

**BUKTI KORESPONDENSI**  
**ARTIKEL JURNAL INTERNASIONAL BEREPUTASI**

Judul artikel : Animals and Posthumanist Discourse in Children’s Literature  
Jurnal : HASSS; Humanities, Arts and Social Sciences Studies, 2024, Volume 24 Number 3, 715 – 725  
Penulis : Sujinah, Encik Savira Isnah, M. Kharis

No.	Perihal	Tanggal
1	Bukti <i>submission form</i> diterima	25 Januari 2024
2	Bukti mengirim <i>manuscript</i> artikel	25 Januari 2024
3	Bukti menerima hasil <i>review</i> dari <i>reviewer</i>	29 April 2024
4	Bukti naskah diterima oleh editor dengan revisi	30 April 2024
5	Bukti menerima <i>correction report</i>	5 Juni 2024
6	Bukti submit revisi dari <i>correction report</i>	6 Juni 2024
7	Bukti revisi diterima	13 Juni 2024
8	Bukti konfirmasi penerimaan artikel yang telah direvisi	29 Juli 2024
9	Bukti pengajuan artikel telah diterima	23 Agustus 2024
10	Bukti artikel telah direview dan menunggu <i>proofreading</i>	20 September 2024
11	Bukti artikel direview dan diverifikasi oleh reviewer	25 Oktober 2024
12	Bukti naskah diterima untuk diterbitkan	4 November 2024
13	Bukti dewan redaksi meminta revisi sesegera mungkin ( <i>artwork</i> )	19 November 2024
14	Bukti submit hasil revisi <i>artwork</i>	20 November 2024
15	Bukti artikel yang telah direview dan diminta revisi untuk diterbitkan	21 November 2024
16	Bukti submit hasil revisi untuk penerbitan	22 November 2024
17	Bukti artikel <i>final</i> diterima	22 November 2024
18	Bukti artikel telah selesai diedit dan dikirimkan untuk diproduksi	29 November 2024
19	Bukti artikel telah diterbitkan. Dikirimkan <i>link</i> artikel yang telah diterbitkan.	29 November 2024

**(1)**

**BUKTI *SUBMISSION FORM* DITERIMA**

**25 JANUARI 2024**

**Submission Files** \* The author has seen the files.

[Search](#)

▶  1088649 [HASSS_2023_0718] Submission form.docx	January 25, 2024	Submission Form
▶  1088650 [HASSS_2023_0718] Manuscript.docx	January 25, 2024	Article Text

[Download All Files](#)

**Pre-Review Discussions**

[Add discussion](#)

Name	From	Last Reply	Replies	Closed
<a href="#">Manuscript returned to authors</a>	hasss.manager@su.ac.th 2024-01-08 01:27 PM	sujinah@um-surabaya.ac.id 2024-05-12 11:58 AM	5	<input type="checkbox"/>
▶ <a href="#">FINAL REVISED</a>	sujinah@um-surabaya.ac.id 2024-05-12 11:51 AM	hasss.manager@su.ac.th 2024-06-05 05:10 PM	1	<input type="checkbox"/>

**SUBMISSION FORM**

*Humanities, Arts and Social Sciences Studies (HASSS)*

**Type of manuscript** (please refer to <https://www.tci-thaijo.org/index.php/hasss/about/submissions>):

Research article

~~Review article~~

Is the submitted manuscript a part of requirements for your graduation?

~~Yes, for my Master's Degree~~

~~Yes, for my Ph.D.~~

No.

**Title:** New Perspectives in Children's Literature: Animals and Posthumanist Discourse

**List of authors**

(Example: Department of English, Faculty of Arts, Silpakorn University, Nakhon Pathom, 73000 Thailand)

Name	Affiliation
Sujinah	Master of Indonesian Language and Literature Education, Postgraduate Program, Universitas Muhammadiyah Surabaya, Surabaya 60113, East Java, Indonesia Email: <a href="mailto:sujinah@um-surabaya.ac.id">sujinah@um-surabaya.ac.id</a>

**Corresponding author**

Name	Sujinah
Affiliation	Universitas Muhammadiyah Surabaya, Indonesia
E-mail	<a href="mailto:sujinah@um-surabaya.ac.id">sujinah@um-surabaya.ac.id</a>
Contact phone number	+62 813-3071-4146

244

Word count (Only abstract)

Number of tables: 2    Number of figures: no

If possible, please suggest max. of 2 reviewers (**Suggested reviewers must be affiliated with a different institution from the author(s).**)

**1. Suggested reviewer 1**

Name	Prof. Dr. Anas Ahmadi, M.Pd.
Affiliation	Head of Indonesian Language Education Study Program, Faculty of Language and Arts, Universitas Negeri Surabaya, Surabaya, East Java, Indonesia

E-mail	<a href="mailto:anasahmadi@unesa.ac.id">anasahmadi@unesa.ac.id</a>
Contact phone number	+62 813-5782-7429
Specialized field	Literary criticism


**Please verify:**

- The submission file is in OpenOffice, Microsoft Word, RTF, or WordPerfect document file format.
- The text is single-spaced; uses Cambria, 10 point; employs italics, rather than underlining (except with URL addresses); and all illustrations, figures, and tables are placed within the text at the appropriate points, not at the end.
- The text adheres to the stylistic and bibliographic requirements outlined in the Author Guidelines, which are found in *About the Journal*.
- References have been listed in alphabetical order of author(s). Reference style follows APA format: <https://www.apastyle.org/>.

The authors confirm that:

- the manuscript has not been published nor is under consideration elsewhere
- all co-authors have seen the manuscript, agree with its content and approve of its submission to *Humanities, Arts and Social Sciences Studies (HASSS)*

**Optional:**  if the research work involves samples of human/volunteers, please provide the approval of the human ethics for the experiments.

  
(Sujinah)

Date: 09/10/2023

---

JOURNAL USE ONLY

Date Received: .....

Manuscript Number: .....

**(2)**

**BUKTI MENGIRIM *MANUSCRIPT* ARTIKEL**

**25 JANUARI 2024**

**Submission Files** \* The author has seen the files.

[Search](#)

▶  1088649 [HASSS_2023_0718] Submission form.docx	January 25, 2024	Submission Form
▶  1088650 [HASSS_2023_0718] Manuscript.docx	January 25, 2024	Article Text

[Download All Files](#)

**Pre-Review Discussions**

[Add discussion](#)

Name	From	Last Reply	Replies	Closed
<a href="#">Manuscript returned to authors</a>	hasss.manager@su.ac.th 2024-01-08 01:27 PM	sujinah@um-surabaya.ac.id 2024-05-12 11:58 AM	5	<input type="checkbox"/>
▶ <a href="#">FINAL REVISED</a>	sujinah@um-surabaya.ac.id 2024-05-12 11:51 AM	hasss.manager@su.ac.th 2024-06-05 05:10 PM	1	<input type="checkbox"/>

# MANUSCRIPT AWAL

## New Perspectives in Children's Literature: Animals and Posthumanist Discourse

### ABSTRACT

Children's literature is associated with various imaginary, impossible, and real creatures that blur the line between truth and fiction, creating a challenge that prompts us to question the inflexible hegemonic humanist worldview in line with the principles of posthuman thought. Both Children's Literature and posthumanism possess a unique potential to present forward-focused agendas that blend fantastical possibilities with tangible real-world transformations. This article seeks to address a central issue: the depiction of animals in Children's literature using posthumanism as an analytical approach. To achieve this objective, the qualitative interpretive method is employed, utilizing the data source "Doctor Panda Cures Mr. Gecko's Tail | Super Panda Rescue Team | Baby Bus Cartoon". The findings reveal the following: Firstly, animal characters serve as a counterpoint to anthropomorphism. This underscores the notion that animal characters are necessary for conveying messages effectively to children. Secondly, animal characters are portrayed on par with humans. The portrayal of animals in roles such as rescue teams, welders, drivers, and the like is based on their inherent traits. Lastly, animals function as a critique of anthropocentrism. This critique extends beyond the concept of animals merely "thinking and acting" akin to humans; it encompasses our endeavor to shift our focus to animals and consider the potential of other entities. This study bridges Children's Literature and posthumanism, contending that children's fiction offers a nuanced contribution to the discourse on the essence of humanity, particularly in the context of human-animal relationships.

**Keywords:** Animal-Centered Narratives, Rethinking Anthropocentrism, Non-Human Entities, Literary Representation, Childhood Imagination

### 1. INTRODUCTION

Posthumanism studies are gaining prominence in the realm of academia, paralleling the rapid advancements in technology. The advent of the digital era has ushered in a multitude of changes (Janchoingchot, 2022). While the discourse on posthumanism has primarily revolved around technological innovations, it is important to recognize its broader implications. One such sphere significantly influenced by posthumanism is children's educational media, particularly children's Literature. The simplicity inherent in children's Literature (its immediacy and relevance) contributes to shaping children's understanding of life. For instance, the utilization of animal characters to illustrate human characteristics, like using foxes to portray deceit, aims to convey the idea that animals are utilized for human benefit. Regrettably, relying solely on animal characters falls short in cultivating in children an appreciation for the magnificence of nature and diverse species. This is due to their inherent anthropocentric nature, which is perpetuated through the narratives of children's literature. Shouldn't we strive to help children recognize the equality of all living entities in the universe?

Within the realm of literary scholarship, posthumanism asserts that humans no longer maintain an exclusive position at the center of narratives, as the distinction between humans and animals, machines, and other life forms has become less distinct (Wolfe, 2010). This perspective necessitates a reconsideration of anthropocentrism in order to establish a fresh foundation for Literature, thereby preventing it from becoming obsolete. Otherwise, literary theories could find themselves lagging behind the very literary works they seek to analyze. Posthumanism underscores that the hierarchical superiority of humans over other species is a concept requiring reevaluation, given the intricate interdependencies that exist among various species on Earth. One of the intriguing dimensions that posthumanism adds to Literature is the novel paradigm of animals as reflections of humanity. While fables have existed, posthumanism posits that animals should not be relegated to the status of mere objects; rather, they should be recognized as entities of agency, comparable to humans.

Traditionally, animals depicted in children's Literature have often been portrayed as subservient to human authority. In the context of Indonesia, for instance, the mouse deer (known as "kancil" in Bahasa Indonesia) is characterized as a mischievous creature inclined towards theft, invariably necessitating its



capture. Animals, in such narratives, seldom articulate their own stories but are instead channeled through human characters. These animal portrayals are utilized to underscore human virtues and qualities (M. Harju & Rause, 2018). Frequently, animals serve as vessels for conveying human attributes through anthropomorphism. For instance, the weasel and the wolf may symbolize negative traits, while the bear, pig, and rabbit are emblematic of noble characteristics. It's a common trope that weaker, smaller herbivorous animals assume the roles of protagonists. Initially positioned as submissive or feeble, they ultimately emerge victorious by the story's conclusion, as seen in works like "A Wolf and Three Little Pigs" (Dunn, 2011). Simultaneously, the posthumanist perspective contends that the rigid division between humans and non-humans is no longer imperative. It encourages us to reevaluate anthropocentrism. Animals in children's Literature often embody metaphoric significance. Consequently, their roles warrant examination through the lens of posthumanism to unveil the implications of deferral or "otherness" within the text (Derrida, 1992). This approach imparts fresh connotations to age-old elements pervasive in children's Literature, engendering new dimensions of meaning.

As products of imagination and fantasy, the fictional creatures that populate children's Literature possess a distinct form of materiality. As highlighted by Willard Van Orman Quine in his 1948 work "On What There Is," the assertion that "Pegasus must exist" is rooted in the notion that negating Pegasus' existence would render the statement nonsensical. Denying Pegasus' existence signifies that Pegasus lacks the "specific attribute of actuality." Nonetheless, in the context of this analysis, these beings, classified as "unactualized possibilities," retain a form of actuality within children's literary compositions. They incite readers to either "believe" in them or, at the very least, in the potential they represent. These imaginative entities exert an influence on the perceived "reality," existing as both products of social reality and the realm of fiction (Haraway, 1991). However, what if addressing our evolving role and challenges as humans within the world necessitates a more comprehensive approach beyond direct engagement with anthropocentrism? It raises the question of whether anthropocentrism alone suffices to comprehend our shifting position and the complexities we encounter as inhabitants of the world.

The children's fiction titled "Doctor Panda Cures Mr. Gecko's Tail | Super Panda Rescue Team | Baby Bus Cartoon" prominently features animal characters as its central protagonists. Diverse animal types are employed to portray characters with traits inherent to their respective species. For instance, the tiger assumes the role of a ruler, aligning with its characteristic nature. While animal characters frequently appear in children's fiction alongside fantastical elements like Pegasus, an airborne horse, "Doctor Panda Cures Mr. Gecko's Tail | Super Panda Rescue Team | Baby Bus Cartoon" diverges from this norm. In this instance, animal characters behave in a manner akin to real human interactions, thus straying from conventional fantasy portrayals. It's essential to note that while the animal characters themselves inherently embody a fantastical aspect, the narrative's context treats them as plausible within a genuine human-like setting. The selection of this work was underpinned by the abundance of available data, and data saturation guided the author's decision to halt their exploration at a certain point. Moreover, as of 2021, BabyBus holds a preeminent position as a favored animation series on the YouTube platform, further enhancing the significance of this work.

Numerous studies have underscored the multifaceted role of animals within children's Literature, categorizing them as both components of fiction and educational tools. Deckha's research, as exemplified by her work from 2016, elucidates that the incorporation of animals into media and Literature serves as a conduit for addressing human quandaries. This approach ensures that human perspectives and critiques are brought to the fore through the lens of these animal portrayals (Deckha, 2016). Conversely, Jackson's research posits that the human species is intricately interdependent with various aspects of nature, with animals constituting an integral component. Animals often operate as metaphors for life due to their profound connection with human civilization. Jackson further expounds that animals hold significance in every facet of human existence, leaving an indelible mark on the human experience (Jackson, 2013). Collectively, these studies illuminate the multifarious dimensions through which animals in children's Literature serve as both allegorical conduits and pivotal contributors to human narratives.

Dunn's analysis emphasizes that anthropomorphization extends beyond merely assigning speech to animals; it encompasses other dimensions that warrant exploration (Dunn, 2011). This notion aligns with Kopnina's research, which delves into the shift in narrative focus from humans to other elements existing in nature, aligning with the principles of posthumanism (Kopnina, 2020). While these studies examine the portrayal of animals through the lens of humanism, few have approached the topic from the perspective of

posthumanism. This article, therefore, endeavors to bridge this gap by presenting an exploration rooted in posthumanist ideology. The study harmonizes the realms of children's Literature and posthumanism to propose that children's fiction serves as an intricate platform to engage with the discourse surrounding the essence of humanity, especially in terms of human-animal relationships.

The conventional paradigm wherein humans occupy the central position in literary works has endured for a considerable duration. Posthumanism emerged as a means to expand this perspective within literary discourse. The article in question seeks to address a pivotal issue: the portrayal of animals in children's literature through the framework of posthumanism. This initiative thus urges literary scholars to embrace novelty, as it challenges the conventional perception of human exceptionalism and superiority in the broader context of existence and intellect.

## 2. METHOD

This study employs an interpretive method grounded in a qualitative approach. Interpretive qualitative research revolves around the examination of signs and textual elements as primary subjects of investigation, alongside the researcher's role in deciphering and interpreting these signs and texts. The dataset utilized for this study consists of instances portraying animals as representations of humans, sourced from screenshots extracted from the animated video titled "Doctor Panda Cures Mr. Gecko's Tail | Super Panda Rescue Team | Baby Bus Cartoon" (<https://www.youtube.com/watch?v=NzbXRGBvcXA>) released in 2020. The choice of this specific data source was informed by the availability of abundant data.

The analytical process comprises the following steps:

1. Thoroughly and repetitively viewing the data.
2. Identifying and extracting "signs" indicative of animal-human manifestations within the data.
3. Interpretation of these identified "signs."
4. Formulating conclusions based on the interpretations derived from the analysis.

This methodological framework enables a comprehensive exploration of the manifestation of animals as representations of humans within the chosen animated video, facilitating a nuanced interpretation of their role within the context of the study's objectives.

## 3. RESULT AND DISCUSSION

### 3.1. A narrative set in an animal world






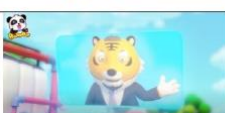



Doctor Panda Cures Mr. Gecko's Tail - *Super Panda Rescue Team* (hereafter referred to as SPRT) presents a narrative set in an animal world where animals adopt human-like roles. The storyline revolves around instances where various animal professions encounter work-related mishaps and subsequently receive assistance from a rescue team. This analysis aims to dissect the content into sub-chapters to facilitate the categorization of findings.

Table 1: The outlines the initial steps in data analysis.

Sub-Chapters	Description
Introduction to SPRT	Overview of the animated video and its premise
Portrayal of Animal Professions	Examination of animal characters and their roles
Work Accidents and Rescue Team Intervention	Analysis of the incidents and the rescue team's involvement
Depiction of Animal-Human Characteristics	Exploration of how animals emulate human traits
Concluding Themes	Identification of overarching themes and messages
Implications of Posthumanism	Linking the analysis to the concept of posthumanism

The subsequent sections will delve into each sub-chapter to unravel the intricacies of SPRT, offering a comprehensive understanding of the interplay between animal characters, their roles, and the broader themes addressed within the animated video.

Table 2: Animal Characters Analysis

No.	Figures	Signs	Objects
1		Two pandas become the main characters who act as a rescue team	A panda is a typical Chinese animal with a combination of black and white
2		A gecko is a skyscraper's glass cleaner	A gecko is a reptile. The tail is used for defense
3		Elephants are firefighters	Elephants are animals that have a trunk as a vital tool for survival
4		A turtle, a giraffe, a donkey, a cat, and a camel as civilians	A turtle is a type of reptile. A giraffe, a donkey, a cat, and a camel are four-legged animals.
5		A gopher as a plumber	A gopher is an animal that usually lives on the ground, gnawing to find food
6		A tiger as a mayor	The tiger is known as the king of the jungle because of his bravery
7		A camel as a civilian	The camel is a humped animal whose habitat is in the desert
8		A sea horse as a driver of an underwater train	Seahorses are a monogamous type of fish and the only animals whose males can get pregnant
9		A penguin as a water policeman	Penguins are aquatic animals that can't fly

### 3.1.1. Animals as Main Characters: Negation of Anthropomorphism

Within SPRT, a diverse array of 12 animal types is showcased, including pandas, lizards, elephants, cats, turtles, camels, donkeys, giraffes, gophers, tigers, seahorses, and penguins. In this exploration, we will

abstain from delving into the intertextual connections of utilizing animals as central characters, opting instead to examine the scenario through the lens of posthumanism. It's undeniable that animals captivate the attention of many children, often surpassing the appeal of human characters (Dunn, 2011). This preference might arise from the fact that animal characters are inherently more alluring in children's narratives. Furthermore, these characters are frequently endowed with attributes that children admire, such as bravery and positive role-model behavior.

