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Exploring Posthumanism in Literature: A Study of Roald Dahl's Fantastic Mr. Fox

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Abstract

Keywords

Animal Rights,
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The present study explores posthumanism in the literary work by examining the novel of *Fantastic Mr. Fox* by Roald Dahl. It makes its way through the perplexity of the animal-human boundaries in literature and, in particular, the work of Roald Dahl as a posthumanist author. the literary devices of Dahl enhance the level of compassion and inclusiveness, as well as the posthumanist principles. *Fantastic Mr. Fox* novel explores the concept of posthumanism with the possibility of humans being featured as animals and their agency is made apparent. Animal characters and their cooperative effort to help the fox family are an illustration of the protection of common features and animal rights. The methods used by Dahl encourage compassion, which causes the reader to reevaluate his or her relationship with animals. The current study at hand investigates the part played by posthumanist literature in ensuring harmony and interrelatedness amongst all living beings.

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دال ، ما بعد الإنسانية.

تهدف هذه الدراسة الى تسليط الضوء على نظرية ما بعد الإنسانية في الأدب من خلال رواية السيد الثعلب العظيم لروالد دال. تستكشف الدراسة عن العلاقة بين البشر والحيوانات في الأدب ودور دال كمؤلف ما بعد الإنسانية. تعزز تقنيات دال السردية الشمولية والرحمة، وتتماشى مع مبادئ ما بعد الإنسانية. تجسد رواية السيد الثعلب العظيم ما بعد الإنسانية من خلال تصوير الحيوانات ذات السمات البشرية والتأكيد على صفتها المشتركة. تؤكد الجهود التعاونية للشخصيات الحيوانية لدعم عائلة الثعلب على الدفاع عن حقوق الحيوان والسمات المشتركة. تعزز تقنيات دال التعاطف، وتشجع القراء على إعادة النظر في علاقتهم بالحيوانات. تسلط الدراسة الضوء على دور أدب ما بعد الإنسانية في تعزيز الترابط والانسجام بين جميع الكائنات.

Methodology

This study takes a qualitative approach to research, obsessing with the analysis of the text of the novel text, *Fantastic Mr. Fox*, punctually. The basic method is to use the posthuman theory as a critical framework in assessing and interpreting the text. The study will begin by thoroughly reading the novel in order to locate the literary style, character development, and the main themes. Major excerpts are selected to get a detailed analysis to demonstrate how the theoretical ideas being examined interact with the literary devices used by the author. The secondary sources such as theoretical literature, critical literature, and scholarly articles have been used in accustoming the novel to its cultural, historical and literary context. These sources give information on the subsisting interpretations and facilitate the use of the culled theory. The present study adopts a comparative view whereby it is mandatory to bring out homogenous qualities or differences

among the characters, symbols, or narrative techniques. The methodology emphasizes the interpretive analysis, which legitimizes the researcher to investigate underlying construals, ideological arrangements in the text by aggregating textual materials with theoretical approaches..

Aims of the Study

In this study, there is a process of analyzing the transformations of *Fantastic Mr. Fox* novel in relation to the theory of posthumanism in order to peel deeper labels in the story. It aims at exploring how the author creates characters, themes and plot devices in a way that they show cultural, psychological or gregarious issues. The study overall intends to show how posthumanism is able to give preliminary revelations on the text, uncovering hidden power cognations, ideologies or human and animal characters experiences. Scholarly, it aims to make itself useful in the academic discourse by providing a critical reading that would

help bridge the gaps between the textual analysis and theoretical approaches in emphasizing the relevance of the novel in the present literary debate.

Statement of Problem

Most literary texts have complex narrative, characters and themes that have not been exploited in the absence of a theoretical framework. Although *Fantastic Mr. Fox* is a popular novel, it has not received enough scholarly attention in an effort to understand how they could be interpreted under the umbrella of posthumanism theory. This absence of critical exposition renders it cumbersome to plenary cognize how the novel is echoing psychological, cultural, and convivial problems, Ergo, there is a desideratum to critically analyze the novel in a bid to excavate how its themes, characters and literary devices are playing out with the rules of posthumanism. This gap is filled in the current study by providing a systematic theoretical rays in an attempt to expose emergent information on the text that can

benefit not only the academic knowledge but also the appreciation of the literary paramountcy.

