



**ANTHROPOMORPHISM IN ANIMAL RIGHTS MOVEMENT AND  
FICTION IN THE 19TH AND EARLY 20TH CENTURY**

**Dilek KESKİN**

**Master's Thesis**

**Department of English Language and Literature**

**Advisor: Assoc. Prof. Cansu Özge ÖZMEN**

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**19. VE 20.YY. BAŐLARINDA HAYVAN HAKLARI HAREKETİ  
VE ROMANLARINDA ANTROPOMORFİZM**

**Dilek KESKİN**

**Yüksek Lisans Tezi**

**İngiliz Dili ve Edebiyatı Anabilim Dalı**

**Danışman: Doç. Dr. Cansu Özge ÖZMEN**

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**T.R.**  
**TEKİRDAĞ NAMIK KEMAL UNIVERSITY**  
**INSTITUTE OF SOCIAL SCIENCES**  
**DEPARTMENT OF ENGLISH LANGUAGE AND LITERATURE**  
**MASTER'S THESIS**

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**TEKİRDAĞ-2022**

**Her hakkı saklıdır.**

## **SCIENTIFIC ETHICS STATEMENT**

I vow that in all the stages of preparation of this Master's Thesis, I have been strictly abiding by the academic rules and scientific ethics and that I have provided reference for every citation I have directly or indirectly used and works I have benefitted from are comprised of those I have listed in my references and that I have behaved accordingly to the spelling dictionary the institute specified.

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## **BİLİMSEL ETİK BİLDİRİMİ**

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## ABSTRACT

Institution, Institute :Tekirdağ Namık Kemal University, Institute of Social Sciences  
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Elizabeth Phelps and Anna Sewell wanted to give their readers a new perspective by writing about animals, and they were successful. Anna Sewell's *Black Beauty* is a novel that recounts the autobiographical journey of a horse, the various forms of violence the human race endured during this journey, and the love he received from the human race directly from Beauty's mouth. Sewell chooses a horse as the protagonist because he is a writer who witnessed animal persecution in the 19th century first hand. In addition, the fact that he was injured as a child and his walking ability diminished drew him closer to horses; by providing horse-drawn transportation, she both sympathised with them and wished to convey this sentiment of empathy to children. Today, animal cruelty is no longer limited to individuals and a few animal owners. The scientific community continues to conduct animal experiments from the past. The novel *Trixy, A Novel* by Elizabeth Phelps is about an illegal lab for animal experiments and experimental animals. Trixy and Caro, the protagonists, are kidnapped and sold as experimental animals. The owner of Caro, Miriam, sues the laboratory and her lover, who works there and whom she wishes to marry. Elizabeth communicates all facets of love to the reader. What must be true of love? The text intersects between animal love, human love, and doctor and professional love. In this love triangle, the reader learns of the struggle of a woman who sacrificed her passion for animal rights. In both works, the authors could transcend their time and influence the present. Even so, illegal animal experiments continue, and animal torture is prevalent in all societies. Unfortunately, existing laws and institutions are insufficient to prevent this persecution.

**Keywords:** Anthropomorphism, Vivisection, Dissection, Animal Rights



## ÖZET

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Elizabeth Phelps ve Anna Sewell hayvanları edebiyatın konusu yaparak okuyucularına farklı bir bakış açısı getirmek istemişlerdir ve de başarmışlar. Anna Sewell'in yazdığı *Black Beauty* (Siyah Güzellik) okuyucusuna, bir atın otobiyografik yolculuğunu ve bu yolculukta insan ırkı tarafından uğradığı farklı türdeki şiddeti ve yine insan ırkından aldığı sevgiyi kendi Beauty'nin kendi ağzından direk aktarıldığı antropomorfik bir kitaptır. Sewell baş karakter olarak bir atı seçer, çünkü 19yy'da hayvanların nasıl zulme uğradığına yakinen şahit olmuş bir yazardır. Küçükken yaralanıp, yürüme kabiliyetinin azalması da onu atlara daha yakın kılmış, ulaşımını atlarla sağlayarak, hem onlara sempati duymuş hem de böyle bir sempati duygusunu çocuklara aktarmak istemiş, bu yüzden Beauty aslında çocuklar için yazdığı bir kitap olsada, kitap yetişkinlerin beğenisi kazanmış ve bugün çok satanlar olarak yerini çoktan aldı. Günümüz de hayvanlara yapılan zulüm kurumlarla ve bazı hayvan sahipleri ile sınırlı değil. Bilim dünyası geçmişten, günümüze hala hayvan deneylerine devam etmektedir. Elizabeth Phelps romanı *Trixy, A Novel* (Trixy, Bir Roman) hayvan deneylerinin yapıldığı yasal olmayan bir l aboratuvarı ve deney hayvanlarını ele alır. Baş kahramanları Trixy ve Caro kaçırlır ve deney hayvanı olarak satılır. Caro'nun sahibi Miriam laboratuvara ve orada doktor olan evlenmek istediği sevgilisine dava açar. Elizabeth sevginin her boyutunu okuyucuya aktarır. Hangi sevgi gerçek olmalı? Kitapta hayvan aşkı, insan aşkı, doktor ve meslek aşkını birbiriyle kesişen yollara çıkar. Okuyucu bu sevgi üçgeninde hayvan hakları için aşkından bile vazgeçen bir kadının savaşını okur. Her iki kitapta çağının ötesine geçip, günümüzü etkilemeyi başarmışlar. Hala bile kaçak hayvan deneyleri devam etmekte, hayvana yapılan işkence her toplumda görülmektedir. Ne yazık ki çıkan yasalar ve kurumlaşan kurumlar bu zulmü durdurmaya yetmemektedir.

**Keywords;** Antropomorphism, Dirikesim, Diseksiyon, Hayvan Hakları

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Finally, I dedicate to my thesis, which fights for the animals' equal right to live on this planet. I am impatiently and excitedly waiting to take other steps in the pride of completing a process.

DİLEK KESKİN

## TEŐEKKÜR

Hayvanlara olan inanılmaz desteęiyle bu tezi yazmamda bana ilham veren danıőmanım Doç. Dr. Cansu Özge Özmen'e teőekkür ederim. Ayrıca eęitimim boyunca aktardıkları bilgilerle tezime kaynak olan dięer tüm hocalarıma da teőekkür etmek istiyorum. Üniversite arkadaşlarım Hilal Yanaę ve Nisa Nur Akgün'e desteklerinden dolayı teőekkür ederim. Onlarla bu yolculuęu tamamladıęım için mutluyum. Desteklerinden dolayı Prof. Dr. Göksel Öztürk'e teőekkür eder ve maddi ve manevi desteklerinden dolayı aileme de teőekkürler ederim.

Son olarak, tezimi hayvanların bu gezegende eőit yaőam hakkı için mücadele edenlere ithaf ediyorum. Bir süreci tamamlamanın gururu içinde dięer adımların atılmasını sabırsızlıkla ve heyecanla bekliyorum.

Dilek KESKİN

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## INTRODUCTION

The word anthropomorphism comes from these two Greek words; Anthropos (man) and form (form) (Miller, Vandome, & McBrewster, 2010). The Oxford English Dictionary of Anthropomorphism (1753) defines it as attributing human qualities to the gods. In history, anthropomorphism was used for the first time by Xenophanes in a sense close to the term used today in literature. Xenophanes is an ancient Greek philosopher who lived in the 6th century BC. Xenophanes used anthropomorphism to describe the similarities between religious representatives and their followers. For example, he states that Homer and Hesiod attributed to the gods all kinds of things that were the subject of reproach and condemnation among humans: theft, adultery, and mutual deception. (Frag: 11) When you look at the mythological stories, it is possible to see that the Greek gods always had fair skin and blue eyes. In contrast, the African gods always had dark skin and eyes, and the culture and lifestyle greatly influenced these beliefs. Although the tendency to anthropomorphize their gods is critical, the closest meaning to the contemporary context is defined by Xenophanes.

Anthropomorphism was first used as a literary term to describe human behaviour in animals in 1858 before Darwin's book titled *Origin of Species* (1859) was published in his academic work. In *Seaside Studies*, philosopher George Henry Lewes described animal behaviours in terms of human motivation (Lewes, 1860). He extended its meaning to include all nonhuman animals, plants, and non-biological objects. Lewes wrote in his work titled *Seaside Stories*, "...we are incessantly at fault in our tendency to anthropomorphize, a tendency which causes us to interpret the actions of animals according to the analogies of human nature" (Lewes, 1860, p.385). Herewith, anthropomorphism dealt with animal and human forms and became a literary form used to express angelic and human qualities after God's attributes.

Anthropomorphism implies going beyond behaviour descriptions of imagined or observable actions, e.g., the dog is loving to represent an agent's mental or physical characteristics using human-like descriptors, e.g., the dog loves me. Anthropomorphism implies attributing human-like properties, characters, or mental states to real or imaginary nonhuman agents and objects. This attribute involves the mind perception, such as conscious experience, meta-cognition, intentions, and similar

emotional states to human behavioural characteristics or human forms for nonhuman agents. Anthropomorphism is, therefore, a process of assumption about unobservable characteristics of a nonhuman being rather than descriptive reports of observable nonhuman behaviour. (Nicholas Epley,2007)

In the 19th century, anthropomorphism existed almost on any object as transportation, fruit, and animal, and it continues to exist in science, art, literature, and more. Specifically, anthropomorphism has been used metaphorically to represent man, wind, moon, and sun. 20th-century authors like John Keats and Percy Shelley anthropomized nature in their literary works. It will continue to live in various areas that will take up a broader place in 20th-century literature, so it is necessary to deconstruct the term's meaning. An evaluation of the leading literary writers of the 20th century will further deepen the definition of anthropomorphism because the novels and biographies of 20th-century writers take a philosophical approach to the concern for animals as individual living subjects. Such literary animal themes require the progressive interpretation offered by current existentialist critics who want to return to the prominent philosophers with animal ontology. The rise of interdisciplinary studies between animals and literature supports the comparative analysis of the animal of 20th-century literature from a phenomenological perspective. In the last decade, a handful of contemporary philosophers have begun to revert the leading ontological thinkers of the 20th century to return to the topic of nonhumans. These include Steeves' collection of articles, *Animal Others: On Ethics, Ontology, and Animal Life* (1999), and Matthew Calarco's recent publication of *Zoographies* (2008). They laid the foundations for a new perspective by affirming that the animal is not another.

Despite the philosophical science of nonhuman beings, only a few literary theorists evaluated the philosophical writings of the 20th century on animals and approached animals purely symbolically. While literature is expressed through language, the relationship with animals in literary texts includes some developing tasks through the language as a description of an experience not yet existing in our current discourse. The meanings attributed to animals were, in general, that they were created for the service of humanity by the Divinity (Genesis 1:25-31); therefore, in human

consciousness, it was not the thought that every creature created might have a soul, but that they were servants. Consequently, nonhuman beings were not accepted for their existence initially. The idea about animals has changed throughout the years.

One of the most important contemporary literary philosophers dealing with animal existence is Jacques Derrida, who published a talk entitled *Animal, therefore I am*. Although animal studies have become popular in various disciplines over the past two decades, Derrida's interest in animal existence has significantly influenced current academic awareness of the subject, particularly in the humanities. Derrida's ontology of nonhuman creatures is notable for signalling a return to questions about animal slaughter and the difference between humans and other animals. Derrida's speech at the Cerisy Conference in 1997 became dominant in literary criticism and critical theory in Animal Studies.

In *The animal that, therefore, I am*, Derrida argues that the natural and specific animal referred to in the text is a living cat, not a figure or allegory. For him, the literary and philosophical animal intersects with the thought of animals containing imaginary narratives. "Thinking about the animal, if it exists, is derived from poetry. Animal beings have been misinterpreted and must be re-examined: Nobody can reject the suffering, fear or panic, the terror or fright humans witness in certain animals, the animal" (Derrida, 2008, p.396). Derrida uses "the abyss difference" to explain the origin and evolution of our perception of animals. By characterizing animals as singular animals, He classifies the diversity they should have into one ontological category. The word animal refers to the gap between a lizard and a dog; however, the term animal is related to distinguish man from all other animals. This misusage creates a semantic gap between two similar terms. The human brain cannot fill this gap with the idea that a lizard or a fly can also be an animal. Derrida argues to re-exam this perception to change by replacing imaginary animal characters with actual living beings.

According to Derrida, anthropomorphism is the adoption process of the animal's existence by humans. Derrida proposes a general concept of the animal problem by showing that animals also need attention while pursuing philosophical questions. Undoubtedly, logically speaking, nonhuman beings are viewed from a human perspective, but it is necessary to understand that human perception is not the centre of the world. Since he is still in the stage of understanding animal existence in human perception, he should first return to studies on consciousness. Deconstruction ensues when interacting with selected texts to interpret signs and meaning. For example, since stating that a living thing is not a cat, dog, human or inanimate being, it is known to be a cat. Our brain deconstructs the sign based on our understanding of the world and eliminates options until we are satisfied with our interpretation. What Derrida has theorized since the 70s was to explain how meaning is designed concerning other words (Augustyn, 2020). It plays a role with other creatures on Earth and now focuses on nonhuman beings. Such rewards will re-examine animal consciousness and expand our understanding of human consciousness towards nonhuman awareness.

The study of human consciousness and perception in science and philosophy has been a hotly debated topic from antiquity to the present, and Derrida's ideas have generally received less attention. However, animal consciousness inevitably draws us to explore human consciousness as well. The proliferation of consciousness studies has started the desire to understand animal existence to help us define human consciousness. Derrida's detailed description of animals has also been the subject of film and language research. Post-humanist theorists argue that discourse should not be created that allows animals known as others to exist outside the human world. Post-humanist theorists interested in nonhuman creatures claim that animals are studied as a form of the other, just as gender and race are treated as "other" forms. With this term he calls Speciesism, the English psychologist Richard Ryder argues that animal and non-animal races should be assessed together. Ryder states, "since Darwin, scientists have agreed that there is no magical essential difference between humans and other animals, biologically speaking" (Spring, 2005). The authors of the 20th century aim to



place the animal in human consciousness, which is the same but has a different place in human perception. The thinkers and theorists, who deal with the subject from different angles, want to raise awareness of society in terms of anthropomorphic animal non-imaginary beings. They also examine humans in terms of psychology and physicality in old and new literary works.

## **Deconstruction Of Anthropomorphism**

Deconstructing anthropomorphism is essential or can be explained in John Fisher's terms to identify the term. Fisher expresses two main types of personification: imagination and explanatory power. From explanatory personification, he distinguished two other types: classification and context: In the subcategories of category personification, Philosopher Fisher believes that the function of this chain is dependent on a particular style or a particular mental load, which he calls the term, M-predicates. He wrote: "Categorical anthropomorphism is applying M-predicates to creatures to which they do not apply under any of the behavioural circumstances in which the creature is ever situated [...] By contrast, situational anthropomorphism happens when we, as we sometimes do, misinterpret an animal's behaviour in ways that could correctly apply to that animal, but which do not apply in the situation in question" (Fisher, 1991, p.44) Rather than characterizing a form or figure, Fisher aims to treat the concept of anthropomorphism as a literary approach or as an explanation of animal behaviour.