Intriguingly, these attributes extend beyond the boundaries of human consciousness, yet they can be effectively communicated through the portrayal of animal characters. This illustrates the potential for animals to convey messages that resonate deeply with children, transcending traditional human-centric narratives. Such an approach aligns with the tenets of posthumanism, challenging the conventional hierarchy between humans and animals. It underscores the significance of examining animal characters in SPRT within the context of posthumanist thought, thereby illuminating novel dimensions of storytelling that foster a closer connection between children and the narratives they engage with.

### **3.1.2. Animals' Responses and Anthropomorphism**

Animals' adaptability and survival strategies, often adopted and adapted by humans, provide a compelling basis for examining their roles in SPRT. Consider the portrayal of elephants (refer to Table 1, Figure 3) as creatures capable of extinguishing fires through the use of their trunk to spray water. This imagery evokes parallels with firefighting hoses, offering a remarkable testament to animals' adaptability being mirrored in human technologies. A similar example emerges with the depiction of the Gopher (refer to Table 1, Figure 5) as a gas pipe worker, leveraging its keen sense of smell. These instances highlight animals' capacity to engage with their environment in ways reminiscent of human actions.

Interestingly, this portrayal challenges the notion of anthropomorphism as a purely sentimental attribution. Fawcett's perspective on anthropomorphism as a sentimental attitude gains resonance here, particularly in how it reflects human perspectives on their relationship with the natural world. Western cultures often delineate themselves distinctively from other beings (Fawcett, 1989). This perspective emanates from the anthropocentric ideology that forms the bedrock of Western thought—a worldview centering on human significance that influences perceptions of animal cognition. This anthropocentric outlook, ingrained in children's Literature over centuries, reinforces the notion of human dominion over nature, viewing it solely as a resource.

Given that ideologies are inherently embedded within Literature, it becomes crucial to reassess narratives that present animals as unique individuals. SPRT's portrayal of animals not only as responsive entities but also as agents capable of engaging with the world in ways analogous to humans prompts a reevaluation of prevailing paradigms. These narratives have the potential to challenge the historical encoding of anthropocentrism within children's Literature, offering a refreshing avenue for presenting animals as integral entities deserving of nuanced representation.

### **3.1.3. Challenging Anthropocentrism Through Narrative Strategy**

Children's Literature plays a pivotal role in shaping children's perspectives, often instilling beliefs in fantastical tales or concrete realities interwoven with objects that endorse a personalized worldview (Nikolajeva, 2016). Consequently, narratives depicting animals in realistic scenarios or representing animal life fall short in fostering an authentic appreciation for nature and diverse species. This limitation stems from the inherent anthropocentrism prevalent in such narratives, perpetuated through the prism of children's Literature.

To illustrate, let's consider "Rosie's Walk," a story that chronicles a hen's obliviousness to a trailing fox. Substituting human characters for these animal counterparts would drastically alter the narrative, possibly even unsettling readers. Moreover, the characterization of the fox necessitates no elaborate development—it inherently embodies notions of cunning and threat to the hen, underscoring anthropocentric perspectives (Dunn, 2011).

However, this anthropocentric viewpoint couched in anthropomorphism can inadvertently foster disregard for animals' roles and contribute to the erosion of animal life. Posthumanism emerges as a countermeasure, challenging this stance by negating anthropomorphism and the confines of rigid realism

through strategic narrative approaches (M. Harju & Rause, 2018). By presenting animals in roles that transcend their conventional anthropomorphic portrayals, SPRT and other posthumanist narratives seek to recalibrate the balance, redefining the interaction between humans and the animal world. This reimagining serves as a potent strategy to counteract anthropocentrism, promoting a holistic understanding of the diverse array of species coexisting on Earth.

#### **3.1.4. Animals' Decision-Making and Posthumanist Perspectives**

The presence of animal figures within narratives serves as a powerful vehicle to juxtapose animals' decision-making awareness with the cognitive abilities of humans. Wolf's assertion that posthumanism reveals human responses as formulaic constructs formed within the human mind underscores the replicability of these processes across other living entities, including animals (Wolfe, 2010). While it might seem counterintuitive to equate humans and animals, posthumanism challenges this traditional perspective by envisioning cognitive capabilities extending beyond human boundaries.

Turning to Table 1, Figure 2, we encounter the gecko—a reptile adept at wall-clinging, utilizing a safety helmet, and autonomously choosing to become a skyscraper cleaner. Similarly, the tiger, depicted as the mayor (Table 1, Figure 6), assumes a role driven by its reputation as the jungle's sovereign. In certain literary contexts, authors advocate retaining animals' inherent behaviors to craft narratives distinct to each species (Asiain, 2015). Harju, echoing posthumanist sentiments, contends that attributing to animals the capacity to respond to the world in a manner akin to humans is a logical deduction, rooted in the shared coexistence on the same planet (M.-L. Harju, 2008). These instances collectively illustrate posthumanism's aspiration to blur the lines between human and animal cognitive abilities, fostering narratives that acknowledge the diverse forms of consciousness present within the intricate web of life on Earth.

#### **3.2. Deconstructing Humanism and Shifting Center Stage**

The aforementioned comprehension fundamentally deconstructs the conventional construct of "human" (humanism). Derrida's elucidation underscores that interpreting texts cannot remain bound to archaic intentions and rejects logocentrism (Derrida, 1992). This transformative outlook resonates with animals' role within literary narratives, as they evolve beyond mere companions or auxiliary elements to become the central protagonists and focal points of stories. Posthumanism, in this light, heralds a shift that undermines anthropocentrism, challenging the prevailing notion of the liberal humanist subject.

Posthumanism redefines animals' presence in literature, simultaneously unsettling anthropocentrism. This paradigm shift serves to destabilize the established concept of the human self. Animals emerge as entities boasting unique attributes and advantages (You, 2020). Consequently, animals are reconceptualized as vessels embodying a form of computational biology, capable of accommodating human cognition. This paradigm reframes the transferability of human thought into the biological frameworks of animals.

Significantly, this reimagining erases social class and racial divisions attributed to animals, thereby prompting a re-evaluation of our very humanity. The presence of animals as central figures in narratives questions the boundaries of our humanity, transcending categorizations and unsettling the conventions that have defined our understanding of the human experience. Posthumanism invites us to embrace this complex, interwoven tapestry of life, enriching our comprehension of existence beyond narrow anthropocentric confines.

SPRT was created as entertainment for children. The work challenges anthropocentric human liberalism by hiding human existence through children's Literature. Dependence on animals in children's Literature during the last two centuries has become a means of the civilizing process that children go through the medium of animal bodies. Harju explained that animal stories (fables) are suitable for children (M. Harju & Rause, 2018). These animals in children's Literature are personified as humans. They can think and interact like humans. They, as the main characters, seem to function to adjust human identity (Endaswara, 2021). Humans, in this case, children, through literary works, are stimulated to grow a "connection to nature," which, according to Lerman, is necessary so that children can maintain engagement with nature, even when they cannot be in it (Lerman, 2012).

### 3.2.1. Expanding Perspectives and Non-Human Forces

In conclusion, the initial exploration reveals the diverse array of animal characters employed to supplant humans as central protagonists, thereby tackling the underlying issue of humanism. This practice, rooted in both anthropomorphism and the necessity of authors to communicate life's lessons through children's Literature, underscores a deep-seated human inclination. Children's innate disposition to embrace animal characters stems from these creatures' enduring presence in legends and myths passed down through generations.

This phenomenon powerfully underscores that human-centric narratives do not invariably occupy the heart of storytelling. Instead, non-human forces—animals—emerge as pivotal entities that resonate with readers. By featuring animals as central figures, children's Literature extends its reach beyond traditional anthropocentrism, ushering in a narrative realm that embraces a broader spectrum of consciousness. This shift both challenges and expands our perception of the narrative center, engendering a more encompassing understanding of the intricate tapestry of existence. As the dialogue continues, further examinations can delve into the implications of this perspective on contemporary literary discourse and the evolving relationship between humans and the animal kingdom.

### 3.2.2. Animal and human equality: nature of animals and human professions

The author will take six types of animals from data table one. First, in Figure 2, a gecko acts as a skyscraper glass cleaner. The job requires the ability to go up to the top of the building while cleaning the exterior windows. Usually, humans will use the help of tools such as excavators or descending devices such as harnesses and carabines to reach tall skyscrapers. Geckos, as reptiles, have the natural ability to crawl in vertical planes because their feet are covered with fine microscopic hairs called setae. The fine hairs on geckos have tiny pads at the ends called *spatulae* that are about a tenth the diameter of a human hair. Interestingly, these small pads can increase the surface area of the geckos' feet so that they can stick tightly to the wall and help them to crawl. Usually, geckos use a circular motion to attach and remove their feet from certain surfaces, such as the house's ceiling (Main, 2021). The role of the gecko character in *SPRT* is per its natural traits, such as crawling on vertical and high surfaces.

Second, in Figure 3, the elephant character has a role as a firefighter. National Geographic explains that there are 150,000 muscles in the elephant's trunk, so it can suck up to 14 liters of water. Elephants spray water on their bodies to clean themselves and drink water into their mouths (Main, 2022). *SPRT* adopted the nature of the elephant. The trunk is used as a tool to spray water like a hose on a fire engine. Third, in figure 5, gophers are described as plumbers. A gopher is a rodent that can burrow into the ground with its long fingers and teeth. They make a channel that makes it easier to find worms (Quagha, 2022). In Kompas daily, the gopher is said to be able to make underground passages integrated with water and food, i.e., worms. That makes them said to be equal in human ability in farming (Novena, 2022). Their natural ability to manage natural resources and the need to arrange underground channels are the reasons they act as plumbers.

Fourth, in Figure 6, the tiger acts as the mayor. The tiger's image as the jungle king has gone global. His nature as a predator makes him a ruler in the wild. The tiger has a character as a strong and decisive animal, even scary. Some African villages are wary of the terror of tigers eating their livestock. Some African villages are mindful of the terror of tigers eating their livestock (Hilfrank, 2022). The masculinity of the tiger as the ruler has not been replaced, so it follows the mayor's character as the ruler of the city in *SPRT*. Fifth, in figure 8, seahorses as a pair of driver and conductor. These two professions are inseparable. It's the same as a seahorse loyal to its mate (Coleman, 2022). It is the male who stores the female's eggs after fertilization.

Finally, in figure 9, the penguin acts as a marine policeman. The penguins have the image of being a good guard. During the reproductive season, males and females guard their future offspring so predators do not eat them. Moreover, penguins can dive to a depth equivalent to the height of the Eiffel Tower (Natgeo, 2021). Their nature as good guards and reliable divers is the background for them to act as marine police/water police.

The human professions played by these animals are not classified based on the highs and lows of the job. All animal characters respect the work of other animals. All animal characters appreciate the work of other

animals. How human they are! It will have a different meaning when played by humans. For example, a plumber is played by a black actor while a white actor plays the mayor. There will be a gap in meaning by the reader or connoisseur of the work related to the use of actors based on skin color or physical condition. Posthumanism fights for equality not only for humans but also for all inhabitants of the earth (More, 2019).

The nature of animals and human professions that go hand in hand with the characterizations in children's Literature shows that animals have abilities beyond human abilities. Therefore, humans adopt and adapt the skills of these animals in their daily lives. Meanwhile, animals do not need additional assistance from tools other than their natural ability to do human jobs or professions. The meaning of "human" becomes deconstructed. They are no longer omniscient and central creatures but equal and parallel to animals because their thinking abilities are not much different. For example, the data and discussion above show that gophers can cultivate the soil below the surface for survival. With that nature, they act as plumbers. That fact should remind humans that we are not the most incredible creatures on earth (Halapsis, 2019). Humans need the inspiration to develop their civilization; it is obtained from the nature of animals. In his research, Jackson explained that animals have a role in every human footprint; for example, every human technological progress is continually inspired by animals' natural abilities (Jackson, 2013).

As connoisseurs of children's Literature, children must learn to realize that humans are not the only creatures on earth so that there is a regeneration that respects each other between species. Animals are not inanimate objects subject to human nature (anthropomorphic); instead, they have the right to life and abilities that inspire humans. That way, children learn to love animals more and not be arbitrary, as described in Dekcha's research. Most children in Canada despise animal life. They are considered worthy of torture as a form of entertainment (Deckha, 2016). Children's Literature is one of the things that shape children's identity. Children learn to know and understand the world through Literature (Nodelman, 2018). That way, the narrative attempts to teach a posthumanist perspective in which humans are equal to other members or species on earth (Buruk et al., 2020). It's not just about "acting-thinking animals" like humans, but also our attempt to think of animals as central along with other possible beings (Shakespeare, 2012).

### **3.3. Children's and animal literature: a critique of anthropocentrism**

#### **3.3.1. Animals as other centers**

For the last two centuries, children's Literature has relied on animals as the primary means of conveying the story's message. The process of understanding human problems is transferred to children through the mediation of animal characters. These animals think and interact like humans. So far, animals are still seen as "the others" (Derrida, 1992), objects that can be subject to any action by humans. In Literature, they are used as a medium to explain evil and good (see *The Wolf and the Three Piglets*) (Dunn, 2011). As a result, the wolf has an image as a metaphor for evil. The one who has an evil nature is the human. "The wolf is evil" is a human creation that takes advantage of the wolf's nature as a predator.

*SPRT* uses 12 types of animals as characters in the story. Children are required to have high thinking order skills to receive the implicit message. Why? Children can't just mean animals can talk or work like humans. More than that, children should realize that other species on earth have rights and abilities equal to them as humans. Thus, it is inappropriate for humans to be the only center (Nikolajeva, 2016; Wolfe, 2010). Similar ability does not mean that animals can work in banks to earn wages, but rather the ability to survive with their scientific nature. In *SPRT*, gophers manage underground to organize underground resources such as water and worms as their food.

However, as generations of cultural change have demonstrated, ideology is not fixed. Non-human rights have recently been enshrined in the legal systems of some governments. The Universal Declaration of Human Rights has served to motivate initiatives such as the Universal Declaration of Rights of Mother Earth (<https://therightsofnature.org/universal-declaration>) by the Bolivian government; the Wildlands Project Land Conservation (Noss 1992); the rights of rivers in New Zealand, Australia, and India (O'Donnell and Talbot-Jones 2018) and Lake Erie in the United States. Also, recently, more Western consumers have turned to veganism (Kopnina, 2020)

Animals as the main characters, which not only represent the human way of thinking but also show their animal instincts, show a critique of anthropocentrism (concern for human interests at the expense of the

interests of other species) (Kopnina, 2020). For example, they are involved in several environmental issues, such as the destruction of wild habitats or the abuse of animals used for consumption, pets, and medicine. Animals must often appear as representatives of their species in literary works and their advantages over humans. Based on the data in the *SPRT*, readers will find the character of an elephant as a firefighter (see table 1, figure 3). Posthumanism hopes the reader will accept a new meaning with an anthropocentric shift (Wolfe, 2010). The hope is that the children will understand that the fire extinguishing system is inspired by the elephant survival system, a trunk that can suck in and spit out water. That way, human supremacy will be lost so that children agree that there is a center for storytelling other than humans, namely animals.

### **3.3.2. Response to posthumanism: paradigm shift from anthropocentric to cosmocentric**

In posthumanism, the challenge to anthropocentric human liberalism is how humans are hidden through animal characters in children's Literature. Derrida destroys assumptions about the meaning of humans and animals. He questions whether humans have the right to deny equality with animals (Derrida, 1992). Posthumanism seeks to interpret texts that are not only limited to human nature but more. Analyzing animals through a lens that recognizes racial and animal differences ultimately paves the way for rethinking what it means to be human and defining how we perceive the non-human (Curry, 2019).

According to Kidner, making humans the main topic in the living system is not anthropocentrism but "industrialism," or a focus on industrial neoliberalism, which subordinates humans and nature to the economic system (Kidner, 2014). Humans do not know what the needs of other species are, even though humans are thought to be able to understand the world and morality with their senses. It also does not mean that we can give nature an intrinsic value. Anthropocentric motivation proves inadequate for the protection of biodiversity because species that do not contribute to human well-being will be abandoned and neglected (Cafaro, Philip J., 2014; Shoreman-Ouimet, Eleanor, 2016).

Anthropocentric is the "legality" of concern for humanity that blinds humans (us) to the character of the industrial colonization system (Kidner, 2014; Kopnina, 2020). When industrial centrism supports the human desire to be in balance with nature, it also camouflages the colonialization between nature and humans. Instead of making anthropocentrism an advantage of nature having humans (with their intellect and intelligence), humans make nature a resource for their lives. Environmental collapse is one of many important issues that humanity must confront collectively under globalization processes, and all issues affect relatives (Sajjaphatanakul & Mangkhang, 2019). As a result, anthropocentrism gives birth to several propositions: the love of one's species (humans only), discrimination against other species, and the belief that non-humans will have value if they are helpful to humans. The anthropocentric view makes humans believe that they are the center of everything, the most critical thing in the universe and that all good things were created for humans (More, 2019; Wolfe, 2010). Everything is only measured by its effectiveness and efficiency.

As a consequence, transcendent and sacred values were neglected. Suppose the desacralization of the cosmos or the loss of a sense of connectedness with the universe is left unchecked. In that case, the effect is none other than the desacralization of human beings themselves. Humans are not only alienated from the Ultimate Reality, but also increasingly alienated from themselves in everyday life, fellow living creatures, and their environment. All of that then became the primary source of ecological disaster. Therefore, through animal characters in children's Literature, humans are invited to realize their place in reality. Humans are not only the subject that dominates or vice versa; such a small and excluded object, but also part of the whole of nature. Humans are not only on one side but are located between intertwined subjects, becoming complementary and fulfilling parts, not judging. This is the purpose of a journey of human life: to participate.

Posthumanism evokes a sense of "sympathy" and "empathy" that connects (trans-affective) humans to other species in nature. These feelings are human consciousness with the universe so that humans are no longer just "being" but "being with," "being for," and "being in" the regularity of reality (McMillan, 2021). With the presence of animal characters in children's Literature, humans are brought to gratitude and admiration for the omnipresence and mystery of the universe. Humans are no longer the center (anthropocentric) but reality itself. This is a point of transition from humans to the cosmos (a human 'sense of wonder' triggered by the presence of other species as a center), from egology to ecology, and from anthropocentric to cosmocentrism.