Introduction

﴿الْكَافِرِينَ ۖ أَوْ لَمْ يَرَوْا أَنَّا خَلَقْنَا لَهُمْ مِمَّا عَمِلَتْ أَيْدِينَا أَنْعَمًا فَهُمْ لَهَا مَالِكُونَ ۖ وَذَلَّلْنَاهَا لَهُمْ فَمِنْهَا رَكُوبُهُمْ وَمِنْهَا يَأْكُلُونَ ۖ وَلَهُمْ فِيهَا مَنَافِعُ وَمَشَارِبٌ ۖ أَفَلَا يَشْكُرُونَ﴾ سورة يس: ٧٠-٧٣.

“Do they not see that We have created for them, of what Our Hands have created for them, of what Our Hands have created, the cattle, so that they are their owners? (71) And We have subdued them to them so that some of them they have for riding and some they eat. (72) And they have [other] benefits from them, and they get (milk) to drink. Will they not then be grateful? (73)” (Cited in Ali 597)

Posthumanism is a cultural, literary and philosophical theory and movement that obstacle traditional human-centered viewpoints, stressing the interconnectedness of all living beings and blurring the differences between

other entities and humans. It pursues to extant notions of empathy, identity, and agency beyond the limits of human existence, often applying some techniques such as anthropomorphism to facilitate this exploration. appearing in the last part of 20th century, posthumanism was affected by developing in technology and science, likewise critical theories that inquires anthropocentrism. It aims for transcending human exceptionalism, acknowledging the complex relationships between nature animals, technology and humans.

Throughout the 1970s, it has been witnessed the rise of posthumanism ideas, a growing intellectual movement prepared to challenge the humanism's hegemony. This transition recognized as the evolving relationship between technology and humans, providing a fresh lens via which to view place in the world. Notably, the term "posthuman" considered as the center or cornerstone of this movement, had already emerged in

some of Howard Phillips Lovecraft's novellas, indicating an uncanny prescience about the philosophical currents that would shape subsequent decades (Martin 11). Along with this, Joseph Campana in his study "*Afterword: Posthumanism-Past, Present and Future*" asserts that the founder of the term of posthumanism is Ihab Hassan, additionally he admits that:

"In the heady days of 1976, as postmodernism was taking root both as a way of describing the world and as a staple of academic discourse, Ihab Hassan seems to have coined the term posthumanist in "Prometheus as Performer Toward a Posthumanist Culture, which was first the keynote address at the International Symposium on Postmodern Performance and then later a published text appearing in the Georgia Review" (191).

During 1976, a period featured by the growing influence of postmodernism on both academic dialogues and global perceptions, Ihab Hassan's intellectual

ingenuity is noticeable especially in his work *"Prometheus as Performer: Toward a Posthumanist Culture"*, Hassan appears to have coined the term "posthumanist" initially delivered as a keynote respond to International Symposium on Postmodern Performance, this discourse later found its path into print among the pages of the Georgia Review. Hassan's leading and pioneering linguistic creation shows a remarkable synchronicity with the unfolding zeitgeist (spirit of the time), capturing the birth of a concept that would advancing to echo throughout shape and disciplines contemporary philosophical inquiries.

Further, Shaima' Abdullah Jassim brings reader's attention the nuanced perspective that posthumanism doesn't stand in opposition to humanism but rather represents a natural evolution of it. She states:

"Posthumanism is not a rejection of humanism. Indeed, it is a call for a philosophical framework that addresses the concern of "what it means to be

human". Furthermore, posthumanism suggests a serious endeavour to enhance the merciful and sympathetic treatment between the living species human against human, and human against animal" (35).

Referring to the above, Jassim shrewdly highlights that posthumanism isn't a absolute differ of humanism; but, it expresses a development of humanistic thought. It invites ones to involve with the essential question of "what it means to be human?" in a further expansive context. By expanding the contemplation beyond human-centric viewpoints, posthumanism provide the opportunity to a more interconnected and inclusive worldview.

