't require higher education. Because the fable is short, the language is economical. It does not contain extensive descriptions, a complex plot; instead it goes straight to the point and usually uses direct speech and character dialogue. (Mocná, Peterka, 2004, p. 33)

The most famous authors of fables were Greek Aesopos, Roman Babrius, later Lafontaine, Krylov, Kipling, Karel Čapek.

The modern fable is often focused on a social or political theme, includes satire and dystopian elements. It can be reduced to aphorism (Čapek)¹ or elaborated into a larger epic work (Orwell).

1.4 FAIRY TALE

Fairy Tale definition: "An entertaining, generally prosaic genre of folklore with a fantastical story." (Mocná, Peterka, 2004, p. 472)

Fairy tales belong to the oldest genres of verbal art. Originally intended for narration, for direct interaction with recipients, according to Karel Čapek: „*They are born of the need to tell and the pleasure to listen.*“ (Čapek, In: Mocná, Peterka, 2004, p. 32)

Originally, fairy tales (tales, short stories) were intended for adults, nowadays they are mainly profiled as a part of children's literature.

The basis of a fairy tale narrative is an epic story set in a magical world. There is a strong element of the fight between good and evil, ending with the victory of good. The characters are highly stylized, without significant psychology and development, and anthropomorphization of animals or objects often occurs.

From folk oral literature, the fairy tale passes into artistic literature, whether as an oral presentation or as an artist's own imagination. Many national fairy tales have the same themes as well as one base story, and the oral narrative passed through generations often changes the narrative framework in response to specific conditions, creating different variations. However, the story and its mission do not change. The aim is to entertain and instruct the recipients. (Pavera, Všetická, 2002, p. 280)

A number of literary theorists and scientists from other disciplines are engaged in researching fairy tales, analyzing them. For the purposes of this work, the most important classification is based on the main characters:

¹E.g. **Fox: Do not trust chicken clucking. When I eat, there's always peace in the henhouse.** In: ČAPEK, K. 2009. *Válka s mloky: Krakatit ; Povídky z jedné kapsy ; Povídky z druhé kapsy ; Bajky a podpovídky ; Proč nejsem komunistou.* Praha: Československý spisovatel.

- Magic Fairytale - Comes out of myths, characters are often magical or gifted with magic power. Animals only act as objects or helpers of the hero,
- Legendary Fairytale - based on legends, eg biblical and other such characters (Jesus Christ and Saint Peter, King Arthur). Animals are only objects,
- Modern Fairytale - turns to everyday life. Magic is often suppressed, characters are ordinary people. Social issues are often accentuated (e.g. Roald Dahl),
- Animal Fairytale - the oldest model of fairy tale narrative, based on animism. Animals are not helpers or objects, they are carriers and movers of action. It takes place in the natural habitat of animals or carries animals into the world of people, often drawing on the form of fables. High degrees of anthropomorphization.

Although the fairy tales, according to folk tales, have been recorded as far as in ancient Egypt, the great boom came in the 18th and 19th centuries, along with national interests, such as the Grimm brothers, Charles Perrault, Hans Christian Andersen, Božena Němcová and Karel Jaromír Erben.

The most famous authors of modern authorial fairy tales are Hans Christian Andersen, Oscar Wilde, Karel Čapek or Jan Werich. (Pavera, Všetická, 2002, p. 280)

Fairy tales are also a frequent subject for media other than books - film, video games or song lyrics.

1.5 ADVENTURE NOVEL

The Definition of an Adventure Novel: *"A genre of amusing prose with multiple plots, inducing tensions by intensifying the motives of risk and test."* (Mocná, Peterka, 2004, p. 118)

It is one of the variants of the novel, i.e. an extensive epic narrative. The storyline is dramatic, engaging, often with unexpected plot twists. The main character experiences many risks and threats, mostly due to his qualities - strength, cleverness, talent, sometimes luck.

Elements of the adventurous novel can be traced back to ancient works, penetrating the genres of travelogue, thriller, science fiction, fantasy and more. (Pavera, Všetická, 2002, p. 82)

The adventure novel is not considered by critics as beautiful or high literature, it is ranked among "lesser" genres, yet it is popular with readers and attracts mainly male recipients, children and youth. The main character is mostly of a heroic type, in older works mostly a man, but it can also be a woman, a child, a small group, even an animal. The environment of the action is often exotic, unexplored, may be extraterrestrial, mythical, etc., the hero travels, goes through a path he must complete. The environment and mission is always dependent on the time and historical-cultural context, but the motive of fighting for good is crucial.

Although the adventurous novel is considered a "lesser" genre, some of these stories are considered literary classics and have affected entire generations - Jules Verne's novels, Defoe's *Robinson Crusoe*, *Hobbits*, Walter Scott's work, some stories by EA Poe, the work of Alexander Dumas or R.L. Stevenson and many others. (Mocná, Peterka, 2004, p. 118)

One of the joys of reading a good adventure novel is getting to know a foreign, often exotic environment, other cultures, technical and technological inventions. This information is obtained by the recipient peacefully, somewhat unconsciously, unlike in educational literature.

The animal hero is very suitable for an adventure novel because, thanks to its characteristics, the recipient can find an adventurous environment in their surroundings, which they then see from a different perspective. Anthropomorphization is necessary, the target group being children and youth, but sometimes adults too, such as Kipling's *Jungle Books*, Jack London novels or *Cujo* by Stephen King.

Adventure novels are often reprocessed for other media, especially film and video games.

2 ANTHROPOMORPHIZATION OF ANIMALS IN LITERATURE

2.1 PERSONIFICATION

The term personification is composed of two Latin words: *persona* = person, *facere* = do, literally it is personification or humanization. It is a very common artistic tool used in both oral and written literature as well as in painting and other fields of art.

"The most common type of personification is the representation of an abstract idea through a particular person, so that the rendition gains general validity without the person being the idea itself," (Souriau, 1994, p. 657) A common use of personification is where the author attributes human qualities to inanimate objects, non-human persons, phenomena or processes in nature and society (cunning fox, attacking crisis, crying sky, etc.). In the visual arts there is frequent use of a human figure (usually with some specific attribute) to express things such as the power of nature (Jack Frost, Vesna with flowers, etc.).

Personification occurs in all types of fiction, it is a frequently used, very powerful and emotionally charged artistic means. It occurs in folk literature and in artificially created works, often intuitively used by speakers in colloquial language. The most widespread type of personification is anthropomorphization.

2.2 ANTHROPOMORPHIZATION

As is clear from the first chapter, literary stories with animal heroes are made on the basis anthropomorphization.

Anthropomorphization (from Greek *anthropos* = human, *morphe* = form) is a process where human properties are given to different objects. (Nunning, Trávníček, Holý, 2001, p. 39) The object of anthropomorphization can be practically anything - an animal, a mythological figure, a climatic phenomenon, a celestial body, a geographical formation, and so on. Giving human qualities to non-humans fulfills the need to find a human element outside of man, to humanize non-human on the basis of external or internal forms, and thus to understand and possibly control them. In all artistic fields, human objects, human emotions and human goals are assigned to items or animals based on analogies. The process can be traced back to the primeval worship of the Sun, Mother Earth, or Luna. To this day, these images of gods can be traced to primitive tribes which are subject to animism. Animism is a belief system assigning a soul to most of everything. These are

most likely the earliest religious and cosmological ideas conceived by humanity. In this sense, a primitive man believes that: *"the world is governed by dark forces unaffected by its own will, full of spirits, good and evil, whose life energy is only manageable by magical rites."* (Justoň, 2017)

In religious beliefs, anthropomorphization is used very often. For example, Greek gods have the form and characteristics of a human, but possess higher abilities and powers, they control the natural forces, so they can be regarded as above-human. Even the Christian God is largely anthropomorphized, although the Bible states that the process was reversed, not God towards man, but man was created analogously to God. (Justoň, 2017)

However, anthropomorphism is also present in the minds of people on a non-religious, secular basis, as a naive way of thinking, even already inherent to children. These children's and secular ideas penetrate into art, where, by the artist, they can reach entire generations with their simple form and comprehensibility. Anthropomorphism proceeds from the knowledge of human traits and relationships that it then transfers to non-human objects, such as natural phenomena, animals and items, creating a model by which these objects think and act as humans. If one creates such a model, in their mind the object is considered far more understandable and manageable.

3 METHODOLOGY AND GOAL DEMARCATION

3.1 THESIS GOAL

The goal of this bachelor thesis, as set out in the introduction, is to describe and evaluate the mission and position of the animal hero in fiction in general in the theoretical part, then, on specific stories from English-language fiction works of the last century, describe the basic features of animal heroes, the differences between their concepts in different genres and their influence on the reader.

The titles selected for analysis are:

Kenneth Grahame: *The Wind in the Willows* (1908)

George Orwell: *Animal Farm* (1945)

Richard Adams: *Watership Down* (1972)

These books were chosen according to my reading preferences, but also because they were written at different times of the 20th century, so that the stories reflect different shifts in society. It is also desirable for each book to be a different literary genre, targeting another reader. Also, the representation of animals in each title is different to suit the goals of the book.

3.2 RESEARCH METHODS

As a research method, a comparison of selected titles was chosen.

This method assumes above all a good knowledge of the book, story, characters and environment. Not only in the Czech translation, as I first read them, but mainly in the English-written original, or even other processing, especially film.

Another prerequisite for this work is to define comparative criteria by which individual animal heroes can be described and evaluated. Many different criteria were possible as benchmarks. The most suitable came to be the degree and manner of anthropomorphization in individual titles. Therefore, personification and anthropomorphization was included in the theoretical part as a separate chapter in order to create a general basis for the phenomenon under investigation. Subsequently, it was necessary to set out precise comparative criteria on which the degree of anthropomorphization of each animal character could be examined in individual works. Comparative criteria should cover the

full range of anthropomorphization options, as the titles that have been selected are of different genres and addressed to different readers - the depiction of animal characters in each book is very diverse. According to them, each work is analyzed and evaluated after the benchmarks have been set. Subsequently, the findings are discussed and summarized.

The advantage of this method is a small technical or “operational” difficulty, it is not necessary to address a wider sample of respondents such as the questionnaire survey, the author is not dependent on other people. The disadvantage is that this process is quite time consuming. Fulfillment of the comparison is only possible with good orientation in the issues in general and in specific researched titles in particular. Furthermore, there is a risk that the criteria were chosen inappropriately, so the whole thesis will not have conclusions that could be generalized and successfully defended.

3.3 COMPARATIVE CRITERIA

The need to define precise comparative criteria, on which the degree of anthropomorphization of an animal hero could be explored in each episode, led to the division of the artistic progression of anthropomorphization into individual components that would encompass a range of options. I chose physical anthropomorphization that deals with the outward appearance of an animal hero, mental anthropomorphization that deals with the thinking of an animal and its emotions, social anthropomorphization that focuses on the community in which the particular hero lives and on the relationship with people when they appear in the book, and anthropomorphization of communication, that is, the language or languages the hero speaks to other animal characters or people in the book.

3.3.1 PHYSICAL ANTHROPOMORPHIZATION

Physical Anthropomorphization (PA), as a benchmark for the needs of this work, focuses on the body of an animal character that is in some way humanized, for example by upright walking or human hands with the possibility of human grip and manipulation of objects. There are also other human physical attributes, especially humanized animal faces.

3.3.2 MENTAL ANTHROPOMORPHIZATION

Mental Anthropomorphization (MA), as a benchmark for the needs of this work, focuses on the psyche of the animal character, its thinking. Originally, I intended to include the animal's emotions in this criterion, but after studying the sources, I've ruled out this possibility, because even today's leading animal behavior experts disagree on the extent to which animals experience complex emotions called human - altruism, racial hatred, joy of the result of an activity, etcetera.

Therefore, the MA is conceived only in the area of the hero's thinking, its ability to use instruments, to think through and plan processes, or to understand complex surrounding phenomena.

3.3.3 SOCIAL ANTHROPOMORPHIZATION

Social Anthropomorphization (SA), as a benchmark for the needs of this work, focuses on the social dimension of the animal character, the society in which the heroes live and its form with human society at the time of the book's creation. What is important here is the relationship of the animal hero to humans.

It also includes observation of where and how the animal lives (compared to humans), whether it wears human clothing, eats human food and the like. At the same time, this criterion examines the overall picture of the life on the animals on the „fully animal“– „fully man“ axis.

3.3.4 COMMUNICATION ANTHROPOMORPHIZATION

Communication Anthropomorphization (CA), as a benchmark for the needs of this work, focuses on animal characters communicating with other characters; communication between animals and humans especially is very important.

Significant for this work is the observation of whether the animal communicates with people directly, whether it is changing speech, "speaking human language", or whether communication is completely direct, without the need of any translation or interpretation.

An important part of this criterion is also communication between individual animals of the same species and animals of different species, again focusing on the need for translation or interpretation.

3.4 ILLUSTRATIVE EXAMPLES FROM FILM ADAPTATIONS

In the thesis, pictures from animated adaptations of all selected works are used for better clarity of the compared criteria. These are animated films available on the Internet, with a link to the images and an internet link and footage of the film.