Fredrik Karlsson, Doctor of Theology in the Faculty of Education and Humanities at Dalarna University, defines anthropomorphic psychological and cultural types while also describing "anthropomorphic anthropocentrism" which he calls the anthropocentrism of embodiment and value theory. It can be exemplified "naïve attribution of human qualities to animals have little to do with what we know about the animals themselves." (De Waal, 2008, p.73) This anthropomorphism is mainly observed in popular culture in talking animals from media and novels. It offers

essential insights into how environmental communication creates or breaks human-nature relationships. It deals with the embodiment of the human-nature theory of value on a large scale. Embodied anthropocentrism advocates a fully or partially personified view of the world. Completing anthropomorphism depends on human perceptions that can reach beyond our species. The American philosopher Thomas Nagel states an example of this kind of anthropocentrism in his book *What Do a Bat Feel*, published in 1974. He presumes the impact of human ontological consciousness on bats and classifies his speculations on bats. Nagel also displays embodied anthropocentrism in his choice of animal subjects. 'I have chosen bats instead of wasps or flounders because if one travels too far down the phylogenetic tree, people gradually shed their faith that there is experience. Therefore, the premise of embodying anthropocentrism is that animal species that are considered to be closer to humans in form and anatomy will also have a higher level of intelligence and experience their lives in a meaningful way.' (Nagel, 1974, p.435) It is concluded that the anthropomorphic anthropocentrism analysis provides essential insights into how environmental communication creates human-nature relationships. Anthropomorphism thus acquires different dimensions and meanings. This concept has existed from history to the present and has dramatically influenced philosophers and literary critics. On the one hand, it tried to understand what animals felt; on the other hand, the concept gradually expanded. Since using the term to understand animals is the subject of different fields, contemporary writers have called it the new anthropomorphism when anthropomorphic literary characters are categorized. The term has undergone many deconstructions over time.

In 1992, the famous physiologist John Kennedy published a critique of the term, which he called the new anthropomorphism. It is an attempt on contemporary to simple explanations of seemingly complex behaviour, reminiscent of features of late 19th and early 20th century works. Darwin's discussion of evolution assumes that continuity is the main principle that applies not only to behaviour and mental abilities but also to morphology. Evolutionary changes are considered gradual and continuous. Therefore, if humans have enhanced cognitive abilities, a rich emotional life, and a complex memory system, they can be expected to find these qualities in their early forms.

However, if these qualities are present, they can also find them in smaller animals. (Darwin, 1859) most contemporary writers have accepted this hypothesis. The spiritual life of animals aims to provide an evolutionary framework for understanding animal behaviour. The argument against personification in anthropomorphism proposed by Kennedy;

Anthropomorphism remains much more of a problem than most of today's neo behaviourists believe. But I am calling it neo anthropomorphism because the problem has changed somewhat in the last fifty years: anthropomorphism has largely ceased to be explicit and effectively vitalist as it was in the writings of Washburn (1926), Russell (1934, 1946), Bierens de Haan (1937, 1947) and most recently Thorpe (1963, 1965) who was the most cautious: "we can never say that a given piece of behaviour, however elaborate it appears and however much it suggests the presence of consciousness, cannot possibly be the unconscious result of a physiological mechanism While, then, we cannot give final proof of consciousness in animals, we can bring evidence to bear which is cumulatively highly impressive and does, I believe, give powerful reasons for concluding that consciousness is a widespread feature of animal life" (Thorpe 1965, p. 474). Accordingly, he took up the explicitly anthropomorphic stance that animal purpose exists at all phylogenetic levels, even the lowest, defining it as "a striving after a future goal retained as some kind of image or idea" (ibid. 1963, p. 3). Likewise, Russell: "the objective aim or' purpose' of the activity controls its detailed course". But the tricky problem now is that neo-behaviourists who certainly disapprove in principle of such anthropomorphic thinking sometimes fall victim to it unwittingly. This is not a personal criticism; it was a historical inevitability. ( Kennedy, 1992 p.132)

The discussion continued to examine and explain various behavioural patterns and processes, from nesting to migration, mimicry to restructuring, and how to present each mechanical behaviour. Although mechanical behaviour is defined as the automatic conversion of observed or imitated behaviour into action, it is impossible to prove. Kennedy believes that even an initially designed machine can have consciousness because human consciousness makes the machine work. However, this is not a primitive personification. According to J. A. Fisher, the term was first attributed to God, who was defined in human terms in antiquity. Because mental states shape human consciousness, attributing human beings to nonhumans has been an anthropomorphic process since the beginning. According to Kennedy, the fact that emotions are mechanical or that animals learn behaviour through observation does not imply that they do not have consciousness like humans. It is necessary to accept that

personalisation is a suitable literary device for explaining this system. Personification appears in various forms throughout history to give meaning to God's existence. The definition of personification is expanding to include all perspectives based on the world of the human eye. Personification, including behaviourism, rose to prominence only with positivist philosophy, which refused to use mental states as scientific objects (Fisher, 1991). Personification is used figuratively in literature; however, it is an essential literary tool for perpetuating anthropomorphism. For this reason, it is not wrong to accept the human aspects attributed to God as the first anthropomorphism.

20th-century philosophers, such as Donald Griffin, use neurological evidence from animal communication and human studies and believe that the spiritual life of animals is qualitatively different from humans. It is not the innate inclination of humanity that leads to the result but the complexity of specific behavioural patterns that require the introduction of concepts such as consciousness. A vital factor in his evidence, he admits, is that a particular area of the brain may not be identified as being associated with consciousness, or neural actions may not be involved. However, he hopes the evidence from neuroimaging can resolve this issue and potential research suggests. (Griffin, 2001) In line with this information, it is necessary to understand the complexity of consciousness, which forms the basis of the relationship between nonhuman beings and human beings. The evidence collected from neurological results should be utilised for this purpose.

The relations of humans with animals, animals with humans, and their behaviours have been discussed in many ways. The reasons for these anthropomorphic features have been tried to be explained by the scholars who study. They convince that these behaviours are sometimes mechanical and sometimes unconscious. As a result, the term "animal" refers to all living things, from the smallest to the largest. Some animals, particularly mammals, have been seen to possess consciousness. Experiments were carried out to prove whether animals can recognise themselves in the mirror. (Edelman, 2003). Literary critics have distorted this terminology and emphasised that animals play a critical role in people's comprehension of their nature by aiming to

realise the requirements of nature by ensuring that the individual understands himself. Every branch of literature, or art in a broad sense, uses an artistic device that brings a different purpose for people to understand themselves. Anthropomorphism uses animals, and literature rejects animals as objects, personifying them humanely.

### **Anthropomorphism through Darwin's Approach**

Charles Darwin made the first attempt to explain the science of animal behaviour in *The Origin of Species* (1859) and *Descendants of Man* (1871). One of Darwin's important tasks was to overturn the widespread belief that man had the highest status in scale natura. He sought to do so by pointing to the psychological continuity between man and animals. Darwin pursued a comparative strategy, considering that other animals have psychological behaviours that appear human, even to a lesser degree. His method incorporates anecdotal physiological information acquired from many sources regarding animal talents. Darwin points out "no fundamental difference between man and the higher mammals in their mental faculties" (Darwin, 1871, p.44). It shows mental similarities between humans and lower animals and points out cognitive similarities and differences between animals. Although there are similarities in the psychological behaviours of living beings, there are differences in their behaviours. All living beings we define as the upper and lower races are the same: love, pain, some inner instinctive needs, and sex. (Darwin, 1871). Some authors call this view of psychological continuity among living organisms "anecdotal cognitivism" (Jamieson & Bekoff, 1993). It is a psychological method of attributing mental states to animals based on anecdotes derived from observations made in controlled experiments and observations of specific cases. (Andrews, Kristin 2016) The aim is to understand how and why animals interpret external stimuli from the world around them and then act on this information. There must be more than anecdotes from this information to understand the behaviour of all animal breeds. Especially in *Descendants of Man* we can see the anthropomorphic language Darwin used when he said, for example, that "ants, like many puppies, chase each other and pretend to bite" (Darwin, 1871, p.75). Regarding Darwin's theory, it can be asserted

that animals follow one another not mechanically but by social behaviour; that is, he evolved this conduct through social psychology.

Although Darwin in the *Descent of Man* (1871) and *Emotional Expression of Man* (1872) is anthropomorphic, he never used the term. Darwin proved the property of possessing human and animal systems. It is thought that human emotions may be observed in the lower animal, and the basic intuitions will be the same. He emphasizes that some feelings, such as human self-protection, the mother's love for her new-born child, and the mother's desire to crush, as in other animal species, show a few similarities between higher and lower animals (Darwin, 1872, p. 66). Darwin uncovers shocking findings as he continues his studies. He learns that lower animals also feel pleasure, pain, and happiness like humans (1872:69). Darwin, only man is capable of incomparably more remarkable and more rapid improvement than any other animal, mainly due to his power of speaking and handing down his acquired knowledge (1872:79). Darwin argues that it is worthwhile to study the psychological differences between humans' and animals' communication abilities when comparing human and animal speech. In the speech, the animal has acquired a method of communication from its social context, which has been studied for decades. Darwin states;

It has, I think, now been shown that man and the higher animals, especially the Primates, have some few instincts in common. All have the same senses, intuitions, and sensations,—similar passions, affections, and emotions, even the more complex ones, such as jealousy, suspicion, emulation, gratitude, and magnanimity; they practice deceit and are revengeful; they are sometimes susceptible to ridicule, and even have a sense of humour; they feel wonder and curiosity; they possess the same faculties of imitation attention, deliberation, choice, memory, imagination, the association of ideas, and reason, though in very different degrees. The individuals of the same species graduate in intellect from absolute imbecility to high excellence. They are also liable to insanity, though far less often than in the case of man. Nevertheless, many authors have insisted that man is divided by an insuperable barrier from all the lower animals in his mental faculties. I formerly made a collection of above a score of such aphorisms, but they are almost worthless, as their wide difference and number prove the difficulty, if not the impossibility, of the attempt. It has been asserted that man alone is capable of progressive improvement; that he alone makes use of tools or fire, domesticates other animals, or possesses property; that no animal has the power of abstraction, or of forming general concepts, is self-conscious and comprehends itself; that no animal employs language; that man alone has a sense

of beauty, is liable to caprice, has the feeling of gratitude mystery, etc.; believes in God, or is endowed with a conscience (Darwin, 1872, p. 79).

Darwin has consistently emphasized that at least one of all these emotional attitudes is observable in nonhuman species. Language is the communication of animals. According to Darwin, the most distinctive feature that distinguishes humans from animals is that humans are developing rather than speaking. While humans use this developing process to learn and apply what they have received around them, they also use it to domesticate animals because animals cannot create thoughts on abstract concepts like humans. In summary, looking at all the studies, it is apparent that every creature with a central nervous system responds to emotions such as pain in the connection between it and its brain.

### **Ancient and Medieval Representations of Animals**

What separates man from animals has always been the subject of every age for which no solution can be found. The distinction between distinction and kinship is essential to science and has evolved to become central to anthropomorphism. At this point, those who believe in the absence of kinship between humans and other animals base their opinions on one or more distinctive human characteristics, such as the ability to talk and think. What distinguishes humans from animals is partly open to discussion. These characteristics differ depending on the philosophical, theological, or scientific contexts in which attitudes toward animals emerge. It is mainly responsible for perpetuating the anthropocentric discourse of genre distinction in the tradition of Western philosophy that began in Ancient Greece. Michelangelo's painting of God in the Sistine Chapel is the best example of Western Philosophy in anthropomorphism in religion. Influenced by this movement that started in Greece, the artist carried out to give human qualities to the divine.

During the classical and medieval periods of Europe, the Aristotelian tradition of thought became the primary mode of philosophical thought. However, the degree

of distinction between humans and nonhumans is controversial and needs to be clarified across all racial groups. Anthropomorphic animals have been described throughout history, but anthropomorphism was fully understood in the 19th century. In this way, the ancient to modern debate over whether the relationship between humans and animals is different or continuous provide at least some basis for exploring the evolution of anthropomorphism in human culture. However, the sources are distinct, i.e., what characteristics distinguish humans from animals, or which features contribute the least to acquiring fundamental knowledge, which is at least quantitatively precise. In addition, it is impossible to distinguish between anthropomorphic and nonanthropomorphic human characteristics. For instance, anthropomorphic gods in ancient times often had humanoid bodies and nonhuman heads. Later, the opposite happened when the Greeks gave human authority and bodies to their animal centaurs, mermaids, and harpies. Such creatures imply a fundamental assumption that humans and nonhumans are physically related.

The symbolic use of animals in the ancient world is every day in Greek and Roman philosophy and myths. As cities grew, wealth increased, and trade flourished, people used images of wild animals to symbolize struggle, violence, and warring kingdoms. Snakes in Ancient Egypt and animals such as bulls and lions in Ancient Greece were used as symbols of power. However, this overtly symbolic use of animals was replaced by more naturalistic depictions that provided details of various animal species' physical and behavioural characteristics. Throughout history, people have aimed to make their physical strength more evident by associating their features with animals. They have set themselves elements such as being scary like a lion and dangerous like a snake. The symbolic use of animals in primitive societies often adopted beliefs that humans have a kinship or mystical relationship with a spirit being, such as an animal or plant.

The symbolic relationship between humans and animals is debated in Greek and Roman philosophy. People usually divide their attitude toward animals into two types; the first is a compassionate view attributed to Philosophers such as Pythagoras and Plutarch, and the second is Aristotle and the Stoics. Pythagoras' thought is mainly



concerned with the migration of the soul in the human and animal realms; even the most important thing is not between humans and nonhuman animals. It also promotes vegetarianism. (M. Dacier 1707, p.45) He was the first to talk about the benefits of a meatless life in Dacier's book *The Life of Pythagoras*. He believed that all living things have souls and emphasized that people cannot reach happiness until they destroy animals. "As long as Man continues to be the ruthless destroyer of lower living beings, he will never know health or peace. For as long as men massacre animals, they will kill each other. Indeed, he who sows the seed of murder and pain cannot reap joy and love" (Pythagoras, 450 BC). However, even if the latter approach to the human-animal relationship dominates Stoic philosophy and the discourse of later Western thinkers, Aristotle's works show a conflict about anthropomorphism.

Aristotle classified living organisms according to five different spirits: nutrition, senses, appetite, locomotive, and intellect. While plants have a nurturing souls, all nonhuman animals have a soul for emotion and desire, and only some nonhuman animals have a locomotive soul. While animals have a plant spirit, man has both animal and plant spirits, so man has rational spirits in addition to the other four. (Aristotle, 574 BCE) Aristotle can articulate his argument with this spirit classification. Intellect is the most distinctive human ability, although Steiner wrote that in Aristotle's view having a rational soul does not radically separate us from animals but reflects a difference in how our bodies function in different ways. In other words, the body and soul are related entities in all their manifestations. The medieval period is particularly rich in the symbolism of animals. Medieval philosophers and theologians used Aristotelian traditions as a reference when proposing the concept of nonhuman domains. Manifestations of animals range from pure irony and allegory to naturalism, and the various schools of medieval literature occupy a contradictory position between the two.

The Medieval Age, from the 5th to the 15th centuries, including the period of the so-called Humanism movement, used a variety of perspectives to question existing certainties, to confuse and complicate contemporary narratives about what it means to

be human and to open new avenues for the future of post humanist ideas. People in the Middle Ages tended to see themselves as more immersed in the material world than they are today. Concerns about the material world also led to questions about biblical creation and eschatological narratives. For example, monsters were possessed by the medieval spirit, and tales of heroes and travellers during the Middle Ages were filled with giant and monstrous creatures that often looked terrifying. People tried to portray themselves as monsters in their manuscripts, but in this way, they complicated themselves. In *Beowulf*, Grendel, and his beastly mother, Alexander the Great, Odysseus, Amazon women warriors, or other heroes encounter hybrid creatures or oversized beasts. Animals, the symbols of power and heroism in ancient times, were the subject of religious doctors in the Middle Ages. Medieval philosophers, theorists, and writers also wrote literary texts close to the term anthropomorphism, which is used today, that ascribed new meanings to nonhuman beings by examining their era and Ancient Age texts.