#### 4. CONCLUSION

The idea of animal characters in children's Literature from the point of view of posthumanism can be interpreted as follows: that first, there are 12 types of animals in *SPRT*. They can think and interact like humans. The animals, as the main characters, seem to function to regulate human identity. The meaning of humans is deconstructed due to the presence of various types of animal characters that are used to replace humans as the main character, even though the problem presented is humanitarian problems. It is not only a form of anthropomorphism but rather the human need as a writer or author of animal characters to convey messages, teach and educate life. This proves that humans are not always the story's center, but non-humans (animals) exist.

Second, children as connoisseurs of children's Literature must learn to realize that humans are not the only creatures on earth to regenerate mutual respect between species. Animals are not inanimate objects that have human nature (anthropomorphic), but they have the right to life and abilities that inspire humans. That way, children learn to love more, not be arbitrary, and not demean the lives of animals considered worthy of being tortured as entertainment. It's not just about "acting-thinking animals" like humans, but also the human endeavor to seriously consider animals as the center and other possible beings.

Third, with the presence of animal characters in children's Literature, humans are delivered to gratitude and admiration for the omnipresence and mystery of the universe. No longer are humans the center (anthropocentric) but reality itself. This is a point of transition from humans to the cosmos (a human 'sense of wonder' triggered by the presence of other species as a center), from egology to ecology, and from anthropocentric to cosmocentrism. Posthumanism evokes a sense of "sympathy" and "empathy" that connects (trans-affective) humans to other species in nature. These feelings are human consciousness with the universe so that humans are no longer just "being," but "being with," "being for," and "being in" the regularity of reality.

#### REFERENCES

- Asiain, T. (2015). *The Translation of Children's Literature: Ideology and Cultural Adaptations. Captain Underpants as a Case Study. October* 316.
- Buruk, O., Özcan, O., Baykal, G. E., Göksun, T., Acar, S., Akduman, G., Baytaş, M. A., Beşevli, C., Best, J., Coşkun, A., Genç, H. U., Kocaballi, A. B., Laato, S., Mota, C., Papangelis, K., Raftopoulos, M., Ramchurn, R., Sádaba, J., Thibault, M., ... Yildiz, M. (2020). Children in 2077: Designing children's technologies in the age of transhumanism. *Conference on Human Factors in Computing Systems - Proceedings*. <https://doi.org/10.1145/3334480.3381821>
- Cafaro, Philip J., and R. B. P. (2014). Species Extinction Is a Great Moral Wrong. *Biological Conservation, 170*, 1-2.
- Coleman, J. (2022). *These animals have some of the most surprising mating and parenting habits*. national geographic/animals. <https://www.nationalgeographic.com/animals/article/unique-sex-roles-animal-kingdom-parenting-reproduction>
- Curry, E. (2019). *REFIGURING THE ANIMAL: RACE, POSTHUMANISM, AND MODERNISM*.
- Deckha, M. (2016). Animal Bodies, Technobodies: New Directions in Cultural Studies, Feminism, and Posthumanism. *Yale Journal of Law & Feminism, 11*, 505-527.
- Derrida, J. (1992). *Psyche: Invention of The Other*. In D. Atridge (Ed.), *Jacques Derrida: Acts o Literature*. Routledge.
- Dunn, E. A. (2011). TALKING ANIMALS: A LITERATURE REVIEW OF ANTHROPOMORPHISM IN CHILDREN'S BOOKS. *Library Science of the University of North Carolina at Chapel Hill*.
- Endaswara, S. (2021). *Metode Peneltian Poshumanologi Sastra* (First Edit). PT. Kanisius.
- Fawcett, L. (1989). Anthropomorphism: In the Web of Culture. *Undercurrents, 1*(1), 14-20.
- Halapsis, A. V. (2019). GODS OF TRANSHUMANISM. *Anthropological Measurements of Philosophical Research*,

7242(16), 78–90.

- Haraway, D. (1991). *Simians, Cyborgs, and Women: The Reinvention of Nature*. Routledge.
- Harju, M.-L. (2008). *Anthropomorphism and the Necessity of Animal Fantasy*. In Justyna Deszcz-Tryhubczak and Marek Oziewicz (Eds.), *Towards or Back to Human Values: Spiritual and Moral Dimensions of Contemporary Fantasy*. Cambridge Scholars Press.
- Harju, M., & Rause, D. (2018). "Keeping some wildness always alive": Posthumanism and the animality of children's literature and play. *Children's Literature in Education*. Springer, 49(December), 447–466. <https://doi.org/https://doi.org/10.1007/s10583-017-9329-3>
- Hilfrank, E. (2022). *Which Chinese New Year animal are you like?* National Geographic/Animals. <https://kids.nationalgeographic.com/celebrations/article/which-chinese-new-year-animal-are-you-like>
- Jackson, Z. I. (2013). Animal: New Directions in the Theorization of Race and Posthumanism. *Feminist Studies, Inc.*, 39(3), 669–685. <https://muse.jhu.edu/article/829553/pdf>
- Janchoungchot, M. (2022). Transmission guideline of Thai traditional craftsmanship in the digital age. *Humanities, Arts and Social Science Studies*, 22(1). <https://so02.tcithaijo.org/index.php/hasss/article/view/243115>
- Kidner, D. (2014). "Why 'Anthropocentrism' Is Not Anthropocentric. *Dialectical Anthropology*, 38(1), 465–480.
- Kopnina, H. (2020). Anthropocentrism and Posthumanism. In H. C. Wiley. (Ed.), *The International Encyclopedia of Anthropology* (pp. 1–9). The Hague University of Applied Sciences, Netherlands.
- Lerman, L. (2012). *Lovingly Impolite*. In Peter Costello (Ed.), *Philosophy in Children's Literature*. MD: Lexington Books.
- Main, D. (2021). *These lizards use bubbles to breathe underwater*. National Geographic. <https://www.nationalgeographic.com/animals/article/lizards-breathe-underwater-bubbles-anoles>
- Main, D. (2022). *Some elephants are evolving to lose their tusks*. National Geographic/Animals. <https://www.nationalgeographic.com/animals/article/top-12-animal-discoveries-2021>
- McMillan, C. T. . (2021). *Posthumanism in Digital Culture. Cyborgs, God, and Fandom* (first edition). Emerald Publishing Limited.
- More, N. V. (2019). History of Transhumanism. In N. Lee (Ed.), *The Transhumanism Handbook* (pp. 49–62). Springer.
- Natgeo, T. (2021). *King penguin*. National Geographic/Animals. <https://www.nationalgeographic.com/animals/facts/king-penguin>
- Nikolajeva, M. (2016). Recent trends in children's literature research: Return to the body. *International Research in Children's Literature*. [https://www.repository.cam.ac.uk/bitstream/handle/1810/260192/Nikolajeva-2016-International\\_research\\_in\\_children's\\_literature-AM.pdf?sequence=1](https://www.repository.cam.ac.uk/bitstream/handle/1810/260192/Nikolajeva-2016-International_research_in_children's_literature-AM.pdf?sequence=1)
- Nodelman, P. (2018). *literary theory and children's literature Children's Literature as Women's Writing*. 13(1), 31–34.
- Novena, M. (2022, July). Selain Manusia, Tikus Disebut Mampu Bercocok Tanam. *Kompas, Sains*. <https://www.kompas.com/sains/read/2022/07/13/110500523/selain-manusia-tikus-disebut-mampu-bercocok-tanam?page=2>
- Quagha, S. (2022). *Animals developed agriculture before us. These gophers may 'farm' as well*. National Geographic/Animals. <https://kids.nationalgeographic.com/celebrations/article/which-chinese-new-year-animal-are-you-like>
- Sajjaphatanakul, A., & Mangkhang, C. (2019). The Scenario of Future Environmental History Instruction to Develop Sustainable Global Citizenship in Thailand. *Humanities, Arts and Social Science Studies*, 19(2).

<https://so02.tci-thaijo.org/index.php/hasss/article/view/98407>

Shakespeare, S. (2012). Articulating the Inhuman: God, Animal, Machine. In C. Blake, C. M. And, & S. Shakespeare (Eds.), *Beyond Human From Animality to Transhumanism* (p. 227). Continuum International Publishing Group.

Shoreman-Ouimet, Eleanor, and H. K. (2016). *Culture and Conservation: Beyond Anthropocentrism*. Routledge.

Wolfe, C. (2010). *What is Posthumanism?* University of Minnesota Press.

You, C. (2020). The Necessity of an Anthropomorphic Approach to Children's Literature. *Children's Literature in Education*, 52(2), 183–199. <https://www.deepdyve.com/lp/springer-journal/the-necessity-of-an-anthropomorphic-approach-to-children-s-literature-uLg06qfcRZ?key=springer>

**(3)**

**BUKTI MENERIMA HASIL *REVIEW* DARI  
*REVIEWER***

**29 APRIL 2024**

# New Perspectives in Children's Literature: Animals and Posthumanist Discourse

## ABSTRACT

Children's literature is associated with various imaginary, impossible, and real creatures that blur the line between truth and fiction, creating a challenge that prompts us to question the inflexible hegemonic humanist worldview in line with the principles of posthuman thought. Both Children's Literature and posthumanism possess a unique potential to present forward-focused agendas that blend fantastical possibilities with tangible real-world transformations. This article seeks to address a central issue: the depiction of animals in Children's literature using posthumanism as an analytical approach. To achieve this objective, the qualitative interpretive method is employed, utilizing the data source "Doctor Panda Cures Mr. Gecko's Tail | Super Panda Rescue Team | Baby Bus Cartoon". The findings reveal the following: Firstly, animal characters serve as a counterpoint to anthropomorphism. This underscores the notion that animal characters are necessary for conveying messages effectively to children. Secondly, animal characters are portrayed on par with humans. The portrayal of animals in roles such as rescue teams, welders, drivers, and the like is based on their inherent traits. Lastly, animals function as a critique of anthropocentrism. This critique extends beyond the concept of animals merely "thinking and acting" akin to humans; it encompasses our endeavor to shift our focus to animals and consider the potential of other entities. This study bridges Children's Literature and posthumanism, contending that children's fiction offers a nuanced contribution to the discourse on the essence of humanity, particularly in the context of human-animal relationships.

Keywords: Animal-Centered Narratives, Rethinking Anthropocentrism, Non-Human Entities, Literary Representation, Childhood Imagination

## 1. INTRODUCTION

Posthumanism studies are gaining prominence in the realm of academia, paralleling the rapid advancements in technology. The advent of the digital era has ushered in a multitude of changes (Jacobson, 2022). While the discourse on posthumanism has primarily revolved around technological innovations, it is important to recognize its broader implications. One such sphere significantly influenced by posthumanism is children's educational media, particularly children's literature. The simplicity inherent in children's literature, due to its immediacy and relevance, contributes to shaping children's understanding of life. For instance, the utilization of animal characters to illustrate human characteristics, like using foxes to portray deceit, aims to convey the idea that animals are utilized for human benefit. Regrettably, relying solely on animal characters falls short in cultivating in children an appreciation for the magnificence of nature and diverse species. This is due to their inherent anthropocentric nature, which is perpetuated through the narratives of children's literature. Shouldn't we strive to help children recognize the equality of all living entities in the universe?

Within the realm of literary scholarship, posthumanism asserts that humans no longer maintain an exclusive position at the center of narratives, as the distinction between humans and animals, machines, and other life forms has become less distinct (Wolfe, 2010). This perspective necessitates a reconsideration of anthropocentrism in order to establish a fresh foundation for literature, thereby preventing it from becoming obsolete. Otherwise, literary theories could find themselves lagging behind the very literary works they seek to analyze. Posthumanism underscores that the hierarchical superiority of humans over other species is a concept requiring reevaluation, given the intricate interdependencies that exist among various species on Earth. One of the intriguing dimensions that posthumanism adds to literature is the novel paradigm of animals as reflections of humanity. While fables have existed, posthumanism posits that animals should not be relegated to the status of mere objects; rather, they should be recognized as entities of agency, comparable to humans.

Traditionally, animals depicted in children's literature have often been portrayed as subservient to human authority. In the context of Indonesia, for instance, the mouse deer (known as "kancil" in Bahasa Indonesia) is characterized as a mischievous creature inclined towards theft, invariably necessitating its

Author Formatted: Highlight

Author Formatted: Highlight

Author  
Change "Children's Literature" to "children's literature" for consistency with lowercase usage throughout the passage.

Reply

Author Formatted: Highlight

Author Formatted: Highlight

Author  
Suggestion: The inherent simplicity of children's literature, with its immediacy and relevance, contributes to shaping children's understanding of life.

Reply

capture. Animals, in such narratives, seldom articulate their own stories but are instead channeled through human characters. These animal portrayals are utilized to underscore human virtues and qualities (M. Harju & Rause, 2018). Frequently, animals serve as vessels for conveying human attributes through anthropomorphism. For instance, the weasel and the wolf may symbolize negative traits, while the bear, pig, and rabbit are emblematic of noble characteristics. It's a common trope that weaker, smaller herbivorous animals assume the roles of protagonists. Initially positioned as submissive or feeble, they ultimately emerge victorious by the story's conclusion, as seen in works like "A Wolf and Three Little Pigs" (Dunn, 2011). Simultaneously, the posthumanist perspective contends that the rigid division between humans and non-humans is no longer imperative. It encourages us to reevaluate anthropocentrism. Animals in children's literature often function as significant metaphors; consequently, their roles warrant examination through the lens of posthumanism to unveil the implications of deferral or "otherness" within the text (Derrida, 1992). This approach imparts fresh connotations to age-old elements pervasive in children's literature, engendering new dimensions of meaning.

As products of imagination and fantasy, the fictional creatures that populate children's literature possess a distinct form of materiality. As highlighted by Willard Van Orman Quine in his 1948 work "On What There Is," the assertion that "Pegasus must exist" is rooted in the notion that negating Pegasus' existence would render the statement nonsensical. Denying Pegasus' existence signifies that Pegasus lacks the "specific attribute of actuality." Nonetheless, in the context of this analysis, these beings, classified as "unactualized possibilities," retain a form of actuality within children's literary compositions. They incite readers to either "believe" in them or, at the very least, in the potential they represent. These imaginative entities exert an influence on the perceived "reality," existing as both products of social reality and the realm of fiction (Haraway, 1991). However, what if addressing our evolving role and challenges as humans within the world necessitates a more comprehensive approach beyond direct engagement with anthropocentrism? It raises the question of whether anthropocentrism alone suffices to comprehend our shifting position and the complexities we encounter as inhabitants of the world.

The children's fiction titled "Doctor Panda Cures Mr. Gecko's Tail | Super Panda Rescue Team | Baby Bus Cartoon" prominently features animal characters as its central protagonists. Diverse animal types are employed to portray characters with traits inherent to their respective species. For instance, the tiger assumes the role of a ruler, aligning with its characteristic nature. While animal characters frequently appear in children's fiction alongside fantastical elements like Pegasus, an airborne horse, "Doctor Panda Cures Mr. Gecko's Tail | Super Panda Rescue Team | Baby Bus Cartoon" diverges from this norm. In this instance, animal characters behave in a manner akin to real human interactions, thus straying from conventional fantasy portrayals. It is essential to note that while the animal characters themselves inherently embody a fantastical aspect, the narrative's context treats them as plausible within a genuine human-like setting. The selection of this work was underpinned by the abundance of available data, and data saturation guided the author's decision to halt their exploration at a certain point. Moreover, as of 2021, Baby Bus holds a preeminent position as a favored animation series on the YouTube platform, further enhancing the significance of this work.

Numerous studies have underscored the multifaceted role of animals within children's literature, categorizing them as both components of fiction and educational tools. Deekha's research, as exemplified by her work from 2016, elucidates that the incorporation of animals into media and literature serves as a conduit for addressing human quandaries. This approach ensures that human perspectives and critiques are brought to the fore through the lens of these animal portrayals (Deekha, 2016). Conversely, Jackson's research posits that the human species is intricately interdependent with various aspects of nature, with animals constituting an integral component. Animals often operate as metaphors for life due to their profound connection with human civilization. Jackson further expounds that animals hold significance in every facet of human existence, leaving an indelible mark on the human experience (Jackson, 2013). Collectively, these studies illuminate the multifarious dimensions through which animals in children's literature serve as both allegorical conduits and pivotal contributors to human narratives.

Dunn's analysis emphasizes that anthropomorphism extends beyond merely assigning speech to animals; it encompasses other dimensions that warrant exploration (Dunn, 2011). This notion aligns with Kopyeva's research, which delves into the shift in narrative focus from humans to other elements existing in nature, aligning with the principles of posthumanism (Kopyeva, 2020). While these studies examine the portrayal of animals through the lens of humanism, few have approached the topic from the perspective of

Author Formatted: Highlight

Author Formatted: Highlight

Author  
Avoid contractions in formal writing.

Reply

posthumanism. This article, therefore, [endeavors aims](#) to bridge this gap by presenting an exploration rooted in [posthumanist](#) ideology. The study harmonizes the realms of children's literature and posthumanism to propose that children's fiction serves as an intricate platform to engage with the discourse surrounding the essence of humanity, especially in terms of human-animal relationships.

The conventional paradigm wherein humans occupy the central position in literary works has endured for a considerable duration. Posthumanism emerged as a means to expand this perspective within literary discourse. The article in question seeks to address a pivotal issue: the portrayal of animals in children's literature through the framework of posthumanism. This initiative thus urges literary scholars to embrace novelty, as it challenges the conventional perception of human exceptionalism and superiority in the broader context of existence and intellect.

## 2. METHOD

This study employs an interpretive method grounded in a qualitative approach. Interpretive qualitative research [revolves around centered on](#) the examination of signs and textual elements as primary subjects of investigation, alongside the researcher's role in deciphering and interpreting these signs and texts. The dataset utilized for this study consists of instances portraying animals as representations of humans, sourced from screenshots extracted from the animated video titled "Doctor Panda Cures Mr. Gecko's Tail | Super Panda Rescue Team | Baby Bus Cartoon" (<https://www.youtube.com/watch?v=KbNSGBVt3kA>) released in 2020. The choice of this specific data source was informed by the availability of abundant data.

The analytical process comprises the following steps:

1. Thoroughly and repetitively [viewing](#) the data.
2. Identifying and extracting "signs" [that indicate](#) of animal-human manifestations within the data.
3. Interpretation of these identified "signs."
4. Formulating conclusions based on the interpretations derived from the analysis.

This methodological framework enables a comprehensive exploration of the manifestation of animals as representations of humans within the chosen animated video, facilitating a nuanced interpretation of their role within the context of the study's objectives.