For the purposes of this work, images from animated adaptations that are majorly different from their written counterparts are not used.

4 KENNETH GRAHAME'S *WIND IN THE WILLOWS*

4.1 ANALYSIS AND HISTORICAL CONTEXT

Wind in the Willows is a story published in 1908, written by Scottish writer Kenneth Grahame. The Great Britain was in its prime at the end of the century, a powerful superpower with large overseas estate, a progressive industry and a desire to reject the Victorian prudery (Since queen Victoria died in 1901). Underground was built in London and telephones and travel by train was common by now. But not everyone was excited about the introduction of rash modernism - the reflection of reluctance to change the landscapes is a powerful impetus in the *Wind in the Willows* tale. The story takes place by the river Thames in Berkshire, where Sir Grahame spent his childhood. The heroes of the tale primarily show friendship and kinship of men - an autobiographical element, for sir Grahame himself preferred male company throughout his life.

The fairy tale narration in the 3rd person is colorful, the language is standard, easy to understand, yet very developed and imaginative, especially when it comes to images of nature and scenery by the river. The storyline goes quite fast and is sometimes a bit illogical, the characters and items making way to fit the tale on multiple occasions. It does not, however, make the story any lesser – it is the fable itself that makes it possible to smudge the border between animals and humans but still let its characters keep some of their animal attributes.

All following citations are from the same publication, *The Wind In the Willows* (Graham, 1908).

4.2 EVALUATION BASED ON COMPARATIVE CRITERIA

4.2.1 PHYSICAL ANTHROPOMORPHIZATION

The Wind in the Willows belongs to a group of stories I like to call „British countryside but with animals“. Like *Toad and Frog* by Arnold Lobel or *Peter Rabbit* and many other works by Beatrix Potter, these stories have a shared quality important to this thesis – they're highly anthropomorphized animals, sometimes to the point that they might as well be human.

In *Wind in the Willows*, the main characters are each a different species of animal, but they have very little in common with those animals. They more resemble humans with a few

animal-like qualities. They all have opposable thumbs, walk upright, wear human clothes, eat human foods, live in human houses, use human utensils and technologies, etcetera. Each character has a few properties that link to their animal origin – the mole lives underground, can dig with his forepaws and has poorer eyesight. The rat lives by the river and is a good swimmer. The badger lives in the woods and is larger and stronger than the other animals. Mr. Toad is an outlier to this, being even more human-like, living in a great villa and having next to no actual toad qualities.

4.2.2 MENTAL ANTHROPOMORPHIZATION

Even mentally, the heroes of the book are completely anthropomorphic. The anthropomorphism, both mental and physical, is rather strange with other species however. The horses are a notable example – while they can talk, that is really all the anthropomorphism they get. They are capable of communicating with our main, highly anthropomorphic heroes: „They were strolling along the high-road easily, the Mole by the horse’s head, talking to him, since the horse had complained that he was being frightfully left out of it, and nobody considered him in the least...” (p. 15)

In later parts we see another horse; the one Mr. Toad steals from the barge, which does not get any such anthropomorphism. He even gets sold to a Romani man, without any remark or even acknowledgement.

Similarly double-sided are the rabbits. Early in the story they’re described as being able to speak, if nothing else:

As he stood still to hearken, a rabbit came running hard towards him through the trees. He waited, expecting it to slacken pace, or to swerve from him into a different course. Instead, the animal almost brushed him as it dashed past, his face set and hard, his eyes staring. ‘Get out of this, you fool, get out!’ the Mole heard him mutter as he swung round a stump and disappeared down a friendly burrow. (p. 20)

Yet later we get clear confirmation that both humans and the anthropomorphic animals eat rabbit meat, and even hunt wild rabbits: „Instead of which, he’s gone off with the dog, to see if they can’t pick up a rabbit for dinner somewhere. ... ‘Try and fix your mind on that rabbit. A nice fat young rabbit, I’ll be bound. Got any onions?’” (p. 76)

4.2.3 SOCIAL ANTHROPOMORPHIZATION

As much as the main characters are anthropomorphized in their attire, it's strange that they aren't nearly as anthropomorphic in their ways of life. They do live in human-like houses, but these dwellings are where one would expect such animals to live – mole in the ground, rat by the river and badger in the forest. They also live a very solitary life, just like their animal origins, and don't seem to be part of a community in their places of living like humans would be. It is unknown where they get their food and other products.

Completely unmentioned are the natural predator-prey relations – a badger would not hesitate to eat a mole or a rat or even a toad. This makes the aforementioned eating of rabbit even stranger.

Very interesting in *Wind in the Willows* is the strange relationship between animals and humans in society. The author neglects to explain the origin of such society and many things are unclear, even confusing at times. Mr. Toad is sentenced to twenty years in prison, escapes said prison, is pursued by the police as an escaped convict, yet once he arrives home it's as if none of that mattered anymore. We could expect the police to look for him in his home but no such thing happens or is even mentioned.

Similarly, his villa is overrun by weasels and ermines, and the course of action of our heroes is to violently beat them and chase them out:

Well might the terrified weasels dive under the tables and spring madly up at the windows! Well might the ferrets rush wildly for the fireplace and get hopelessly jammed in the chimney! Well might tables and chairs be upset, and glass and china be sent crashing on the floor, in the panic of that terrible moment when the four Heroes strode wrathfully into the room! The mighty Badger, his whiskers bristling, his great cudgel whistling through the air; Mole, black and grim, brandishing his stick and shouting his awful war-cry, 'A Mole! A Mole!' Rat, desperate and determined, his belt bulging with weapons of every age and every variety; Toad, frenzied with excitement and injured pride, swollen to twice his ordinary size, leaping into the air and emitting Toad-whoops that chilled them to the marrow! (p. 95)

We could theorize from this that human jurisdiction only applies to animals when they are among humans.

4.2.4 COMMUNICATION ANTHROPOMORPHIZATION

When it comes to communication it seems as though all animals, regardless of their other levels of anthropomorphism are capable of talking freely with any other species, including humans.

4.3 ILLUSTRATIVE EXAMPLES FROM FILM ADAPTATIONS

In this chapter, the elements of anthropomorphization described in the previous chapter are shown using images from an animated adaptation of the novel. Corresponding images are included in the relevant attachment, identified by numbers in brackets.

In the 1995 adaptation, directed by Dave Unwin for the now defunct Television Cartoons Company, main characters are drawn slightly less anthropomorphic than in the written original. They have very animal heads and faces, only human enough to show emotion, they are furry and have tails and their hands are clawed (1.1). Their bodies however can move and shift in human ways, walking on two legs, sitting in chairs, etc. (1.2).

The main characters are nearly identical in size, with the exception of Mister Badger who's slightly larger (1.3). Side characters and other animals pose however pose a confusing problem for the animators. We've already explained the strange position of rabbits in this world, made even stranger with the realization that they are rather large compared to the main characters, wear simple garments, and walk on two legs (1.4). Horses are another notable species, downright huge compared to the main characters and drawn in a very realistic way (1.5, 1.6). The final attack on the weasel infested Toad's mansion shows our main heroes, armed and fully clothed (1.7), attacking a horde of the much smaller, unarmed and completely nude weasels and ermines (1.8).

Our main characters are all rather small in comparison to humans (1.9, 1.10) and human made technology (1.11).

4.4 PARTIAL CONCLUSION

In *Wind in the Willows* the author uses anthropomorphism for its animal heroes nearly to the point of them being actual humans. The point of having animal heroes at all here seems to be that they are more appealing – specifically to children, since this is a fairy tale. For an

adult, the complete lack of explanation about the not-so anthropomorphic animals and their place in this world is strange and sometimes rather humorous.

Another important reason for animal heroes is the underlying environmental message of the book. We see cars and trains and steamboats shown as large scary machines, while the completely regular life by the river is shown very romantically.

5 GEORGE ORWELL'S *ANIMAL FARM*

5.1 ANALYSIS AND HISTORICAL CONTEXT

The modern fable *Animal Farm* is an allegorical image of a totalitarian society. Orwell's life was largely left-leaning; with his life and work he always stood for ordinary, simple people, and acted sharply against imperialism and colonialism. Yet in 1945 he published his allegory of Stalinist practices in the Soviet Union, a shrill testimony of the Bolshevik crimes. Thus he broke out from the prevailing stream of closely post-war literature, for mainly works reflecting World War II were published at that time. George Orwell (Woodcock, 2019)

The Soviet Union was the undisputed winner of the war with Hitler's Germany and received the sympathy of the general public through the suffering of its people. Many left-wing intellectuals arrived in Moscow and admired the power of the Russian people and the Soviet system. The existence of harsh Stalinist repressions, political trials, and gulags was a guarded secret, which is why works describing the dark side of „the country of tomorrow“ were an exception.

Animal Farm was all the more important. Although Orwell himself never visited the Soviet Union, in his last two novels he captured the atmosphere of fear of persecution, the duality of the leaders of the people, the economic misery and the spiritual oppression of the totalitarian regime. The contrast between promises of politicians and their actions after the victory of the revolution is entirely explicit in *Animal Farm*, and the glorious sentence „All animals are equal, but some are more equal“, fully portrays the departure of leaders from revolutionary ideals to pragmatism and personal welfare, manipulation of public opinion and the removing of inconvenient opponents. (Bowker, 2006, p. 14)

The novel was written in 1943, but many publishers refused to publish it because of fears of repression of the Soviet regime. Even in the year of publication (1945), the book was not accepted without reservation, and in the 1950s it gained popularity with information about Soviet practices coming to light. In the Eastern Bloc, the book was published in various samizdats, officially only after the coup. (Bowker, 2006, p. 14)

The novel is of a smaller scale, it takes in the form of a fable, where animals play the roles of certain human types (dogs = police, sheep = crowd, pigs = ruling class, etc.), using allegorical elements, but even humans are shown in the story. Animals are personified,

their anthropomorphization occurs only partially - the gradual anthropomorphization of the pigs is the point of the work.

The narrative maintains a chronological sequence of events, divided into chapters. The language is standard, simple and straightforward, easy to understand. The novel is written in 3rd person as a narrative, using direct speech in monologues and dialogues.

The novel was written in 1943, published in 1945, in the Eastern Bloc only in the 1990s. An animated film was shot in 1954, a feature film in 1999. In 1996, the book won the Hugo Award for Science Fiction. The award is given by the genre fans themselves at their traditional World Science Fiction Convention, known as Worldcon. (Neff, Olša, 1995, p. 64)

All following citations are from the same publication, *Animal Farm* (Orwell, 1946).

5.2 EVALUATION BASED ON COMPARATIVE CRITERIA

5.2.1 PHYSICAL ANTHROPOMORPHIZATION

The characters in *Animal Farm*, for most of the book, have little to no physical anthropomorphization. They possess no human-like hands or walk upright in ways unfitting of their species. As animals they have difficulties with human tasks, although they do understand how to use tools that were made for them, such as the horses being able to pull a plow even without human aid:

Sometimes the work was hard; the implements had been designed for human beings and not for animals, and it was a great drawback that no animal was able to use any tool that involved standing on his hind legs. ... Boxer and Clover would harness themselves to the cutter or the horse-rake... (p. 9)

Other tasks that require hands, such as milking the cows, must be performed by the pigs, who possess cloven hooves.

The physical anthropomorphization does take place later, when the pigs begin to turn more human, a symbolism of their change to the same tyranny previously imposed upon the animals by their human owner - they walk upright, drink alcohol, sleep in beds, smoke, wear clothes and their faces turn human-like: „It was a pig walking on his hind legs. ... He carried a whip in his trotter.“ (p. 39)

The finality of their transformation into the tyrants they once despised is illustrated with a most iconic final line: „The creatures outside looked from pig to man, and from man to pig, and from pig to man again; but already it was impossible to say which was which.“ (p. 42)

5.2.2 MENTAL ANTHROPOMORPHIZATION

Although not humanized in the shape of their bodies, the animals of Animal Farm undergo quite the change in their mental capacities. They're easily comparable to humans in intelligence, some more than others, they are capable of complex planning, writing, math, abstract thought and so on, for example. Snowball especially is described as witty and intelligent and a natural born leader: „After surveying the ground, Snowball declared that this was just the place for a windmill, which could be made to operate a dynamo and supply the farm with electrical power.“ (p. 15)

Some animals, sometimes mirroring real life, are more simple-minded, although still above their true animal levels:

None of the other animals on the farm could get further than the letter A. It was also found that the stupider animals, such as the sheep, hens, and ducks, were unable to learn the Seven Commandments by heart. After much thought Snowball declared that the Seven Commandments could in effect be reduced to a single maxim, namely: "Four legs good, two legs bad." (p. 11)

Other animals, pigs in particular, are shown to be very intelligent, cunning, capable of not just leading other animals but eventually also control them through fear and lies, manipulating the farm to suit their own needs.