On top of that, Jassim highlights another important aspect of posthumanism; it emphasizes the importance of empathy and supporting compassion among and within the species. This resonates with the intent of posthumanism to promote sympathetic and compassionate relations not only among people but with animals and

people as well. Through the identifying the moral obligation to treat all living things with care, posthumanism transcends the boundaries that can usually define people and requires the more balanced coexistence. in essence, the surveillance Jassim gives of the emerging potential and opportunities of posthumanism. It challenges people to encourage compassion, adopt an overall perspective on humanity and force people to reevaluate their positions in the intricate puzzle of life. By doing so, posthumanism offers a philosophical paradigm that can create the impact and the power to create a more connected and caring world.

In the introduction part, Giulia Maria Chesi and Francesca Spiegel posits that, Posthumanism must resist the centrality of man without neglecting his/her humanity(7). By their observation and statement, posthumanism is aimed at attaining a sesnsetive and delicate balance. It points at the need to redefine our view of the place of the humanity in

the bigger picture of the existence. Posthumanism makes us reconsider our attitude and perspectives, as it questions the primacy of humans and recognizes the interdependence of all the patterns of life. However, the mentioned above statement also reminds us about the importance of maintaining the sense of humanity, but not in the traditional anthropocentric meaning of the term, but in the aspect of recognizing the mutual ethical, emotional, and experience concerns. This suggests that posthumanism advocates a co-existing way of life that does not undermine our important attributes rather, it aims at broadening them to include a wider outlook.

It is deductible that posthumanism presents an element of paradigm shift cutting across the normal lines, inviting the reader to move in the messy net of interconnectedness between the changing world, animals and humans. It is a philosophical development of humanism and provokes the anthropocentric

positions and promotes a more holistic approach to existence. The emergence of posthumanism in the literature is manifested in its ability to re-order positive empathy, reconsidering morality, stories, and creating a sense of shared action among various forms of life.

Posthumanism in Literature

Posthumanism is a literary movement and theory that particularly pays attention to animals and is called posthumanism which is a paradigm transfer that breaks those obstacles that conventional boundaries between non-human and human creatures. Posthumanism explores the thorny relationship between empathy, agency and identity, and it forms the basis of the complex relationships, which hold all forms of life together. In the medium of narratives, which involve feelings of animals, anthropomorphism and experiment with the consciousness, posthumanist literary works gives the reader the opportunity to challenge

conventional hierarchies and adapt the deeper insights into the shared life experiences of both animals and humans. Through the stimulation of the audience to read beyond the species divide, posthumanism emphasizes the ethical need to reassess animal kingdom in the connection with the human one to offer grounds on which a more empathetic and encompassing world would be conceptualized. in their research study Carlos Burke and Joby Copenhaver “*Animals as People in Childrens Literature (2004)*” state the following:

“More recently, we have come to notice yet another dimension of these early literacy experiences. This is the high frequency with which these personally significant stories involve animals possessing human capabilities and characteristics. Adventurous pigs, wily wolves, studious mice, and the like are the central characters in a significant number of the stories” (206)

On premise of the above assertion, Burk and Copenhaver highlight an interesting pattern in early literacy experiences, identifying the light in the fact that depiction of animals with human features are quite common. The fact that the existence of adventurous studious mice, wily wolves, and pigs, the like are major characters in the story demonstrates a carefully selected narrative mediation between or across the animal and human. This analysis indicates a deliberate narrative style and strategy that is intended to create engagement in the readers by rendering characters available and relatable thus creating an increased emotional connection. The anthropomorphism of the animals goes beyond mere entertainment, it serves as an instrument or a means to expose the minds of the readers to some complicated topics like share experiences, empathy and morality of all living things. In this way, these stories can establish the groundwork of a more humane and non-anthropocentric way of viewing other people as well as

other living beings. In addition to this, Burk and Copenhaver include:

“Most children are curious about and fond of animals. Many of us share our homes and our hearts with our pets. Certainly our local environments, whether we live in a city, a suburb, or the country, are filled with a vast variety of animals both large and small. So, it would seem rather intuitive that these same” (206)

Based on the statement above, Burk and Copenhaver's direct the attention of the readers of the relationship between posthumanist literary texts and children's readers and how these literary texts depict the intrinsic connection that most of children have with animals, deriving from their affection and curiosity. The idea of sharing hearts and homes with pets, integrated with the rich diversity of animals in our surroundings, along with the collective and shared experience of encountering creatures of all sizes amid our living environments. This observation echoes with the spontaneous

and intuitive acknowledgement and recognition that children's captivation with animals transcends cultural backgrounds, social contexts and geographical settings. The mutual connection between animals and children shapes a natural basis for stories and literature that present animals as characters. those narratives leverage this instinctive connection, creating captivating and relatable tales that can form young minds' perceptions, contribute, and foster empathy to a general acknowledging of the intricate relationships between the animal kingdom and humans.

anthropomorphizing objects and animals are a shared technique in children's literature. It functions to reduce the serious and instructive nature of the content, especially when addressing socially sensitive or unresolved issues. exhibiting animals that present human-like behaviors makes children to grasp societal functioning while also generating an emotional

cushion between them and the characters within the story. (Véronique 1-2). through depicting human-like with animal's features, literature buffer the directness of addressing socially sensitive or unresolved issues, thereby making them less formidable for children to apprehend. These personifying characters preforming as intermediaries, translating complex societal dynamics into accessible scenarios that children minds could speedily and easily understand. Moreover, the infusion of human attributes into objects and animals creates a sense of familiarity for children, making their entry into the world of storytelling easy.

The literary device, which was mentioned above, encourages the readers to be emotionally engaged in the characters but does not allow the works to get preachy or plodding. This emotional buffer enables children to explore the conflicts and the themes in the story without getting disengaged and overwhelmed. Through this, emotional

intelligence, critical thinking, empathy are developed through personification of objects and animals which shows complex ideas in a familiar and easy to understand context. essentially, anthropomorphizing and personification of objects and animals in children literature is essentially a literary technique that comes together in an artistic manner in the form of emotional appeal, education, and entertainment. This method, by tapping into the inherent desire in the minds of children to identify with the personifying characters, provided the foundation upon which more profound ideas and concepts in society could be discussed and contemplated in a manner that resonated in all the readers, emotionally, and at their level of development.

To encapsulate, Posthumanism in literature disintegrates limits between other entities and humans through reflection, motivating empathy, and personification. By endowing machines, objects, and animals with human

features, literature facilitates readers' exploring common interconnectedness and experiences. This narrative technique to face conventional hierarchies, fostering a more inclusive worldview and envisioning a harmonious coexistence. Hence, posthumanist literary texts considered as a medium for reshapes and empathy perspectives on ethics, agency and identity.

Examining Roald Dahl as Posthumanist Writer

Roald Dahl's works often display elements of posthumanism, where animals or objects are given human characteristics, behaviors, and emotions. it can intersect with post humanist themes by blurring the boundaries between humans and other entities.

Sarah Véronique states that animalistic characters that exist in the novels of Roald Dahl mostly, they act like natural animals, for instance in; in *The Twits* and its monkeys, frog, worms, and many kinds of birds; in *Charlie and the Chocolate Factory* novel and its

caterpillars, bunny rabbits, dogs, cats, and squirrels; in *Esio Trot* and its tortoises' army. or in *George's Marvelous Medicine* and its cows, pigs, sheep, horses and hens Many others are anthropomorphic such as in *James and the Giant Peach*, *The Giraffe and the Pelly and Me*, *The Enormous Crocodile*, *Fantastic Mr. Fox*, or *The Magic Finger*. (19)

Instances of transformation include even those of transmogrification wherein individuals undergo a metamorphosis, assuming the physical forms of animals (Burke & Copenhaver 207), In *The Witches* the unnamed protagonist undergoes a transformation into a mouse, while in "The Magic Finger" the Gregg family is changed into ducks and Mrs. Winter becomes a cat. (qtd in Véronique 19).