## **Late 19th and 20th Century Representations of Animal Characters**

*The Animal That Therefore I Am* by Jacques Derrida is the most comprehensive and useful 19th-century reference for defining the current approach to nonhuman animals. Evaluated by considering other authors as Catherine Elick is a writer who writes about the fantasies of modern English-speaking children. The author presents the challenge of choosing real subjects, not talking about animal characters and objects whose value and well-being are not entirely dependent on humans. These modern fictional worlds reflect the radical shift from animal welfare to animal rights advocacy in the social arena of the 20th century. Contemporary world literature writers create a fantasy universe by bringing all nonhuman characters together with people in their fantasy stories inspired by real subjects in children's books. Hence anthropomorphism becomes an even more remarkable subject because they present facts that will make adults aware of it.

Lewis Carroll was the first prominent novelist to develop animal fiction after Darwin. Lewis Carroll asserts that *Alice in Wonderland* (1865) is a portrayal of infantile fantasy that commences this ground-breaking examination of the literary ties between animals and humans (1865: 16). In the first appearance of the White Rabbit in the book, Carroll informs readers: "There was nothing so very uncommon; nor did Alice consider it so very much out of the way to hear the Rabbit say to itself "Oh dear! Oh, dear! I shall be too late!" When she thought about it later, she thought that she should feel strange about it, but everything seemed natural at the time" (1865: 55). Alice does not initially question the White Rabbit's ability to speak human language, and only thinks of the strangeness of his outfit when she takes off her watch to check the time. The clock is the metaphor for Alice to realize that something unusual is happening with the White Rabbit. Time expresses order in the human realm, while language transcends the so-called fixed boundary between humans and nonhumans. Carroll published *Alice in Wonderland* shortly after Darwin's *Origin of Species* (1859); The publication of his later work, *Looking Glass*, coincided with the appearance of Darwin's *Descent of Man* (1871). Carroll writing in two of his works shows evolutionary thought's significant influence on that period's literary culture. The reconception of animal and human morphology made possible by Darwin's conclusions is evident in Carroll's writings. Two of the most famous examples of animal autobiography of this period are Anna Sewell's *Black Beauty* (1877) and Elizabeth Stuart Phelps's *Trixy, A Novel* (1904), the main book of this thesis.

These two volumes contribute significantly to the research of the term anthropomorphic. Inviting human readers to modify events with the animal hero and imagine his emotions, they do so in a realistic manner, not a fantasy one. The animal autobiography's only fantastic feature is the narrator's ability to speak to the reader. Even if they exact their vengeance in more realistic ways, such as by ridding themselves of a cruel rider, animals cannot transform humans into animals. The influence of animal autobiography on the diverse tradition of nonhuman animal narratives lies primarily in its so-called homodiegetic narrative; In other words, the

play's narrator is also the plot's protagonist. It is known very well that Sewell is the author of *Black Beauty*, but she does include a specific detail in the text. The novel is told from the horse's perspective, in horse language. It provides a fitting metaphor for Sewell's way of imagining a human voice for her animal experiences. However, it does not consider the horses' ability to understand human language.

Speaking for animals, writing in detail about animals, and researching and speculating how an animal thinks, feels, and experiences the world may seem like a post-humanist attitude. However, animal narratives have also begun to pay attention to specific categories of nonhuman spaces created by human society to domesticate and use animals. The late 19th and 20th-century anthropomorphism took its place in literature to a great extent, with relative proof of a connection between animals and humans.

## HISTORY OF VIVISECTION

Vivisection, a term from the early 18th century, refers to animal testing, which Merriam-Webster defines as "the cutting of an animal or operation on a living animal, typically for physiological or pathological research." According to the Oxford Dictionary explanation, vivisection is the practice of performing experiments on live animals for medical or scientific research. The word vivisection comes from the Latin "vivus", "living," and the English word "dissection," which means cutting up a dead person, animal, or plant to study it. Vivisection and dissection are two different terms in the way of science. Dissection commonly appears in classroom settings; the students cut cats, frogs, and mice to obtain a good grade, and animals used for experiments are often killed and then dissected. At the same time, vivisection is a general term for animal experimentation in this field.

The history of animal testing in the name of scientific research goes back to ancient times. Since most ancient societies strictly forbid autopsies on dead human bodies, animal bodies have become natural choices for experiments. Cow cranium found in the Neolithic site of Champ-Durand in France (3000-3400 BC) is the earliest example of animal testing. The exact purpose of this surgery is still unclear, but this might have been done for the surgeons to practice their skills. Even though this trepanning is the earliest known surgery performed on an animal, the first originator of vivisection is the Greek doctor Claudius Galen. Galen cut goats, monkeys, pigs, and sheep during the Roman Empire. In this field, one of the first documents on the animal experiment was written in the 4th and 3rd centuries BCE by Aristotle (384–322 BCE) and Erasistratus (304–258 BCE). Aristotle (384-322 BC) especially asks and answers the fundamental question about the study of animals and living things by enumerating overlapping physiological features between humans and other species in the book *Parts of Animals*.

He notes that;

many of the same attributes are present in many different kinds of animals, e.g., sleep, respiration, growth, deterioration, death, and also any remaining affections and dispositions such as these [. ...] It is apparent that, especially when speaking one by one, we shall repeatedly say the same things about many kinds; for instance, each of the attributes just mentioned belong to horses, dogs, and human beings. So, if one speaks of their attributes one by one, it will be necessary to speak repeatedly about the same things – whenever, that is, the same things are present in different forms of animal, yet they have no difference. (Aristotle, 350 BC, p.102)

Despite these features shared by humans and animals, the prohibition of the autopsy on a dead human body has not extended to the latter because ancient societies had some religious, social, and political taboos regarding the dissection of the human body. (Julia Margaret, 2020) Thus, examining animals in vivo testing did not raise any moral questions. In contrast, animals were unreasonable souls and lacked a rational basis. The ancient's belief of the human likeness to their deities and protection completeness of a dead body granted them a higher position in the scala natura, "Great Chain of Being" is a hierarchical structure of all matter and life derived from Plato. In this hierarchical structure, man precedes even spiritual beings. Aristotle was strict with a hierarchy where all living and non-living things. It was necessary for humanity to adopt the principle of equality, to offer shared living space to all living things, and to learn to live together. This principle still exists today as a subject open to discussion. Indeed, taking experimental approaches to understand the human body and illness often needs to be more accurate as it is understood from modern research. Occasionally, the study's accuracy has yet to be proven, or the results are wrong.

As mentioned in the second paragraph, Galenus, also known as Galen and sometimes known as Galen of Pergamon, the present-day city of Turkey where called Bergama today, was considered one of the most accomplished of all medical experimenters in antiquity. Galen's work is particularly famous because he made detailed observations of the circulatory systems of different species. *Anatomical Procedures*, written in the second century, were copied, and translated into many languages during the Middle Ages. The book was translated into Latin around 1530 to

be used as a resource for developing the medical profession in anatomical research and biopsy. However, in 1628, William Harvey, the first to study anatomy at the University of Padua, performed the most ground-breaking work in Renaissance physiology. By observing animals, Harvey finally proved that blood circulation throughout the body controls the directional flow of blood through blood vessels. He realised that blood flows quickly around the human body, pumped through a single arterial and venous system, and he supported this hypothesis with experiments and arguments. He proved his argument by operating on dogs, even inviting other fellows from the Royal College of Physicians of London to bear witness.

Harvey, like Aristotle, takes a holistic approach to the body and believes that life cannot be attributed to the functions of the human body. Harvey's work reconfigures the heart no longer to be the place of wisdom, sensation, and soul, as is commonly thought, but merely an organic pump. Instead, he believed in the vitality of the heart and blood. Harvey also strongly opposes the mechanical philosophy of the French mathematician and philosopher René Descartes. Descartes uses the machine as a model to demonstrate "how all animal life, and a good deal of human life, is strictly a matter of engineering, and potentially, *trompe l'oeil*" (Senior 62). Harvey admits that animals are not machines, although he acknowledges that the heart functions as a pump. Harvey's contribution to science by dissecting animals is not enough to disprove Descartes' thesis that animals are not machines because he somehow participates in the torture of animals. However, Harvey's studies disprove many studies in the ancient world and prove that experiments on animals do not always bring correct information to medical science; therefore, experiments done by harming animals are not very reliable. Despite these proven studies, experiments on animals are still being carried out in the name of science. Many animals, especially mice, monkeys, cats, and dogs, are victims of this vivisection. As a result, animal experiments fall into disuse, and medical knowledge becomes dogmatic with the decline of the Roman Empire. Moreover, with the promotion of the Renaissance period, animals have been reused as subjects in various fields, from cosmetics to the food industry, because of the Catholic Church's opposition to the dissection of human bodies.

Descartes can be described as a leader in vivisection due to his analogy of animals to machines. Vesalius, the anatomist, and Francis Bacon, the English philosopher, approve of the scientific value of vivisection by misinterpreting Descartes' view of animals as machines. Descartes also argued in *Animal Consciousness* that the mechanical understanding of animals absolved humans of guilt for killing and consuming animals (1637:34). Descartes' theory was very convenient for vivisectionists. Hence, it prompted scientists to investigate whether this was true. Vesalius vivisects the animals for both educational and instructional purposes. Bacon supports the vivisection of animals in the following passages: "the inhumanity of anatomic vivarium was justly reproved by Celsus; yet, in view of the great utility of this observation, the enquiry needed (...) might have been well diverted upon the dissection of beasts alive, which despite the dissimilarity of their parts may satisfy this enquiry." (Bacon, 1884, p.204) Nevertheless, the Cartesian mechanism led to the justification of vivisection in the 17th and 18th centuries, despite the erroneous interpretation of animals as mechanical. Thus, vivisection serves as a justification for animal cruelty. Descartes did not state explicitly that animals are incapable of feeling pain, but he did acknowledge that they are capable. Even so, he admitted that animals are capable of experiencing emotions such as fear, anger, hope, and happiness, depending on their organs. When Descartes asserts that "all animal motions derive from the corporeal and mechanical principle" (1637, p.3), he informs the scientific study of animal physiology. The presence of sensations or emotions does not exclude the possibility of a mechanism or machine. The term machine can be deceiving, as the human body is functionally analogous to a machine; therefore, a machine has the same meaning as an animal or human body. Descartes states;

If there is existed machines that possessed the organs and outward form of a monkey or some other animal without reason, we should not have any means of ascertaining that they were not of the same nature as those animals. On the other hand, if there were machines which bore a resemblance to our body and initiated our actions [, ...] we should always have two very certain tests by which to recognize that, for all that, they were not real men. The first is, that they could never use speech or other signs as we do when placing our thoughts on record for the benefit of others [. ...] And the second difference is that although machines can perform certain things as well as or perhaps better than any of us can do, they infallibly fall short in others, by which means we



may discover that they did not act in knowledge, but only from the disposition of their organs. (Descartes, 1637, p.15-16).

The idea attributed to Descartes that non-human animals do not experience pain, at least in the same way humans do, is highly nonacceptable. Descartes is aware of his dualism and wants to absolve us of moral responsibility towards animals. In a letter to the Cambridge philosopher Henry More, Descartes writes: "My view is not so much cruel to beasts but respectful to human beings... whom it absolves from any suspicion of crime whenever they kill or eat animals". (Desmond M. Clarke, 1998). Therefore, although this view does not believe that it is good to torture an animal, it does not mean that it is particularly wrong to do so. Modern Descartes readers and anti-vivisectionists who re-evaluate his idea that animals have souls also refute animal experiments held on brute as the source of subjective experience.

In animal studies, the 19th century was a crucial period of rapid development. The period attracted scholars from various fields, including sociology, anthropology, economics, history, and the arts and sciences. In the 19th century, opponents of persecution moved from widespread ignorance of vivisection to solid opposition, primarily due to several highly resonant events. By the end of the century, opposition to vivisection had become a mainstream issue, with a humanitarian cause, broad public support, and multiple social commitments. However, vivisection represented only a tiny fraction of the human suffering inflicted on animals. Vivisection differs from other forms of cruelty, such as cattle and stray animal abuse. Those responsible are partly linked to therapeutic and academic professions whose ethics must be impeccable but also recognise consequences beyond animal welfare. It also deals with issues such as how society makes ethical decisions, how science must be, and how humans see themselves concerning the rest of creation. Since vivisection raises numerous ethical questions, the antivivisection movement unites many individuals from different religions and political and social principles. In the 19th century, animals impacted every aspect of life. Animals are part of the workforce; they provide food, clothing, employment opportunities, travel, entertainment, and education. Pets provide emotional support and contribute to character shaping and character assessment.

Above all, they bring people together in a newly industrialised society by helping them communicate with nature through their beneficial effect on the human psyche.

Victorian society in England in the 19th century instinctively accepted living beings. For example, while horses performed vital functions outside the home, pets became integral to the home. The 19th century is critical for confronting new evidence of human kinship, concern for animal welfare, and questioning the morality and needs for vivisection. *The Origin of Species* (1859) and *The Descent of Man* (1871) by Charles Darwin indicate a kinship between humans and animals. Darwin argues that; "there is no fundamental difference between man and higher mammals in their mental faculties, but that more complex emotions are common to [most] higher animals and to us." (1871:40). Darwin tries to find an appropriate way to relate to the natural world and to treat animals with compassion to capture the reader's attention. For example, he suggested that wild monkeys could learn poisonous plants from other monkeys. He also stated that desert island birds inherit a fear of humans, while sterile worker bees and ants acquire their instincts spontaneously. Moreover, Darwin's theory of human and animal similarities means that humans no longer see themselves as unique creatures or separate from other animals. The perspective of human imperfection coincided with the human side of 19th-century society. Vivisection could not be justified, no matter how much scientific knowledge was gained. While many associate animal rights with the 21st century, they started in 19th-century England. Therefore, this century has witnessed an important step toward protecting animals considering new evidence.

The first step in protecting animals was taken in May 1822 by Galway's Member of Congress Richard Martin (1754–1834), who proposed a bill to protect cattle in the parliament. This bill is a matter of animal welfare and an important milestone in protecting animal rights. After experiencing some obstacles, the bill was passed on June 7, 1822. However, it was more difficult to extend its regulations, and some questions were raised about practicality: "how it was possible, for example, to ascertain what load was suited to a horse's strength" (Cattle Ill-Treatment Bill, March 1824, vol 10 cc865-9). Numerous animals serve the public even after the discovery of

railways. The Victorians still relied on horses for transport and warfare. Goat carts and pony riding were the usual seaside attractions. Hundreds of ponies were in dark underground activities to help promote the industry. Harriet Ritvo, an American historian specialising in British history, particularly the history of nature, points out that Martin's additional attempts to broaden his act's provisions "to abolish bull baiting and dog fighting in 1823 and to protect dogs, cats, and monkeys in 1824" (128) both failed. These early welfare advocates focused on cruel sports such as bull and cockfighting, which were successfully restricted in Martin's Prevention of Cruelty Act of 1835 (Assael, p. 73). Nevertheless, extensive, or successful enforcement has not come yet, and animal cruelty has continued.