5.2.3 SOCIAL ANTHROPOMORPHIZATION

At the beginning of the novel, the farm animals lives are not so different from actual farm animals – aside from the fact that they have a sense of community, even interspecies, and have held meetings on more than one occasion, as is implied in the very first chapter: „Old Major ... was so highly regarded on the farm that everyone was quite ready to lose an hour's sleep in order to hear what he had to say.“ (p. 1)

They, like humans, are able to democratically vote on issues, sing in choir and held open debates:

"Comrades," he said, "here is a point that must be settled. The wild creatures, such as rats and rabbits—are they our friends or our enemies? Let us put it to the vote. I propose this question to the meeting: Are rats comrades?" The vote was taken at once, and it was agreed by an overwhelming majority that rats were comrades.

There were only four dissentients, the three dogs and the cat... (p. 3)

Their social life changes after they overthrow their human master. They behave less like farm animals and more like a community. Relevant here is the division of labor among the animals: But everyone worked according to his capacity: The hens and ducks, for instance, saved five bushels of corn at the harvest by gathering up the stray grains. (p. 9)

They have a set schedule of the week, and hold human-like social events:

On Sundays there was no work. Breakfast was an hour later than usual, and after breakfast there was a ceremony which was observed every week without fail. First came the hoisting of the flag. ... After the hoisting of the flag all the animals trooped into the big barn for a general assembly which was known as the Meeting. Here the work of the coming week was planned out and resolutions were put forward and debated. (p. 10)

As a point of reference as to how the animals should behave, they create a quasi-constitution loosely modeled after the Ten Commandments, called „The Seven Commandments“, which reads:

1. Whatever goes upon two legs is an enemy.
2. Whatever goes upon four legs, or has wings, is a friend.
3. No animal shall wear clothes.
4. No animal shall sleep in a bed.
5. No animal shall drink alcohol.
6. No animal shall kill any other animal.
7. All animals are equal. (p. 8)

The way the animals behave, as is the point of the book, is a clear allegory of the communist coup in Russia.

Despite the inherent anthropomorphization of the animals, the Animal Farm resents humans and anything relating to them. As an allegory of working class despising capitalists, the animals forbid their members from taking on any human properties. Especially the 3rd, 4th and 5th commandments direct the animals away from behaving like

humans. Aside from actual human clothes they're also discouraged from wearing human made animal garments and the like:

The reins, the halters, the blinkers, the degrading nosebags, were thrown on to the rubbish fire which was burning in the yard. ... (Mollie) had taken a piece of blue ribbon from Mrs. Jones's dressing-table, and was holding it against her shoulder and admiring herself in the glass in a very foolish manner. The others reproached her sharply... (p. 7)

The gradual increase of social anthropomorphization, especially among the pigs, is the core theme of the book and its main story arc.

5.2.4 COMMUNICATION ANTHROPOMORPHIZATION

In *Animal Farm*, the difference of species has little to no bearing on communication. All animals can communicate among each other in the English language, and even identify themselves as „Animals of England“ (from which we could conclude that animals from different countries would speak that country's respective language). In the same sense Orwell doesn't dwell much on the problems of communication between animals and humans – without direct explanations it's clear that animals understand humans and humans understand animals. We can draw so from this quote:

The human beings could not contain their rage when they heard this song, though they pretended to think it merely ridiculous. They could not understand, they said, how even animals could bring themselves to sing such contemptible rubbish. Any animal caught singing it was given a flogging on the spot. (p. 12)

The same indirect confirmation is also that Napoleon is able to trade with the other farmers later on in the book.

The actual physical structure of the face and vocals has no bearing on the speech of the animals, aside from a few onomatopoeic elements which are accentuated upon in film or audiobook versions.

5.3 ILLUSTRATIVE EXAMPLES FROM FILM ADAPTATIONS

In this chapter, the elements of anthropomorphization described in the previous chapter are shown using images from an animated adaptation of the novel. Corresponding images are included in the relevant attachment, identified by numbers in brackets.

In the animated adaptation from 1954, animated by the British animation company Halas and Bachelor, we can see certain elements of anthropomorphism that are difficult to show in a written form. The movie is very good at showing the animals true to their origin yet anthropomorphic just enough to be relatable to a human. Notable are the facial expressions, showing sadness or joy and a whole lot of other emotions that an animal face would not show, at least not in this human way. There is Boxer crying over the loss of Old Major (2.1), Napoleon smiling (2.2) or the pigs covering in fear of getting butchered (2.3), which in itself is a type of anthropomorphism as animals usually do not have a sense of mortality.

Beside facial expressions we also have certain human gestures, such as Snowball pointing with his hoof (2.4) when leading the defenses against Jones and his helpers. Old Major raises a hoof for revolution (2.5), which is a well-known left-wing gesture. When the chickens are outraged about two legs being regarded as bad, Squealer clearly gesticulates (2.6) when explaining wings count as means of movement. Finally we have the image of animals standing in a circle around a fire, singing in unison (2.7), a highly anthropomorphic activity.

Tool use in the movie is also done with lots of thought to how an animal would handle the tasks of lifting or carrying items. When removing the human tools of torture, Napoleon grabs and carries the meat cleaver in his mouth (2.8), and three hens cooperate when carrying an axe (2.9). Even tools meant for animals require help, like Benjamin helping Boxer to put on a lead (2.10). A notable exception is Snowball who, perhaps due to his intelligence, is able to handle many human-tools with little to no trouble – he's able to write and use a ladder very shortly after Jones is overthrown (2.11).

At the end of the movie we can see the pigs take on more and more human traits, wear clothes, walk on two legs, ride cars, drink alcohol and hold celebrations. (2.12, 2.13, 2.14, 2.15)

When Benjamin sees Napoleon cheering for their tyrant ways with the other pigs he has a vision of him turning into Jones (2.16), which is slightly different from him not being able

to distinguish between the pigs and humans sitting together at a table. The movie, which is nearly everywhere else very faithful to the book, also ends with the animals once again revolting against their tyrants.

5.4 PARTIAL CONCLUSION

In *Animal Farm*, nearly every character is an animal. Their anthropomorphism is mainly mental, social and communication – physical anthropomorphization is the later point of the story, where animals who behave like humans and commit human crimes, become more and more human themselves. The entire work is an allegory for the Soviet Union, when the pigs act like apparatchiks they also begin to look like apparatchiks.

Anthropomorphization is not just an animal fable or an allegory literary tool here, but also the point of the entire story.

The animal heroes here warn us of human shortcomings, of a certain kind of human society. Using animals instead of humans is to better show the absurdity and horror, giving a greater emotional experience to its readers.

6 RICHARD ADAMS' *WATERSHIP DOWN*

6.1 ANALYSIS AND HISTORICAL CONTEXT

Richard George Adams has set his famous adventure novel in a place that he and his daughters, for whom the original story was intended, knew very well. The book is named after the "Watership Down" hill in Hampshire, England, where Adams grew up.

Adams's life was influenced by World War II, he studied history after the war and was an official until the huge worldwide success of his first work (published 1972), then he became a professional writer.

The novel describes the adventures of a group of rabbits looking for a new home. The author uses minimal anthropomorphization to describe the animal characters; they look like rabbits and largely behave socially like rabbits. To portray their life faithfully, the author draws on the popular science study "*The Private Life of the Rabbit*" (1965) by R. M. Lockley, although the adventurous story itself was created before Adams read Lockley. Therefore, the story is human, but the characters, the environment, and realities are perfectly rabbit.

Autobiographical elements appear in the novel, especially the experiences of World War II - the gassing of the original colony or the military dictatorial regime in Efrafa. The strongest experience the author has put into the novel is the desire for home, for family and friends, for peace and a good safe life.

The novel has a strong ecological subtext. On the ground plan of finding a way to a new home, there is a story about friendship, about the environment, but also about human greed and lack of empathy towards animals.

From the novel's release, critics and regular readers alike cannot agree on the genre of the work. For some it is an adventurous novel for young readers, for others a type of animal fantasy story, for yet others it stands on the edge of fables and realistic fairy tales. The success of the novel in different cultures is perhaps due to a certain lack of clarity, the author brings elements of mythology and folklore to his work, such that can reach children and adult readers alike. But all can agree that Adams was able to hit very basic human desires and thoughts in a very refined and skillful way. Just the fact that an animated version of *Watership Down* was in cinemas just six years after the book was published serves as a testament to its popularity. In much the same way other word famous stories

such as *The Lord of the Rings* or *Harry Potter*, its fans remain passionate and dedicated to this day, holding fan meetings and maintaining elaborate wiki-pages.

The whole story is a brilliant narrative, uses 3rd person narration, lively dialogues, nature depiction, compelling action. Rabbit heroes are portrayed as vivid distinctive types, their adventures on their quest to find a forever home are riveting. Rabbit mythology, poetry and some form of animistic rabbit religion intertwine with this story – and a very interesting element is also the rabbit language (Lapine). All this creates a very unique type of anthropomorphization – „Lapinecentric“, rather than anthropocentric.

All following citations are from the same publication, Adams, R. (2014). *Watership Down*. London: A Puffin Book.

6.2 EVALUATION BASED ON COMPARATIVE CRITERIA

6.2.1 PHYSICAL ANTHROPOMORPHIZATION

The animal characters of *Watership Down* are unique in that they have undergone zero to none physical anthropomorphization. The rabbits in this story are rabbits through and through, their bodies show no signs of humanization, their paws do not use any tools, they walk on four legs, even have realistic trouble that a rabbit would face walking long distances:

They have two natural gaits -- the gentle, lolloping forward movement of the warren on a summer evening and the lightning dash for cover that every human has seen at some time or other. It is difficult to imagine a rabbit plodding steadily on: they are not built for it. (p. 31-32)

When the group leaves their warren to find a new home, they have many realistic troubles, not just the unnatural pace but also the stress that comes with being outside in danger for a longer period of time:

Hazel and his companions had spent the night doing everything that came unnaturally to them, and this for the first time. They had been moving in a group, or trying to: actually, they had straggled widely at times. They had been trying to maintain a steady pace, between hopping and running, and it had come hard. Since entering the wood they had been in severe anxiety. (p. 32)

The author faithfully adhered to their natural appearance, anatomy and physiology. Other species shown, such as badgers, foxes, cats and Kehaar the seagull, also don't show any signs of body alterations from their natural origins. This faithfulness to proper real life biology is unique and commendable and surely contributed to the book's popularity.

6.2.2 MENTAL ANTHROPOMORPHIZATION

Mental anthropomorphism, too, is rather toned down, but still present. Although how exactly a real rabbit thinks is of course up to debate, the book still has, at face value, animals who think in words, have a sense of self and even names, are capable of complex planning, even deception and conspiracy, and other feats that a real rabbit would not be capable of. All of this, however, keeps a certain level of realism – rabbits in *Watership Down* are allowed to think but only in rabbit terms. Generally it answers the question „if this animal had the mental capacity, what would it think?“.

Most rabbits of *Watership Down* are kept to a certain level of intellect and mental feats, with a few odd-ones-outs, excelling in specific ways.

We have Blackberry, who is capable of understanding certain simple scientific phenomena. He's able to understand the concept of wood floating on water, which others of his kind have difficulty grasping:

"Hazel," he said quickly, "that's a piece of flat wood -- like that piece that closed the gap by the Green Loose above the warren -- you remember? It must have drifted down the river. So it floats. We could put Fiver and Pipkin on it and make it float again. It might go across the river. Can you understand?" Hazel had no idea what he meant. Blackberry's flood of apparent nonsense only seemed to draw tighter the mesh of danger and bewilderment. (p. 48)

He's also capable of figuring out that to free a rabbit from a snare the peg to which the wire is tied must be dug out: "The wire's on a peg and the peg's in the ground -- there, look. We've got to dig it out. Come on -- dig beside it." (p. 147) Since his intellect is usually met with confusion from the other rabbits we can conclude that Blackberry is an exceptionally intelligent rabbit, more so than the others.

A very peculiar type of anthropomorphism sir Adams gave to Fiver – premonitions and visions. This comes from a very real animal ability to predict certain natural phenomena, tornadoes, earthquakes, hurricanes and the like. In the book Fiver's abilities are given

nearly mystical qualities, he's able to predict even rather specific things and his premonitions always come true.

He knows that Cowslip's warren is full of danger before anyone else, by a "gut-feeling" rather than rational deduction:

"You felt it, then? And you want to know whether I did? Of course I did. That's the worst part of it. There isn't any trick. He speaks the truth. So as long as he speaks the truth it can't be folly -- that's what you're going to say, isn't it? I'm not blaming you, Hazel. I felt myself moving toward him like one cloud drifting into another. But then at the last moment I drifted wide. Who knows why? It wasn't my own will; it was an accident. There was just some little part of me that carried me wide of him. Did I say the roof of that hall was made of bones? No! It's like a great mist of folly that covers the whole sky: and we shall never see to go by Frith's light any more. Oh, what will become of us? A thing can be true and still be desperate folly, Hazel." (p. 137-138)

His revelations later come true, Cowslip's warren turning out to be surrounded in human-made snares.

Other characters of the main group have smaller, harder to specifically pinpoint with citations talents. Dandelion is an exceptional storyteller and knows many tales by heart. Bluebell is a jokester capable of lightening heavy situations. Bigwig is courageous and willing to put himself in danger to protect others.