The British literary writer Roald Dahl persists one of the most well-known and distinguished writer in the field of literature specifically in children's literature, yet he is also among the more

controversial figures in the literary world. Literary critics as well as readers have entirely opposite opinions on his writing style. On the one hand, many people including Peter Hunt celebrate Dahl as a successful and intelligent author who "had a sharp eye for the less attractive sides of the human condition, and an edgy sense of humor. His books are energetic, vulgar, violent, and often blackly farcical" (20-21).

In Roald Dahl's literary works, the subject of animal rights is woven through provoking moments that challenge conventional human attitudes towards animals. In Dahl's *The Magic Finger*, a dialogue between the duck and Mr. Gregg unfolds as follows:

"The duck: Don't shoot! Please don't shoot!"

Mr. Gregg: Why not?' said one of the ducks. It was the one who wasn't holding a gun.

The duck: 'You are always shooting at us.'

Mr. Gregg: Oh, but that's not the same!' said Mr Gregg. 'We are allowed to shoot ducks!'

The duck: 'Who allows you?' asked the duck.

Mr. Gregg: We allow each other.' said Mr Gregg.

The duck: Very nice,' said the duck. And now we are going to allow each other to shoot you.' (I would have loved to have seen Mr Gregg's face just then.)

Mr. Gregg: 'Oh, please!' cried Mrs. Gregg. 'My two little children are up here with us! You wouldn't shoot my children!' Yesterday you shot my children,' said the duck. You shot all six of my children" (40).

The dialogue between them whilst (The Duck) and (Mr. Gregg) here through the work of Roald Dahl, exemplifies the essence of that movement in terms of the animal rights. In this dialogue between The Ducks and Mr. Gregg, Dahl forms a very important criticism of human-centered attitude towards animals. The plea "Don't shoot! Please don't shoot!" spoken by the voiceless duck reminds of how vulnerable animals are when they come up against human activities. The

contemptuous reply of "We are allowed to shoot ducks!" emphasizes the arbitrary variation of unacceptable and acceptable forms of violence. The sensuous question by the duck "Who Allows you?" puts stress on the anthropomorphism of ideas, as well as the fact that human beings should possess the inherent right to decide on the fate of other animals. The text is suggestive of a strong quotation when the duck says: "And now we are going to allow each other to shoot you". This shift of the center of gravity highlights the reciprocal aspect of violence and the heartrending concept which animals further can protect their own interests and declare agency .

Mrs. Gregg's call "Oh, please!" emphasizes the plea of sympathy and understanding. However, the reaction of the duck, "Yesterday you shot my children" corrects the consideration to the final consequence of human actions on the lives of animals. Sophisticatedly, as described by Dahl, brings out the need to look at the ethical imperative and

interdependence of life through the Conversation and suffering between The Duck autonomy of animals. The conversation between Mr. Gregg and the duck taken as a clever commentary on animal rights, invites the readers to reconsider their attitudes towards animals in the direction of them, and recognizes their inherent right and worthiness to live freely without unnecessary malice .

The above quote of *The Magic Finger* novel, and the majority of the literary writings of Roald Dahl as the evidence of his posthumanist consciousness in regard to the treatment of the animals. Through his brilliant anthropomorphism, Dahl destroys the immersions of space and time between the animal and the human and asks the readers to step into their shoes and show how emotionally intelligent they are by consciously sharing the lives of the animal characters. His dialogues such as that between Mr. Gregg and the ducks demonstrate the haphazardness of human violence and superiority, making one think over the

handling and treatment of all beings on ethical grounds. The majority of the literary works by Dahl make animals more vocal, subtly questioning anthropocentrism and advocating the more holistic understanding that conforms with the emphasis of posthumanism on the importance of empathy, interconnectedness and shared agency among species. In this way, Dahl-resonant literary heritage sounds like a heartfelt request to figure out the inherent value of all living things and to envision a world in which human beings survive and coexist in a truly posthumanist ethos with animals.