Following Martin's attempt, a new antivivisection movement arose again through the efforts of feminist activists such as Emily Augusto Louise and Frances Power Coble in the suffragist movement in England and later the United States. Suffragists considered vivisection brutal because many saw that women were the victims of males in the same manner that humans abused animals. At the time, neither women nor animals had rights. Many feminists witnessed parallels between the treatment of women strapped down during childbirth and forced to have hysterectomies and the treatment of animals. (2012, Columbia University Press, p. 183–185) Frances Power Cobbe, an Irish writer, social reformer, antivivisection activist, and leading women's suffrage campaigner, created the National Anti-Vivisection Society, the first such organisation in the world, in 1875. She created a second organisation, the British Union for the Abolition of Vivisection, in 1898. Thanks to Cobbe's and other anti-vivisectionists' efforts, England passed the Cruelty to Animals Act of 1876, the first animal protection law that prohibited animal use in vivisection. Later, the women erected a dog memorial in a park in Battersea, England, on the site of an antivivisection hospital. It became the focal point of a conflict between pro-vivisectionists and anti-vivisectionists. Anti-vivisectionists are viewed as anti-progress and anti-science. They have been portrayed as aggressively trying to persuade people to accept their viewpoints. Pro-vivisectionists, on the other hand, have been

depicted as conservatives. Those who employ animals in their studies are thought to be uncaring or unconcerned about the suffering and death they cause their subjects.

The antivivisection movement arrived in the United States in the 1860s and 1870s with the opening of the first animal laboratories and the subsequent formation of the American Anti-Vivisection Society (AVVS) in Philadelphia in 1883. Parallel to the National Anti-Vivisection Society, the American Anti-Vivisection Society was founded by Caroline Earle White in 1883 in Philadelphia. The AAVS was initially established to regulate the use of animals in scientific study, but it later changed its goal to prohibit such research. Women were also interested in social change, such as the fight for women's suffrage, child protection, and asceticism. Many of these women were also involved in the anti-slavery struggle in the mid-nineteenth century. These women were also influential in other reforms such as temperance, Sunday schools, drug and food regulation, women's voting rights, and child labour laws in the late nineteenth century. Women such as Susan B. Anthony, Elizabeth Cady Stanton, Lucy Stone, and Julia Ward Howe attempted to organise a national movement for women's rights in *Seneca Falls*. Stanton's call for a "Declaration of Sentiments" echoed the Declaration of Independence: "We hold these truths to be self-evident: that all men and women are created equal." (1776) They were teachers and housewives; they were people who could be called ordinary but achieved a great impact for the benefit of their kind.

Some local and universal commissions published papers that legitimised experiments in the name of science at the beginning of the 19th century. Many institutions started to assemble for antivivisection. The Animal Welfare Act of 2006 was introduced by DEFRA to combat animal cruelty and entered into force in 2007. The purpose was to bring the Protection of Animals Act of 1911 into line with 21st-century practice and advances in veterinary science. It is illegal under the Protection of Animals Act of 1911 to cause an animal unnecessary physical or mental suffering. (Department for Environment UK, 2016, pp. 1-20) Environment Commission in Turkey is one of these commissions that published the first five articles of the animal

protection law on June 11 of the same year. These items addressed the subject of experimentation and allowed testing on stray animals. As a result of this unsatisfactory situation, a record number of animal rights organisations and others attended a rally. Later, after contacting the Commission, they ensured that the relevant article of the draft law was amended as "no testing is done on animals taken from the streets or from shelters/hospitals". This conference was the first success of the antivivisection movement in Turkey against animal experiments organised under the newspaper bill. Although the relevant article was amended, the draft law was not passed.

It reached the end of a historical examination of the antivivisection movement at what can only be seen as an unfavourable time in its history. The total number of used animals was at an all-time high. Moreover, Antivivisection campaigners lacked unity and turned public disapproval of vivisection into a positive effect. The movement's achievements could have been more significant and perfect. Campaigners can be operated into groups as organisations and groups. Organisations are established with people who work, yet some small groups separate supporters of antivivisection and non-supporters or those unaware of animal testing. This grouping of animal cruelty causes a lack of unity and disapproval. British legislation is still the most extensive in the world. The use of animals has never been off the political agenda for more than hundreds of years. No reliable research suggests that other countries have devoted themselves to negotiating the rights or wrongs of using animals in experiments. Furthermore, vivisection has been tried to justify the use of scientific research. Regardless of whether animals are affected psychologically and spiritually, the potential benefits of medical knowledge to humans have always been a more serious issue.

### **Trixy, A Novel By Elizabeth Stuart Phelps Ward**

*Trixy* was initially written in the early 1900s when there was a strong demand for the vivisection of animals in medical schools. Although the writing and dialogue are outdated, the book conveys the strong message that Mrs Phelps wants to transfer to the readers through the story of a vivisected animal. The story is about a triangle

between a dog, a lab, and a human. It starts with experiments on a kitten. It has a significant impact that captures the reader's attention from the very beginning. To summarise, one of the story's main characters is Trixy, a dog. She is brilliant and can help her poor owner make money by dancing. Trixy, the Poodle, is the adoring companion of a dog owned by this poor tenement owner boy named Dad Badger, who earns his owner's salary by performing clever tricks and acrobatics for a group of friends and neighbours. The other main character was Miriam Lauriat. She has a dog called Caro, the Cocker Spaniel, and she is a soft-hearted philanthropist, a property owner, and Dan's most ardent supporter. Unfortunately, despite the vigilance of their human caregivers, both Trixy and Caro fell victim to mercenary pet dealers who illegally provided animals to local scientists to be used in experiments.

Olin Steele is one of the main characters in the book, a 21-year-old medical student. One day, another student brings a beautiful kitten with a pink ribbon around his neck, and Olin immediately loves it, but the kitten has become a course for this day. He leaves the lecture to go home, promising himself not to return to school again. However, he returns to school and becomes a professor who experiments on animals. Steele and Miriam meet accidentally, and Steel becomes obsessed with her. His courtship is dignified and slow. He plans to marry her until Trixy has been stolen. While looking for Trixy, Miriam learns that Steele works in a vivisection laboratory, so their relationship ends. *Trixy* (1904) is an example of imaginative literature about vivisection debated from the end of the 19th century to the beginning of the 20th century. What makes *Trixy* an anthropomorphic novel is firstly its inclusion of the animal characters as the main characters, like humans; secondly, the emotions of animals are expressed very intensely by the main human characters; and, thirdly, animal characters are examined as in man-woman-man and man-dog-woman triangles. Trixy not only achieves cruelty to animals but also persists a little beyond anthropomorphism by considering their relations with humans and human relations with each other in a wide triangle. Another interesting fact is that it represents Phelps's first novel expression of the plot of a stolen pet.

Ronna Coffey Privett sums up *Trixy* as a story about; "intelligent, loving dogs whose mute cries for help often resemble women in society who are voiceless without the vote and who depend upon their masters to save them from their inhumane situations" (2003, p. 246). It can also be thought the story's attempt to explain the place of women in society, and this shows that Elizabeth wrote a book that appeals to a broad audience as a defender of animal rights, women's rights, that is, the fundamental right to life. Elizabeth Stuart Phelps Ward, the fictional narrative, intentionally used the formal characteristics of the classic romantic plot to write an anti-vivisection story. She creates the story in a triangle between a dog and two lovers by promoting the moral values of the public.

In *Trixy*, her anti-vivisection novel, American author Elizabeth Stuart Phelps Ward propounds a democratic vision of humane fiction as a provider of moral light and verity to the literate public by the following sentence: "[A] novel, which cannot be a homily, maybe an illumination. This one approach regions whose very existence is unknown to the majority of readers and doubted by many intelligent and kind-hearted people. I take this opportunity of saying that I am familiar with the map of these dark sections of life and know whereof I write" (1904, p.13). Although it prepares readers for the reality that the dirty underworld of dogs, animal trafficking, and scientific torture chambers exists, Phelps describes this journey as an approach rather than a total exposure to the darker realms of vivisection. At various points in her story, Phelps lifts the veil over the corporate world of scientist privilege but rarely allows people to witness the monstrosity that lurks in this space. Indeed, the contribution of scientists to society cannot be denied. For this reason, while opening the curtain of the world of science, the author discusses how necessary this horribleness is in society's imagination. Thus, nearly all of *Trixy's* interspecies relationships are developed outside laboratories, in homes, or unregulated border areas between institutional sites. The author's insistence on limiting laboratories and private houses by not giving the actual perception of the house as it should mirror the vivisection lab as a real place fiction.

The author suggests that fictional literature can be extended with emotional force on the anti-vivisection platform by exposing the inhumane dark space to the light of public consciousness. Phelps also invites a vivid identification experience, especially between the human and canine characters of this form of fiction. The aim of humanist novels is moral and social impact, making readers aware of situations they do not know or cannot reach in hidden geographies and activating people living in this geography. Phelps prepares readers for a gruelling journey through the underworld of animal smuggling and scientific torture chambers to the point of qualifying this imaginary path as an approach to the dark realms of animal torture. Phelps' narrative is limited, not a place for scenes of suffering to be seen. Phelps, this approach; "If *Trixy* was a polemic, various authentic physiological deviations could be presented, as sad as they seem incredible. Since the material is more apostolic than the artist, these pages are closed to scenes that are too painful to accept" (1904). Describing torture in its entirety may not create empathy in the reader; in contrast, it may teach the reader how suffering can be justified. The human mind may not be able to act cognitively. Examining recent mass media reveals that details about the murder and suicide have been purposefully concealed from the public.

Phelps lifts the veil of the privileged institutional realm for scientists, but he also rarely shows a moment of horror at various moments in the story. While the animals to be vivisected, who also see each other in *Trixy*, give an idea of high drama and anxiety, most of the novel's interspecies relationships are conveyed in settings outside the laboratory. In narratives involving primarily scientific experiments and types based on the display of vivisection, the laboratory is classified as an environmental space. A laboratory environment is a place known to scientists, but for a normal-class citizen, it is beyond imagination; this classification is necessary for developing empathy. Another reason is that a vivid depiction of the animal laboratory is the focus of other forms of humanistic discourse to confuse the audience with political actions. However, by avoiding portraying it obviously, authors who focus on researching meat in the laboratory risk excluding sensitive readers. If these details are too awkward or too technical, readers with a weaker physique may avert their eyes



from the bloodshot glasses and avoid diverting their attention from the plight of the test dog. Freud argues that empathy should be an emotion that should be developed from childhood, and he says in *The Theory of Sexuality*, "The absence of the barrier of pity brings with it a danger that the connection between the cruel and the erotogenic instincts, thus established in childhood, may prove unbreakable in later life".(1905, p. 193) Protecting her readers from scenes of atrocities, Phelps interprets them as part of the cruelty of science and the shame of humanity and tries reaching the community who lack empathy by not opposing them.

Phelps pushes the boundaries of his fiction and addresses her imagined audience directly by clearing out violent sentences; "sights, which the readers of these pages could not bring their delicate sensibilities to witness, facts, which you who follow this narrative would not permit its writer to relate" (1904: 160). It is the moment when story limits are revealed. She also explains that the novel will not rely on realistic descriptions of mass murder in the laboratory to encourage her followers to join the anti-vivisection cause. In contrast to being expected, she creates anthropomorphic characters by an author who is against animal experimentation while describing in limited detail the torture of animals to raise awareness in the reader. Phelps limits her narrative and leaves the reader with questions because she is firmly against the human use of animals. Phelps insists on adopting an advanced narrative method and convinces the Vivisection Lab that the Vivisection Lab is too real for realistic fiction. It cannot be expressed in the context of humanities and literature because they belong to a field than fiction. Fiction is the reality in the reader's mind; reality itself can be known, observed, and explained, so the conflict of fiction versus reality in Phelps's book is beyond its limits.

*Trixy* has many fictitious positions in the book. Phelps masterly narrates her fiction within the different relationships. She textualizes dogs not only as experimental canines with market value but also as precious family members. Therefore, the house, which is the subject of family intimacy, the court and the laboratory highly occupy the centre of Phelps's narrative. Apart from the vivisection perspective that is morally intolerable and affects the treatment of animals, Phelps's fictional works have created

grief for the experimental dogs by visualising them as valuable family members and defensive assets within the courts. Phelps asserts it very clearly "You see, Judge, Trixy, she's all I got. Me and Trixy have not anybody but her and me...'You never see a dog know so much as Trixy does.'. (1904: 239) Thus, the shifting role of the dog between the home, the laboratory, and the court is crucial to the novel's plot. The position indicates that the dog's status in the context depends on its cherished value for nature, its private property value for the family, its status as an experimental subject, and its status as a tribunal vindicator.

Elizabeth Stuart Phelps uses modern post-humanist theory to emphasise similar strategies for questioning practices such as vivisection. Phelps presents a uniquely gendered account of human-canine interaction in describing humane and inhumane behaviour in these three narrative settings. Vivisection and anti-vivisection discourse in the United States and Europe were shaped by a sociocultural phenomenon that arose mainly from eighteenth-century and aesthetic advances related to the ethical treatment of animals. However, it is a 19th-century attitude, culturally expressed in anti-animal cruelty rhetoric, aesthetic depictions in children's literature and print, and socio-political propaganda, pamphlets, magazines, and news reports. Donna Haraway says, "Phelps' work offers a complexity as it negotiates competing impulses towards the posthuman recognition of separate but equal species and the cultural power of human emotions, especially sympathy"(2003:15). Phelps leaves the solution of the complexity to her readers. Since the 19th century is a significantly developing and advancing period, the theory of posthumanism, that is, the perspective that humans and other beings are not different in realising change in the universe, makes the author's narration complicated for societies that lack empathy. In conclusion, the advocated opinion is that proper treatment of humans and non-humans must be appropriate for both females and males.

The story is delivered around the abduction of the title character and its sale to Gallen Medical School for experimental purposes for money, Olin Steel's effort to win the heart of Miriam Lauriat. As the story progresses, the reader sympathises with the

animals, while Miriam and Steele's love for each other contributes to further deepening the story. The narration changes direction when Miriam learns that he has operated on Caro. Here, the hero's journey is handled in reverse, the hero who embarks on the journey, this time, becomes a victim of his ambitions, but the seducer is not a femme-fatal character. It is the science that seduces him. Fortunately, before Dr Steele and colleagues can cut them with their knives, Caro and Trixy manage to escape from the laboratory. Understandably, Caro and Trixy stand out from the painful experience. The kidnapping at Galen leads to a public scandal, a court battle, and the permanent estrangement of Olin Steele and Miriam Lauriat. Dr Steele's case is prosecuted for his affection for Miriam by his main competitor, Philip Surbridge, a humble and upright solicitor.