## 3. RESULT AND DISCUSSION

### 3.1. A narrative set in an animal world

Doctor Panda Cures Mr. Gecko's Tail - Super Panda Rescue Team (hereafter referred to as SPRT) presents a narrative set in an animal world where animals adopt human-like roles. The storyline revolves around instances where various animal professions encounter work-related mishaps and subsequently receive assistance from a rescue team. This analysis aims to dissect the content into sub-chapters to facilitate the categorization of findings.

Table 1. [The outlines the initial steps in data analysis](#) [check grammar](#).

Sub-Chapters	Description
Introduction to SPRT	Overview of the animated video and its premise
Portrayal of Animal Professions	Examination of animal characters and their roles
Work Accidents and Rescue Team Intervention	Analysis of the incidents and the rescue team's involvement
Depiction of Animal-Human Characteristics	Exploration of how animals emulate human traits
Concluding Themes	Identification of overarching themes and messages
Implications of Posthumanism	Linking the analysis to the concept of posthumanism

The subsequent sections will delve into each sub-chapter to unravel the intricacies of SPRT, offering a comprehensive understanding of the interplay between animal characters, their roles, and the broader themes addressed within the animated video.

Author Formatted: Highlight

Author Formatted: Highlight

Author Formatted: Highlight





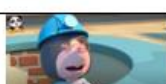




Author Proper citation needed.

Reply

Author Perhaps specify how many times the data was viewed and if there was any specific criteria for this repetition.

Reply

Table 2: Animal Characters Analysis

No.	Figures	Signs	Objects
1		Two pandas become the main characters who act as a rescue team	A panda is a typical Chinese animal with a combination of black and white
2		A gecko is a skyscraper's glass cleaner	A gecko is a reptile. The tail is used for defense
3		Elephants are firefighters	Elephants are animals that have a trunk as a vital tool for survival
4		A turtle, a giraffe, a donkey, a cat, and a camel as civilians	A turtle is a type of reptile. A giraffe, a donkey, a cat, and a camel are four-legged animals.
5		A gopher as a plumber	A gopher is an animal that usually lives on the ground, gnawing to find food
6		A tiger as a mayor	The tiger is known as the king of the jungle because of his bravery
7		A camel as a civilian	The camel is a humped animal whose habitat is in the desert
8		A sea horse as a driver of an underwater train	Seahorses are a monogamous type of fish and the only animals whose males can get pregnant
9		A penguin as a water policeman	Penguins are aquatic animals that can't fly

### 3.1.1. Animals as Main Characters: Negation of Anthropomorphism

[Within SPRT](#), [showcases](#) a diverse array of 12 animal types is showcased, including pandas, lizards, elephants, cats, turtles, camels, donkeys, giraffes, gophers, tigers, seahorses, and penguins. In this exploration,

Author Formatted: Highlight

we will abstain from delving into the intertextual connections of utilizing animals as central characters, opting instead to examine the scenario through the lens of posthumanism. It's undeniable that animals captivate the attention of many children, often surpassing the appeal of human characters (Dunn, 2011). This preference might arise from the fact that animal characters are inherently more alluring in children's narratives. Furthermore, these characters are frequently endowed with attributes that children admire, such as bravery and positive role-model behavior.

Intriguingly, these attributes extend beyond the boundaries of human consciousness, yet they can be effectively communicated through the portrayal of animal characters. This illustrates the potential for animals to convey messages that resonate deeply with children, transcending traditional human-centric narratives. Such an approach aligns with the tenets of posthumanism, challenging the conventional hierarchy between humans and animals. It underscores the significance of examining animal characters in SPRT within the context of posthumanist thought, thereby illuminating novel dimensions of storytelling that foster a closer connection between children and the narratives they engage with.

### 3.1.2. Animals' Responses and Anthropomorphism

Animals' adaptability and survival strategies, often adopted and adapted by humans, provide a compelling basis for examining their roles in SPRT. Consider the portrayal of elephants (refer to Table 1, Figure 3) as creatures capable of extinguishing fires through the use of their trunk to spray water. This imagery evokes parallels with firefighting hoses, offering a remarkable testament to animals' adaptability being mirrored in human technologies. A similar example emerges with the depiction of the Gopher (refer to Table 1, Figure 5) as a gas pipe worker, leveraging its keen sense of smell. These instances highlight animals' capacity to engage with their environment in ways reminiscent of human actions.

Interestingly, this portrayal challenges the notion of anthropomorphism as a purely sentimental attribution. Fawcett's perspective on anthropomorphism as a sentimental attitude gains resonance here, particularly in how it reflects human perspectives on their relationship with the natural world. Western cultures often delineate themselves distinctively from other beings (Fawcett, 1989). This perspective emanates from the anthropocentric ideology that forms the bedrock of Western thought—a worldview centering on human significance that influences perceptions of animal cognition. This anthropocentric outlook, ingrained in children's Literature over centuries, reinforces the notion of human dominion over nature, viewing it solely as a resource.

Given that ideologies are inherently embedded within Literature, it becomes crucial to reassess narratives that present animals as unique individuals. SPRT's portrayal of animals not only as responsive entities but also as agents capable of engaging with the world in ways analogous to humans prompts a reevaluation of prevailing paradigms. These narratives have the potential to challenge the historical encoding of anthropocentrism within children's Literature, offering a refreshing avenue for presenting animals as integral entities deserving of nuanced representation.

### 3.1.3. Challenging Anthropocentrism Through Narrative Strategy

Children's Literature plays a pivotal role in shaping children's perspectives, often instilling beliefs in fantastical tales or concrete realities interwoven with objects that endorse a personalized worldview (Nikolajeva, 2016). Consequently, narratives depicting animals in realistic scenarios or representing animal life fall short in fostering an authentic appreciation for nature and diverse species. This limitation stems from the inherent anthropocentrism prevalent in such narratives, perpetuated through the prism of children's Literature.

To illustrate, let's consider "Rosie's Walk," a story that chronicles a hen's obliviousness to a trailing fox. Substituting human characters for these animal counterparts would drastically alter the narrative, possibly even unsettling readers. Moreover, the characterization of the fox necessitates no elaborate development—it inherently embodies notions of cunning and threat to the hen, underscoring anthropocentric perspectives (Dunn, 2011).

However, this anthropocentric viewpoint couched in anthropomorphism can inadvertently foster disregard for animals' roles and contribute to the erosion of animal life. Posthumanism emerges as a countermeasure, challenging this stance by negating anthropomorphism and the confines of rigid realism

through strategic narrative approaches (M. Harju & Rause, 2018). By presenting animals in roles that transcend their conventional anthropomorphic portrayals, SPRT and other posthumanist narratives seek to recalibrate the balance, redefining the interaction between humans and the animal world. This reimagining serves as a potent strategy to counteract anthropocentrism, promoting a holistic understanding of the diverse array of species coexisting on Earth.

### 3.1.4. Animals' Decision-Making and Posthumanist Perspectives

The presence of animal figures within narratives serves as a powerful vehicle to juxtapose animals' decision-making awareness with the cognitive abilities of humans. Wolfe's assertion that posthumanism reveals human responses as formulaic constructs formed within the human mind underscores the replicability of these processes across other living entities, including animals (Wolfe, 2010). While it might seem counterintuitive to equate humans and animals, posthumanism challenges this traditional perspective by envisioning cognitive capabilities extending beyond human boundaries.

Turning to Table 1, Figure 2, we encounter the gecko—a reptile adept at wall-clinging, utilizing a safety helmet, and autonomously choosing to become a skyscraper cleaner. Similarly, the tiger, depicted as the mayor (Table 1, Figure 6), assumes a role driven by its reputation as the jungle's sovereign. In certain literary contexts, authors advocate retaining animals' inherent behaviors to craft narratives distinct to each species (Asiain, 2015). Harju, echoing posthumanist sentiments, contends that attributing to animals the capacity to respond to the world in a manner akin to humans is a logical deduction, rooted in the shared coexistence on the same planet (M.-L. Harju, 2008). These instances collectively illustrate posthumanism's aspiration to blur the lines between human and animal cognitive abilities, fostering narratives that acknowledge the diverse forms of consciousness present within the intricate web of life on Earth.

### 3.2. Deconstructing Humanism and Shifting Center Stage

The aforementioned comprehension fundamentally deconstructs the conventional construct of "human" (humanism). Derrida's elucidation underscores that interpreting texts cannot remain bound to archaic intentions and rejects logocentrism (Derrida, 1992). This transformative outlook resonates with animals' role within literary narratives, as they evolve beyond mere companions or auxiliary elements to become the central protagonists and focal points of stories. Posthumanism, in this light, heralds a shift that undermines anthropocentrism, challenging the prevailing notion of the liberal humanist subject.

Posthumanism redefines animals' presence in literature, simultaneously unsettling anthropocentrism. This paradigm shift serves to destabilize the established concept of the human self. Animals emerge as entities boasting unique attributes and advantages (You, 2020). Consequently, animals are reconceptualized as vessels embodying a form of computational biology, capable of accommodating human cognition. This paradigm reframes the transferability of human thought into the biological frameworks of animals.

Significantly, this reimagining erases social class and racial divisions attributed to animals, thereby prompting a re-evaluation of our very humanity. The presence of animals as central figures in narratives questions the boundaries of our humanity, transcending categorizations and unsettling the conventions that have defined our understanding of the human experience. Posthumanism invites us to embrace this complex, interwoven tapestry of life, enriching our comprehension of existence beyond narrow anthropocentric confines.

SPRT was created as entertainment for children. The work challenges anthropocentric human liberalism by hiding human existence through children's Literature. Dependence on animals in children's Literature during the last two centuries has become a means of the civilizing process that children go through the medium of animal bodies. Harju explained that animal stories (fables) are suitable for children (M. Harju & Rause, 2018). These animals in children's Literature are personified as humans. They can think and interact like humans. They, as the main characters, seem to function to adjust human identity (Endaswara, 2021). Humans, in this case, children, through literary works, are stimulated to grow a "connection to nature," which, according to Lerman, is necessary so that children can maintain engagement with nature, even when they cannot be in it (Lerman, 2012).

Author  
Formatted: Highlight

Author  
Formatted: Highlight

Author  
Formatted: Highlight

Author  
Formatted: Highlight

### 3.2.1. Expanding Perspectives and Non-Human Forces

In conclusion, the initial exploration reveals the diverse array of animal characters employed to supplant humans as central protagonists, thereby tackling the underlying issue of humanism. This practice, rooted in both anthropomorphism and the necessity of authors to communicate life's lessons through children's Literature, underscores a deep-seated human inclination. Children's innate disposition to embrace animal characters stems from these creatures' enduring presence in legends and myths passed down through generations.

This phenomenon powerfully underscores that human-centric narratives do not invariably occupy the heart of storytelling. Instead, non-human forces—animals—emerge as pivotal entities that resonate with readers. By featuring animals as central figures, children's Literature extends its reach beyond traditional anthropocentrism, ushering in a narrative realm that embraces a broader spectrum of consciousness. This shift both challenges and expands our perception of the narrative center, engendering a more encompassing understanding of the intricate tapestry of existence. As the dialogue continues, further examinations can delve into the implications of this perspective on contemporary literary discourse and the evolving relationship between humans and the animal kingdom.

### 3.2.2. Animal and human equality: nature of animals and human professions

The author will take six types of animals from data table one. First, in Figure 2, a gecko acts as a skyscraper glass cleaner. The job requires the ability to go up to the top of the building while cleaning the exterior windows. Usually, humans will use the help of tools such as excavators or descending devices such as harnesses and carabines to reach tall skyscrapers. Geckos, as reptiles, have the natural ability to crawl in vertical planes because their feet are covered with fine microscopic hairs called setae. The fine hairs on geckos have tiny pads at the ends called *sapules* that are about a tenth the diameter of a human hair. Interestingly, these small pads can increase the surface area of the geckos' feet so that they can stick tightly to the wall and help them to crawl. Usually, geckos use a circular motion to attach and remove their feet from certain surfaces, such as the house's ceiling (Main, 2021). The role of the gecko character in *SPRT* is per its natural traits, such as crawling on vertical and high surfaces.

Second, in Figure 3, the elephant character has a role as a firefighter. National Geographic explains that there are 150,000 muscles in the elephant's trunk, so it can suck up to 14 liters of water. Elephants spray water on their bodies to clean themselves and drink water into their mouths (Main, 2022). *SPRT* adopted the nature of the elephant. The trunk is used as a tool to spray water like a hose on a fire engine. Third, in figure 5, gophers are described as plumbers. A gopher is a rodent that can bind to the ground with its long fingers and teeth. They make a channel that makes it easier to find worms (Quaaha, 2022). In Kompas daily, the gopher is said to be able to make underground passages integrated with water and food, i.e. worms. That makes them said to be equal in human ability in farming (Novena, 2022). Their natural ability to manage natural resources and the need to arrange underground channels are the reasons they act as plumbers.

Fourth, in Figure 6, the tiger acts as the mayor. The tiger's image as the jungle king has gone global. His nature as a predator makes him a ruler in the wild. The tiger has a character as a strong and decisive animal, even scary. Some African villages are wary of the terror of tigers eating their livestock. Some African villages are mindful of the terror of tigers eating their livestock (Hilfrank, 2022). The masculinity of the tiger as the ruler has not been replaced, so it follows the mayor's character as the ruler of the city in *SPRT*. Fifth, in figure 8, seahorses as a pair of driver and conductor. These two professions are inseparable. It's the same as a seahorse loyal to its mate (Coleman, 2022). It is the male who stores the female's eggs after fertilization.

Finally, in figure 9, the penguin acts as a marine policeman. The penguins have the image of being a good guard. During the reproductive season, males and females guard their future offspring so predators do not eat them. Moreover, penguins can dive to a depth equivalent to the height of the Eiffel Tower (Natgeo, 2021). Their nature as good guards and reliable divers is the background for them to act as marine police/water police.

The human professions played by these animals are not classified based on the highs and lows of the job. All animal characters respect the work of other animals. All animal characters appreciate the work of other



animals. How human they are! It will have a different meaning when played by humans. For example, a plumber is played by a black actor while a white actor plays the mayor. There will be a gap in meaning by the reader or connoisseur of the work related to the use of actors based on skin color or physical condition. Posthumanism fights for equality not only for humans but also for all inhabitants of the earth (More, 2019).

The nature of animals and human professions that go hand in hand with the characterizations in children's Literature shows that animals have abilities beyond human abilities. Therefore, humans adopt and adapt the skills of these animals in their daily lives. Meanwhile, animals do not need additional assistance from tools other than their natural ability to do human jobs or professions. The meaning of "human" becomes deconstructed. They are no longer omniscient and central creatures but equal and parallel to animals because their thinking abilities are not much different. For example, the data and discussion above show that gophers can cultivate the soil below the surface for survival. With that nature, they act as plumbers. That fact should remind humans that we are not the most incredible creatures on earth (Halapsis, 2019). Humans need the inspiration to develop their civilization; it is obtained from the nature of animals. In his research, Jackson explained that animals have a role in every human footprint; for example, every human technological progress is continually inspired by animals' natural abilities (Jackson, 2013).

As connoisseurs of children's Literature, children must learn to realize that humans are not the only creatures on earth so that there is a regeneration that respects each other between species. Animals are not **inanimate objects subject to human nature (anthropomorphic)**, instead, they have the right to life and abilities that inspire humans. That way, children learn to love animals more and not be arbitrary, as described in **Deekha's** research. Most children in Canada despise animal life. They are considered worthy of torture as a form of entertainment (Deekha, 2016). Children's Literature is one of the things that shape children's identity. Children learn to know and understand the world through Literature (Nodelman, 2018). That way, the narrative attempts to teach a **posthumanist** perspective in which humans are equal to other members or species on earth (Buruk et al., 2020). It's not just about "acting-thinking animals" like humans, but also our attempt to think of animals as central along with other possible beings (Shakespeare, 2012).

### 3.3. Children's and animal literature: a critique of anthropocentrism

#### 3.3.1. Animals as other centers

For the last two centuries, children's Literature has relied on animals as the primary means of conveying the story's message. The process of understanding human problems is transferred to children through the mediation of animal characters. These animals think and interact like humans. So far, animals are still seen as "the others" (Derrida, 1992), objects that can be subject to any action by humans. In Literature, they are used as a medium to explain evil and good (see *The Wolf and the Three Piglets*) (Dunn, 2011). As a result, the wolf has an image as a metaphor for evil. The one who has an evil nature is the human. "The wolf is evil" is a human creation that takes advantage of the wolf's nature as a predator.

*SPRT* uses 12 types of animals as characters in the story. Children are required to have high thinking order skills to receive the implicit message. Why? Children can't just mean animals can talk or work like humans. More than that, children should realize that other species on earth have rights and abilities equal to them as humans. Thus, it is inappropriate for humans to be the only center (Nikolajeva, 2016; Wolfe, 2010). Similar ability does not mean that animals can work in banks to earn wages, but rather the ability to survive with their scientific nature. In *SPRT*, gophers manage underground to organize underground resources such as water and worms as their food.

However, as generations of cultural change have demonstrated, ideology is not fixed. Non-human rights have recently been enshrined in the legal systems of some governments. The Universal Declaration of Human Rights has served to motivate initiatives such as the Universal Declaration of Rights of Mother Earth (<https://therightsofnature.org/universal-declaration>) by the Bolivian government; the Wildlands Project Land Conservation (Noss 1992); the rights of rivers in New Zealand, Australia, and India (O'Donnell and Talbot-Jones 2018) and Lake Erie in the United States. Also, recently, more Western consumers have turned to veganism (Kopnina, 2020)

Animals as the main characters, which not only represent the human way of thinking but also show their animal instincts, show a critique of anthropocentrism (concern for human interests at the expense of the

Author  
Formatted: Highlight

interests of other species) (Kopnina, 2020). For example, they are involved in several environmental issues, such as the destruction of wild habitats or the abuse of animals used for consumption, pets, and medicine. Animals must often appear as representatives of their species in literary works and their advantages over humans. Based on the data in the *SPRT*, readers will find the character of an elephant as a firefighter (see table 1, figure 3). Posthumanism hopes the reader will accept a new meaning with an anthropocentric shift (Wolfe, 2010). The hope is that the children will understand that the fire extinguishing system is inspired by the elephant survival system, a trunk that can suck in and spit out water. That way, human supremacy will be lost so that children agree that there is a center for storytelling other than humans, namely animals.