Posthumanism in *Fantastic Mr. Fox*

Animals in *Fantastic Mr. Fox* take on human-like features, for example living in houses and wearing clothes. The animals' efforts, language skills, and intelligence to outsmart the humans' defiant conventional differences between animal and human actions and behavior. This spotlights the potential for animals to show complex adaptability and

qualities, along with posthumanist ideas of brooding the concept of agency beyond humans.

Teisha Seaman in her study “Humanity in Posthuman Literature: The Mind-Body Connection and the Human Experience” argues that:

“A thing without consciousness is merely an object, and consciousness without a body is an all-powerful entity that cannot possibly possess humanity because humans are destined to die; a thing cannot die if it is not contained within an organic vessel that will ultimately deteriorate... Moreover, because they have no concept of death, they cannot share in an extremely significant part of the human experience” (7)

In *Fantastic Mr. Fox*, the animal characters do not share the same concept of death as humans do, which highlights their distinct perspective and nature. For example, in the novel, at the time that the farmers try to seize and kill Mr. Fox, he invents smart plans to outwit them. As

Mr. Fox's behaviors shows his survival and cleverness instincts, his actions also highlight his lack of understanding of the gravity and permanence of death as humans understand it. In *Fantastic Mr. Fox*, the chapter three, the narrative skillfully interprets the inconsistent cognitions regarding the concept of death between humans and animal characters. This divergence is observable for instance when Mr. Fox initiates on a daring mission to go to the farm and brings ducks. vulnerably situated in the farms' premises, Mr. Fox is confronted with a precarious situation “the three farmers were waiting at that moment. They were just outside the entrance to the hole, each one crouching behind a tree with his gun loaded” (Dahl 11). In spite of the intrinsic danger raised by by the existence of the farmers, whose deadly purpose is apparent, Mr. Fox persists steadfast in his settle to attain his goal of bringing ducks. The text of the novel underscores the discrepancy in perspective, while Mr. Fox illustrates strategic insight, his behaviors also serve

to underline his intrinsic absence comprehension and understanding concerning the gravity and permanence of death as comprehended by human beings. Thus, this subtle navigation summarizes the exceptional cognitive frameworks that distinguish the humans from animals, highlighting their conflicting stances on mortality and survival.

In association with the above mentioned, as Seaman perspicaciously acknowledge that “animals do not understand death for what it truly is, or expect it to happen to themselves. Their consciousness and their bodies are not interconnected enough to even begin to understand mortality, despite being mortal” (9). Bold endeavor of Mr. Fox to bring ducks from the dangerous farms embodies this divergence in perception. In spite of his awareness of the farmers' threatening intentions and the impending threat of fatality, Mr. Fox's pursuit endures undeterred. This differentiates progresses into evident at the time that

the farmers deem the deaths of their chickens or the threat of murdering Mr. Fox as important events, while Mr. Fox himself still concentrate on ensuring and safety food for his family without identical emotional weight associated to death. This dynamic displays how the animal characters' distinctive worldview, lacking of human's concept of death, forms their actions and choices over the course of the novel.

Further, Seaman indicates that “not every human possesses humanity; some are more appropriately described as animals” (9). Through the three farmers' characterization, (Bean, Bunce, and Boggis). In spite of their human shape, their attitudes, actions and behavior harmonize more precisely with animalistic features than the values typically linked with humanity. As an illustration, when Boggis, the gluttonous and large farmer, exemplifies animalistic features through his unquenchable appetite “he kept thousands of chickens. He was enormously fat. This was

because he ate three boiled chickens smothered with dumplings every day for breakfast, lunch and supper” (Dahl 2). His sole fixation and obsession with amassing food and wealth mirrors an almost primary instinct for preservation instinct and self-protection, resonating the attitudes of animals fueled by their basic needs. In the same way, the obsession of Bunce with upholding a stable diet of goose and ducks’ livers underlines his focus on nourishment, comparable to predatory animals focused on their targets and victims. His favorite food was goose livers and doughnuts. He blended the livers into a repulsive paste and then filled the paste into the doughnuts. This diet caused him aching in the tummy and a beastly mode. His unwavering perseverance to eliminate Mr. Fox derives from a lack of consideration or empathy for the environmental system, exposing an outlook that eliminates the interrelation of life. Bean, the cider-drinking farmer, exhibits a callous and vengeful disposition akin to territorial animals

guarding their territory. “He never ate any food at all. Instead, he drank gallons of strong cider which he made from the apples in his orchard”(4).