At the story's beginning, Phelps conveys the corruption of the characters to the reader in the strictest form with the dilemma that Dr Steel lives. Dr Steele, who was once a sensitive young medical student who trembled at the sight of animal agony, now dissects live animals with the steady hand of an experienced vivisector. Phelps states Dr Steel by these sentences; "Mother!" cried the young man, sitting up sharply against the pillows of the couch, "I can't go back to that medical school. I never can. I am going into business. I hate them both!" (Trixy, 1904, p. 36) The fact that what happened in the medical school created a persona cry, and he did not want to return to that lab again, Phelps's sense of empathy skilfully conveyed to the reader visibly. "For the medical student, he had a young soul and was sensitive" (1904:30); however, he turns from a sensitive young man to a cruelty machine and becomes the head of the physiology department and lead researcher of the Galen Biopsy Laboratory. He makes the massive mistake of performing experiments on his lover's beloved dog, Caro, compelled by professional aspirations and institutional pressure. Trixy and Caro are exhausted in a room full of miserable animals in a safe and trustworthy underground laboratory at the prestigious Galen Medical School. Many animals in this country are awaiting sacrifices in scientific slaughterhouses. Phelps asserts this;

...The medical school of Galen was an ancient and independent institution, not affiliated with a university. All that age, endowment, and intellectual prestige could bestow was at the command of this powerful scientific centre...I urge that the defendants should be made to know — by the decision of this court — where this material came from, and that they should never be permitted from this hour to forget. I appeal for this wronged boy against the slaughterhouses of science, to the law, which is framed to protect the weak, to punish outrage, and to respect the sacredness of property... (Trixy, 1904 p. 319)

As mentioned before, he is driven to a massive mistake by professional ambitions and institutional pressure to conduct a series of experiments on Caro. However, his ruthless ambitions render him unredeemable as a romantic hero in Phelps' plot. The romantic hero, who is accepted as a character who rejects social norms in literature, is excluded from society for this reason and puts his existence in the centre. However, it does not form a pattern for Steele. He thinks that experiments benefit the community while rejecting some societies' norms. The reader evaluates the relationship between humans with humans, animals with an animal, and society with science. Thus, *Trixy* has many plot points that cross and eventually complement one another.

The destruction of these gender relations after Miriam learns Steele works in the dissection of an owned dog undermines the family values because examination of family pets subverts women's maternity and proposes men's violence of property rights. Phelps certainly refers to the women's rights of his age. Therefore, Phelps uses traditional genders to describe relationships between interspecies in *Trixy*. Since the social class is foreign to the laboratory environment but closer to the traditional family environment, Phelps carries the reality of the author's fiction to the environment in which this addressed society is located. Although her multi-contextual account of interspecies interactions sums up the anti-vivisection framework, she still disregards the common custom of giving ethical attention to animals within the scope of women's remarkable powers. Yet her multi-contextual account of interspecies interactions sees the anti-vivisection movement as a human problem and a test of a sense of humanity, which she defines as the ability to show empathy for the vulnerable and respect for private property. In the fiction, Kessler states Phelps' aspects that "women were treated

by men as pets, vivisected as experimental subjects". (1982:111) In other words, a man's cruelty in vivisection represents the cruelty in union towards a woman.

Miriam sues Gallen Lab for allegedly conducting inappropriate tests, which ultimately impacts Dr Steel Ego. It is also the moment of the twisted point of the plot. All senses are subverted by creating conflict among the cruel man, Steele, sympathetic Philip, and miserable Miriam. In sharp contrast to Dr Steele, Philip Surbridge is a man of perennial sympathy. Even during her challenging time, Philip stands with her, as can be noticed from these sentences; "Miriam was so used to Philip's perennial sympathy that it struck her as contrary to the laws of their nature that he should be in such good spirits when she was so miserable". (Trixy, 1904, p.254) The prosecution presents strong evidence of subversive feelings. By the end of the trial, Dr Olin Steele, personally and professionally, is destructed by Philip Surbridge. Finally, the irony is that Steele finds his deathbed vigil and attends the court as only his loyal Saint Bernard, Barry. Olin Steele's ruthless professional ambition prevents him from being considered a romantic hero. It is proof of the success of Phelps' love plot. Miriam does not assume that any real woman can hold the hand of a vivisector, which shows the degree to which the romantic plot of the narrative and the human storyline is twisted. Dr Steele hopes to prove that Miriam's dog is not tested in his defence. He explained that he could not distinguish Caro from the numerous unnamed test subjects in the laboratory.

“There wasn’t one chance in a million that--I didn’t know it was your dog!

You know I didn’t!”

“You knew,” said Miriam coldly, “that it was somebody’s dog--a cherished one. He was gentle. He was high-bred.--And there was this.” She drew the tarnished silver collar from her pocket, and with shaking fingers put it into his hand.

Steele’s white face turned a ghastly gray.

“I give you my word I never saw this before!”

“Are you not the head of your department? Where does responsibility lie if not on you? This collar came out of your laboratory yesterday morning. How many other lost dogs have the faculty of Galen College unlawfully taken besides mine?”[...]

“What is one dog--what are ten thousand dogs compared with the life of one baby?” he demanded fiercely.

Miriam now turned her averted head, and, for the first time that morning, looked him straight in the eyes. The misery in them held her rising denunciation back.

“You have tormented many dogs. How many, I do not want to know. Have you ever saved the life of one baby?” (Trixy, 1904. p. 217-219)

In the context of a physiological laboratory, each dog is a biological unit consumed equally. The validity of Dr Steele's research depends on the reduction from a hundred dogs to a hundred living brains. Miriam's hostility towards Orin Steele stems mainly from the fact that Caro has the distinctive characteristics of a pet. His silver, gentle character and high fertility mean that he is not only a simple pet but also domesticated into a privileged social class. From these signs, Dr Steele should recognise that Carlo's particular identity is a cherished pet. This scientist may have visited countless other people. These animals have no sense of entanglement in their indifferent conscience, yet they should not realise that this dog is full of emotional meaning and social status. However, in the context of laboratory homogenisation and objectification, Dr Steele regards Carlo as another experimental subject.

Phelps is not as merely a utopian writer or a feminist writer, and it would be correct to call Phelps' fiction sentimental. Generally, the traditional plot of a sentimental novel is that a young girl who has growing-up problems is pushed into independence and greater moral strength, difficulties. This girl becomes an accurate woman and becomes a heroine since she fits herself into society by succeeding in some aspects of culture, such as a successful marriage. Phelps also brings up many aspects of the American condition in the late nineteenth and early twentieth centuries, demonstrating her interest in identifying and resolving society's issues. Phelps' work is written for a female audience. While she frequently uses some of the characteristics of domestic fiction in her novels, she far more often subverts the domestic pattern in some way, often resulting in unexpected plot twists. In choosing a compassionate person rather than an inhumane person in the book of *Trixy*, Phelps demonstrates Miriam's wise judgment, moral determination, and willingness to face the challenges and responsibilities of marriage.

The author also re-imagines pets romantically previously conceptualised as scientific materials. Pets are all parts of expressive writing with different descriptions. Here, Phelps skilfully makes her contrast moment; "Barry passionately tried to answer, but he had no vocabulary except that of love; he had only love to render; and only love to ask." (1904:328) Envisioning laboratory animals in a family background forces Dr Steele to establish a connection between the dozens of dogs he sacrificed in the name of scientific progress and his beloved companion Barry. Dr Steele recognises that each former victim has great value in this brief contact with life and affection in the form of a canine. Faced with this terrible realisation, his fever brain reminds people of the silent and sentient biological parade. "Curiously, it seemed to go in pairs, like the animals that went into the ark in the old Bible myth that he used to believe when he was a child. This mute and sentient panorama was all aware of him. As it passed, each martyred creature turned its eyes and looked at him and away. (1904:329) Dr Steele no longer treats these creatures as anonymous test subjects but re-describes them as domestic animals that comfort our family and elves born to be children's playthings. This solemn march sparks a terrible epiphany that Dr Steele's victim belonged to the same society as Barry, his beloved dog. He also turns interchangeable animals in the laboratory into precious individuals. Once Dr Steele understands these animals' adulthood or potential domestic pet status, he will recognise their personalities. Throughout *Trixy*, Phelps juxtaposes the attitude towards his anonymous dog group with the pet lover's valuation of individual animals.

Therefore, *Trixy's* status is essential to improve the dog's pet status and make certain interspecies relationships into a family relationship. Thus, the family is an indispensable narrative space and the principal place where the sorrow associated with the canine role is generated. Housing is also a place for human investment. Remarkable canines are critical and cherish each dog as an outlet for emotional energy and expression. Once a dog is selected as a pet, its value to the owner may be unlimited. The caretaker's perspective addresses that a pet can be a more critical animal than ten thousand experimental dogs and even a human baby. The family scenes of the novel familiarise anonymous experimental animals and give them names, personalities,

families, and deep personal meanings. Phelps describes the mother's image to the reader through a woman who owns a dog, showing that they are not the caregivers of their pets but beings who have enough value to put in the place of their children. She often feminises interspecies relationships at home, using dogs as a substitute for children. As the novel reveals, Dr Olin Steele defends the idea that if a baby's life must be saved, then vivisection is considered reasonable. On the other hand, Miriam Lauriat believes that vivisection is unbearable as she is related to the dog, just like her baby. In the depiction of a family scene in the novel about it, Miriam Lauriat comforts her surrogate human child Dan Badger, while the baby Caro lies in a cradle under her feet. It turned out to be an upright male figure of Philip Sturbridge staring out the window, thus completing a heterogeneous family scene. Phelps's text description emphasises the family nature of human-dog interaction at home. *Trixy* contains countless scenes in which a dog is like a child when he is a child, and a human guardian is like a parent. This metaphor effectively aligns the dog with a culturally valuable life form: the human baby. It also has a symbolic purchase because of the literal and psychological similarities between pets and babies in the bourgeois family. In a psychological survey, the social construction of "pets" is seen as a cultural category.

It is a familiar concept that dogs are considered substitutes for children, which is a distortion of romantic relationships. Domestic dogs have been closely related to humans for around 15,000 years, explains a study published in PLoS One; "The animals are so well adapted to living with human beings that in many cases the owner replaces conspecifics and assumes the role of the dog's main social partner, according to the experts. Both dogs and children seem to have what is known as the secure base effect." (2013). This effect is evident both in the parent-child relationship and in the relationship between a human and a dog. From this point of view, the current practice is dressing the dog in beautiful clothes, specially designed jewellery for dogs, and nail polish. However, there is no evidence of significant differences in personalities between pet owners and non-pet owners, although there may be differences between different types of owners' pets. Likewise, it is incorrect that pets are usually replaced by people who live alone as a substitute for everyday interpersonal communication.



Besides, most pet owners are part of the family and often bring children. Therefore, someone will get something extra from the companion animal, which requires non-human contact that complements the human relationship.

Miriam and Caro were reunited because the latter escaped death at the Galen laboratory, which reminds people of the close relationship between mother and mother-baby. Miriam is an unmarried, self-sufficient property owner who devotes her mother's energy to Caro instead of humans instead of marrying into a domestic situation. Because pets rely on us to provide a secure base from which they can investigate the world around them. (PLoS, 2013). Miriam keeps her home by renting out family space to others in the tenements she owns. Her financial independence allowed her time to choose between suitors and support an alternative family with her elderly aunt and dog. Caro made up for the fact that Miriam is a professional woman. She enthusiastically brought her mother's feelings to Caro, and Caro turned to her for comfort and protection. Since Miriam's devotion to her pet will be the most significant factor in establishing a family, she must choose a mate very carefully. In this sense, Dr Steele is the opposite of Miriam, and the writer demonstrates the determination of someone who cares so much for animals, compared to Dr Steele, Miriam, and the author's determination on animal rights.

When Caro and Miriam reunite for the first time, the deeply loved and exquisitely cherished spaniel dog, Caro, struggles to crawl toward his mistress. Miriam stops to lift Caro and holds this little creature in her arms, its face against her own, its paws around her neck. It is the depiction of how pet-owner sees their pet as human baby. Then this depiction goes beyond;

Now the spaniel feebly lifted his poor head and kissed her — it was the first time — and when he did so Miriam began to sob again. She was so shaken that the household was at its wit's end with her. She had eaten little breakfast and that very early^ and now would take no food; she was absorbed in a series of efforts to induce the dog to swallow some milk. (Trixy, 1904, p. 225)

Phelps idealizes Miriam's need for Caro undecidedly and praises her mother for her lack of self-attention in family intimacy between humans and dogs. By repeatedly making pets like children, Phelps further emphasizes the status of pets in the family in the novel. Just as Caro crawls and growls like a baby, Trixy is like a child and is related to her human caregiver. Dan Badger, Trixy's guardian, has repeatedly described her as a child with a dog. Dan proclaims by addressing the audience of a theatrical performance, "You see her now, ladies and gentlemen, a little dog in child's clothes; but you wouldn't understand as well as I do that really Trixy is a child in dog's clothes. And its child's dress and infantile attitude gave a strange impression" (1904:35). Although Phelps idealized the pet-owner relationship, Phelps kept the protagonist childishness outside the house; their status as family pets is inviolable, unstable, and always under threat. The dog's family status is threatened, in large part due to the contradiction between the intimate narrative structure and private ownership.

The contradiction between these two concepts lies in the self-contradictory concept of the pet owners of dogs. Family members and property items can be bought, sold, or stolen. Phelps makes the reader question whether the actual place of animals is the owners who make them out of animals or whether the laboratory environment should be used for experimentation. Because using animals in settings such as theatre and circus means accustoming them to a process against their nature. Even though a dancing animal is anthropomorphic, the intent is to explain the severity of animal torture. A passage describing Trixy's turbulent experience locked up in Galen Lab hints at the complexity and contradiction of a stolen pet status. Phelps wrote:

For two weeks the French poodle had been bewildered by the agony of homesickness. Torn from its master, from its home, from its occupation, it had fallen into lethargy that had dispossessed it of its natural reason. Now, after the last desperate and futile attempt to break or gnaw the rope, the baffled creature had cast itself upon the floor. In that moment of exhaustion, memory flooded its brain. With a bound the dog leaped to its feet. It uttered a short, piercing bark of triumph. Suddenly Trixy had found herself. (Trixy, 1904. p.340).

Trixy's recollections indicate that she feels dispossessed of her rightful place and her occupation as a theatrical plugger. She is an abandoned dog in two ways; Dan has lost possession of him, and she has lost her sense of herself and her place in the

world. Trixy's unique feelings, abilities, and traits are irrelevant in Galen's lab. She matters only as an object of scientific research. However, she bitterly retains a pet's old loyalties, desires, and affections. She feels dispossessed because her owner has dispossessed her. In the above passage and elsewhere in the book, Phelps's contradictory use of pronouns like it, she reflects Trixy's paradoxical status as both a child-like person and a property entity.

*Trixy* is about both the cruelty humans inflict on dogs, and the suffering humans inflict upon themselves. The novel's intertwined plots appeal to the question: what kind of individuals should we aspire to be? The story's haunting relocation of the vivisectionist and its canine victims into the domestic arena encourages readers to define and defend the defining values of their most intimate spaces and relationships. Dogs are influential characters in Phelps's literature because they mediate the emotional and physical geographies that underpin social life. Reduced to a grotesque spectacle, the dog in the antivivisection polemic holds little resemblance to its former self and evokes both disgust and pity. Phelps believed that society was best served when canine bodies were preserved in both the laboratory and literature. Phelps's narratives remained firmly within the confines of popular fiction and, as a result, appealed to a more significant portion of the reading public than other humane discursive forms. Contrary to the antivivisection expose conventions, Phelps defended reader sensitivity as a hallmark of humanity rather than an impediment to it. As conceived by the author, the antivivisection novel is intended less to adapt gentle readers than attract them.

## **BLACK BEAUTY BY ANNA SEWELL**

Anna Sewell was born on 30 March 1820 in Yarmouth, Norfolk, England, and died on 25 April 1878 at Old Caton, Norfolk. Due to the lack of educational and financial support, most of these children were educated at home by their mothers at Dudwick Farm in Buxton, where she first learned to ride. When she was a teenager, she injured her ankle walking back from school at the age of fourteen and suffered from mobility problems for the rest of her life, and she used a horse-drawn carriage to continue her daily life. Her vulnerability in walking caused her to rely too heavily upon horses. She had to drive many hours, sending her father to, and taking him from the station where he worked apart. Her condition was poor that she could barely get out of bed. Consequently, it may have given her empathy with horses. Due to a string of misfortunes, her concern for the humane treatment of horses began early in her life. During that period, she was determined to write a book highlighting her feelings towards animals in the Victorian era. After reading an essay on animals, she stated that one of her goals in writing "was to induce kindness, sympathy, and an understanding treatment of horses". (1877) In 1877, Anna Sewell died only five months after finishing her novel, *Black Beauty*, and it has become one of the best-selling novels of all time. It is not only a story of animal welfare but also of encouraging kindness, respect, and compassion towards nature, humans, and animals.