### 3.3.2. Response to posthumanism: paradigm shift from anthropocentric to **cosmocentric**.

In posthumanism, the challenge to anthropocentric human liberalism is how humans are hidden through animal characters in children's Literature. Derrida destroys assumptions about the meaning of humans and animals. He questions whether humans have the right to deny equality with animals (Derrida, 1992). Posthumanism seeks to interpret texts that are not only limited to human nature but more. Analyzing animals through a lens that recognizes racial and animal differences ultimately paves the way for rethinking what it means to be human and defining how we perceive the non-human (Curry, 2019).

According to Kidner, making humans the main topic in the living system is not anthropocentrism but "industrialism," or a focus on industrial neoliberalism, which subordinates humans and nature to the economic system (Kidner, 2014). Humans do not know what the needs of other species are, even though humans are thought to be able to understand the world and morality with their senses. It also does not mean that we can give nature an intrinsic value. Anthropocentric motivation proves inadequate for the protection of biodiversity because species that do not contribute to human well-being will be abandoned and neglected (Cafaro, Philip J., 2014; Shoreman-Ouimet, Eleanor, 2016).

Anthropocentric is the "legality" of concern for humanity that blinds humans (us) to the character of the industrial colonization system (Kidner, 2014; Kopnina, 2020). When industrial centrism supports the human desire to be in balance with nature, it also camouflages the colonialization between nature and humans. Instead of making anthropocentrism an advantage of nature having humans (with their intellect and intelligence), humans make nature a resource for their lives. Environmental collapse is one of many important issues that humanity must confront collectively under globalization processes, and all issues affect relatives (Sajjaphatanakul & Mangkhang, 2019). As a result, anthropocentrism gives birth to several propositions: the love of one's species (humans only), discrimination against other species, and the belief that non-humans will have value if they are helpful to humans. The anthropocentric view makes humans believe that they are the center of everything, the most critical thing in the universe and that all good things were created for humans (More, 2019; Wolfe, 2010). Everything is only measured by its effectiveness and efficiency.

As a consequence, transcendent and sacred values were neglected. Suppose the desacralization of the cosmos or the loss of a sense of connectedness with the universe is left unchecked. In that case, the effect is none other than the desacralization of human beings themselves. Humans are not only alienated from the Ultimate Reality, but also increasingly alienated from themselves in everyday life, fellow living creatures, and their environment. All of that then became the primary source of ecological disaster. Therefore, through animal characters in children's Literature, humans are invited to realize their place in reality. Humans are not only the subject that dominates or vice versa; such a small and excluded object, but also part of the whole of nature. Humans are not only on one side but are located between intertwined subjects, becoming complementary and fulfilling parts, not judging. This is the purpose of a journey of human life: to participate.

Posthumanism evokes a sense of "sympathy" and "empathy" that connects (trans-affective) humans to other species in nature. These feelings are human consciousness with the universe so that humans are no longer just "being" but "being with," "being for," and "being in" the regularity of reality (McMillan, 2021). With the presence of animal characters in children's Literature, humans are brought to gratitude and admiration for the omnipresence and mystery of the universe. Humans are no longer the center (anthropocentric) but reality itself. This is a point of transition from humans to the cosmos (a human 'sense of wonder' triggered by the presence of other species as a center), from **egoology** to ecology, and from anthropocentric to **cosmocentrism**.

Author  
Formatted: Highlight

#### 4. CONCLUSION

The idea of animal characters in children's Literature from the point of view of posthumanism can be interpreted as follows: that first, there are 12 types of animals in *SPRT*. They can think and interact like humans. The animals, as the main characters, seem to function to regulate human identity. The meaning of humans is deconstructed due to the presence of various types of animal characters that are used to replace humans as the main character, even though the problem presented is humanitarian problems. It is not only a form of anthropomorphism but rather the human need as a writer or author of animal characters to convey messages, teach and educate life. This proves that humans are not always the story's center, but non-humans (animals) exist.

Second, children as connoisseurs of children's Literature must learn to realize that humans are not the only creatures on earth to regenerate mutual respect between species. Animals are not inanimate objects that have human nature (anthropomorphic), but they have the right to life and abilities that inspire humans. [That way, children learn to love more, not be arbitrary, and not demean the lives of animals considered worthy of being tortured as entertainment. It's not just about "acting-thinking animals" like humans, but also the human endeavor to seriously consider animals as the center and other possible beings.

Third, with the presence of animal characters in children's Literature, humans are delivered to gratitude and admiration for the omnipresence and mystery of the universe. No longer are humans the center (anthropocentric) but reality itself. This is a point of transition from humans to the cosmos (a human 'sense of wonder' triggered by the presence of other species as a center), from *egology* to ecology, and from anthropocentric to *cosmocentrism*. Posthumanism evokes a sense of "sympathy" and "empathy" that connects (trans-affective) humans to other species in nature. These feelings are human consciousness with the universe so that humans are no longer just "being," but "being with," "being for," and "being in" the regularity of reality.

#### REFERENCES

- Asiain, T. (2015). *The Translation of Children's Literature: Ideology and Cultural Adaptations. Captain Underpants as a Case Study*. October 316.
- Buruk, O., Özcan, O., Baykal, G. E., Göksun, T., Acar, S., Akduman, G., Baytaş, M. A., Beşevli, C., Best, J., Coşkun, A., Genç, H. U., Kocaballi, A. B., Laato, S., Mota, C., Papangelis, K., Raftopoulos, M., Ramchurn, R., Sádaba, J., Thibault, M., ... Yildiz, M. (2020). Children in 2077: Designing children's technologies in the age of transhumanism. *Conference on Human Factors in Computing Systems - Proceedings*. <https://doi.org/10.1145/3334480.3381821>
- Cafaro, Philip J., and R. B. P. (2014). Species Extinction Is a Great Moral Wrong. *Biological Conservation*, 170, 1–2.
- Coleman, J. (2022). *These animals have some of the most surprising mating and parenting habits*. national geographic/animals. <https://www.nationalgeographic.com/animals/article/unique-sex-roles-animal-kingdom-parenting-reproduction>
- Curry, E. (2019). *REFIGURING THE ANIMAL: RACE, POSTHUMANISM, AND MODERNISM*.
- Deckha, M. (2016). Animal Bodies, Technobodies: New Directions in Cultural Studies, Feminism, and Posthumanism. *Yale Journal of Law & Feminism*, 11, 505–527.
- Derrida, J. (1992). *Psyche: Invention of The Other*. In D. Atridge (Ed.), *Jacques Derrida: Acts o Literature*. Routledge.
- Dunn, E. A. (2011). TALKING ANIMALS: A LITERATURE REVIEW OF ANTHROPOMORPHISM IN CHILDREN'S BOOKS. *Library Science of the University of North Carolina at Chapel Hill*.
- Endaswara, S. (2021). *Metode Penelitian Posthumanologi Sastra* (First Edit). PT. Kanisius.
- Fawcett, L. (1989). Anthropomorphism: In the Web of Culture. *Undercurrents*, 1(1), 14–20.
- Halapsis, A. V. (2019). GODS OF TRANSHUMANISM. *Anthropological Measurements of Philosophical Research*.

Author  
Formatted: Highlight

Author  
Formatted: Highlight

Author  
Formatted: Highlight

7242(16), 78-90.

- Haraway, D. (1991). *Simians, Cyborgs, and Women: The Reinvention of Nature*. Routledge.
- Harju, M.-L. (2008). *Anthropomorphism and the Necessity of Animal Fantasy*. In Justyna Deszcz-Tryhubczak and Marek Oziewicz (Eds.), *Towards or Back to Human Values: Spiritual and Moral Dimensions of Contemporary Fantasy*. Cambridge Scholars Press.
- Harju, M., & Raue, D. (2018). "Keeping some wildness always alive": Posthumanism and the animality of children's literature and play. *Children's Literature in Education*, *Springer*, 49(December), 447-466. <https://doi.org/https://doi.org/10.1007/s10583-017-9329-3>
- Hilfrank, E. (2022). *Which Chinese New Year animal are you like?* National Geographic/Animals. <https://kids.nationalgeographic.com/celebrations/article/which-chinese-new-year-animal-are-you-like>
- Jackson, Z. I. (2013). Animal: New Directions in the Theorization of Race and Posthumanism. *Feminist Studies, Inc.*, 39(3), 669-685. <https://muse.jhu.edu/article/829553/pdf>
- Janchoungchot, M. (2022). Transmission guideline of Thai traditional craftsmanship in the digital age. *Humanities, Arts and Social Science Studies*, 22(1). <https://so02.tci-thaijo.org/index.php/hasss/article/view/243115>
- Kidner, D. (2014). "Why 'Anthropocentrism' Is Not Anthropocentric. *Dialectical Anthropology*, 38(1), 465-480.
- Kopnina, H. (2020). Anthropocentrism and Posthumanism. In H. C. Wiley, (Ed.), *The International Encyclopedia of Anthropology* (pp. 1-9). The Hague University of Applied Sciences, Netherlands.
- Lerman, L. (2012). *Lovingly Impolite*. In Peter Costello (Ed.), *Philosophy in Children's Literature*. MD: Lexington Books.
- Main, D. (2021). *These lizards use bubbles to breathe underwater*. National Geographic. <https://www.nationalgeographic.com/animals/article/lizards-breathe-underwater-bubbles-anoles>
- Main, D. (2022). *Some elephants are evolving to lose their tusks*. National Geographic/Animals. <https://www.nationalgeographic.com/animals/article/top-12-animal-discoveries-2021>
- McMillan, C. T. . (2021). *Posthumanism in Digital Culture. Cyborgs, God, and Fandom* (first edition), Emerald Publishing Limited.
- More, N. V. (2019). History of Transhumanism. In N. Lee (Ed.), *The Transhumanism Handbook* (pp. 49-62). Springer.
- Natgeo. T. (2021). *King penguin*. National Geographic/Animals. <https://www.nationalgeographic.com/animals/facts/king-penguin>
- Nikolajeva, M. (2016). Recent trends in children's literature research: Return to the body. *International Research in Children's Literature*. [https://www.repository.cam.ac.uk/bitstream/handle/1810/260192/Nikolajeva-2016-International\\_research\\_in\\_children's\\_literature-AM.pdf?sequence=1](https://www.repository.cam.ac.uk/bitstream/handle/1810/260192/Nikolajeva-2016-International_research_in_children's_literature-AM.pdf?sequence=1)
- Nodelman, P. (2018). *literary theory and children's literature Children's Literature as Women's Writing*, 13(1), 31-34.
- Novena, M. (2022, July). Selain Manusia, Tikus Disebut Mampu Bercocok Tanam. *Kompas, Sains*. <https://www.kompas.com/sains/read/2022/07/13/110500523/selain-manusia-tikus-disebut-mampu-bercocok-tanam?page=2>
- Quagha, S. (2022). *Animals developed agriculture before us. These gophers may 'farm' as well*. National Geographic/Animals. <https://kids.nationalgeographic.com/celebrations/article/which-chinese-new-year-animal-are-you-like>
- Sajjaphatanakul, A., & Mangkhang, C. (2019). The Scenario of Future Environmental History Instruction to Develop Sustainable Global Citizenship in Thailand. *Humanities, Arts and Social Science Studies*, 19(2).

<https://so02.tci-thaijo.org/index.php/hasss/article/view/98407>

- Shakespeare, S. (2012). Articulating the Inhuman: God, Animal, Machine. In C. Blake, C. M. And, & S. Shakespeare (Eds.), *Beyond Human From Animality to Transhumanism* (p. 227). Continuum International Publishing Group.
- Shoreman-Ouimet, Eleanor, and H. K. (2016). *Culture and Conservation: Beyond Anthropocentrism*. Routledge.
- Wolfe, C. (2010). *What is Posthumanism?* University of Minnesota Press.
- You, C. (2020). The Necessity of an Anthropomorphic Approach to Children's Literature. *Children's Literature in Education*, 52(2), 183-199. <https://www.deepdyve.com/lp/springer-journal/the-necessity-of-an-anthropomorphic-approach-to-children-s-literature-uLg06qfCRZ?key=springer>

**(4)**

**BUKTI NASKAH DITERIMA OLEH *EDITOR*  
DENGAN REVISI**

**30 APRIL 2024**

**Notifications**

**[HASSS] Editor Decision - Accept with Minor Revisions**

2024-04-30 05:07 AM

Dear Sujinah,

We have reached a decision regarding your submission to Humanities, Arts and Social Sciences Studies (FORMER NAME SILPAKORN UNIVERSITY JOURNAL OF SOCIAL SCIENCES, HUMANITIES, AND ARTS), "New Perspectives in Children's Literature: Animals and Posthumanist Discourse".

Our decision is: **Accept with minor revisions.**

For your guidance, reviewers' comments are appended below. Please submit an itemized list of changes which have been made in response to the reviewer's comments/suggestions or a rebuttal of why a particular comment/suggestion was not acted upon. Changes to the manuscript should be made in **RED** so they are distinct from the original text. In order to expedite publication of the manuscript, we would appreciate receiving the revised manuscript by **3 weeks**.

Thank you for your co-operation. We look forward to receiving the revised manuscript.

-----  
Reviewer B:

Recommendation: Accept Submission

---

**The subject addressed in this article is worthy of investigation.**

1

**The information presented was new.**

2

**The conclusions were supported by the data.**

2

**Type of manuscript:**

Research article

**My Overall Recommendation:**

Accept with minor revisions

**The manuscript is appropriate for the journal**

Agree

**The subject addressed in this article is worthy of investigation**

Agree

**The abstract is clear and comprehensive**

Neutral

**The organization of the manuscript is appropriate**

Agree

**The conclusions are supported by the data and the analysis**

Agree

**Figures, tables and supplementary data are appropriate**

Agree

**The paper is written in good English**

Agree

**Enter feedback on the manuscript in the text boxes below.**

Comments to Author:



I would suggest changing the title from "New Perspectives in Children's Literature: Animals and Posthumanist Discourse" to "Animals and Posthumanist Discourse in Children's Literature". I do not claim that your paper is not dealing with 'new perspectives', but I maintain that often the academics' papers are too excited to look for the 'new' whereas there are elements of 'old' practices overlooked. A title is always a serious manifesto for me.

Also, if possible, the method and conclusion could be written in a little lively manner. Right now they read schematic, or mechanical perhaps. This is also the case with 'result and discussion'. I am well aware of the structure of a journalistic piece around the world, and I am very critical of making everything 'look alike'. It diminishes the possibility of creativity in 'academic' writing. Regarding the photos, though I am not sure about the scope of this journal as I have never seen a printed copy till now, consider using them beyond a table. Images, and the nonhuman characters associated with them, are losing their zeal in a bordered table.

---

Reviewer C:  
Recommendation: Revisions Required

---

**The subject addressed in this article is worthy of investigation.**

3

**The information presented was new.**

4

**The conclusions were supported by the data.**

8

**Type of manuscript:**

Research article

**My Overall Recommendation:**

Accept with minor revisions

**The manuscript is appropriate for the journal**

Agree

**The subject addressed in this article is worthy of investigation**

Agree

**The abstract is clear and comprehensive**

Neutral

**The organization of the manuscript is appropriate**

Neutral

**The conclusions are supported by the data and the analysis**

Agree

**Figures, tables and supplementary data are appropriate**

Neutral

**The paper is written in good English**

Agree

**Enter feedback on the manuscript in the text boxes below.**

Comments to Author:

The research article could benefit from a clearer articulation of its research objective and the specific research questions it aims to address. Providing a more focused and explicit statement of purpose would help readers understand the scope and aim of the study.

The article mentions the use of an interpretive qualitative method but lacks detail on the specific methodology employed. Providing more information on the data collection process, data analysis techniques, and steps taken to ensure the validity and reliability of the findings would enhance the methodological rigor of the study.

For the conclusion: The transition between the three main points in the conclusion could be smoother to enhance coherence. Providing a stronger conclusion that ties together the key insights and emphasizes their significance would enhance the overall impact of the article.

Please check all grammatical errors such as capitalization, punctuation, and spacing. Refrain from using contractions in formal writing. In addition, some passages may contain redundant phrases or information that could be streamlined for conciseness. Removing unnecessary repetition or elaboration can help maintain focus and keep the text concise.

---

Kind regards,  
Editorial team  
*Humanities, Arts and Social Sciences Studies (HASSS)*  
+66 6507 04679  
hass.manger@su.ac.th  
Silpakorn University Research, Innovation and Creativity Administration  
Office, Sanam Chandra Palace Campus  
6 Rachamakha Nai Rd., Amphoe Muang, Nakhon Pathom 73000, Thailand.