In Roald Dahl's works, the topic of animal rights is woven through thought-provoking moments that challenge conventional human attitudes towards animals. In *Fantastic Mr. Fox*, the three farmers are depicted as cruel and selfish characters who are willing to harm innocent animals for their own gain. For example, when...

“three tents were put up in the crater on the hill—one for Boggis, one for Bunce and one for Bean. The tents surrounded Mr. Fox's hole. And the three farmers sat outside their tents eating their supper. Boggis had three boiled chickens smothered in dumplings, Bunce had six doughnuts filled with disgusting goose-liver paste, and Bean had two gallons of cider. All three of them kept their guns beside them” (Dahl 31)

The farmers surround Mr. Fox's hole and taunt him with the smell of their

food, hoping to lure him out and shoot him. This behavior can be seen as a violation. In contrast, Mr. Fox and the other animals are portrayed as intelligent and resourceful characters who use their wits to outsmart the farmers. For example, “He poked his long handsome face out into the night air and sniffed once. He moved an inch or two forward and stopped. He sniffed again. He was always especially careful when coming out from his hole” (11). Mr. Fox carefully sniffs the air to make sure he is not detected by the farmers, showing a level of strategic thinking and planning. Also, when Mr. Fox offers Badger to join the feast he has prepared to his family members, the latter demonstrates some community and kindness that is usually linked to human nature.

On the contrary, those characters with human-like behavior actually merge the lines between the animal and the human. The standpoint of Krishanu Maiti on the subject of Advocacy which states that the defence and the rights of animals,

commands respect to them and refers to the resemblances between humans and animals (Maiti 5) is an insightful argument that connects the interconnection between the species. With a motivating move to the rights of animals, Maiti not only provokes the sensory levels concerning the nature of animal management and treatment but also brings a re-entry into the ethical side of human duties toward other creatures who inhabit our world. Moreover, his emphasis on the parallels between animals and humans promoting our sense of empathy and closeness, calling upon us to discover the shared vulnerabilities and experiences that will unite us against the boundaries of other creatures, thus, it is not merely transforming our relation to the animal kingdom but also to a more inviting and understanding world in which we can all be united. The actions of the character in *Fantastic Mr. Fox* resonate with activism on behalf of the defense and the rights of the animals, as well as suggest to the parallels of animals and humans. Mr. The fact that Fox is

resourceful and strong-willed, as he manages to feed his family by outwitting the three farmers, Boggis, Bunce and Bean, is used to demonstrate the sense of championing the rights of animals to life and survival. He does this to show that even animals possess an agency and right to order their well-being.

When Mr. Fox comes up with a brilliant plan in chapter nine; when he and his four children take risks and go to gather some food in order to survive. in chapter ten Mr. Fox and his children successfully enter Boggis's Chicken House through a tunnel underneath the chicken's farm there were very happy “The four Small Foxes scrambled up out of the tunnel and what a fantastic sight it was that now met their eyes! They were in a huge shed and the whole place was teeming with chickens. There were white chickens and brown chickens and black chickens by the thousand!” (Dahl 40).

In chapter thirteen, the foxes with the help of mr. fox's friend Badger dig a new tunnel to Bunce's farm which contains

much of ducks, geese and other kinds of flesh, they full the carts with kinds of food and are sent handled by the three little foxes. Mr. Fox tells them to: “Take a cart each and run back as fast as you can to your mother. Give her my love and tell her we are having guests for dinner the Badgers, the Moles, the Rabbits and the Weasels. Tell her it must be a truly great feast” (57).