Anna Sewell's novel titled *Black Beauty* (1877) is a classic work that explores the cruelty of the Victorian era and the insignificance of horse life. The novel portrays the life story of a horse named Black Beauty from his idyllic childhood to old age. The original subtitle says, "The book is the autobiography told by a horse, criticizing the practice and ideology of raising animals that often appear in contemporary horses". (1877:2) Sewell's view is to show the world through Beauty's eyes that respect and kindness are the most valuable outcomes humans can provide to the world of an animal. Paul W. Taylor states in the book *Respect for Nature*, "The living things of the natural world have a worth that they possess simply in virtue of their being members of the Earth's community of life. Such value does not derive from their actual or possible

usefulness to humans or from the fact that humans find them enjoyable to look at or interesting to study". (1981:13) The purpose of using living things cannot be a measure of the value to be given to them. All living things deserve our kindness and respect.

The story begins with the horse's birth, who would later be named Beauty by an idyllic farm-owned farmer called Grey in Victorian England. He has a white star on his forehead and a white hoof, and his coat is black. He lives and is raised there by his mother, Duchess, under the care of Farmer Grey until he becomes independent. Farmer Grey was the first breeder and owner. He was a kind and generous man. Sewell depicts Farmer Grey in these sentences "there are a great many kinds of men like our master that any horse may be proud to serve and there are bad, cruel men..." (1877:10) from the perspective of Duchess. The author does not accept the conclusion that all humanity can be cruel. Instead, she acts with the awareness of showing this distinction to the readers from the very beginning. Beauty is taught one of the book's critical lessons by his mother. Depending on the situation, humans can be the greatest friend of a horse or the greatest enemy of a horse. He gains awareness that not all horses are as lucky as he is because he is very well cared for at the early stage of his life. He has been raised in a gentleman's hand on a good, depicted farm how should be. Black Beauty, who leads a good life on a quality farm with a kind owner, gives the impression that animals and humans can live together and be happy in each other's interests. In the following pages, Anna Sewell will also discuss how this life can be spent with human greed.

When Beauty is four, he is trained to pull a carriage and carry a rider. Beauty is sent to Birtwick Park to accommodate herself to road noises. This place is the location from which he gets his name. As the new owner of Beauty, Squire Gordon is a very polite and kind host. In Birtwick Park, he is cared for by the sage groom John Manly. He makes new acquaintances with the other horses there. His new companions include Ginger and Merrylegs. In addition to acquiring new friends, he has a variety of adventures. Due to his wife's illness, Squire Gordon must eventually sell Beauty, Ginger, and every horse on the estate. To help his wife recover, he accepts a suggestion

from the family physician to relocate to a warmer climate. After he is sold to the new owner, Beauty's life becomes troubling. Once sold to a new owner, he discovers a different side of humanity and experiences betrayal and brutality with bitterness.

One evening, Reuben Smith, a first-class horse rider and his new owner, rides Beauty while he is drunk, and it causes him to fall on this day because the nails on Beauty's shoes were loose on that night when he rode, and Reuben did not care about it at all. Reuben went for a gallop on the sharp rock and hurt Beauty's hoof. Beauty fell and scraped his knees. After falling, Beauty was permanently injured, but the impact killed Reuben. After that, Beauty appears no longer a fashionable horse but only a rented horse to pull carriages. Jerry Barker, the new owner of Beauty, uses Beauty and Captain, his old horse, as taxi horses. After the Captain is injured, it replaces Captain with Hotspur, a five-year-old horse. On New Year's Eve, Jerry waits for the inconsiderate young people to take them home in the snowstorm for a long time. Subsequently, he is affected by bronchitis and almost dies. Jerry's doctor tells him he must not retake the same risk to work in the taxi. Jerry must move from the country and give up doing a taxi driver outside. Jerry finds a job as a private coachman. Beauty must be sold to another group of owners. When he meets Ginger there again, Ginger is in an inhumane condition, nearly dying. Like Ginger, Beauty lived the same cruelty, and he would almost die from too much. Later, a veterinary surgeon helped him heal. A kind ancestor and his grandson bought him and rehabilitated him. At the end of the book, a family who recognizes him as Squire Gordon's cherished Black Beauty buys him and gives him the life he deserves in the last stage of his life.

### **Historical Approach to Black Beauty**

This novel is a meditation on respect for all life. At that time, horses were fully needed by Victorian Society. They played a crucial role in England's infrastructure. Primarily, horses were forced to carry beasts of burden and to be the stuff of transportation. Their everyday uses ranged from drawing ploughs and ranch wains to pulling barges and carrying goods and passengers. At first, three horses pulled vehicles that could accommodate twenty passengers; after that, two horses pulled minor

carriages for fourteen passengers. Animal power was needed in every field; the animals worked under harsh conditions and were neglected. The growth of the road industry and train networks helped. Nevertheless, by as early as 1838, horses still were on London's streets, and they continued to draw passengers, as well, in carriages, taxis, and omnibuses. As for carriage horses, they were legion. The courtesy of the Board of Inland Revenue precisely declared the number of carriages. It is not the same as before, but it is still possible to see mounted officers and guards on London streets. Horses standing for hours under the sun in the Horse Guard building carrying guards are the focus of the attention of tourists today. The Victorian period is described in *The Horse World of London*;

During the year ending March 31, 1891, the number of carriage licenses issued within the Administrative County of London was 22,204. Of these, 7,955 were for carriages with four or more wheels drawn by two or more horses; 7,535 for carriages with four or more wheels but fitted to be drawn by one horse only, and 6,714 for carriages with less than four wheels. Of course, this is independent altogether of the Hackney carriages, which are given in the Metropolitan Police report, and of all vehicles, carts, vans and otherwise, used in trade. [W. J. Gordon, 1893, p.112]

The number of carriages was very excessive, according to this report. However, horses were not being used only for transportation. Some horses were bred for specific purposes, such as carrying funerals or battling on the field. Horses used in war were better cared for than servant horses. Funeral horses were a Flemish strain, black, and of a certain height, around sixteen hands. They carried funerals to the cemeteries; although the load was not excessive, they had some steep roads to manage. Even today, it is still possible to see horses from the funeral. At the end of the period, about 7000 of these were in London, while numbers rapidly declined out of the capital city.

Many horses were loved and treated well during this period, especially war horses, as mentioned already. A few were celebrities in their own right, such as the Duke of Wellington's horse, Copenhagen, a racehorse in his earlier times who survived the Battle of Waterloo and is probably the most famous of all nineteenth-century British equines. Thoroughbred horses would have been indulged, but spoiled horses could have been subject to ill-treatment and cruelty. The most valuable and noble of

all animals were working hard. From the high-bred racer and hunter to those carriers were rendering continuous services beyond their physical power and strength in every manner. The destiny of a horse was in its riders and owners. In war and races, horses could have terrible accidents; today, racehorses are still exposed to these accidents. Frightful accidents may both be severe and even deadly wounded. The type of incident was depicted in 1839 by Sarah Burdett and was re-depicted nearly thirty years later in Anna Sewell's *Black Beauty*. Burdett states in the book *The Rights of Animals*;

"To what sad and cruel vicissitudes have not the most highly-prized racers been exposed after having lost all their vigour in aggrandizing and fostering the pride of some dissipated, heartless spendthrift! But in regard to racers and hunters, more especially the latter, in those witless, reckless steeple chases, or fox hunts, where it is "neck or nothing" in which, to their great discredit, some clergymen join, the riders frequently share the fate of their horses, and ere they reach the goal, or "come in at the death" are conquered and overtaken by the grim tyrant themselves.'"(2019 Edition, p 15-16)

Cruelty was still in the destiny of a horse during Burdett's time, and the horse's fate mainly resulted in death. Even horses that are well taken care of in preparation for wars and races are always destined to die. There was no matter whether to be a noble or thoroughbred horse to have a better life. Cruelties towards horses were whipping, lashing, and beating their heads with a stick and nose inhumanely. The sound of whip echoed in every street. Countless wounds occurred on a horse's body, and most of these injuries resulted in bleeding. Numerous horses were forced to work long hours without proper nutrition. A horse, pony, and donkey drew innumerable carriages of wealthy families. They were driven from early morning to late night in the evening, nearly thirty or forty miles a day. Many weak and thin animals could be seen on the street. It was a strange inconsistency to have such a half-sick horse owned by a wealthy family. It was unmerciful to force an animal beyond its physical power to go faster, to work harder.

Horses were not the only animals subjected to brutal treatment. Also, it appears that cruelty to animals was widespread in the 18th century; lambs, for example, were affected by improper treatment. During the winter, they were also mistreated and



without sufficient shelter. After some time, people began to realise that it is inappropriate to torture animals because they are indispensable in every aspect of existence. The Christian doctrine was no longer viable to preserve these animals. There must be action taken to stop this escalating atrocity. Anti-Cruelty to Animals campaigns on behalf of society were initiated on a large scale. This act against men who refused to plough was prompted by women and grew into a large enactment. It can be claimed that this act established the laws of correct order and humanity in England, in the extreme range of animal cruelty, and is today referred to as the very vitals contributing to our prosperity, maintaining our life, and ensuring our survival.

Frances Power Cobbe was one of the influential female activists who had campaigned against vivisection since the 1860s in England. She founded the National-Anti-Vivisection Society by establishing two significant groups: first, in 1875, the Society for the Protection of Animals Liable to Vivisection (SPALV), in 1898, the British Union for the Abolition of Vivisection (BUAV) besides publishing some articles on women rights about domestic violence and property rights. These societies aimed to prevent animals, not only horses but also other animals, from cruelty and animal testing. Both groups are still active today. Once an animal, especially horses, lost their strength and became useless, such animals were endangered to be a part of some scientific tests. Animal lovers worried that their use for this purpose would be restricted if their horses weren't included in the legal provisions for which they campaigned. In 1876, after a determined movement, Cruelty to Animals Act was created to manage the practice of protecting animals. Even though it was a critical act controlling under certain restrictions, animal cruelty continued, and it will continue.

Authors from different countries supported these acts over the years. Today, Anna Sewall is a prominent writer about animal cruelty. Sewall pointed out the continuation of cruelty to animals in the book *Black Beauty* (1877) by creating an autobiographical story of a horse. Assistant Professor of Macau University Chengcheng You says, "This book speaks against animal slavery and vivisection, which becomes a landmark animal autobiography that defines the genre". The

autobiographical genre was not new in fiction. However, *Black Beauty* was a new type of novel within the genre. The autobiographical novel, accepted as a genre in the late nineteenth century, is based on facts and experiences. It is the narration of real-life experiences or the author's real-life appearance. French critic Philippe Lejeune states the definition of autobiography as "[a] retrospective prose narrative produced by a real person concerning his existence, focusing on his individual life, in particular on the development of his personality" (Lejeune, *Le Pacte Autobiographique*, 1975, Pact,4). At that point, *Black Beauty* is the narration of Beauty's experiences fictionally, yet it is a voice-over of the author's real experiences.

Sewell narrates the autobiographical journey of an animal by citing facts. An animal protagonist in the book directly narrates every step of Beauty's journey from childhood to adulthood. In Beauty's voice, readers confront their own species' abusive treatment of animals. Chengcheng, You continues, "Sewell lays stress on rendering the minute particulars of what might be inside the mind of labouring animals that endure great hardships and even maltreatment. The witnessed animal victimhood, as accentuated in the book, highlights the need to stop animal cruelty by heightening human sensitivity, without least discounting the symbolic significance of providing moral edification for good-hearted boys and girls." (2012, *Anthropomorphism in Children Literature*, p .4) In such an autobiographical genre, the first-person narrator is an animal who narrates his own life and experiences from his point of view, requiring the reader to accept that a horse is a first-person narrator.

*Black Beauty* is so convincing and believable because Anna Sewell entered a horse's mind and wrote the complete text from an animal's point of view. It is more persuasive to the reader because the animal talks for itself. Sewell enabled a new wave of empathy for her horse characters by simply allowing them to speak in human language. In addition, Sewell used anthropomorphism to bring humanity's non-human characteristics to the reader's sympathy for Beauty. She also made a general and essential argument, voiced by a human character in this case, that it is wrong to mistreat animals and stand by and watch others do so.

This book focuses primarily on humans and nature. Beauty and the horses around him think and feel things humanly. They evaluate their environment and react to happiness and suffering. In this book, Black Beauty and the other talking animals are primarily concerned with animal abuse, such as tail-docking and dog-ear cropping, blinkers, the check rein, and holding the horse's head unnaturally high. However, the book frequently emphasises that treating animals with kindness would make the horse and the owner happier. A well-trained horse, for example, is not terrified of unexpected sights and can thus transport its rider considerably more safely on a risky path. Using this technique, Sewell conveyed her conviction that life should be generous and caring throughout the novel. The bravery of Beauty is convincing. Courage is essential to the role of Beauty, as it is for many heroes. In the face of danger, suffering, and uncertainty, Beauty chooses to be courageous. There is pain worldwide, and people have caused much suffering because they do not accept their savagery. As a horse, Beauty has no control over his existence. His pleasure and well-being are entirely dependent on each instructor. He is merely a device. They find no reason to consider him a live individual.

Sewell demonstrates unequivocally that human and equine survival are connected, yet due to the unstable character of people, equine survival is uncertain. There is an intimate bond between Beauty and several his owners, but it is symbiotic. At least one species benefits from the other in a symbiotic connection. The relationship between species may be positive, negative, or neutral. However, those who mutilated him and worked him to death do not appear to be aware that they require all forms of the symbiotic link between Beauty and itself. However, symbiosis is predicated on mutual advantages. Humans exert a great deal of influence over the lives of animals, which they use to create unnecessary misery. Horses may experience discomfort or agony as a result of their required job. Sewell does not conceal the brutal truth of Victorian England's horses' life. There is a stark difference between what occurs during Beauty's duty as a horse and how people interact, as Sewell depicts Beauty in human terms. In Sewell's story, she exposes human cruelty directly from an animal's mouth by analysing the extent of the relationship of interest from a parasitic rather than a symbiotic perspective. Additionally, the reader develops a sense of pity. Similar to a

parasitic relationship, one species suffers for the benefit of another. Her work, which initially reflected only the Victorian era, later reflected the entirety of modernity. In her work, in which the animal owners of the age are discussed at length, the present reader understands that the animal owners of the era were no less brutal than people today.

### **Anthropomorphic Approach to *Black Beauty***

Anna Sewell chose horses as the subject because, as previously stated, she had been closely related to horses since she was a child. Only when people have the opportunity to study Sewell's biography do they see that the protagonist in *Black Beauty* is inspired by her life experience. However, this global bestseller surpasses contemporary writers like Charles Dickens, and its popularity surpasses its creator. Even today, a few literary critics have thoroughly studied Sewell's biography on *Black Beauty*. Indeed, Sewell's life attracts cultural critics because they think studying how such a sheltered woman can hugely impact people is worth examining. As Anne H. Lundin suggested in her article, Victorian horse culture proclaimed through her original masterpiece, "Literary critics tend to be little bestsellers because the timeliness of cultural work is poor, and cultural critics ask different questions". (2005:15) Sewell's book's broad cultural analysis of the Victorian era is not the only reason it is a best seller. The aim is to ask an unasked question to reach even the deepest part of society.