**(5)**

**BUKTI MENERIMA *CORRECTION REPORT***

**5 JUNI 2024**

[\[HASSS\] Editor Decision - Accept with Minor Revisions](#)

2024-04-30 05:07 AM

[\[HASSS\] Editor Decision - Accept Submission](#)

2024-06-13 03:11 PM

### Reviewer's Attachments

[Q Search](#)

 1115308 [\[HASSS\\_2023\\_0718\] Reviewer fulltext.docx](#)

April 29,  
2024

### Revisions \* The author has seen the files.

[Q Search](#)

[Upload File](#)

 1126644 [\[HASSS\\_2023\\_0718\] Correction report.docx](#)

June 5,  
2024      Correction Report

 1126774 [\[HASSS\\_2023\\_0718\] Revision 1.docx](#)

June 6,  
2024      Article Text

### Review Discussions

[Add discussion](#)

Name	From	Last Reply	Replies	Closed
<a href="#">Final Revised</a>	sujinah@um-surabaya.ac.id 2024-06-05 09:02 AM	hasss.manager@su.ac.th 2024-06-06 09:12 PM	1	<input type="checkbox"/>

**Correction page**

**Ref: HASSS\_2023\_0718**

**Title:** "New Perspectives in Children's Literature: Animals and Posthumanist Discourse"

Reviewer's Comments	Corrections made   (Please also specify page(s) and line(s) of the corrections done)	Reasons why the comments were not acted upon
<p>1. suggest changing the title from "New Perspectives in Children's Literature: Animals and Posthumanist Discourse" to "Animals and Posthumanist Discourse in Children's Literature"</p> <p>2. The research article could benefit from a clearer articulation of its research objective and the specific research questions it aims to address</p> <p>3. Change "Children's literature" to "children's literature" for consistency with lowercase usage throughout the passage.</p> <p>4. Suggestion: The inherent simplicity of children's literature, with its immediacy and relevance, contributes to shaping children's understanding of life</p> <p>5. It's essential to note that Avoid contractions in formal writing.</p> <p>6. change endeavors to aims</p> <p>7. change revolves around to centered on</p> <p>8. Proper citation needed.</p>	<p>1. changing the title from "New Perspectives in Children's Literature: Animals and Posthumanist Discourse" to "Animals and Posthumanist Discourse in Children's Literature (page 1, first line)</p> <p>2. adding This article aims to analyze the role of animal characters in challenging anthropocentrism and traditional humanist viewpoints in children's literature, to answer research questions How do animal characters in children's literature function as a critique of anthropocentrism, going beyond mere anthropomorphic portrayals to challenge societal perceptions and prompt considerations of the potential of other entities? (page 1, line 3)</p> <p>3. Change "Children's literature" to "children's literature" (every page and line)</p> <p>4 Change to The inherent simplicity of children's literature, with its immediacy and relevance, contributes to shaping children's understanding of life (page 1, line 3)</p> <p>5. change essential to important (page 2, paragraph 3, line 6)</p> <p>6. change endeavors to aims (page 2, paragraph 5, line 4)</p> <p>7. change revolves around to centered on (page 3, paragraph 2, line 1)</p> <p>8. change (<a href="https://www.youtube.com/watch?v=NzbXRGBvcXA">https://www.youtube.com/watch?v=NzbXRGBvcXA</a>) to " (baby bus song for kids crew,</p>	

<p>9. Perhaps specify how many times the data was viewed and if there was any specific criteria for this repetition.</p> <p>10. change that indictive to that indicate</p> <p>11. check grammar the outlines the initial steps in data analysis</p> <p>12. unclear meaning of "objects"</p> <p>13. change within SPRT to SPRT showcases</p> <p>14. change Trough to trough</p> <p>15. refine sentences "species (Asiain, 2015)zHarju, echoing posthumanist sentiments"</p> <p>16. Rephrase for greater clarity. "Animals are not inanimate objects subject to human nature (anthropomorphisation)"</p> <p>17. Rephrase that sentece for greater clarity "That way, children learn to love more, not be arbitrary, and not demean the lives of animals considered worthy of being tortured as entertainment"</p>	<p>2021) (page 3, paragraph 2, line 2)</p> <p>9. adding 5 times (page 3, paragraph 2, number 1)</p> <p>10. change that indictive to that indicate (page 3, paragraph 2, number 1)</p> <p>11. change the outlines the initial steps in data analysis to outlines the initial steps in data analysis to (page 3 title of table 1)</p> <p>12. change "objects" to "description" (page 4 subtitle of table 2)</p> <p>13. change within SPRT to SPRT showcases (page 5, paragraph 1, line 1)</p> <p>14. change Trough to trough (page 5, 313 sub title)</p> <p>15. change species (Asiain, 2015)zHarju, echoing posthumanist sentiments to (Asiain, 2015), resounding posthumanist sentiments (page 6, sub 3.1.4 paragraph 2, line 2)</p> <p>16. change Animals are not inanimate objects subject to human nature (anthropomorphisation)" to Animals are not lifeless things that are governed by human nature</p> <p>17. change "That way, children learn to love more, not be arbitrary, and not demean the lives of animals considered worthy of being tortured as entertainment" to "In this manner, children learn to cultivate love, avoid arbitrariness, and refrain from devaluing the lives of animals, which should never be subjected to torture for entertainment purposes" (page 10, paragraph 2, line 3)</p>	
---	---	--



**(6)**

**BUKTI *SUBMIT* REVISI DARI *CORRECTION*  
*REPORT***

**6 JUNI 2024**

[\[HASSS\] Editor Decision - Accept with Minor Revisions](#)

2024-04-30 05:07 AM

[\[HASSS\] Editor Decision - Accept Submission](#)

2024-06-13 03:11 PM

### Reviewer's Attachments

[Q Search](#)

 1115308 [\[HASSS\\_2023\\_0718\] Reviewer fulltext.docx](#)

April 29,  
2024

### Revisions \* The author has seen the files.

[Q Search](#)

[Upload File](#)

▶  1126644 [\[HASSS\\_2023\\_0718\] Correction report.docx](#)

June 5,  
2024      Correction Report

▶  1126774 [\[HASSS\\_2023\\_0718\] Revision 1.docx](#)

June 6,  
2024      Article Text

### Review Discussions

[Add discussion](#)

Name	From	Last Reply	Replies	Closed
▶ <a href="#">Final Revised</a>	sujinah@um-surabaya.ac.id 2024-06-05 09:02 AM	hasss.manager@su.ac.th 2024-06-06 09:12 PM	1	<input type="checkbox"/>

## "Animals and Posthumanist Discourse in Children's Literature"

### ABSTRACT

Children's literature is associated with various imaginary, impossible, and real creatures that blur the line between truth and fiction, creating a challenge that prompts us to question the inflexible hegemonic humanist worldview in line with the principles of posthuman thought. Both **children's literature** and posthumanism possess a unique potential to present forward-focused agendas that blend fantastical possibilities with tangible real-world transformations. **This article aims to analyze the role of animal characters in challenging anthropocentrism and traditional humanist viewpoints in children's literature, to answer research questions How do animal characters in children's literature function as a critique of anthropocentrism, going beyond mere anthropomorphic portrayals to challenge societal perceptions and prompt considerations of the potential of other entities?** To achieve this objective, the qualitative interpretive method is employed, utilizing the data source "Doctor Panda Cures Mr. Gecko's Tail | Super Panda Rescue Team | Baby Bus Cartoon". The findings reveal the following: Firstly, animal characters serve as a counterpoint to anthropomorphism. This underscores the notion that animal characters are necessary for conveying messages effectively to children. Secondly, animal characters are portrayed on par with humans. The portrayal of animals in roles such as rescue teams, welders, drivers, and the like is based on their inherent traits. Lastly, animals function as a critique of anthropocentrism. This critique extends beyond the concept of animals merely "thinking and acting" akin to humans; it encompasses our endeavor to shift our focus to animals and consider the potential of other entities. This study bridges children's literature and posthumanism, contending that children's fiction offers a nuanced contribution to the discourse on the essence of humanity, particularly in the context of human-animal relationships.

**Keywords:** Animal-Centered Narratives, Rethinking Anthropocentrism, Non-Human Entities, Literary Representation, Childhood Imagination

### 1. INTRODUCTION

Posthumanism studies are gaining prominence in the realm of academia, paralleling the rapid advancements in technology. The advent of the digital era has ushered in a multitude of changes (Janouchot, 2022). While the discourse on posthumanism has primarily revolved around technological innovations, it is important to recognize its broader implications. One such sphere significantly influenced by posthumanism is children's educational media, particularly children's literature. **The inherent simplicity of children's literature, with its immediacy and relevance, contributes to shaping children's understanding of life.** For instance, the utilization of animal characters to illustrate human characteristics, like using foxes to portray deceit, aims to convey the idea that animals are utilized for human benefit. Regrettably, relying solely on animal characters falls short in cultivating in children an appreciation for the magnificence of nature and diverse species. This is due to their inherent anthropocentric nature, which is perpetuated through the narratives of **children's literature**. Shouldn't we strive to help children recognize the equality of all living entities in the universe?

Within the realm of literary scholarship, posthumanism asserts that humans no longer maintain an exclusive position at the center of narratives, as the distinction between humans and animals, machines, and other life forms has become less distinct (Wolfe, 2010). This perspective necessitates a reconsideration of anthropocentrism in order to establish a fresh foundation for Literature, thereby preventing it from becoming obsolete. Otherwise, literary theories could find themselves lagging behind the very literary works they seek to analyze. Posthumanism underscores that the hierarchical superiority of humans over other species is a concept requiring reevaluation, given the intricate interdependencies that exist among various species on Earth. One of the intriguing dimensions that posthumanism adds to Literature is the novel paradigm of animals as reflections of humanity. While fables have existed, posthumanism posits that animals should not be relegated to the status of mere objects; rather, they should be recognized as entities of agency, comparable to humans.

Traditionally, animals depicted in children's literature have often been portrayed as subservient to human authority. In the context of Indonesia, for instance, the mouse deer (known as "kancil" in Bahasa Indonesia) is characterized as a mischievous creature inclined towards theft, invariably necessitating its capture. Animals, in such narratives, seldom articulate their own stories but are instead channeled through human characters. These animal portrayals are utilized to underscore human virtues and qualities (M. Harju & Rause, 2018). Frequently, animals serve as vessels for conveying human attributes through anthropomorphism. For instance, the weasel and the wolf may symbolize negative traits, while the bear, pig, and rabbit are emblematic of noble characteristics. It's a common trope that weaker, smaller herbivorous animals assume the roles of protagonists. Initially positioned as submissive or feeble, they ultimately emerge victorious by the story's conclusion, as seen in works like "A Wolf and Three Little Pigs" (Dunn, 2011). Simultaneously, the post-humanist perspective contends that the rigid division between humans and non-humans is no longer imperative. It encourages us to reevaluate anthropocentrism. Animals in children's literature often embody metaphoric significance. Consequently, their roles warrant examination through the lens of posthumanism to unveil the implications of deferral or "otherness" within the text (Derrida, 1992). This approach imparts fresh connotations to age-old elements pervasive in children's literature, engendering new dimensions of meaning.

As products of imagination and fantasy, the fictional creatures that populate children's literature possess a distinct form of materiality. As highlighted by Willard Van Orman Quine in his 1948 work "On What There Is," the assertion that "Pegasus must exist" is rooted in the notion that negating Pegasus' existence would render the statement nonsensical. Denying Pegasus' existence signifies that Pegasus lacks the "specific attribute of actuality." Nonetheless, in the context of this analysis, these beings, classified as "unactualized possibilities," retain a form of actuality within children's literary compositions. They incite readers to either "believe" in them or, at the very least, in the potential they represent. These imaginative entities exert an influence on the perceived "reality," existing as both products of social reality and the realm of fiction (Haraway, 1991). However, what if addressing our evolving role and challenges as humans within the world necessitates a more comprehensive approach beyond direct engagement with anthropocentrism? It raises the question of whether anthropocentrism alone suffices to comprehend our shifting position and the complexities we encounter as inhabitants of the world.

The children's fiction titled "Doctor Panda Cures Mr. Gecko's Tail | Super Panda Rescue Team | Baby Bus Cartoon" prominently features animal characters as its central protagonists. Diverse animal types are employed to portray characters with traits inherent to their respective species. For instance, the tiger assumes the role of a ruler, aligning with its characteristic nature. While animal characters frequently appear in children's fiction alongside fantastical elements like Pegasus, an airborne horse, "Doctor Panda Cures Mr. Gecko's Tail | Super Panda Rescue Team | Baby Bus Cartoon" diverges from this norm. In this instance, animal characters behave in a manner akin to real human interactions, thus straying from conventional fantasy portrayals. **It is important** to note that while the animal characters themselves inherently embody a fantastical aspect, the narrative's context treats them as plausible within a genuine human-like setting. The selection of this work was underpinned by the abundance of available data, and data saturation guided the author's decision to halt their exploration at a certain point. Moreover, as of 2021, BabyBus holds a preeminent position as a favored animation series on the YouTube platform, further enhancing the significance of this work.

Numerous studies have underscored the multifaceted role of animals within **children's literature**, categorizing them as both components of fiction and educational tools. Deckha's research, as exemplified by her work from 2016, elucidates that the incorporation of animals into media and Literature serves as a conduit for addressing human quandaries. This approach ensures that human perspectives and critiques are brought to the fore through the lens of these animal portrayals (Deckha, 2016). Conversely, Jackson's research posits that the human species is intricately interdependent with various aspects of nature, with animals constituting an integral component. Animals often operate as metaphors for life due to their profound connection with human civilization. Jackson further expounds that animals hold significance in every facet of human existence, leaving an indelible mark on the human experience (Jackson, 2013). Collectively, these studies illuminate the multifarious dimensions through which animals in children's literature serve as both allegorical conduits and pivotal contributors to human narratives.

Dunn's analysis emphasizes that anthropomorphization extends beyond merely assigning speech to animals; it encompasses other dimensions that warrant exploration (Dunn, 2011). This notion aligns with Koppina's research, which delves into the shift in narrative focus from humans to other elements existing in nature, aligning with the principles of posthumanism (Koppina, 2020). While these studies examine the

portrayal of animals through the lens of humanism, few have approached the topic from the perspective of posthumanism. This article, therefore, aims to bridge this gap by presenting an exploration rooted in posthumanist ideology. The study harmonizes the realms of children's literature and posthumanism to propose that children's fiction serves as an intricate platform to engage with the discourse surrounding the essence of humanity, especially in terms of human-animal relationships.

The conventional paradigm wherein humans occupy the central position in literary works has endured for a considerable duration. Posthumanism emerged as a means to expand this perspective within literary discourse. The article in question seeks to address a pivotal issue: the portrayal of animals in children's literature through the framework of posthumanism. This initiative thus urges literary scholars to embrace novelty, as it challenges the conventional perception of human exceptionalism and superiority in the broader context of existence and intellect.

## 2. METHOD

This study employs an interpretive method grounded in a qualitative approach. Interpretive qualitative research centered on the examination of signs and textual elements as primary subjects of investigation, alongside the researcher's role in deciphering and interpreting these signs and texts. The dataset utilized for this study consists of instances portraying animals as representations of humans, sourced from screenshots extracted from the animated video titled "Doctor Panda Cures Mr. Gecko's Tail Super Panda Rescue Team | Baby Bus Cartoon" (baby bus song for kids crew, 2021) released in 2020. The choice of this specific data source was informed by the availability of abundant data.

The analytical process comprises the following steps:

1. Thoroughly and repetitively viewing the data (5 times).
2. Identifying and extracting "signs" that indicate of animal-human manifestations within the data.
3. Interpretation of these identified "signs."
4. Formulating conclusions based on the interpretations derived from the analysis.

This methodological framework enables a comprehensive exploration of the manifestation of animals as representations of humans within the chosen animated video, facilitating a nuanced interpretation of their role within the context of the study's objectives.

## 3. RESULT AND DISCUSSION

### 3.1. A narrative set in an animal world





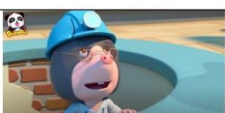
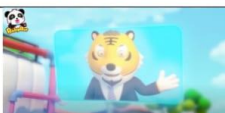


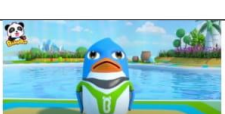
Doctor Panda Cures Mr. Gecko's Tail - *Super Panda Rescue Team* (hereafter referred to as SPRT) presents a narrative set in an animal world where animals adopt human-like roles. The storyline revolves around instances where various animal professions encounter work-related mishaps and subsequently receive assistance from a rescue team. This analysis aims to dissect the content into sub-chapters to facilitate the categorization of findings.

Table 1: Outlines the initial steps in data analysis

Sub-Chapters	Description
Introduction to SPRT	Overview of the animated video and its premise
Portrayal of Animal Professions	Examination of animal characters and their roles
Work Accidents and Rescue Team Intervention	Analysis of the incidents and the rescue team's involvement
Depiction of Animal-Human Characteristics	Exploration of how animals emulate human traits
Concluding Themes	Identification of overarching themes and messages
Implications of Posthumanism	Linking the analysis to the concept of posthumanism

The subsequent sections will delve into each sub-chapter to unravel the intricacies of SPRT, offering a comprehensive understanding of the interplay between animal characters, their roles, and the broader themes addressed within the animated video.

Table 2: Animal Characters Analysis

No.	Figures	Signs	Description
1		Two pandas become the main characters who act as a rescue team	A panda is a typical Chinese animal with a combination of black and white
2		A gecko is a skyscraper's glass cleaner	A gecko is a reptile. The tail is used for defense
3		Elephants are firefighters	Elephants are animals that have a trunk as a vital tool for survival
4		A turtle, a giraffe, a donkey, a cat, and a camel as civilians	A turtle is a type of reptile. A giraffe, a donkey, a cat, and a camel are four-legged animals.
5		A gopher as a plumber	A gopher is an animal that usually lives on the ground, gnawing to find food
6		A tiger as a mayor	The tiger is known as the king of the jungle because of his bravery
7		A camel as a civilian	The camel is a humped animal whose habitat is in the desert
8		A sea horse as a driver of an underwater train	Seahorses are a monogamous type of fish and the only animals whose males can get pregnant
9		A penguin as a water policeman	Penguins are aquatic animals that can't fly

### 3.1.1. Animals as Main Characters: Negation of Anthropomorphism

SPRT showcases a diverse array of 12 animal types is showcased, including pandas, lizards, elephants, cats, turtles, camels, donkeys, giraffes, gophers, tigers, seahorses, and penguins. In this exploration, we will abstain from delving into the intertextual connections of utilizing animals as central characters, opting instead to examine the scenario through the lens of posthumanism. It's undeniable that animals captivate the attention of many children, often surpassing the appeal of human characters (Dunn, 2011). This preference might arise from the fact that animal characters are inherently more alluring in children's

narratives. Furthermore, these characters are frequently endowed with attributes that children admire, such as bravery and positive role-model behavior.

Intriguingly, these attributes extend beyond the boundaries of human consciousness, yet they can be effectively communicated through the portrayal of animal characters. This illustrates the potential for animals to convey messages that resonate deeply with children, transcending traditional human-centric narratives. Such an approach aligns with the tenets of posthumanism, challenging the conventional hierarchy between humans and animals. It underscores the significance of examining animal characters in SPRT within the context of post-humanist thought, thereby illuminating novel dimensions of storytelling that foster a closer connection between children and the narratives they engage with.

### **3.1.2. Animals' Responses and Anthropomorphism**

Animals' adaptability and survival strategies, often adopted and adapted by humans, provide a compelling basis for examining their roles in SPRT. Consider the portrayal of elephants (refer to Table 1, Figure 3) as creatures capable of extinguishing fires through the use of their trunk to spray water. This imagery evokes parallels with firefighting hoses, offering a remarkable testament to animals' adaptability being mirrored in human technologies. A similar example emerges with the depiction of the Gopher (refer to Table 1, Figure 5) as a gas pipe worker, leveraging its keen sense of smell. These instances highlight animals' capacity to engage with their environment in ways reminiscent of human actions.

Interestingly, this portrayal challenges the notion of anthropomorphism as a purely sentimental attribution. Fawcett's perspective on anthropomorphism as a sentimental attitude gains resonance here, particularly in how it reflects human perspectives on their relationship with the natural world. Western cultures often delineate themselves distinctively from other beings (Fawcett, 1989). This perspective emanates from the anthropocentric ideology that forms the bedrock of Western thought—a worldview centering on human significance that influences perceptions of animal cognition. This anthropocentric outlook, ingrained in **children's literature** over centuries, reinforces the notion of human dominion over nature, viewing it solely as a resource.