Additionally, in chapter fifteen, Mr. Fox, Badger and the smallest fox went to Bean's Secret Cider Cellar, they are surprised of what they see:

“Badger and the Smallest Fox peered into the half-darkness. As their eyes became accustomed to the gloom, they began to see what looked like a whole lot of big glass jars standing upon shelves around the walls. They went closer. They Mere jars. There were hundreds of them, and upon each one was written the word CIDER” (62)

The chapter seventeen serves as a pivotal moment that symbolizes the distinction between the animal

characters' behavior and the portrayal of humans in the novel. This chapter highlights the contrast between the greed-driven, animalistic traits exhibited by the three farmers and the cooperative, community-focused actions of the animal characters. The three farmers—Boggis, Bunce, and Bean—exemplify human greed and animal-like tendencies. Their ruthless search to kill Mr. Fox and their focus to destroy their own property to reach their goal is indicative of the predatory, selfish trait of most animals in nature. Their mentality is the predatorial behavior of animals that is forced only by the need to dominate the territory and survive.

On the other hand, the animals gathering during the feast in the house of Mr. Fox shows that this animalistic attitude has been breached. Through the animal characters, sharing of the spoils of their successful raids brings out a feeling of cooperation, community, and camaraderie which can be likened to the social aspects of human beings. Such a

behavior of not just bringing to light their ability to overcome their individualistic orientations but also shows their mutual and sympathetic support capacity.

In the novel, the collective and shared efforts and endeavor of other animals along with the fox family illustrates the defense of animals' rights and the awareness of shared features. At the time that Mr. Fox's below ground community challenges a risks from the farmers, Bean, Bunce and, Boggis, the other animals mobilize and stand behind the fox family. Moles, badgers, rabbits, and numerous other creatures participate and engaged in forces to play a role in their unparalleled skills in order to secure their survival and outsmart the farmers. This collaboration effort underscores the defense of animals' rights to a thriving and secure environment. It demonstrates that these animals identify the significance of solidarity in the face of a common obstacles and difficulties and underlines their common goal of

safeguarding their homes and families from human hostility.

Moreover, the animals' decision to assemble in Mr. Fox's home for the feast underline their desire to reinforce their sense of solidarity and unity and to fortify their relationships. This aligns with human social meetings and assemblies suggests that, in this novel, the animals showcase qualities typically linked with human engagement like the desire to come together in celebration, empathy, and camaraderie.

In this way, this collaboration among the different animals brings out the point which shows that they possess a degree of intelligence and agency so that they can be able to plan, organize and strategize an idea stable, that underlines the similarities between animals and humans. The communal and shared action of the animals serves as a powerful defense to their ability to respond, solve problems and adapt to the threat as a reflection of human abilities that they share common characteristics.

This way, the common struggles of animals in *Fantastic Mr. Fox* novel are the reflections of the common traits, collectivity, and protection.

Conclusion

Posthumanism is a theory which emerges in the literary world to integrate and dissolve the hard lines that stand between other living beings and humans. The novel *Fantastic Mr. Fox* by Roald Dahl serves as a prime example of this paradigm shift wherein personifying and animal cooperation are used to lead out empathy and common agency across the species. This echoes the plea of acknowledging the inter-relationship between the animals and humans and protecting the right of the animals. The complex narrative strategy of Roald Dahl, which allows developing a caring and non-discriminatory approach, can help readers to reevaluate their place in the larger ecological puzzle, essentially confronting and challenging the traditional hierarchies and developing a worldview that embraces coexistence and

unity. throughout the novels and other literary works of Roald Dahl, the posthumanism ability to bridge helps inspire and fractures collective consciousness, and cultivate a worldview that recognizes coexistence and unity. The seeds of transformation and empathy are set herein this present study, and we will see a time in the future when the boundaries that separate the rest of the living world and us will be substituted with strands of shared humanity, compassion and understanding.

تضارب المصالح:

يؤكد الباحث/الباحثون عدم وجود أي تضارب في المصالح المالية أو المهنية أو الشخصية قد يؤثر في تصميم الدراسة أو تحليل البيانات أو تفسير النتائج أو نشرها، وأن جميع الإجراءات البحثية تمت وفق معايير النزاهة والموضوعية العلمية.

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