These and other members of the main group we follow in *Watership Down* are able to put their talents together, under the great leadership of Hazel. Hazel himself is given advanced abilities of planning, diplomacy and compassion. He figures out that the rabbits could befriend and utilize other species, something no other rabbit even thinks of.

"Well, I admit a mouse might or might not come in handy," said Hazel. "But I'm sure a bird would, if we could only do enough for it. We can't fly, but some of them know the country for a long way round. They know a lot about the weather, too. All I'm saying is this. If anyone finds an animal or bird, that isn't an enemy, in need of help, for goodness' sake don't miss the opportunity." (p. 214-215)

He later uses field mice he saved to bring him information from Efrafa and a seagull to help them out in various ways, including scouting and fighting.

He's able to utilize each member of his group, rabbit or otherwise, in complex ways to achieve complex goals. A notable example is the rather complex plan to bring does from Efrafa, which includes utilizing Kehaar, the seagull they befriended, and directing Bigwig to act as a sort of double agent. Another complex plan is executed by the end of the book, where Hazel, after having a premonition of his own, figures that to defend his warren from the attacking rabbits from Efrafa he must bring a dog from a nearby farm to fight his enemies. He and his fastest comrades then form a sort of dog-baton run, attracting the dog to chase after each one in turn all the way to their warren.

Such intricate planning could hardly be done by a real rabbit, therefore sir Adams had to give his characters human qualities to fit the story.

One of the most iconic elements of *Watership Down* is the rabbit mythology. Similar to native human tribes, the rabbit believe in a type of animism – with one crucial difference, the central piece. Once again we have a type of anthropomorphism without the direct inclusion of man. The rabbit's mythology is centered on their own kind; it was their mythical ancestor, El-ahrairah, who caused the world to be the way it is, although he was not the creator.

According to the beliefs of the rabbits of *Watership Down*, the world was created by the all-powerful god Frith, a personification of the sun. This primary god created all animals, including the first rabbit, El-ahrairah. The children of this first rabbit however overpopulated the world and ate too much, and El-ahrairah was dismissive when Frith told him to maintain their numbers. For that, Frith gave the other animals the desire to kill rabbits - but then also endowed rabbits too, with strong legs and keen ears.

The iconic lines of Frith talk about the rabbit as the central piece:

“All the world will be your enemy, Prince with a Thousand Enemies, and whenever they catch you, they will kill you. But first they must catch you, digger, listener, runner, prince with the swift warning. Be cunning and full of tricks and your people shall never be destroyed.” (p. 38)

It is natural of any species to think of itself as the most important. It is therefore an interesting and in a sense very realistic idea that a rabbit mentally capable of creating stories would also create a rabbit-centric mythology.

The creation and telling of stories is natural to any group that shares any means of communication. It comes as no surprise then that the rabbits of *Watership Down* create these mythological tales, as well as recall their own personal stories.

It is also well known that once a human has their basic needs met, their artistic senses bloom. This is true for animals as well, such as gorillas elephants kept in sanctuaries painting art. A similar phenomenon takes place in *Watership Down*, in a rabbit warren fed and protected from predators by a human. The rabbits of this unnamed warren, no longer needing to put effort and time into finding food, turn their attention to poetry and other artistic stimulant.

Hazel, who has not gone through this process, does not understand art beyond the common storytelling and poetry. When shown a mosaic, he is quite confused:

"Why, they're stones, pushed into the surface! But what for?" ... "It's El-ahrairah," said Strawberry. "A rabbit called Laburnum did it, some time ago now. We have others, but this is the best. Worth a visit, don't you think?" Hazel was more at a loss than ever. How could stones be El-ahrairah? What, exactly, was it that Strawberry was saying was El-ahrairah? In confusion he said, "I don't understand." "It's what we call a Shape. ... The stones make the shape of El-ahrairah on the wall." ... Hazel had not felt so much bewildered since Blackberry had talked about the raft beside the Enborne. Obviously, the stones could not possibly be anything to do with El-ahrairah. It seemed to him that Strawberry might as well have said that his tail was an oak tree. (p. 102-103)

6.2.3 SOCIAL ANTHROPOMORPHIZATION

The social system is not nearly as altered from their biological origin as one would think. Rabbits live in colonies of varying sizes, some may contain up to dozens of individuals. They live in strictly hierarchized communities; they even really have a kind of combat unit, called an Owsla in the books. These stronger males, led by the alpha male, fight the other rabbits over the best warrens and mating rights. Adams uses all these real elements, only adjusting them slightly for the sake of the story. This makes the SA only slight and believable.

It is the very fact that young male rabbits choose to migrate that is the most socially anthropomorphic element - because, according to Lockley, only experienced couples resort to this behavior.

6.2.4 COMMUNICATION ANTHROPOMORPHIZATION

Another significant element of *Watership Down* is the language that the rabbits speak in. Similar to J. R. R. Tolkien, Adams explains that the characters of his book talk in a different language that he merely translates into a human language so that we may follow the story. This language is called "Lapine". A few Lapine words in the story are left untranslated, merely explained in footnotes. These words describe concepts of specific importance to rabbit lives, used in their day to day lives often, so it makes perfect sense their language would have a word for such phenomena that ours would not. We can see this happening among human languages too, like the Inuit languages famously having fifty different words for specific types of snow.

Generally, the most important words in Lapine are for the simplest concepts. For example, "Elil" – a general term for all natural predators, specifically then "Homba", meaning fox, "Lendri", meaning badger, or "Pfeffa", meaning cat. "Silflay" is a compound word, a term for grazing, coming from the words "Silf", meaning outside, and "Flay", meaning food. The Lapine word "Tharn" is an adjective, describing a rabbit that is frozen in terror, similar to a deer in the headlights. There's also my personal favorite, "Hrududu", a funny sounding term for any motor vehicle.

"Hrair" is an interesting concept in Lapine, meaning both five and a thousand – rabbits cannot count over the number four; "Hrair" therefore means any number greater than that. This is similar to the biblical use of the number forty.

"Rah" is a suffix denouncing someone as a prince or a leader, for example "Hazel-Rah". The name of mythical ancestor, "El-ahrairah", comes from "Elil", "Hrair" and "Rah", translating to "The Prince with a Thousand Enemies".

A full glossary of every Lapine word used in *Watership Down* can be found in Attachment 6.

There exist more languages in *Watership Down*, aside from Lapine. It's suggested that each species have their own language – Kehaar's name, for example, is a term used for the sound of sea waves in the seagull language. There are several instances where the rabbits

talk with members of different species than their own – they communicate through a simpler shared language called “Hedgegrow“. While Lapine is translated into clear English, Hedgegrow is written as simpler, accented language.

For example when Hazel saves a field mouse from a kestrel, he speaks to it in simple term, reflecting the simpler language, "You go now? You think safe?" to which the mouse replies: "Go now, no wait owl. But a what I like a say. You 'elp a mouse. One time a mouse 'elp a you. You want 'im 'e come." (p. 196)

Kehaar’s dialogue, similarly, is written with a strong accent to show the difference in his way of speech:

"Meester Pigvig, 'e plenty good fella. ... 'E say you no getting mudders. Ees finish mudders. Plenty trouble for you."

"Yes, that's true. We don't know what to do. No mothers anywhere."

"Listen. I get peeg, fine plan. I go fine now. Ving, 'e better. Vind finish, den I fly. Fly for you. Find plenty mudders, tell you vere dey are, ya? ... Ees finish mudders for me dis year. Ees too late. All mudders sitting on nest now. Eggs come. ... Nudder time I get mudder. Now I fly for you." (p. 247-248)

There’s also an instance of a cat speaking, mockingly repeating what Hazel taunted it about earlier: "Can you run? I think not". (p. 463) It is not however clear if it is merely repeating the previous jab, or what language it even speaks in.

6.3 ILLUSTRATIVE EXAMPLES FROM FILM ADAPTATIONS

In this chapter, the elements of anthropomorphization described in the previous chapter are shown using images from an animated adaptation of the novel. Corresponding images are included in the relevant attachment, identified by numbers in brackets.

The animated adaptation from 1978 features an altered and shortened plot, but only for the sake of a better movie – to try and include every side plot and detail that made the original book such a captivating read would be hard and not nearly as pleasant to consume in this different media type.

The animators have done a great job at mirroring the anatomically correct descriptions from the book. Rabbits are shaped and colored faithfully, their movement is natural (3.1,

3.2, 3.3). There's only very little in the way of animated anthropomorphism that we can pinpoint in screenshots. Even the way they interact with the world around them makes sure to keep its realism (3.4, 3.5, 3.6, 3.7), primarily using their teeth – this also includes Kehaar the seagull (3.8) using his beak.

There's only an occasional breaking of this realism rule, specifically when characters are shown gesticulating or grimacing (3.9, 3.10, 3.11, 3.12), but most of the time emotion is carried in the voice acting.

Fiver's mystical visions are done with interesting changes in style of animation, which gives these scene all the more emotion and mysticism (3.13, 3.14). There is also a rather brutal scene, showing Holly's recollection of the massacre at the doomed warren (3.15).

The many stories of Frith and El-ahrairah are cut, only given a short 3 minute summary of how the world was created and how the first rabbit came to be the prince with a thousand enemies. This part of the movie is animated in a different, but very charming animation style (3.16, 3.17, 3.18).

6.4 PARTIAL CONCLUSION

While writing *Watership Down*, Richard Adams closely kept to Lockley's book "Rabbit life", anthropomorphism is therefore used only sparingly. It can be said that if rabbits were capable of forming and telling stories, this is how they would do it. Although the book is aimed at young adults it is adored and read by adults alike to this day. The book has strong environmental subtext; it criticizes human greed, their cruelty towards animals and nature. The main message is the quest for a safe home, a good life.

As a story within a story, the mythological tales of El-ahrairah are present throughout the book. Interesting is also the use of Lapine as a rabbit language.

CONCLUSION

The goal of this bachelor thesis is to examine the character of animal hero in various types of English written literature. Comparison of selected literary works according to predetermined comparative criteria was chosen as a research method.

The first chapter explains the basic concepts - literature, literal hero and the use of animal hero, personification and anthropomorphization.

The animal hero most often appears in the literary genres of fable, fairy tale and adventure novel, literature for both children and adults.

Three English books were chosen for this work – *Wind in the Willows*, *Animal Farm* and *Watership Down*. The choices are based primarily on my own taste and preference; all three books accompanied me from childhood, not only as literary works, but also as animated movies.

In order to compare stories differing in genre, target readers, date of origin and overall focus, it was necessary to select and define the benchmark criteria. In general, I studied the way and the degree of anthropomorphization in individual works. This literature-based process of personalization was specified for physical, mental, social and communication anthropomorphism for this work. PA determines how far an animal is physically likened to humans, whether it is dressed, living in a human dwelling, using human technology. The MA examines the mental and emotional aspects of the characters of animal heroes. SA examines how an animal hero is involved in society, how it relates to humans in the story, how it acts as a social element. CA examines how the animal communicates with other animals of the same or different species and with humans who act in the story.

All three literary works are first briefly introduced: who is their author, at what time they were created, whether they are autobiographical, what social elements they represent, and so on. Then the analysis is done according to the set criteria.

A chapter is also included for better depiction, where I demonstrate the anthropomorphic elements found in the books with images from their movie adaptations. The individual pictures are included and described in the annexes. Each chapter ends with a partial conclusion.

The thesis suggests that although the hero of the work is an animal, it is always a story written by man for other people, so the stories remain human. In order to convey the

author's message to the reader through the animals, the author uses the aforementioned anthropomorphization: “anthropomorphization (from Greek anthropos = human, morphe = form) is a process where human properties are given to different objects” (Nunning, Trávníček, Holý, 2001, p. 39), as it was defined in its chapter earlier in the thesis.

Kenneth Grahame's *Wind in the Willows* is a fairy tale with a strong environmental subtext. River animal characters are strongly anthropomorphized in every way, to the point where they might as well be people. Animals are used to bring the story closer to child readers, to be more interesting and fun for them. There are logical lapses in the story - a frog is dressed, but a hare is naked, the size of the individual heroes compared to the humans and the other animals makes little sense, the jailbreak that the book does not resolve or even address after a certain point. The magic of the story is the great love with which the author describes life on the river and the surrounding nature, and the friendship between the animal heroes. Its film processing is very popular, including multiple animated and live action movies as well as children's series.

George Orwell's *Animal Farm* is a political allegorical fable, definitely not a book for children. The story of a farm where the animals rise up against human exploiters to take charge of its management themselves, paints a chilling picture of the Soviet Union during Stalin's purges. Animals are not physically anthropomorphized, if they show some physical change (pig writing with a brush), the author does not explain it. Communication is also not explained, all animals understand each other, they talk the same language and they obviously understand people because they trade with them. Physical and social anthropomorphism is strongly developed. The author used real history from the Soviet Revolution in Russia to the peak of the Stalinist era and ingeniously transferred it to the story of a small farm and its inhabitants.

Individual animal species represent groups of the Soviet Union - pigs are the communist apparatchiks, dogs are the police and KGB, sheep are the dull crowd, etc. At the end of the novel, pigs are physically transformed into humans; PA is used as the ultimate transformation of characters in the novel. The book is short but impressive, the author has a refined style and the subject is still up to date. The book was adapted into an animated version shortly after its publication, and it is still very successful. Overall, the novel is still considered one of the most important works of modern literature, is often mentioned, paraphrased, has inspired other artists and some parts or phrases are known worldwide – „All animals are equal, but some are more equal“.