Given that ideologies are inherently embedded within Literature, it becomes crucial to reassess narratives that present animals as unique individuals. SPRT's portrayal of animals not only as responsive entities but also as agents capable of engaging with the world in ways analogous to humans prompts a reevaluation of prevailing paradigms. These narratives have the potential to challenge the historical encoding of anthropocentrism within **children's literature**, offering a refreshing avenue for presenting animals as integral entities deserving of nuanced representation.

### **3.1.3. Challenging Anthropocentrism through Narrative Strategy**

**Children's literature** plays a pivotal role in shaping children's perspectives, often instilling beliefs in fantastical tales or concrete realities interwoven with objects that endorse a personalized worldview (Nikolajeva, 2016). Consequently, narratives depicting animals in realistic scenarios or representing animal life fall short in fostering an authentic appreciation for nature and diverse species. This limitation stems from the inherent anthropocentrism prevalent in such narratives, perpetuated through the prism of **children's literature**.

To illustrate, let's consider "Rosie's Walk," a story that chronicles a hen's obliviousness to a trailing fox. Substituting human characters for these animal counterparts would drastically alter the narrative, possibly even unsettling readers. Moreover, the characterization of the fox necessitates no elaborate development—it inherently embodies notions of cunning and threat to the hen, underscoring anthropocentric perspectives (Dunn, 2011).

However, this anthropocentric viewpoint couched in anthropomorphism can inadvertently foster disregard for animals' roles and contribute to the erosion of animal life. Posthumanism emerges as a countermeasure, challenging this stance by negating anthropomorphism and the confines of rigid realism through strategic narrative approaches (M. Harju & Rause, 2018). By presenting animals in roles that transcend their conventional anthropomorphic portrayals, SPRT and other post-humanist narratives seek to recalibrate the balance, redefining the interaction between humans and the animal world. This reimagining serves as a potent strategy to counteract anthropocentrism, promoting a holistic understanding of the diverse array of species coexisting on Earth.

### **3.1.4. Animals' Decision-Making and Posthumanist Perspectives**

The presence of animal figures within narratives serves as a powerful vehicle to juxtapose animals' decision-making awareness with the cognitive abilities of humans. Wolf's assertion that posthumanism reveals human responses as formulaic constructs formed within the human mind underscores the replicability of these processes across other living entities, including animals (Wolfe, 2010). While it might seem counterintuitive to equate humans and animals, posthumanism challenges this traditional perspective by envisioning cognitive capabilities extending beyond human boundaries.

Turning to Table 1, Figure 2, we encounter the gecko—a reptile adept at wall-clinging, utilizing a safety helmet, and autonomously choosing to become a skyscraper cleaner. Similarly, the tiger, depicted as the mayor (Table 1, Figure 6), assumes a role driven by its reputation as the jungle's sovereign. In certain literary contexts, authors advocate retaining animals' inherent behaviors to craft narratives distinct to each species (Asiain, 2015), **resounding posthumanist sentiments**, contends that attributing to animals the capacity to respond to the world in a manner akin to humans is a logical deduction, rooted in the shared coexistence on the same planet (M.-L. Harju, 2008). These instances collectively illustrate posthumanism's aspiration to blur the lines between human and animal cognitive abilities, fostering narratives that acknowledge the diverse forms of consciousness present within the intricate web of life on Earth.

### **3.2. Deconstructing Humanism and Shifting Center Stage**

The aforementioned comprehension fundamentally deconstructs the conventional construct of "human" (humanism). Derrida's elucidation underscores that interpreting texts cannot remain bound to archaic intentions and rejects logocentrism (Derrida, 1992). This transformative outlook resonates with animals' role within literary narratives, as they evolve beyond mere companions or auxiliary elements to become the central protagonists and focal points of stories. Posthumanism, in this light, heralds a shift that undermines anthropocentrism, challenging the prevailing notion of the liberal humanist subject.

Posthumanism redefines animals' presence in literature, simultaneously unsettling anthropocentrism. This paradigm shift serves to destabilize the established concept of the human self. Animals emerge as entities boasting unique attributes and advantages (You, 2020). Consequently, animals are reconceptualized as vessels embodying a form of computational biology, capable of accommodating human cognition. This paradigm reframes the transferability of human thought into the biological frameworks of animals.

Significantly, this reimagining erases social class and racial divisions attributed to animals, thereby prompting a re-evaluation of our very humanity. The presence of animals as central figures in narratives questions the boundaries of our humanity, transcending categorizations and unsettling the conventions that have defined our understanding of the human experience. Posthumanism invites us to embrace this complex, interwoven tapestry of life, enriching our comprehension of existence beyond narrow anthropocentric confines.

SPRT was created as entertainment for children. The work challenges anthropocentric human liberalism by hiding human existence through **children's literature**. Dependence on animals in **children's literature** during the last two centuries has become a means of the civilizing process that children go through the medium of animal bodies. Harju explained that animal stories (fables) are suitable for children (M. Harju & Rause, 2018). These animals in **children's literature** are personified as humans. They can think and interact like humans. They, as the main characters, seem to function to adjust human identity (Endaswara, 2021). Humans, in this case, children, through literary works, are stimulated to grow a "connection to nature," which, according to Lerman, is necessary so that children can maintain engagement with nature, even when they cannot be in it (Lerman, 2012).

#### **3.2.1. Expanding Perspectives and Non-Human Forces**

In conclusion, the initial exploration reveals the diverse array of animal characters employed to supplant humans as central protagonists, thereby tackling the underlying issue of humanism. This practice, rooted in both anthropomorphism and the necessity of authors to communicate life's lessons through **children's literature**, underscores a deep-seated human inclination. Children's innate disposition to embrace animal characters stems from these creatures' enduring presence in legends and myths passed down through generations.



This phenomenon powerfully underscores that human-centric narratives do not invariably occupy the heart of storytelling. Instead, non-human forces—animals—emerge as pivotal entities that resonate with readers. By featuring animals as central figures, **children's literature** extends its reach beyond traditional anthropocentrism, ushering in a narrative realm that embraces a broader spectrum of consciousness. This shift both challenges and expands our perception of the narrative center, engendering a more encompassing understanding of the intricate tapestry of existence. As the dialogue continues, further examinations can delve into the implications of this perspective on contemporary literary discourse and the evolving relationship between humans and the animal kingdom.

### 3.2.2. Animal and human equality: nature of animals and human professions

The author will take six types of animals from data table one. First, in Figure 2, a gecko acts as a skyscraper glass cleaner. The job requires the ability to go up to the top of the building while cleaning the exterior windows. Usually, humans will use the help of tools such as excavators or descending devices such as harnesses and carabines to reach tall skyscrapers. Geckos, as reptiles, have the natural ability to crawl in vertical planes because their feet are covered with fine microscopic hairs called setae. The fine hairs on geckos have tiny pads at the ends called *spatulae* that are about a tenth the diameter of a human hair. Interestingly, these small pads can increase the surface area of the geckos' feet so that they can stick tightly to the wall and help them to crawl. Usually, geckos use a circular motion to attach and remove their feet from certain surfaces, such as the house's ceiling (Main, 2021). The role of the gecko character in *SPRT* is per its natural traits, such as crawling on vertical and high surfaces.

Second, in Figure 3, the elephant character has a role as a firefighter. National Geographic explains that there are 150,000 muscles in the elephant's trunk, so it can suck up to 14 liters of water. Elephants spray water on their bodies to clean themselves and drink water into their mouths (Main, 2022). *SPRT* adopted the nature of the elephant. The trunk is used as a tool to spray water like a hose on a fire engine. Third, in figure 5, gophers are described as plumbers. A gopher is a rodent that can bind to the ground with its long fingers and teeth. They make a channel that makes it easier to find worms (Quagha, 2022). In Kompas daily, the gopher is said to be able to make underground passages integrated with water and food, i.e., worms. That makes them said to be equal in human ability in farming (Novena, 2022). Their natural ability to manage natural resources and the need to arrange underground channels are the reasons they act as plumbers.

Fourth, in Figure 6, the tiger acts as the mayor. The tiger's image as the jungle king has gone global. His nature as a predator makes him a ruler in the wild. The tiger has a character as a strong and decisive animal, even scary. Some African villages are wary of the terror of tigers eating their livestock. Some African villages are mindful of the terror of tigers eating their livestock (Hilfrank, 2022). The masculinity of the tiger as the ruler has not been replaced, so it follows the mayor's character as the ruler of the city in *SPRT*. Fifth, in figure 8, seahorses as a pair of driver and conductor. These two professions are inseparable. It's the same as a seahorse loyal to its mate (Coleman, 2022). It is the male who stores the female's eggs after fertilization.

Finally, in figure 9, the penguin acts as a marine policeman. The penguins have the image of being a good guard. During the reproductive season, males and females guard their future offspring so predators do not eat them. Moreover, penguins can dive to a depth equivalent to the height of the Eiffel Tower (Natgeo, 2021). Their nature as good guards and reliable divers is the background for them to act as marine police/water police.

The human professions played by these animals are not classified based on the highs and lows of the job. All animal characters respect the work of other animals. All animal characters appreciate the work of other animals. How human they are! It will have a different meaning when played by humans. For example, a plumber is played by a black actor while a white actor plays the mayor. There will be a gap in meaning by the reader or connoisseur of the work related to the use of actors based on skin color or physical condition. Posthumanism fights for equality not only for humans but also for all inhabitants of the earth (More, 2019).

The nature of animals and human professions that go hand in hand with the characterizations in **children's literature** shows that animals have abilities beyond human abilities. Therefore, humans adopt and adapt the skills of these animals in their daily lives. Meanwhile, animals do not need additional assistance from tools other than their natural ability to do human jobs or professions. The meaning of "human" becomes deconstructed. They are no longer omniscient and central creatures but equal and parallel to animals because their thinking abilities are not much different. For example, the data and discussion above show that gophers can cultivate the soil below the surface for survival. With that nature, they act as plumbers. That fact should

remind humans that we are not the most incredible creatures on earth (Halapsis, 2019). Humans need the inspiration to develop their civilization; it is obtained from the nature of animals. In his research, Jackson explained that animals have a role in every human footprint; for example, every human technological progress is continually inspired by animals' natural abilities (Jackson, 2013).

As connoisseurs of **children's literature**, children must learn to realize that humans are not the only creatures on earth so that there is a regeneration that respects each other between species. Animals are not **Animals are not lifeless things that are governed by human nature (anthropomorphic)**; instead, they have the right to life and abilities that inspire humans. That way, children learn to love animals more and not be arbitrary, as described in Dekcha's research. Most children in Canada despise animal life. They are considered worthy of torture as a form of entertainment (Deckha, 2016). **Children's literature** is one of the things that shape children's identity. Children learn to know and understand the world through Literature (Nodelman, 2018). That way, the narrative attempts to teach a post-humanist perspective in which humans are equal to other members or species on earth (Buruk et al., 2020). It's not just about "acting-thinking animals" like humans, but also our attempt to think of animals as central along with other possible beings (Shakespeare, 2012).

### **3.3. Children's and animal literature: a critique of anthropocentrism**

#### **3.3.1. Animals as other centers**

For the last two centuries, **children's literature** has relied on animals as the primary means of conveying the story's message. The process of understanding human problems is transferred to children through the mediation of animal characters. These animals think and interact like humans. So far, animals are still seen as "the others" (Derrida, 1992), objects that can be subject to any action by humans. In Literature, they are used as a medium to explain evil and good (see *The Wolf and the Three Piglets*) (Dunn, 2011). As a result, the wolf has an image as a metaphor for evil. The one who has an evil nature is the human. "The wolf is evil" is a human creation that takes advantage of the wolf's nature as a predator.

*SPRT* uses 12 types of animals as characters in the story. Children are required to have high thinking order skills to receive the implicit message. Why? Children can't just mean animals can talk or work like humans. More than that, children should realize that other species on earth have rights and abilities equal to them as humans. Thus, it is inappropriate for humans to be the only center (Nikolajeva, 2016; Wolfe, 2010). Similar ability does not mean that animals can work in banks to earn wages, but rather the ability to survive with their scientific nature. In *SPRT*, gophers manage underground to organize underground resources such as water and worms as their food.

However, as generations of cultural change have demonstrated, ideology is not fixed. Non-human rights have recently been enshrined in the legal systems of some governments. The Universal Declaration of Human Rights has served to motivate initiatives such as the Universal Declaration of Rights of Mother Earth (<https://therightsofnature.org/universal-declaration>) by the Bolivian government; the Wildlands Project Land Conservation (Noss 1992); the rights of rivers in New Zealand, Australia, and India (O'Donnell and Talbot-Jones 2018) and Lake Erie in the United States. Also, recently, more Western consumers have turned to veganism (Kopnina, 2020)

Animals as the main characters, which not only represent the human way of thinking but also show their animal instincts, show a critique of anthropocentrism (concern for human interests at the expense of the interests of other species) (Kopnina, 2020). For example, they are involved in several environmental issues, such as the destruction of wild habitats or the abuse of animals used for consumption, pets, and medicine. Animals must often appear as representatives of their species in literary works and their advantages over humans. Based on the data in the *SPRT*, readers will find the character of an elephant as a firefighter (see table 1, figure 3). Posthumanism hopes the reader will accept a new meaning with an anthropocentric shift (Wolfe, 2010). The hope is that the children will understand that the fire extinguishing system is inspired by the elephant survival system, a trunk that can suck in and spit out water. That way, human supremacy will be lost so that children agree that there is a center for storytelling other than humans, namely animals.

#### **3.3.2. Response to posthumanism: paradigm shift from anthropocentric to cosmocentric**

In posthumanism, the challenge to anthropocentric human liberalism is how humans are hidden through animal characters in **children's literature**. Derrida destroys assumptions about the meaning of humans and animals. He questions whether humans have the right to deny equality with animals (Derrida,

1992). Posthumanism seeks to interpret texts that are not only limited to human nature but more. Analyzing animals through a lens that recognizes racial and animal differences ultimately paves the way for rethinking what it means to be human and defining how we perceive the non-human (Curry, 2019).

According to Kidner, making humans the main topic in the living system is not anthropocentrism but "industrialism," or a focus on industrial neoliberalism, which subordinates humans and nature to the economic system (Kidner, 2014). Humans do not know what the needs of other species are, even though humans are thought to be able to understand the world and morality with their senses. It also does not mean that we can give nature an intrinsic value. Anthropocentric motivation proves inadequate for the protection of biodiversity because species that do not contribute to human well-being will be abandoned and neglected (Cafaro, Philip J., 2014; Shoreman-Ouimet, Eleanor, 2016).

Anthropocentric is the "legality" of concern for humanity that blinds humans to the character of the industrial colonization system (Kidner, 2014; Kopnina, 2020). When industrial centrism supports the human desire to be in balance with nature, it also camouflages the colonialization between nature and humans. Instead of making anthropocentrism an advantage of nature having humans (with their intellect and intelligence), humans make nature a resource for their lives. Environmental collapse is one of many important issues that humanity must confront collectively under globalization processes, and all issues affect relatives (Sajjaphatanakul & Mangkhang, 2019). As a result, anthropocentrism gives birth to several propositions: the love of one's species (humans only), discrimination against other species, and the belief that non-humans will have value if they are helpful to humans. The anthropocentric view makes humans believe that they are the center of everything, the most critical thing in the universe and that all good things were created for humans (More, 2019; Wolfe, 2010). Everything is only measured by its effectiveness and efficiency.

As a consequence, transcendent and sacred values were neglected. Suppose the desacralization of the cosmos or the loss of a sense of connectedness with the universe is left unchecked. In that case, the effect is none other than the desacralization of human beings themselves. Humans are not only alienated from the Ultimate Reality, but also increasingly alienated from themselves in everyday life, fellow living creatures, and their environment. All of that then became the primary source of ecological disaster. Therefore, through animal characters in **children's literature**, humans are invited to realize their place in reality. Humans are not only the subject that dominates or vice versa; such a small and excluded object, but also part of the whole of nature. Humans are not only on one side but are located between intertwined subjects, becoming complementary and fulfilling parts, not judging. This is the purpose of a journey of human life: to participate.

Posthumanism evokes a sense of "sympathy" and "empathy" that connects (trans-affective) humans to other species in nature. These feelings are human consciousness with the universe so that humans are no longer just "being" but "being with," "being for," and "being in" the regularity of reality (McMillan, 2021). With the presence of animal characters in **children's literature**, humans are brought to gratitude and admiration for the omnipresence and mystery of the universe. Humans are no longer the center (anthropocentric) but reality itself. This is a point of transition from humans to the cosmos (a human 'sense of wonder' triggered by the presence of other species as a center), from egology to ecology, and from anthropocentric to cosmocentrism.

#### 4. CONCLUSION

The idea of animal characters in **children's literature** from the point of view of posthumanism can be interpreted as follows: that first, there are 12 types of animals in *SPRT*. They can think and interact like humans. The animals, as the main characters, seem to function to regulate human identity. The meaning of humans is deconstructed due to the presence of various types of animal characters that are used to replace humans as the main character, even though the problem presented is humanitarian problems. It is not only a form of anthropomorphism but rather the human need as a writer or author of animal characters to convey messages, teach and educate life. This proves that humans are not always the story's center, but non-humans (animals) exist.

Second, children as connoisseurs of **children's literature** must learn to realize that humans are not the only creatures on earth to regenerate mutual respect between species. Animals are not inanimate objects that have human nature (anthropomorphic), but they have the right to life and abilities that inspire humans. **In this manner, children learn to cultivate love, avoid arbitrariness, and refrain from devaluing the lives of animals, which should never be subjected to torture for entertainment purposes.** It's not just about "acting-

thinking animals" like humans, but also the human endeavor to seriously consider animals as the center and other possible beings.

Third, with the presence of animal characters in **children's literature**, humans are delivered to gratitude and admiration for the omnipresence and mystery of the universe. No longer are humans the center (anthropocentric) but reality itself. This is a point of transition from humans to the cosmos (a human 'sense of wonder' triggered by the presence of other species as a center), from egology to ecology, and from anthropocentric to cosmocentrism. Posthumanism evokes a sense of "sympathy" and "empathy" that connects (trans-affective) humans to other species in nature. These feelings are human consciousness with the universe so that humans are no longer just "being," but "being with," "being for," and "being in" the regularity of reality.