Swell employs horses as protagonists because her era influenced her culture. When Queen Victoria ascended to the throne in 1837, the demand for industrialization increased, and many young people left farms to work in factories and manufacturing companies. Britain was able to produce more than half of the world's cotton due to its cotton mills, and coal mining near Newcastle was expanding to meet demand. Railways were bustling, and goods were being transported to shipping ports, which contributed to the growth of the shipbuilding industry. However, even though advances in manufacturing, medicine, and education have kept many people on the nation's farms, life for the majority is unquestionably difficult. A horse was considered to carry

a beast of burden and had to work until death, disease, or exhaustion. *Black Beauty* was written to raise awareness of the mistreatment of horses during this period. In *Black Beauty*, the horse is not used as a "symbol of humanity" but as an "animal self," in contrast to many other animal novels, such as *Animal Farm* by George Orwell. Animals in Sewell's works do not represent humans. They are used independently as horses. Sewell demonstrates that horses comprehend everything and respond accordingly, despite the common belief that they are dull and stupid. She gives them human characteristics such as the ability to think, speak, feel, and respond. Except for the speaking ability, other factors attributed to horses in the book are, in fact, inherent to all animals.

The most apparent aspect of this novel's anthropomorphism is that it is an autobiographical novel in which the emotional intensity of an animal's life process and its struggles are conveyed. Throughout the entirety of the book, Beauty serves as the narrator. It is a bildungsroman because the reader perceives the world through Beauty's eyes and is moved to compassion, sympathy, and an understanding of horses by the moral and psychological development of the protagonist. Readers associate empathy with Beauty's growth. Even though the book is Beauty's autobiography, the reader is intimately connected to the lives of numerous other creatures. DeMello analyses the autobiographical novels narrated by non-human narrators, locating instances of this narrative pattern at various stages. She describes it as a continuum of strategies for projecting non-human experiences into fictional worlds. One objective of the process employs relatively broad, global terms to describe animal experience methods embodied in human-centred practises and values. On the other hand, the strategy's objective is to enable interpreters to instantly grasp the concept or model of non-human agents interacting with their surroundings. These descriptions predict non-human experiences with increased specificity. DeMello described the continuum's two components as follows; In *Speaking for Animals: Animal Autobiographical Writing*:

These animals [i.e., animals narrating their life experiences] often speak for us—allowing writers to discuss concepts like loneliness, alienation, or slavery, through the voices of animals—helping us understand what it is to be human. But speaking

animals today are much more than simply allegorical devices. Increasingly today, animals are allowed to speak for themselves, demonstrating a new awareness of animal subjectivity, and a desire on the part of many animal lovers to give that subjectivity a voice. (2013, p.13)

Although horses in this anthropomorphic novel have the ability to speak, only the reader can hear the voices of Beauty and other horses. It is the most exciting aspect of the story. No other character in the text can hear the sound. It does not rule out the possibility that the horse communicates with human characters. They communicate through physical gestures and movements. In Chapter 12, when the Squire, John, and Beauty are travelling home during a stormy night, Beauty stops on the bridge and refuses to move, despite being whipped by Squire Gordon. Because he is convinced that the bridge is unsafe, he remains immobile. The Squire realises that Beauty is neither obstinate nor fearful. He desires to rescue them. The novel describes it in the following sentences;

I trotted quietly along, the wheels hardly making a sound on the soft road. For a good while neither master nor John spoke, and then master began in a serious voice. I could not understand much of what they said, but I found they thought, if I had gone on as the master wanted me, most likely the bridge would have given way under us, and horse, chaise, master, and man would have fallen into the river; and as the current was flowing very strongly, and there was no light and no help at hand, it was more than likely we should all have been drowned. Master said, God had given men reason, by which they could find out things for themselves; but he had given animals knowledge which did not depend on reason, and which was much prompter and more perfect in its way, and by which they had often saved the lives of men. John had many stories to tell of dogs and horses, and the wonderful things they had done; he thought people did not value their animals half enough nor make friends of them, as they ought to do. I am sure he makes friends of them if ever a man did. (1877, p.65)

Knowledge is the way how a higher animal communicates with a human. By saving people's lives, Beauty proves that he can feel tragedy, act as required, and be stubborn even when he is forced to move. He understands the situation and knows their life will be in danger if he does not slow down. Sewell here actually makes a very vital reference to the reader. She tells us that animal instincts are as strong as people's instincts, but people live a life that is entirely away from their instincts over time. In a selfish world, people who only think of themselves ignore animals' emotions. Man sees his race as superior to the animal race. However, God gave animals the

knowledge, as Sewell says. However, Joe Cruz, a professor of philosophy in the Cognitive Science Program at Williams College in Williamstown, Massachusetts, defines animal behaviour in these sentences in contrast to Sewell "animal behaviours derive from a delicate interplay between biological structure, inherited instinct, acquired learning, and environmental input. The behaviour is automatic rather than chosen, but that is not to say that it is deterministic or inevitably any given response, since so many of the factors, and certainly their interactions, will be unpredictable in their results" Long unanswered is the question of whether animals are automatons. (2013, p.19.22) However, since it is acknowledged that the human body functions like a machine and our life functions depend on it, it cannot be stated that automatons lack emotions. Beauty does not act automatically; he chooses not to cross the bridge because he senses the danger, much like a deer that escapes a lion's hunt while drinking from a river.

Merrylegs is the third pony horse in happy little Birtwick. His role on the estate is to entertain the children; he is more of a companion and pet than a working horse. He demonstrates that he is considerate, dependable, and even-tempered and instructs misbehaving children on how to treat a horse properly. He shares the same physical characteristics as Beauty. Miss Jessie and Miss Flora visit the owners of Birtwick Park, John and James, upon arrival at Birtwick Park. His responsibility is to teach them how to ride a horse. Later, he recalls with pride that his master trusts him like an old friend for his job, so he must do his best to teach them horseback riding as Beauty, who not only comprehends his master's words but also keeps his promise. Merrylegs refers to himself as the Master of Horsemanship. According to Merrylegs, "I am as careful of our young ladies as the master could be, and as for the little ones, it is I who teaches them to ride." (1877: 40). When children appear frightened, he runs slowly. When the children are prepared, he runs once more. However, the boys may be more disruptive. They are unaware of the horse's behaviour toward them because they are whipping it. Humans are the only ones concerned with mundane matters. Money, power, and liberty are more closely associated with humans than horses. Horses need to be more concerned with whether humans are wealthy or influential globally. Since *Black*

*Beauty* is a children's book, it was necessary to learn how to treat animals from a young age, and people should be considerate.

Children acquire a respectful nature from their parents; these observations reveal people's lack of regard for other living things. The girls practise for two hours with Merrylegs. They ride Merrylegs with a hazel whip and strike him harder for approximately an hour. Children do not comprehend that horses and ponies also become exhausted and cannot work continuously for hours like a steam engine. He attempts to hint at them by pausing twice or thrice, but the boy beats Merrylegs too severely, so he continues. To teach riders a lesson, he "laid on his hind legs" and allowed one of them to "slip off behind" (Sewell, 1877, p.47). He has no intention of harming them. Merrylegs is so exhausted and injured, but he is brilliant. He only wants to teach them that horses can also feel pain. Unlike people, horses do not want to like anything when they fantasise. So Merrylegs allowed him to escape without letting him down. Even though he attempts to explain to the boy that the whip is painful, he is unsuccessful. Then, Merrylegs removes the boy from his back so he can develop compassion for animals.

Animal-self is filled with compassion and empathy. This compassion extends beyond its kind to all other creatures it interacts with. In 1871, Darwin wrote in *The Descent of Man* that "the difference in mind between man and higher animals, however great it may be, is certainly one of degree and not of kind." (1871, p.15) In 1970, American psychologist Gordon Gallup performed a mirror test to determine whether animals can visualise self-recognition. After the mirror test, Gallup offered a slighter interpretation in *The Intelligent Animal* Article: "not only are some animals self-aware, but this self-awareness allows them to infer the mental states of others. In other words, species that pass the mirror test can also sympathise, empathise, and attribute the intentions and emotions of others – abilities that some may consider uniquely human (1970, p. 325). According to Gallup, self-awareness and the theory of mind allow individuals to comprehend that they do not share the same thoughts and emotions. In



the book, Merrylegs wants individuals to combine their inherent empathy with the horse; as a result, the individual does not wish to be whipped.

The conversations of Sewell's horses illustrate another instance of empathy. After being abandoned in the orchard, the horses reflect bittersweetly on their experiences. Sir Oliver, an older horse whose tail is cut off due to his extreme irritation and discomfort, describes the cruelty. Sir Oliver recalls this bitterness as follows: "it was dreadful; but it was not only the pain, though that was terrible and lasted a long time; it was not only the indignity of having my best ornament taken from me" (Sewell, 1877, p.42). They also discuss how humans can cut off a dog's tail to make it appear ungainly and the delicate ears of new-born puppies to make them appear sharper, all of which is merely a fashion statement. Sir Oliver Cromwell remarked, "... fashion is one of the most wicked things in the world" (Sewell, 1877, p.52). The horses then discuss how humans lack common sense and how the tail prevents flies from landing on the hind legs. The ear's soft covering prevents injuries and dust accumulation. Following such a horrifying discussion of human cruelty, Merrylegs observes that it is unfair to converse with humans in a location where John and James take good care of them. "You know that master, and John and James are always good to us, and it doesn't seem fair or grateful to speak ill of men in such a place, and you know that there are other good masters and grooms besides ours, though ours are the best." (Sewell, 1877, p.54) This remark demonstrates a sense of honesty and loyalty. This juxtaposition in the conversation between animals is intended to demonstrate to the reader that animals can feel pain and are always loyal to owners who treat them well. Sewell's intimacy with the horses limits the story because she does not oppose animal use for human consumption. The primary objective is to evoke empathy in the reader by demonstrating that they have also communicated and felt.

Captain is trained to be a warhorse. He is "a noble old fellow and very good company" (Sewell, 1877, p.44). Captain is among the oldest horses mentioned in the book. He had seen war. He witnessed the cruelty of humanity toward one another. He describes his youth with passion. He enjoys his regimen and the affection of his cavalry

officers. On every step of this battlefield, humans and horses are at work. Captain is fearless because he has complete faith in his master. It is the demonstration of the extent of his submission to his master. A cannonball will kill his master during the war, so he knows what will happen. When Beauty asks Captain if he understands why humans are fighting, he responds innocently, "No... This is something that a horse cannot understand, but if the enemy is right to kill people all the way on the sea deliberately, then the enemy must be an evil person." (Sewell, 1877, p.176). Even though it is only a horse, he believes war cannot be pointless. There must be a genuine and concrete justification for something as destructive as war. However, in his speeches, he attempted to explain this cruelty logically because his master treated him well and loved him greatly. Captain serves as an illustration of a character. Captain asserts that if cruelty is required, it must be carried out, so God-given knowledge to animals cannot spread because a horse cannot comprehend it. According to Captain, humans have the right to justify their actions, but animals have no right to do so. Sewell pushes the boundaries further by employing the word "kill" to shock the reader's mind. However, animals are seeking a reasonable explanation. Thus, the author contrasts and classifies animals according to their mental processes. Beauty questions whether the reader should consider the war necessary in the novel. If Beauty is capable of questioning, then so are humans.

Another horse character in the book has a history of cruelty. Ginger's history was unrelated to the other animals in the book. Her life was marked by hatred, unkindness, and cruelty. Ginger is frequently beaten by its masters. Consequently, she has a habit of biting and snapping (1877:25). She was given the name Ginger due to her disobedient, disrespectful, and terrible temper. The riders surrounded her and grabbed her from all sides, compelling her to mount and bid. Then, they force her to ride with them. Primarily, as a result of the way she was treated in her youth, she becomes an unsophisticated and unfriendly horse in her later years. After moving to Birtwick Park, she experiences a change for the better when John and James treat her with affection instead of cruelty and hatred. With the aid of love and affection, she transforms into a child. John interacts with horses through ball games. He once said

that regular training of Bitwick Balls could cure almost all evil horses. He says, "were made up of patience and gentleness, firmness and petting: one pound of each to be mixed with half a pint of common sense and given to the horse every day" (Sewell, 1877, p.45). After meeting John and James, Ginger becomes more tolerant of human behaviour. It makes her superior to humans, as it is simple to exact vengeance but challenge them to forgive. Unfortunately, she is again betrayed.

Ginger's life is one of the most tragic events in the text. She is destroyed multiple times throughout her life. Lord George rides Ginger because she has tall legs and hot blood. When he participates in the competition, he does not even train her. They triumph through brutal whipping. Ginger is destroyed at the conclusion of the game. Some of her conversations with Beauty contain extremely brilliant ideas. However, humanity's lack of moderation has caused the disaster. "... here we are, ruined in the prime of our youth and strength - you by a drunkard, and I by a fool; it is very hard" (Sewell, 1877, p.135). It is the only time Anna Sewell speaks out aggressively about drinking. Victorian England's temperance movement was highly active, targeting typically lower- or middle-class people like Reuben Smith and Lord George. In his 2003 article *Drinking Problem in Early Victorian Britain*, John Greenaway discusses in depth the effects of alcoholism during the period. Alcoholism is not considered a disease but rather a moral deficiency that must be remedied to prevent such dangers. According to Sewell, the reason for people's destructive behaviours is not that they are flawed individuals but rather that society needs to be educated.

A few years later, when Beauty encounters her on the streets of London, he feels dumbfounded. She looks completely different from the last time he saw her. He describes her with the following words; "The beautifully arched and glossy neck was now straight, lank, and fallen in; the clean, straight legs and delicate fetlocks were swollen; the joints were grown out of shape with hard work; the face that was once so full of spirit and life was now full of suffering; and I could tell by the heaving of her sides and by her frequent cough how bad her breath was." (Sewell, 1877, p.207) She

has been treated worse than ever before over the years. After a long separation, Beauty eventually met Ginger. This time Ginger was a taxi horse. The existence of city taxi horses is difficult. The man who employed her attempts to profit from her. Those without a master like Jerry must work seven days per week without rest or proper care. Ginger is less fortunate than Beauty because she only encounters cruel men. Beauty tries to remind her of how she has resisted abuse in the past, but she sighs and tells him that men are strong, and if they are cruel, the horse has no choice but to endure it in silence. She is so depressed that she wishes she had never been born. Several days later, Beauty observes a cart carrying a dead horse, and he says;

The head hung out of the cart-tail, the lifeless tongue was slowly dropping blood; and the sunken eyes! - but I can't speak of them, the sight was too dreadful. It was a chestnut horse with a long, thin neck. I saw a white streak down the forehead. I believe it was Ginger; I hope it was, for then her troubles would be over. Oh! If men were more merciful, they would shoot us before we come to such misery. (Sewell, 1877, p.208-209)

She passes, and her passing is among the most critical messages. In the beginning, she is described as a lively, strong, dynamic, beautiful, well-bred horse; however, when she dies, she is merely a dejected, soulless, damaged city cab horse. In contrast to Beauty, Ginger's transformation continued unsuccessfully. She had become both physically and mentally fragile. It is the result of human greed and insensitivity. Many horses like Ginger have perished due to neglect. The era in which Sewell lived and wrote her book is evident in the manner of Ginger's demise. At that time, the horses were in poor condition. In depicting Ginger's conversion, Sewell conveys the reader's harsh ability to empathize with her age. Occasionally, not only do humans prefer to die rather than endure unbearable pain, but horses will also choose an eternal existence if it means living in comfort. Even though Ginger's life is terrible, she still hopes and wishes for Beauty's happiness because animals form a bond with their friends and families. When Anna Sewell discusses the familial relationships of animals, she touches a raw nerve. In the novel, horses also have families; when separated, none of them knows about the others or their lives. Beauty believes that "horses have no relationships; at least, they never meet again after being sold" (Sewell, 1877, p.29).