Again, another approach to animal hero anthropomorphization is shown by Richard Adams in *Watership Down*, the youngest and most extensive in our selection. Based on the apocalyptic vision of Fiver the rabbit, a group of young rabbits decides to leave their colony and seek a safe home. On this basic storyline, traditional for adventure novels (danger - a path with many obstacles - reaching the goal), Richard Adams has built a masterful story that captivates not only children but also adult readers. The PA is virtually nil, the author keeps the rabbits as rabbits, they do not use any human objects or technology, their bodies are not changed in any way. MA is extensive, but very considerably adapted to rabbit life. The heroes have certain human abilities (planning, applying their knowledge in new contexts, strong human emotions), but in their own narrative this authorial intervention acts naturally, organically. Moreover, not all rabbits have all these abilities; instead the author gives them sparingly, usually each one to only one individual. Again, SA is very close to natural rabbit life, as rabbits are social animals. The anthropomorphic description of the hierarchy in the colony, the Owsla attack unit, the family life of rabbits and the relationship to other animals and humans is subtle. It highlights some of the rabbit's natural features rather than changing them. CA is significant. The author adds extensive and sophisticated rabbit language and rabbit-centric mythology, based on animistic mythological ideas, which we can still observe in the minds and collective memory of people. This makes it so it seems believable and does not break immersion of the story, instead just underlining the emotional tone.

Interesting is the construction of general speech, „hedgegrow“, which is understood by animals of different species in the book. This very real phenomenon is encountered throughout history, wherever people of different nations and languages had encountered and disputes had to be resolved, helped and cooperated - general naval Greek, Latin, now basic English. Therefore it makes perfect sense that in *Watership Down* a similar general language is shared by animals sharing living space - even in expert zoological articles we may encounter a similar view. Here, too, CA is only highlighted, but not entirely artificial.

The bachelor thesis fulfilled this goal by this comparison. The research revealed that various authors use anthropomorphization of an animal hero, but always towards pointing out human stories, human emotions. The animal hero is ideal for fairy tales and children's books, but it can also reach an adult reader and make human thoughts easier and more powerful.

Man is an anthropocentric creature. A human narrator always reaches out to human readers or listeners, so their stories are necessarily about people, although they're attributed them to animals, plants, things, natural phenomena. The artistic means by which this effect is achieved is anthropomorphization. Different ways and different degrees of anthropomorphisation are typical of certain artistic literary genres - fairy tale, fable, adventure novel - but also for certain authors and their artistic intent. This bachelor thesis is focused on this phenomenon.

RESUMÉ

Bakalářská práce *Antropomorfizace zvířecích postav v britské próze 20. století - K. Grahame, G. Orwell, R. Adams* zkoumá míru a způsob antropomorfizace zvířecích hrdinů ve třech anglicky psaných literárních dílech 20. století - Kenneth Grahame: *Vítr ve vrbách aneb Žabákova dobrodružství* (1908), George Orwell: *Farma zvířat* (1945) a Richard Adams: *Daleká cesta za domovem* (1972). Pro potřeby komparace byla vytyčena čtyři srovnávací kritéria: fyzická, psychická, společenská a komunikační antropomorfizace. Jednotlivá díla byla zkoumána podle těchto kritérií a následně v závěru porovnána. Kromě toho byly jako doplněk použity obrázky z animovaných filmů natočených podle těchto knih.

Z výzkumu vyplývá, že antropomorfizaci jako umělecký prostředek může autor použít různými způsoby a v různé míře, ale cílem je vždy přiblížení lidského příběhu skrze zvířecí postavy lidskému čtenáři.

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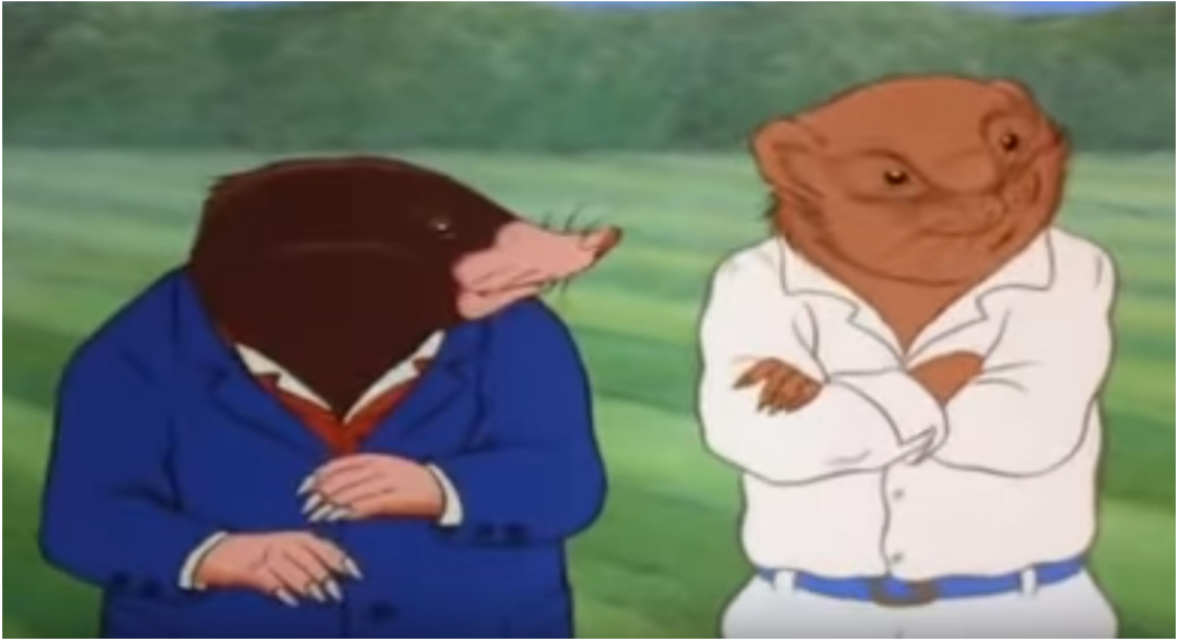
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ATTACHMENTS

ATTACHMENT 1: ILLUSTRATIVE EXAMPLES FROM *THE WIND IN THE WILLOWS* (1995)..... II
 ATTACHMENT 2: ILLUSTRATIVE EXAMPLES FROM THE MOVIE *ANIMAL FARM* (1954) VIII
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ATTACHMENT 1: ILLUSTRATIVE EXAMPLES FROM *THE WIND IN THE WILLOWS* (1995)

1.1 – Mole and Rat, wearing clothes and standing upright, but having animal features like fur and claws



1.2 – Rat and Mole having a picnic, eating human food with human utensils



1.3 – Mole, Rat and Badger giving Toad an intervention about his car addiction



1.4 – Rabbits wearing only simple garments stopping the fully clothed Mole



1.5 – Tiny Mr Toad and his regular sized horse



1.6 – Mr Toad, dressed as a laundry maid, stealing a horse



1.7 – Mole, Rat, Badger and Toad ready to fight the weasels



1.8 – Rat fighting the naked weasels and ermines



1.9 – Mr Toad caressing the hand of a human woman



1.10 – Badger talking to a human driver



1.11 – Mr Toad driving a stolen car



**ATTACHMENT 2: ILLUSTRATIVE EXAMPLES FROM THE
MOVIE *ANIMAL FARM* (1954)**

2.1 - Boxer crying over the loss of Old Major



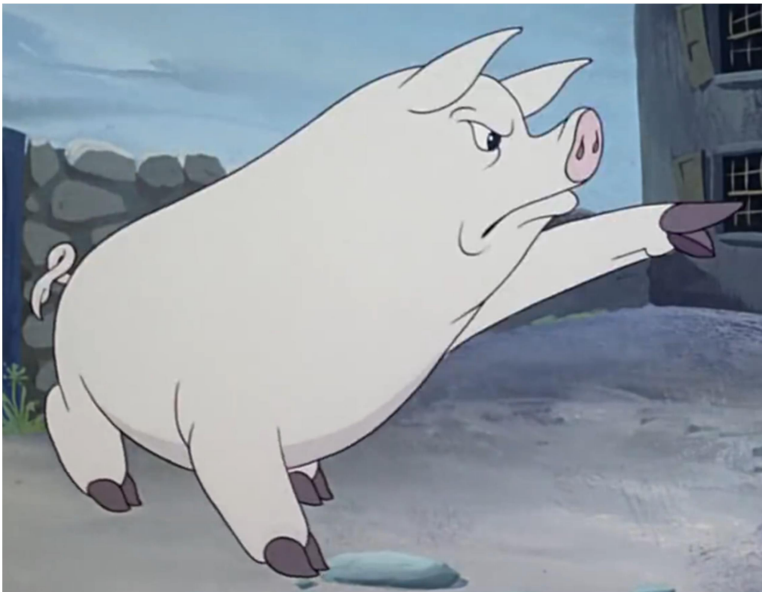
2.2 –Napoleon smiling



2.3 – Pigs fearful of being buthered



2.4 – Snowball pointing



2.5 – Old Major lifting a hoof for revolution



2.6 – Squealer gesticulating



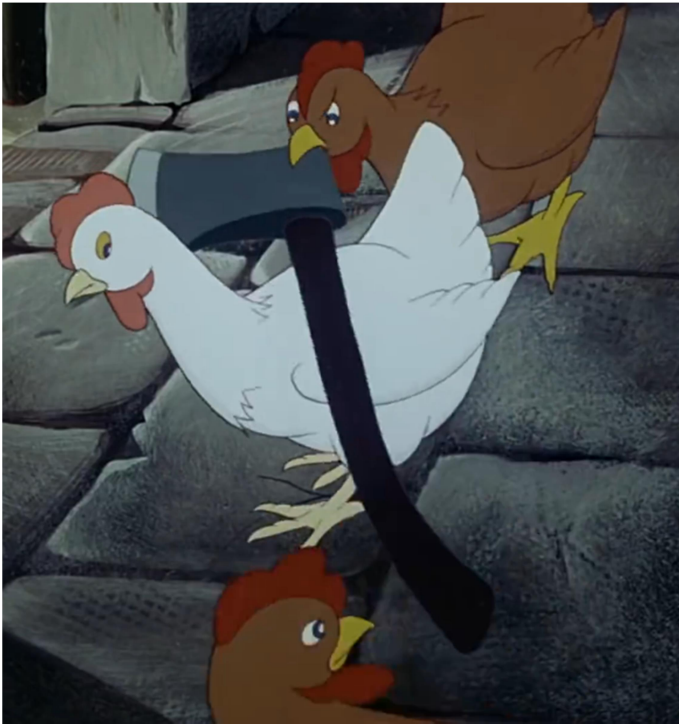
2.7 – Animals singing in a circle around the fire



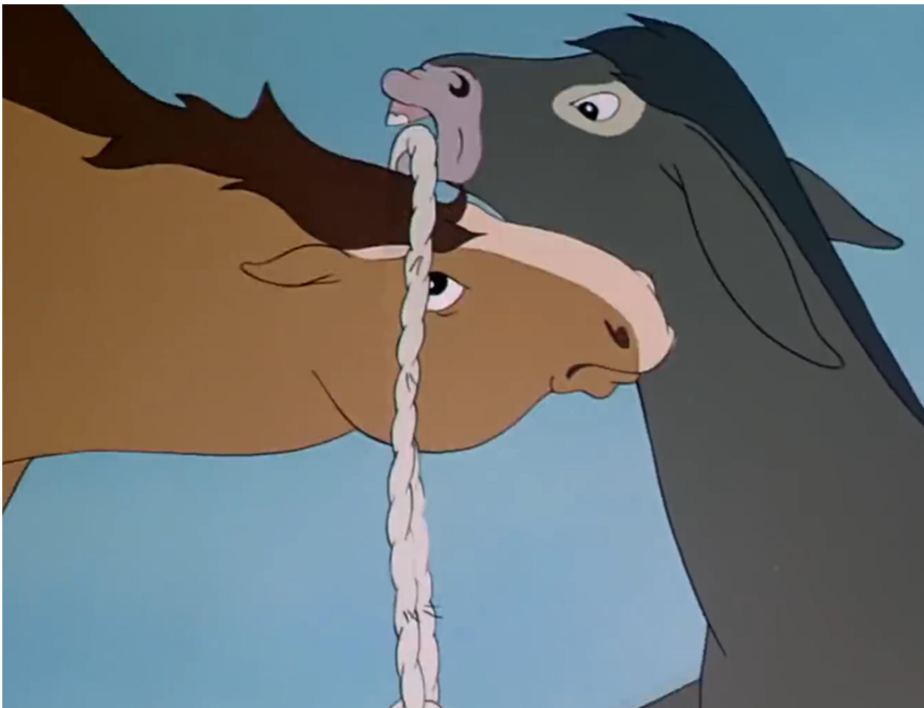
2.8 –Napoleon using his mouth to carry a cleaver



2.9 – Hens cooperating to carry a butchering axe



2.10 – Benjamin helping Boxer put on a lead



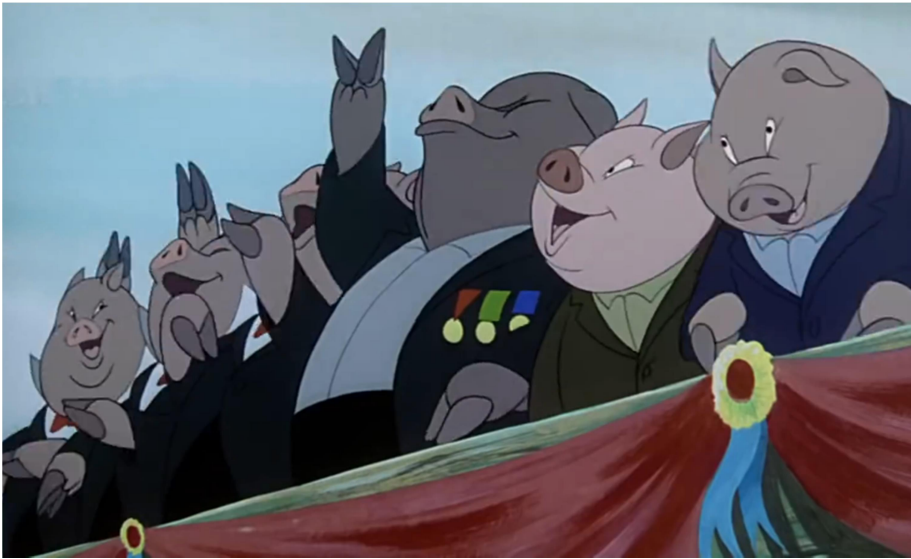
2.11 – Snowball using a ladder and a paintbrush, pointing



2.12 – Clothed pigs riding a car, driven by a dog



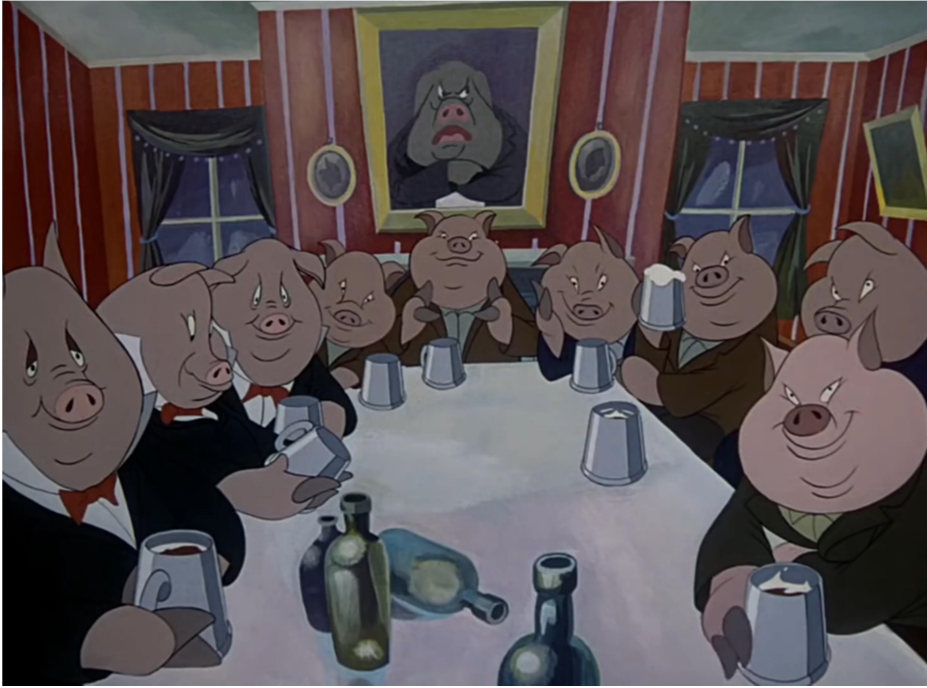
2.13 –Napoleon at the celebration



2.14 – Clothed pigs, sitting by a table, drinking and cheering



2.15 – Clothed apparatchik pigs listening to Napoleon

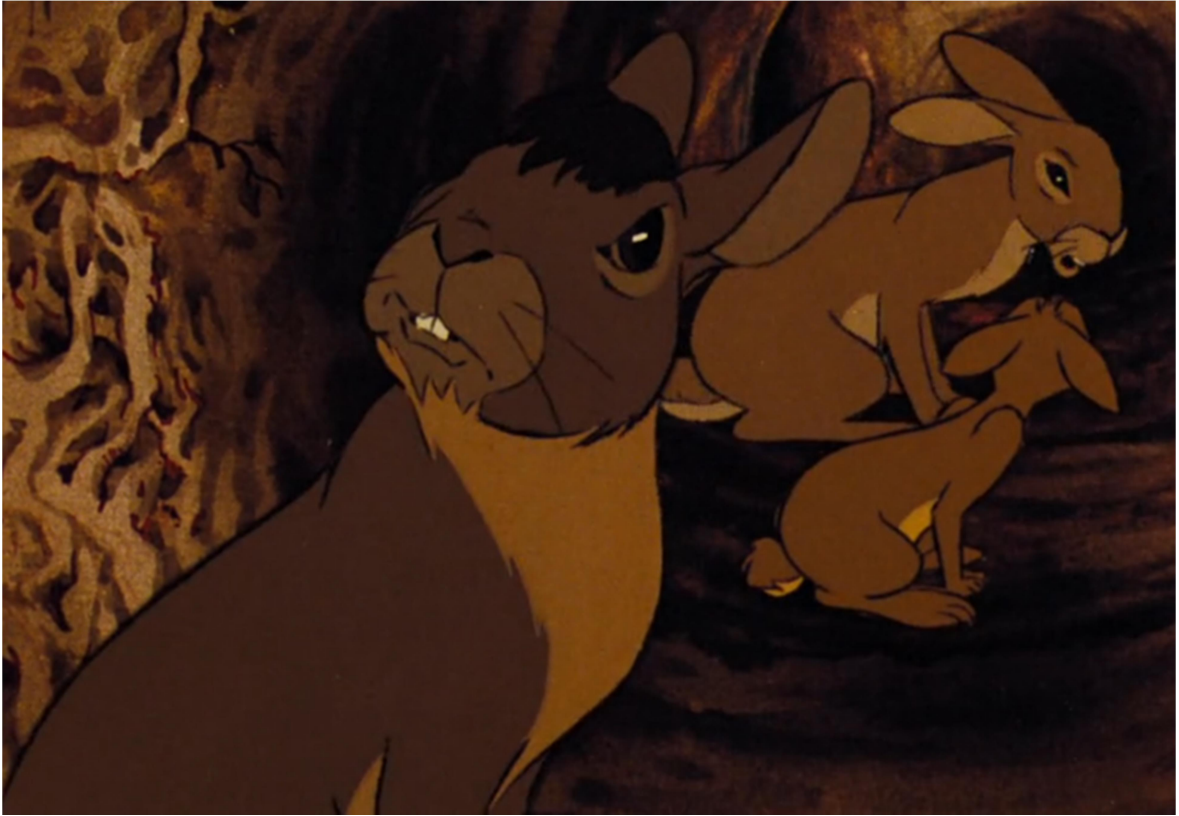


2.16 – Benjamin's illusion of Napoleon turning into Jones

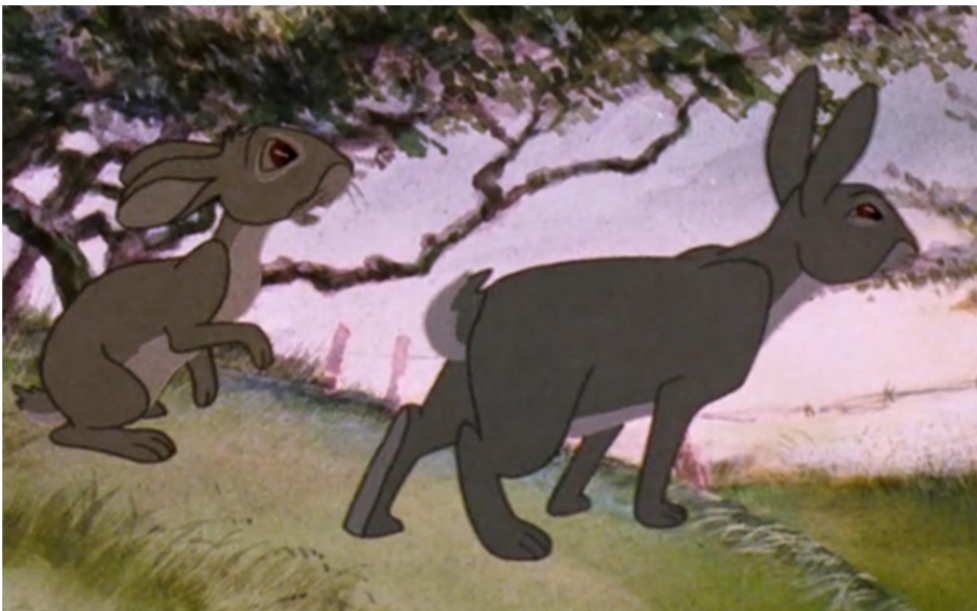


ATTACHMENT 3: ILLUSTRATIVE EXAMPLES FROM *WATERSHIP DOWN* (1978)

3.1 – Bigwig, Hazel and Fiver in a burrow, with focus on the shape of their bodies



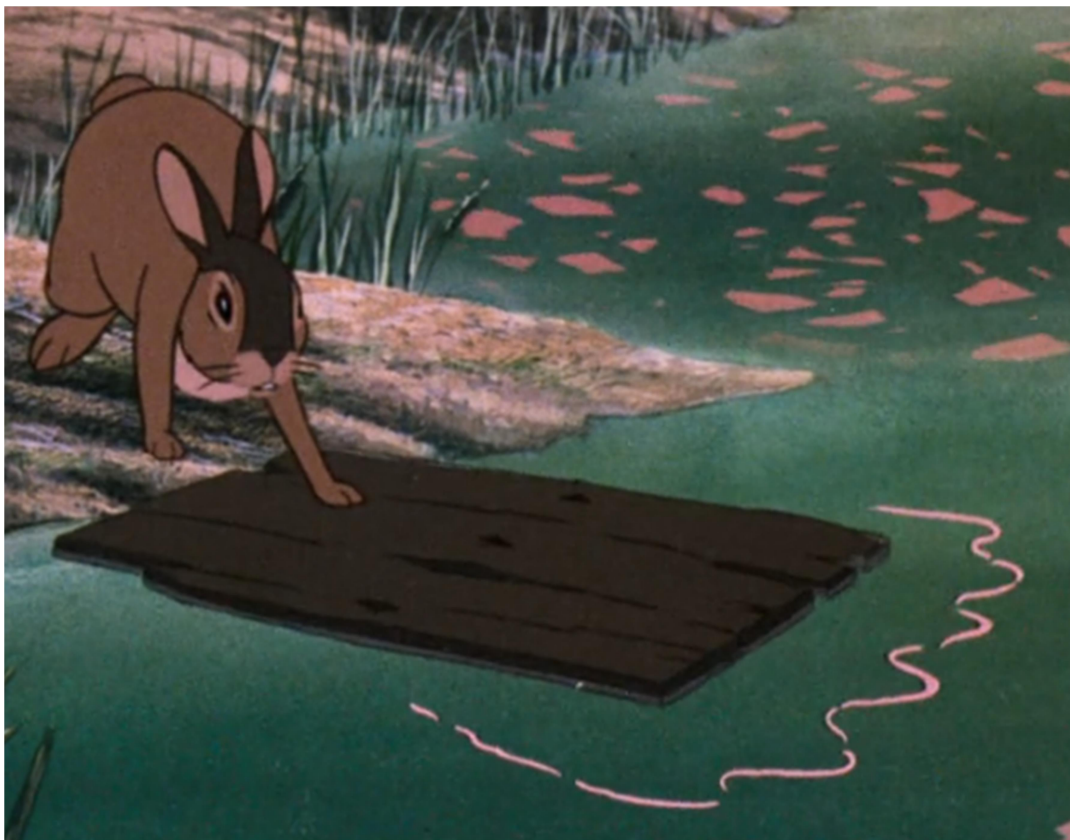
3.2 – Hazel and Fiver outside, with focus on their animalistic posture