The connection between Beauty and other animals is unbreakable and always unconditional; animals understand one another, have empathy for one another, and only wish for each other's well-being.

Anthropomorphism, didacticism, as well as moralism meet in Sewell's writings. By describing the lives of these horses from their perspective, Sewell struggles with the cruel treatment they receive. Readers not only sympathize with horses but also learn about moral and social experiences through horses. The animals in this article may not represent humans, but they certainly have much knowledge that can be taught to a person. Sewell hoped to convey a solid moral and social message to every individual. Not just human barbarity needs to be changed. It is also related to how one learns to think and live together. Humans complicate their life and complicate others' life. The simplicity and humble nature of horses should also be inspiring. For example, in this fiction, horses are not ambitious or cruel. They are just themselves, and humans complicate everyone's life for selfish reasons.

Sewell forces the border of anthropomorphism because some opinions have also objected to the anthropomorphic features of animals. However, numerous experiments have shown that some animals are more similar to humans than others. In experiments, monkeys have sacrificed food for older or weaker clan members to eat. Young elephants who have lost both of their parents have a form of post-traumatic stress disorder, which causes them to trumpet loudly at night and display other signs of agitation. "It is categorically wrong to say that animals don't have thoughts and emotions, just like it's wrong to say they are completely the same as us," says biologist Carl Safina in the book titled *What Animals Think and Feel* (2016, p.25) It is clear and acceptable that nonhumans have no biological similarities with animals. However, most experiments need to be more comprehensive to understand emotional processes. Sewell draws the reader's attention to the emotional processes of an animal rather than biological ones, contrary to some experts.

Sewell persistently forwards more details of the cruelty to animals. There was a rapid change in technology in the world at that time. Therefore, the story's contrast between the horse and the machine becomes crucial. When machine-driven vehicles began to replace horse-drawn carriages, the horse's condition changed dramatically. Sewell points out the dramatic change in the conversation between horses. Merrylegs says, "Boys, you see, think a horse or pony is like a steam engine or a thrashing machine, and they can go on as long and fast as they please; they never think a pony can get tired, or have any feelings..." (Sewell, 1877, p.113). *Black Beauty* signs that "ninety-nine out of a hundred would as soon think of patting the steam engine that drew the train" (Sewell, 1877, p.113). He also reflects on Merrylegs's comment, "They always seemed to think that a horse was something like a steam engine, only smaller. At any rate, they think that if only they pay for it, a horse is bound to go just as far, and just as fast, and with just as heavy a load as they please" (Sewell, 1877, p.114). People emphasize the inhumane treatment of horses, demonstrating that some individuals see little or no distinction between horses and machines. They are viewed as a machine that facilitates human mobility rather than as companion animals. Given that people become exhausted when overworked, it is weird that they fail to recognize similarities with other animals in this regard. Still, something must be done to prevent the use of animals as machines. Indeed, *Black Beauty* influenced individuals' concerns about animals. According to reports, this book motivated numerous individuals to join Animal Action and other humanitarian organizations to protest animal cruelty. Eventually, many harmful organisms, particularly those used against horses, were prohibited. Because this book preaches kindness, we should seek to be affectionate toward others, bridge the gap, and establish a connection with others instead of seeking power over them.

In *Black Beauty*, humans occupy the highest position. They control nearly every aspect of a horse's life, but readers will judge the poor treatment of horses by another living creature from the horse's perspective (DeMello, 2018, p.184). This novel raise awareness of horses' condition, i.e., their need for proper living conditions, rest, and care but also reveals some of the causes of horse abuse in a world with low

social justice. A man with the nickname Seedy Sam is an example of a shabby, miserable-appearing driver whose horse looks beaten. Drivers like Sam rent horses rather than owning them. Although Seedy Sam's view does not seem conducive to promoting the welfare of horses, it considers the issue of abuse from a class perspective. It implies that more humane treatment of drivers and a fairer economy will also benefit horses.

Anna Sewell is concerned with animal cruelty and, directly or indirectly, with numerous contemporary social issues. The novel does not juxtapose the value of human and nonhuman life by presenting a situation in which the horse's and its driver's well-being are interdependent. The following sentence also contextualizes the issue of promoting the horse's well-being in terms of class. The author's purpose is to explain class diversion into society with animals for human benefit by demonstrating the level of animal and poor-person suffering. The limit of anthropomorphism is the beneficial benefit. In mutually beneficial relationships, all parties act in their best interests. Rather than silent objects of human mistreatment, the horses depicted in *Black Beauty* are also agents ready to perform their identity in the human house. Anthropomorphism is a device of seeing the feeling of compassion with its speaking horses, their values, and their views.

Although the status and role of horses have undergone tremendous changes since the 19th century, *Black Beauty* is still as popular as ever and is considered a classic. The moral of the story goes beyond time. It does not depend on anything because it preaches benevolence, which is closely related to every individual alive at any given time. Sewell criticizes those who do not believe that animals have any emotion or the ability to feel pain, who end up cruelly to animals in the form of illness or death, and those who harm horses in the name of fashion. The story ends with people and horses living in harmony but not getting along better. Respect and love are essential to building a humane relationship between man and horse, and both parties will benefit from it. Where there is love and respect, people live in harmony with nature

and each other, down to the little creature living in nature. Nature gives the human race the consequences of its actions.





## CONCLUSION

These sufferings of animals are not limited to the 19th and 20th centuries. Animals have been subjected to various tortures for centuries and used as weapons in wars. Humanity has evolved, and our natural survival instincts overshadowed our ability to empathise with other entities. Animals were living in difficult conditions regardless of their feelings and wishes. Among animals, elephants in the ancient period can be indicated as an example. The metal bullhooks or wooden battens were used, still are used today, to tame them. Animals were used as machine-like. It can be defined the term Mechanomorphic, the habit of attributing mechanical properties to non-mechanical entities, discussed by the French mathematician and philosopher René Descartes. According to Descartes, the emergence of this ability only represents the mechanical stimulus-response process.

In the 1600s, Descartes publicly displayed this hypothesis. He and his assistants conducted public demonstrations to vivisect and torture conscious animals- especially the dogs. When the animal subjects cried in obvious pain, Descartes told the audience not to be concerned. He claims that actions and sounds are just programmed responses, and these animals do not feel pain. Hundreds of years later, whether animals feel pain is still controversial, mainly because it is well known that it is tough to assess how animals feel this feeling. Most people agree that animals feel physical pain, but there may not be a consensus on emotional pain.

The first of his arguments, '[T]hey could never use words of other signs arranged in such a manner as is competent to us in order to declare our thoughts to others.' Descartes' second argument is 'for while reason is a universal instrument that is alike available on every occasion, these organs, on the contrary, need a particular arrangement for each particular action; whence it must be morally impossible that there should exist in any machine a diversity of organs sufficient to enable it to act in all the occurrences of life, in the way in which our reason enables us to act'. (Descartes, 1637,

p.35-40) Furthermore, in Descartes' view, the faculty of language depends merely on that of reason; the two faculties are inevitably tied.

University of Wisconsin professor Harry Harlow, best known for his maternal separation and social isolation experiments on monkeys, studied clinical depression. He also discovered in the late 1970s that primates felt emotional pain. Accordingly, his actions were regarded by many as brutal and cruel treatment. The most notorious thing is that Harlow used a tool called "Pit of Despair" to completely isolate the baby monkeys for weeks, months, or even years. Scientific and other academic circles have since condemned these experiments. In 1974, American literary critic Wayne C. Booth wrote, "Harry Harlow and his colleagues go on torturing their nonhuman primates decade after decade, invariably proving what we all knew in advance—that social creatures can be destroyed by destroying their social ties." (Wayne, 1974, p.114) These experiments showed Harlow the effects of complete and partial isolation in developing monkeys. However, he felt he was missing the essence of despair, which he believed was distinguished by loneliness, helplessness, and being trapped.

It is clearly understood that although the experiments were thought to be for the benefit of humanity, most of them ultimately gave wrong results and did not go beyond torturing animals. As a result of the experiments, the animals had to spend time in loneliness, fear, and panic. Descartes' view of animals as machines should have meant that the scientific world justified itself. Animals, any living thing that has a living cell, can feel. Although it is tried to prove that the animal's brain absorbs and forgets the pain experienced, it is also a fact that pain is applied with tools such as whips and stoves, both in laboratory environments with needles and in the private lives of individuals.

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## GENİŞLETİLMİŞ ÖZET

Antropomorfizm kelimesi bu iki Yunanca kelimededen gelir; Antropos (insan) ve biçim (biçim) (Miller, Vandome ve McBrewster, 2010). Oxford İngilizce Antropomorfizm Sözlüğü (1753), bunu insan niteliklerini tanrılara atfetmek olarak tanımlar. Tarihte antropomorfizm, bugün edebiyatta kullanılan terime yakın bir anlamda ilk kez Xenophanes tarafından kullanılmıştır. Xenophanes, MÖ 6. yüzyılda yaşamış eski bir Yunan filozofudur. Xenophanes, dini temsilciler ve onların takipçileri arasındaki benzerlikleri tanımlamak için antropomorfizmi kullandı. Örneğin, Homer ve Hesiod'un insanlar arasında kınama ve konusu olan her türlü şeyi tanrılara atfettiklerini belirtir: hırsızlık, zina ve karşılıklı aldatma gibi (Frag: 11) Mitolojik hikayelere baktığınızda Yunan tanrılarının her zaman açık tenli ve mavi gözlü olduklarını görmek mümkündür. Buna karşılık, Afrika tanrılarının her zaman koyu tenleri ve gözleri vardı ve kültür ve yaşam tarzı bu inançları büyük ölçüde etkiledi. Tanrılarını antropomorfize etme eğilimi kritik olsa da, çağdaş bağlama en yakın anlam Xenophanes tarafından tanımlanmaktadır.

Antropomorfizm, Darwin'in akademik çalışmasında Türlerin Kökeni (1859) adlı kitabının yayınlanmasından önce 1858'de hayvanlardaki insan davranışını tanımlamak için edebi bir terim olarak kullanıldı. Filozof George Henry Lewes, Seaside Studies'de hayvan davranışlarını insan motivasyonu açısından tanımladı (Lewes, 1860). Anlamını tüm insan olmayan hayvanları, bitkileri ve biyolojik olmayan nesnelere içerecek şekilde genişletti. Lewes, Seaside Stories adlı çalışmasında, "...hayvanların eylemlerini insan doğası analogilerine göre yorumlamamıza neden olan bir eğilim olan antropomorfize etme eğilimimizde sürekli olarak hatalıyız" diye yazmıştır (Lewes, 1860, s.385). Böylelikle antropomorfizm, hayvan ve insan suretlerini ele almış ve tanrının sıfatlarından sonra melek ve insan sıfatlarını ifade etmek için kullanılan edebî bir şekil halini almıştır.

Antropomorfizm, hayali veya gözlemlenebilir eylemlerin davranış tanımlarının ötesine geçmeyi ima eder, örneğin köpek, insan benzeri tanımlayıcılar

kullanarak bir ajanın zihinsel veya fiziksel özelliklerini temsil etmeyi sever, örneğin, köpek beni seviyor. Antropomorfizm, insan benzeri özelliklerin, karakterlerin veya zihinsel durumların gerçek veya hayali insan olmayan araçlara ve nesnelere atfedilmesi anlamına gelir. Bu nitelik, bilinçli deneyim, meta-biliş, niyetler ve insan davranışsal özelliklerine veya insan olmayan ajanlar için insan formlarına benzer duygusal durumlar gibi zihin algısını içerir. Bu nedenle antropomorfizm, gözlemlenebilir insan dışı davranışların tanımlayıcı raporlarından ziyade, insan olmayan bir varlığın gözlemlenemeyen özellikleri hakkında bir varsayım sürecidir. (Nicholas Epley,2007)

19. yüzyılda antropomorfizm, ulaşım, meyve ve hayvan gibi hemen hemen her nesnede vardı ve bilimde, sanatta, edebiyatta ve daha birçok alanda var olmaya devam ediyor. Spesifik olarak, antropomorfizm mecazi olarak insanı, rüzgarı, ayı ve güneşi temsil etmek için kullanılmıştır. John Keats ve Percy Shelley gibi şairler 20. yüzyıl yazarları edebi eserlerinde doğayı antropize ettiler. 20. yüzyıl edebiyatında daha geniş bir yer kaplayacak olan çeşitli alanlarda yaşamaya devam edecektir. 20. yüzyılın önde gelen edebiyat yazarlarının değerlendirilmesi, antropomorfizm tanımını daha da derinleştirecektir çünkü 20. yüzyıl yazarlarının romanları ve biyografileri, hayvanların bireysel olarak yaşayan özneler olarak ele alınmasına felsefi bir yaklaşım getirmektedir. Bu tür edebi hayvan temaları, hayvan ontolojisi ile önde gelen filozoflara dönmek isteyen mevcut varoluşçu eleştirmenlerin sunduğu ilerici yorumu gerektirir. Hayvanlar ve edebiyat arasındaki disiplinlerarası çalışmaların yükselişi, 20. yüzyıl edebiyatının hayvanlarının fenomenolojik bir bakış açısıyla karşılaştırmalı analizini desteklemektedir. Son on yılda, bir avuç çağdaş filozof, 20. yüzyılın önde gelen ontolojik düşünürlerini insan olmayan varlıklar konusuna geri döndürmeye başladı. Bunlar arasında Steeves'in makale koleksiyonu, *Animal Others: On Ethics, Ontology, and Animal Life* (1999) ve Matthew Calarco'nun son yayını *Zoographies* (2008) bulunmaktadır. Hayvanın başkası olmadığını öne sürerek yeni bir bakış açısının temellerini attılar.

İnsan dışı varlıkların felsefi bilimine rağmen, sadece birkaç edebiyat kuramcısı 20. yüzyılın hayvanlarla ilgili felsefi yazılarını değerlendirmiş ve hayvanlara tamamen sembolik olarak yaklaşmıştır. Edebiyat dil aracılığıyla ifade edilirken, edebî metinlerde hayvanlarla kurulan ilişki, güncel söylemimizde henüz var olmayan bir deneyimin betimlenmesi olarak dil aracılığıyla gelişen birtakım görevler içermektedir. Tezin konusu olan Elizabeth Phelps Stuart Ward tarafından yazılan *Trixy, A Novel* ( *Trixy, Bir Roman*) ve Anna Sewell tarafından yazılan *Black Beauty* ( *Kara Güzellik*) iki kitap hayvanları baş karakter olarak ele alarak okucusunda hayvanlara karşı empati kurdurmayı amaçlar.

*Trixy*'de öz evlattan ayırt edilmeyen, antropomorfik olarak tıpkı bir bebeğe benzetilen bir köpek ve *Black Beauty*'de Beauty ( Güzellik) isimli atın otobiyografik yolculuğunu; insanlarla olan ilişkileri çerçevesinde değerlendirir. Deney hayvanlarının neler hissedebileceğini *Trixy*'de, bir hayvanın acımasızca kullanımını *Black Beauty*'de okuyan okuyucu kendi içsel yolculuğunda bu zulmün ne kadar gerekli olduğunu sorgular.