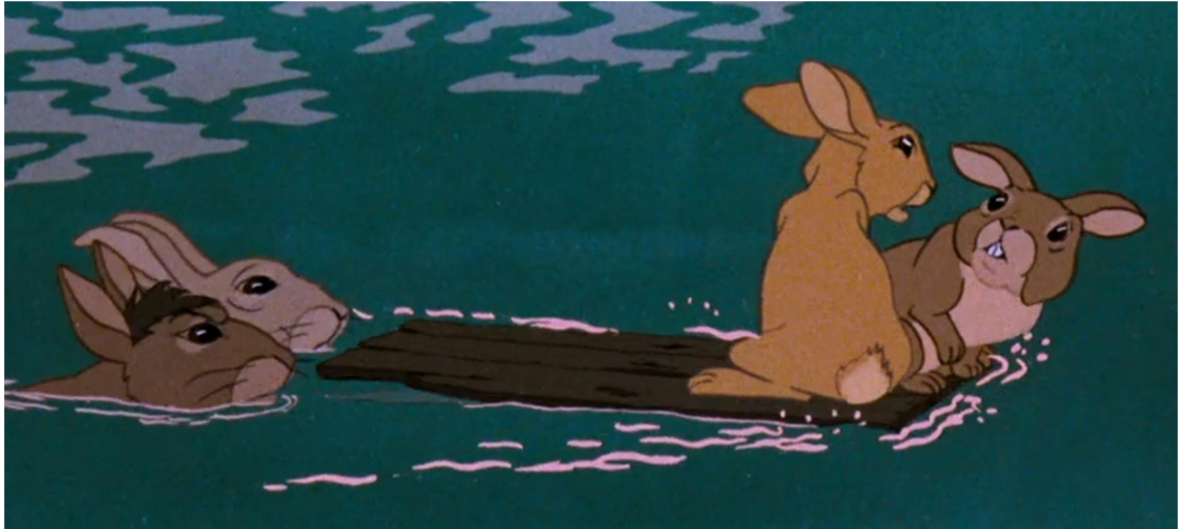
3.3 – A group of various rabbits, with focus on their animalistic faces



3.4 – Blackberry investigating a floating board with his forepaw



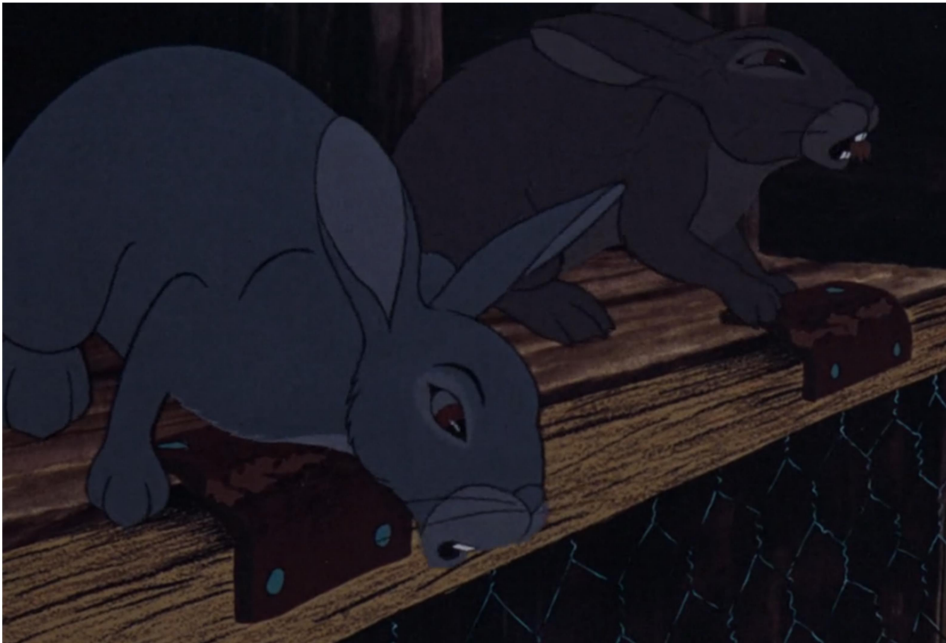
3.5 – Bigwig and Dandelion pushing Fiver and Pipkin on the floating board with their snouts



3.6 – Hazel biting through a rope



3.7 – Hazel and Dandelion biting through leather hindges



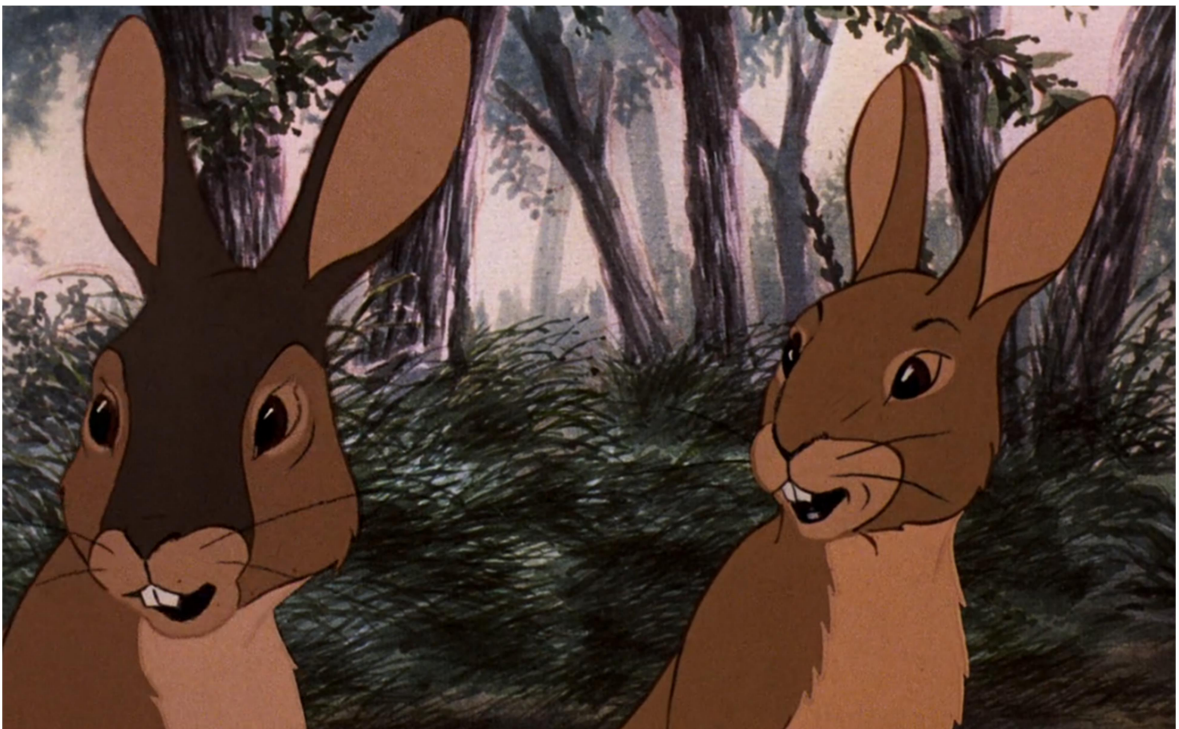
3.8 – Kehaar picking shotgun pellets out of Hazel's leg with his beak



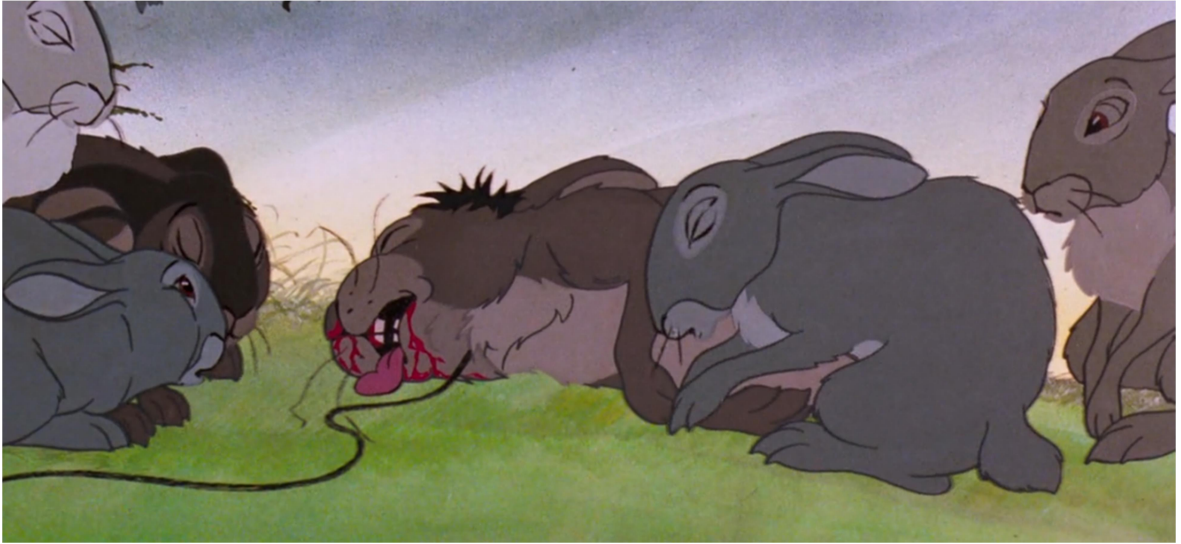
3.9 – Kehaar yelling at a disgruntled Bigwig



3.10 – Blackberry and Hazel smiling



3.11 – Sadened Hazel, giving an eulogy for the seemingly dead Bigwig



3.12 – Fiver covering in fear during one of his visions



3.13 – Fiver’s vision of a field covered in blood



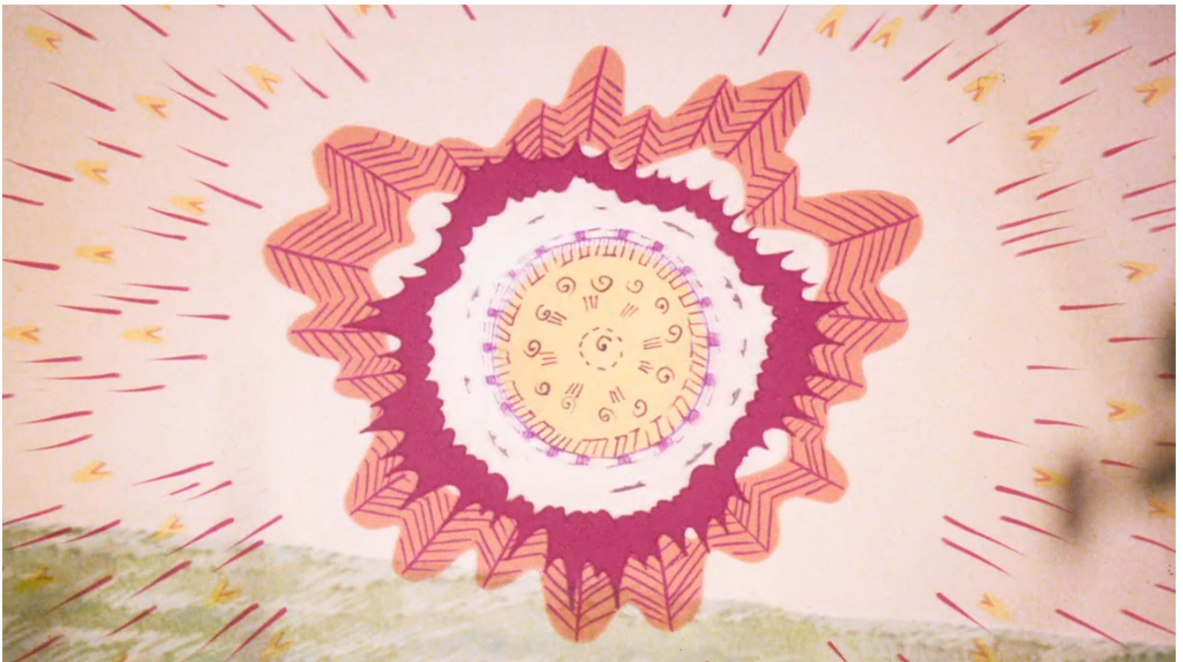
3.14 – Fiver’s vision of El-ahrairah, leading him to the injured Hazel



3.15 – Holly’s recollection of the doomed old warren



3.16 – Frith, the sun god



3.17 - El-ahrairah

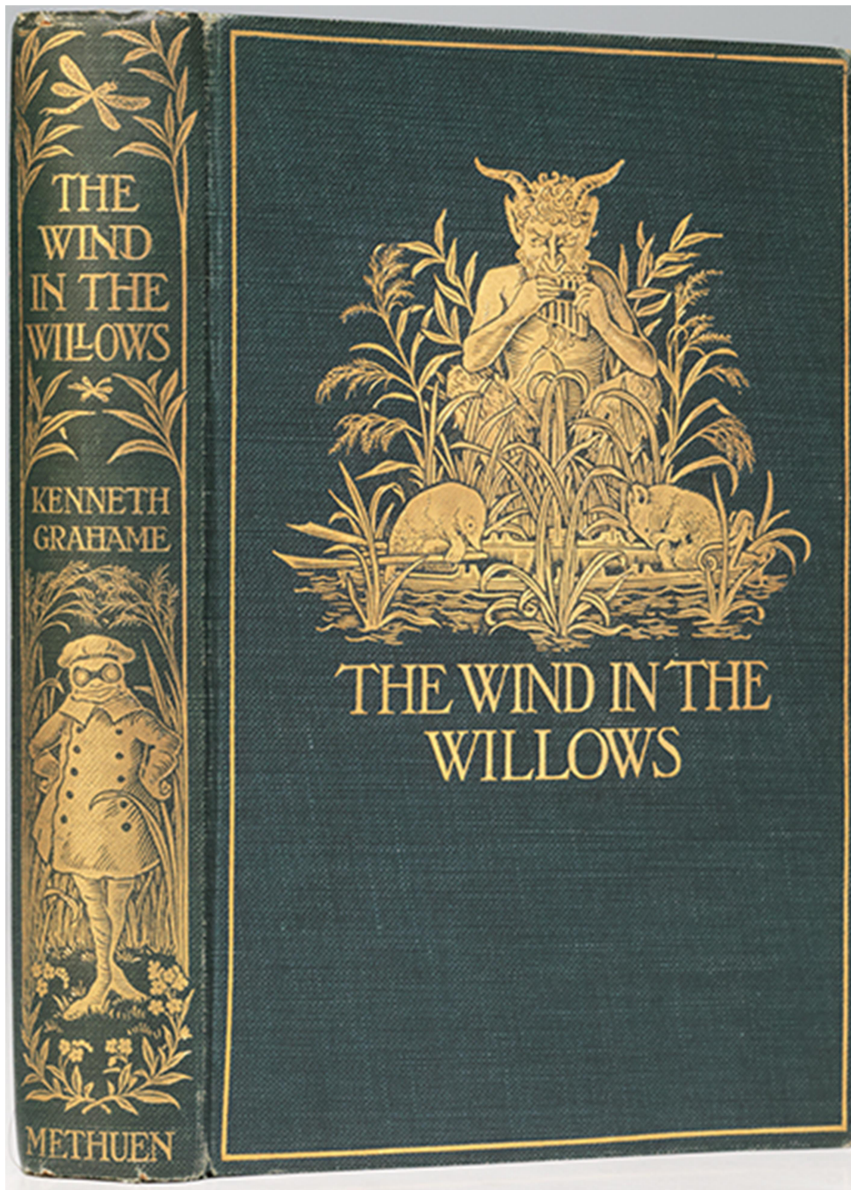


3.18 - El-ahrairah after being blessed



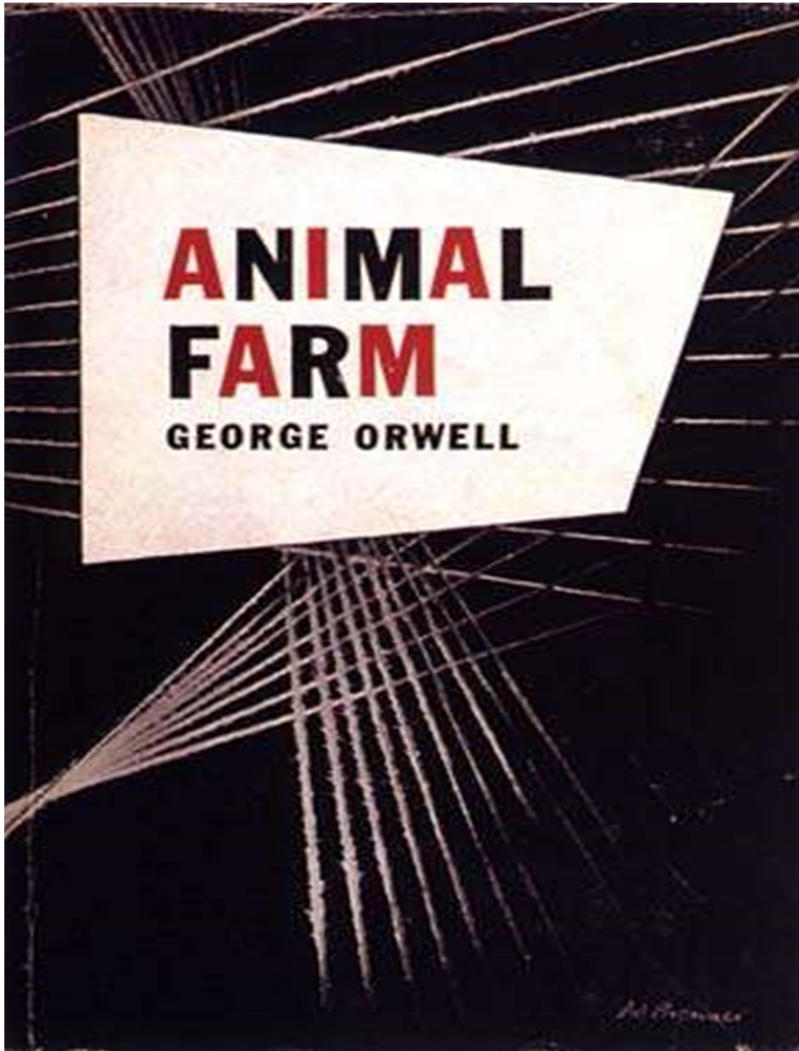
ATTACHMENT 4: FIRST EDITION COVERS

4.1 - First edition cover for Kenneth Grahame's *Wind in the Willows*



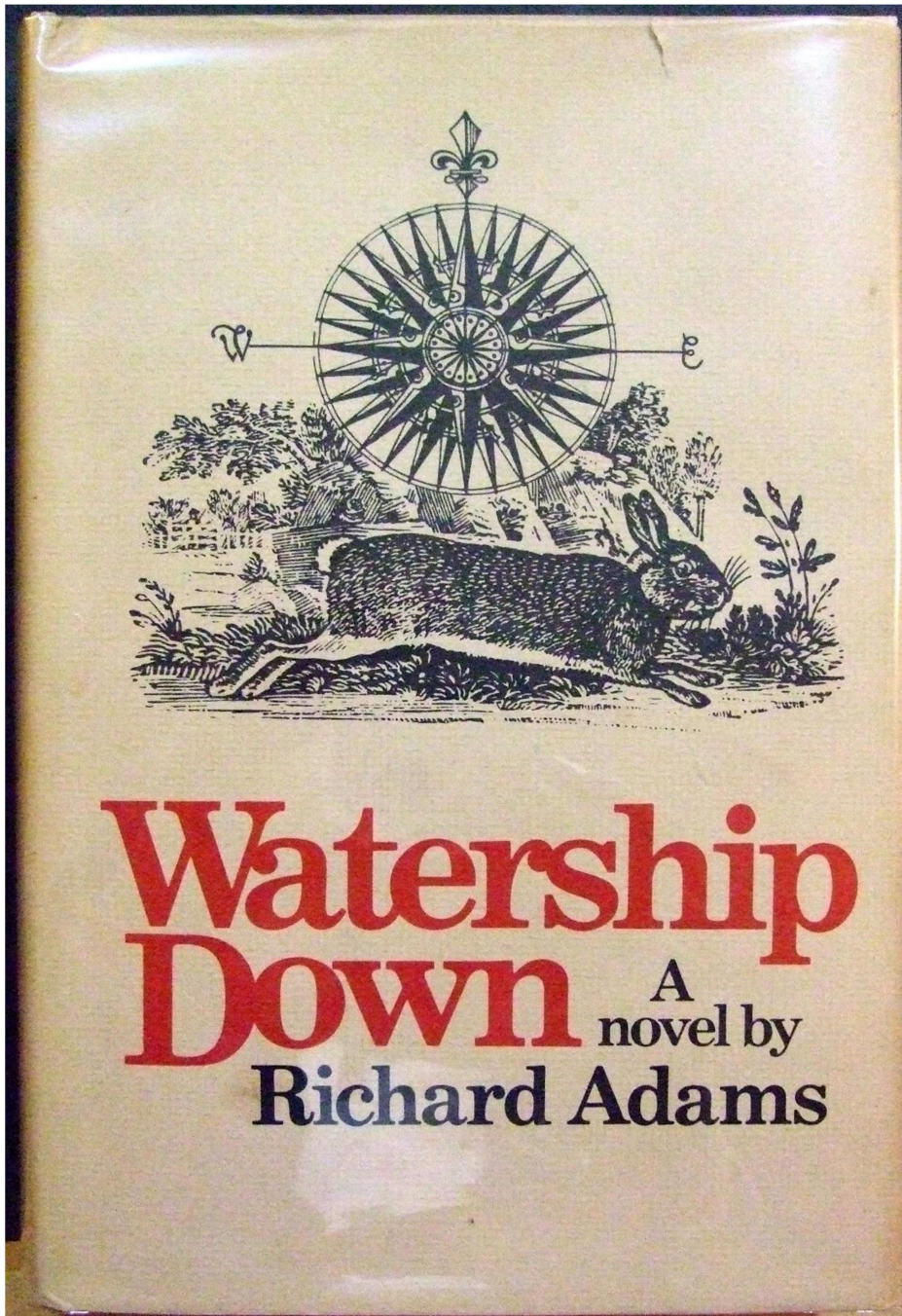
Source: BAUMANRAREBOOKS.COM. (2019). Retrieved from <https://www.baumanrarebooks.com/rare-books/grahame-kenneth/wind-in-the-willows/111097.aspx>

4.2 - First edition cover for George Orwell's *Animal Farm*



Source: WOODCOCK, G. (2019). George Orwell. Encyklopaedia Britannica. Retrieved from <https://www.britannica.com/biography/George-Orwell>

4.3 - First edition cover for Richard Adams' *Watership Down*



Source: AMAZON.COM. (2019). Retrieved from <https://www.amazon.com/Watership-Down-1ST-Edition/dp/B00LM9YGN0>

ATTACHMENT 5: LYRICS TO BEASTS OF ENGLAND

Beasts of England, beasts of Ireland
Beasts of every land and clime
Hearken to my joyful tidings
Of the golden future time

Soon or late the day is coming
Tyrant Man shall be o'erthrown
And the fruitful fields of England
Shall be trod by beasts alone

Rings shall vanish from our noses
And the harness from our back
Bit and spur shall rust forever
Cruel whips no more shall crack

Riches more than mind can picture
Wheat and barley, oats and hay
Clover, beans, and mangel-wurzels
Shall be ours upon that day

Bright will shine the fields of England
Purer shall its waters be
Sweeter yet shall blow its breezes
On the day that sets us free

For that day we all must labour
Though we die before it break
Cows and horses, geese and turkeys
All must toil for freedom's sake

Beasts of England, beasts of Ireland
Beasts of every land and clime
Hearken well and spread my tidings
Of the golden future time

Source: *Animal Farm* (Orwell, 1946)

ATTACHMENT 6: LAPINE GLOSSARY

Lapine Glossary

Bob-stones	A traditional game among rabbits.
Crixa, the	The center of Efrafa, at the crossing point of two bridle paths.
Efrafa	The name of the warren founded by General Woundwort.
El-ahrairah	The rabbit folk hero. The name (Elil-hrair-rah) means "Enemies-Thousand-Prince" = the Prince with a Thousand Enemies.
Elil	Enemies (of rabbits).
Embleer	Stinking, e.g. the smell of a fox.
Flay	Food, e.g. grass or other green fodder.
Flayrah	Unusually good food, e.g. lettuce.
Frith	The sun, personified as a god by rabbits. Frithrah! = the lord
Sun --	used as an exclamation.
Fu Inlé	After moonrise.
Hlao	Any dimple or depression in the grass, such as that formed by a daisy plant or thistle, which can hold moisture. The name of a rabbit.
Hlao-roo	"Little Hlao." An affectionate diminutive of the name of Hlao, one of the rabbits in the story.
Hlessi	A rabbit living above ground, without a regular hole or warren. A wandering rabbit, living in the open. (Plural, hlessil.)
Homba	A fox. (Plural, hombil.)
Hrair	A great many; an uncountable number; any number over four. U Hrair = The Thousand (enemies).
Hrairoo	"Little Thousand." The name of Fiver in Lapine.
Hraka	Droppings, excreta.
Hrududu	A tractor, car or any motor vehicle. (Plural, hrududil.)
Hyzenthlay	Literally, "Shine-dew-fur" = Fur shining like dew. The name of a doe.
Inlé	Literally, the moon; also moonrise. But a second meaning carries the idea of darkness, fear and death.
Lendri	A badger.
Marli	A doe. Also carries the meaning "mother."
M'saion	"We meet them."
Narn	Nice, pleasant (to eat).
Ni-Frith	Noon.
Nildro-hain	"Blackbird's Song." The name of a doe.
Owsla	The strongest rabbits in a warren, the ruling clique.
Owslafa	The Council police (a word found only in Efrafa).
Pfeffa	A cat.
Rah	A prince, leader or chief rabbit. Usually used as a suffix. E.g. Threarah = Lord Threar.
Roo	Used as a suffix to denote a diminutive. E.g. Hrairoo.
Sayn	Groundsel.
Silf	Outside, that is, not underground.
Silflay	To go above ground to feed. Literally, to feed outside. Also used as a noun.
Tharn	Stupefied, distraught, hypnotized with fear. But can also, in certain contexts, mean "looking foolish," or again "heartbroken" or "forlorn."
Thethuthinnang	"Movement of Leaves." The name of a doe.
Thlay	Fur.
Thlayli	"Fur-head." A nickname.
Threar	A rowan tree, or mountain ash.
Vair	To excrete, pass droppings.
Yona	A hedgehog. (Plural, yonil.)
Zorn	Destroyed, murdered. Denotes a catastrophe.

Source: Watership Down (Adams, 1972)