## REFERENCES

- Asiain, T. (2015). *The Translation of Children's literature: Ideology and Cultural Adaptations. Captain Underpants as a Case Study. October* 316.
- Buruk, O., Özcan, O., Baykal, G. E., Göksun, T., Acar, S., Akduman, G., Baytaş, M. A., Beşevli, C., Best, J., Coşkun, A., Genç, H. U., Kocaballi, A. B., Laato, S., Mota, C., Papangelis, K., Raftopoulos, M., Ramchurn, R., Sádaba, J., Thibault, M., ... Yildiz, M. (2020). Children in 2077: Designing children's technologies in the age of transhumanism. *Conference on Human Factors in Computing Systems - Proceedings*. <https://doi.org/10.1145/3334480.3381821>
- Cafaro, Philip J., and R. B. P. (2014). Species Extinction Is a Great Moral Wrong. *Biological Conservation, 170*, 1–2.
- Coleman, J. (2022). *These animals have some of the most surprising mating and parenting habits*. national geographic/animals. <https://www.nationalgeographic.com/animals/article/unique-sex-roles-animal-kingdom-parenting-reproduction>
- Curry, E. (2019). *REFIGURING THE ANIMAL: RACE, POSTHUMANISM, AND MODERNISM*.
- Deckha, M. (2016). Animal Bodies, Technobodies: New Directions in Cultural Studies, Feminism, and Posthumanism. *Yale Journal of Law & Feminism, 11*, 505–527.
- Derrida, J. (1992). *Psyche: Invention of The Other*. In D. Atridge (Ed.), *Jacques Derrida: Acts o Literature*. Routledge.
- Dunn, E. A. (2011). TALKING ANIMALS: A LITERATURE REVIEW OF ANTHROPOMORPHISM IN CHILDREN'S BOOKS. *Library Science of the University of North Carolina at Chapel Hill*.
- Endaswara, S. (2021). *Metode Penelitian Poshumanologi Sastra (Research Methods in Literary Poshumanology)* (First Edit). PT. Kanisius.
- Fawcett, L. (1989). Anthropomorphism: In the Web of Culture. *Undercurrents, 1*(1), 14–20.
- Halapsis, A. V. (2019). GODS OF TRANSHUMANISM. *Anthropological Measurements of Philosophical Research, 7242*(16), 78–90.
- Haraway, D. (1991). *Simians, Cyborgs, and Women: The Reinvention of Nature*. Routledge.
- Harju, M.-L. (2008). *Anthropomorphism and the Necessity of Animal Fantasy*. In Justyna Deszcz-Tryhubczak and Marek Oziewicz (Eds.), *Towards or Back to Human Values: Spiritual and Moral Dimensions of Contemporary Fantasy*. Cambridge Scholars Press.
- Harju, M., & Rause, D. (2018). "Keeping some wildness always alive": Posthumanism and the animality of children's literature and play. *Children's literature in Education. Springer, 49*(December), 447–466. <https://doi.org/https://doi.org/10.1007/s10583-017-9329-3>
- Hilfrank, E. (2022). *Which Chinese New Year animal are you like?* National Geographic/Animals. <https://kids.nationalgeographic.com/celebrations/article/which-chinese-new-year-animal-are-you-like>
- Jackson, Z. I. (2013). Animal: New Directions in the Theorization of Race and Posthumanism. *Feminist Studies, Inc., 39*(3), 669–685. <https://muse.jhu.edu/article/829553/pdf>

- Janchoungchot, M. (2022). Transmission guideline of Thai traditional craftsmanship in the digital age. *Humanities, Arts and Social Science Studies*, 22(1). <https://so02.tci-thaijo.org/index.php/hasss/article/view/243115>
- Kidner, D. (2014). "Why 'Anthropocentrism' Is Not Anthropocentric. *Dialectical Anthropology*, 38(1), 465–480.
- Kopnina, H. (2020). Anthropocentrism and Posthumanism. In H. C. Wiley. (Ed.), *The International Encyclopedia of Anthropology* (pp. 1–9). The Hague University of Applied Sciences, Netherlands.
- Lerman, L. (2012). *Lovingly Impolite*. In Peter Costello (Ed.), *Philosophy in Children's literature*. MD: Lexington Books.
- Main, D. (2021). *These lizards use bubbles to breathe underwater*. National Geographic. <https://www.nationalgeographic.com/animals/article/lizards-breathe-underwater-bubbles-anoles>
- Main, D. (2022). *Some elephants are evolving to lose their tusks*. National Geographic/Animals. <https://www.nationalgeographic.com/animals/article/top-12-animal-discoveries-2021>
- McMillan, C. T. . (2021). *Posthumanism in Digital Culture. Cyborgs, God, and Fandom* (first edition). Emerald Publishing Limited.
- More, N. V. (2019). History of Transhumanism. In N. Lee (Ed.), *The Transhumanism Handbook* (pp. 49–62). Springer.
- Natgeo, T. (2021). *King penguin*. National Geographic/Animals. <https://www.nationalgeographic.com/animals/facts/king-penguin>
- Nikolajeva, M. (2016). Recent trends in children's literature research: Return to the body. *International Research in Children's literature*. [https://www.repository.cam.ac.uk/bitstream/handle/1810/260192/Nikolajeva-2016-International\\_research\\_in\\_children's\\_literature-AM.pdf?sequence=1](https://www.repository.cam.ac.uk/bitstream/handle/1810/260192/Nikolajeva-2016-International_research_in_children's_literature-AM.pdf?sequence=1)
- Nodelman, P. (2018). *literary theory and children' s literature Children' s Literature as Women' s Writing*. 13(1), 31–34.
- Novena, M. (2022, July). Selain Manusia, Tikus Disebut Mampu Bercocok Tanam (**Besides humans, mice are also known to be able to cultivate crops.**). *Kompas, Sains*. <https://www.kompas.com/sains/read/2022/07/13/110500523/selain-manusia-tikus-disebut-mampu-bercocok-tanam?page=2>
- Quagha, S. (2022). *Animals developed agriculture before us. These gophers may 'farm' as well*. National Geographic/Animals. <https://kids.nationalgeographic.com/celebrations/article/which-chinese-new-year-animal-are-you-like>
- Sajjaphatanakul, A., & Mangkhang, C. (2019). The Scenario of Future Environmental History Instruction to Develop Sustainable Global Citizenship in Thailand. *Humanities, Arts and Social Science Studies*, 19(2). <https://so02.tci-thaijo.org/index.php/hasss/article/view/98407>
- Shakespeare, S. (2012). Articulating the Inhuman: God, Animal, Machine. In C. Blake, C. M. And, & S. Shakespeare (Eds.), *Beyond Human From Animality to Transhumanism* (p. 227). Continuum International Publishing Group.
- Shoreman-Ouimet, Eleanor, and H. K. (2016). *Culture and Conservation: Beyond Anthropocentrism*. Routledge.
- Wolfe, C. (2010). *What is Posthumanism?* University of Minnesota Press.
- You, C. (2020). The Necessity of an Anthropomorphic Approach to Children's literature. *Children's literature in Education*, 52(2), 183–199. <https://www.deepdyve.com/lp/springer-journal/the-necessity-of-an-anthropomorphic-approach-to-children-s-literature-uLg06qfcRZ?key=springer>

**(7)**

**BUKTI REVISI DITERIMA**

**13 JUNI 2024**

[HASSS] Editor Decision - Accept with Minor Revisions

2024-04-30 05:07 AM

[HASSS] Editor Decision - Accept Submission

2024-06-13 03:11 PM

### Reviewer's Attachments

Q Search

1115308 [HASSS\_2023\_0718] Reviewer fulltext.docx

April 29,  
2024

### Revisions \* The author has seen the files.

Q Search

Upload File

▶ 1126644 [HASSS\_2023\_0718] Correction report.docx

June 5,  
2024 Correction Report

▶ 1126774 [HASSS\_2023\_0718] Revision 1.docx

June 6,  
2024 Article Text

### Review Discussions

Add discussion

Name	From	Last Reply	Replies	Closed
▶ <a href="#">Final Revised</a>	sujinah@um-surabaya.ac.id 2024-06-05 09:02 AM	hasss.manager@su.ac.th 2024-06-06 09:12 PM	1	<input type="checkbox"/>

## Notifications

### [HASSS] Editor Decision - Accept Submission

2024-06-13 03:11 PM

Dear Sujinah,

We have reached a decision regarding your submission to Humanities, Arts and Social Sciences Studies, "New Perspectives in Children's Literature: Animals and Posthumanist Discourse".

Our decision is to: Accept Submission

We will reach out to you for the next steps before issuing the official acceptance letter.

Kind regards,

Editorial team

*Humanities, Arts and Social Sciences Studies (HASSS)*

+66 6507 04679

hasss.manger@su.ac.th

Silpakorn University Research, Innovation and Creativity Administration  
Office, Sanam Chandra Palace Campus

6 Rachamakha Nai Rd., Amphoe Muang, Nakhon Pathom 73000, Thailand.

**(8)**

**BUKTI KONFIRMASI PENERIMAAN ARTIKEL  
YANG TELAH DIREVISI**

**29 JULI 2024**



2/6/25, 3:30 PM

Email University of Muhammadiyah Surabaya - [HASSS] [HASSS] Submission Acknowledgement



Sujinah Sujinah <sujinah@um-surabaya.ac.id>

---

## [HASSS] [HASSS] Submission Acknowledgement

2 pesan

---

Korakoch Attaviryanupap, Silpakorn University, Thailand via Thai Journals Online (ThaiJO)

29 Juli 2024 pukul

<admin@tci-thaijo.org>

09.35

Balas Ke: "Korakoch Attaviryanupap, Silpakorn University, Thailand" <hasss.editor@su.ac.th>

Kepada: Sujinah Sujinah <sujinah@um-surabaya.ac.id>

Dear Sujinah Sujinah,

Thank you for submitting the manuscript, "Animals and Posthumanist Discourse in Children's Literature" to Humanities, Arts and Social Sciences Studies. With the online journal management system that we are using, you will be able to track its progress through the editorial process by logging in to the journal website:

Manuscript URL: <https://so02.tci-thaijo.org/index.php/hasss/authorDashboard/submission/272419>

Username: [sujinah@um-surabaya.ac.id](mailto:sujinah@um-surabaya.ac.id)

If you have any questions, please contact me. Thank you for considering this journal as a venue for your work.

Korakoch Attaviryanupap, Silpakorn University, Thailand

Kind regards,

Editorial team

*Humanities, Arts and Social Sciences Studies (HASSS)*

+66 6507 04679

[hasss.manager@su.ac.th](mailto:hasss.manager@su.ac.th)

Silpakorn University Research, Innovation and Creativity Administration Office, Sanam Chandra Palace Campus  
6 Rachamakha Nai Rd., Amphoe Muang, Nakhon Pathom 73000, Thailand.

**(9)**

**BUKTI PENGAJUAN ARTIKEL TELAH DITERIMA**

**23 AGUSTUS 2024**

2/8/25, 3:37 PM

Email University of Muhammadiyah Surabaya - [HASSS] Editor Decision - Accept Submission



Sujinah Sujinah <sujinah@um-surabaya.ac.id>

---

## [HASSS] Editor Decision - Accept Submission

3 pesan

---

Korakoch Attaviryanupap via Thai Journals Online (ThaiJO) <admin@tci-thaijo.org> 23 Agustus 2024 pukul 09.07

Balas Ke: Korakoch Attaviryanupap <hasss.editor@su.ac.th>

Kepada: Sujinah Sujinah <sujinah@um-surabaya.ac.id>, Encik Savira Isnah <enciksavira@um-surabaya.ac.id>, M Kharis <m.kharis.fs@um.ac.id>

Dear Sujinah Sujinah, Encik Savira Isnah, M Kharis,

We have reached a decision regarding your submission to Humanities, Arts and Social Sciences Studies, "Animals and Posthumanist Discourse in Children's Literature".

Our decision is to: Accept Submission

Kind regards,  
Editorial team  
*Humanities, Arts and Social Sciences Studies (HASSS)*  
+66 6507 04679  
[hasss.manager@su.ac.th](mailto:hasss.manager@su.ac.th)

Silpakorn University Research, Innovation and Creativity Administration Office, Sanam Chandra Palace Campus  
6 Rachamakha Nai Rd., Amphoe Muang, Nakhon Pathom 73000, Thailand.

---

**Sujinah Sujinah** <sujinah@um-surabaya.ac.id>

24 Agustus 2024 pukul 17.32

Kepada: Korakoch Attaviryanupap <hasss.editor@su.ac.th>

Thank you for the information.

**(10)**

**BUKTI ARTIKEL TELAH DIREVIEW DAN  
MENUNGGU *PROOFREADING***

**20 SEPTEMBER 2024**



Sujinah Sujinah &lt;sujinah@um-surabaya.ac.id&gt;

**ตอบกลับ: [HASSS\_2024\_0663] Ask for the language improvement**

2 pesan

HASSS Journal &lt;hasss.manager@su.ac.th&gt;

20 September 2024 pukul 16.12

Kepada: Sujinah Sujinah &lt;sujinah@um-surabaya.ac.id&gt;

Ref: HASSS\_2024\_0663

Title: "Animals and Posthumanist Discourse in Children's Literature"

Journal: *Humanities, Arts and Social Sciences Studies (HASSS)*

Dear Sujinah,

I am writing to follow up on the status of your proofreading.

Sincerely,

Parichat Chaisawas

Managing Editor

***Humanities, Arts and Social Sciences Studies (HASSS)***

จาก: HASSS Journal &lt;hasss.manager@su.ac.th&gt;

ส่ง: 29 สิงหาคม 2567 4:05 PM

ถึง: sujinah@um-surabaya.ac.id &lt;sujinah@um-surabaya.ac.id&gt;

สำเนาถึง: Chief Editor of HASSS Journal &lt;hasss.editor@su.ac.th&gt;

ชื่อเรื่อง: [HASSS\_2024\_0663] Ask for the language improvement

Ref: HASSS\_2024\_0663

Title: "Animals and Posthumanist Discourse in Children's Literature"

Journal: *Humanities, Arts and Social Sciences Studies (HASSS)*

Dear Sujinah,

Please have the manuscript proofread by a qualified native English speaker or a professional language editing service and attach the following files:

- 1) the proofread manuscript with track changes\*
- 2) the proofread manuscript without track changes
- 3) the file of a language proofreading certificate which includes the title of the manuscript and the authors' name.

In order to expedite publication of the manuscript, we would appreciate receiving the revised manuscript as soon as possible.

2/6/25, 3:53 PM

Email University of Muhammadiyah Surabaya - ฉบับที่: [HASSS\_2024\_0663] Ask for the language improvement

Thank you for your co-operation. We look forward to receiving your revised manuscript.

\*More information about track changes:

<https://support.microsoft.com/en-us/office/track-changes-in-word-197ba630-0f5f-4a8e-9a77-3712475e806a>

**Note:** If there is acknowledgment, please include it before resubmitting.

Kind regards,

Editorial team

*Humanities, Arts and Social Sciences Studies (HASSS)*

---

**Sujinah Sujinah** <sujinah@um-surabaya.ac.id>  
Kepada: HASSS Journal <hasss.manager@su.ac.th>

21 Oktober 2024 pukul 11.22

I will send it soon.  
[Kutipan teks disembunyikan]

**(11)**

**BUKTI ARTIKEL DIDISKUSIKAN MENGENAI  
*PROOFREAD AND VERIFICATION***

**25 OKTOBER 2024**



Sujinah Sujinah <sujinah@um-surabaya.ac.id>

---

**[HASSS] New notification from Humanities, Arts and Social Sciences Studies**

2 pesan

---

**Parichat Chaisawas via Thai Journals Online (ThaiJO)** <admin@tci-thaijo.org> 25 Oktober 2024 pukul 15.15  
Balas Ke: Parichat Chaisawas <hasss.manager@su.ac.th>, "Korakoch Attaviriyapunap, Silpakorn University, Thailand"  
<hasss.editor@su.ac.th>  
Kepada: Sujinah Sujinah <sujinah@um-surabaya.ac.id>

You have a new notification from Humanities, Arts and Social Sciences Studies:

There is new activity in the discussion titled "proofread document and verification" regarding the submission "Animals and Posthumanist Discourse in Children's Literature".

Link: <https://so02.tci-thaijo.org/index.php/hasss/authorDashboard/submission/272419>

Korakoch Attaviriyapunap, Silpakorn University, Thailand

Kind regards,  
Editorial team  
*Humanities, Arts and Social Sciences Studies (HASSS)*  
+66 6507 04679  
[hasss.manager@su.ac.th](mailto:hasss.manager@su.ac.th)

Silpakorn University Research, Innovation and Creativity Administration Office, Sanam Chandra Palace Campus  
6 Rachamakha Nai Rd., Amphoe Muang, Nakhon Pathom 73000, Thailand.

---

**Sujinah Sujinah** <sujinah@um-surabaya.ac.id> 27 Oktober 2024 pukul 08.49  
Kepada: Parichat Chaisawas <hasss.manager@su.ac.th>, "Korakoch Attaviriyapunap, Silpakorn University, Thailand"  
<hasss.editor@su.ac.th>

Thank you for the information provided to me.

[Kutipan teks disembunyikan]



# ANIMALS AND POSTHUMANIST DISCOURSE IN CHILDREN'S LITERATURE

## ABSTRACT

Children's literature is associated with various imaginary, impossible, and real creatures that blur the line between reality and fiction, creating a challenge that prompts us to question the inflexible-rigid hegemonic humanist worldview in line with the principles of posthuman thought. Both children's literature and posthumanism possess a unique potential to present progressive forward-focused agendas that blend fantastical possibilities with tangible real-world transformations. This article aims to analyze the role of animal characters in challenging anthropocentrism and traditional humanist viewpoints in children's literature, and to answer research questions: How do animal characters in children's literature function as a critique of anthropocentrism, going beyond mere anthropomorphic portrayals to challenge societal perceptions and prompt considerations of the potential of other entities? To achieve this objective, the qualitative interpretive method is employed, utilizing the data source "Doctor Panda Cures Mr. Geckko's Tail | Super Panda Rescue Team | Baby Bus Cartoon". The findings reveal the following: First, by, animal characters serve as a counterpoint to anthropomorphism. This underscores the notion that animal characters are necessary for conveying messages effectively to children. Second, by, animal characters are portrayed on an equal footing par-with humans. The portrayal of animals in roles such as rescue teams, welders, drivers, and the like is based on their inherent traits. Finally, Lastly, animals function as a critique of anthropocentrism. This critique extends beyond the concept of animals merely "thinking and acting" akin to like humans; it pushes us to reconsider animals' roles and to explore the potential of non-human entities. It encompasses our endeavor to shift our focus to animals and consider the potential of other entities. This study bridges children's literature and posthumanism, contending that children's fiction offers a nuanced contribution to the discourse on the essence of humanity, particularly in the context of human-animal relationships.

Keywords: Animal-Centered Narratives, Rethinking Anthropocentrism, Non-Human Entities, Literary Representation, Childhood Imagination

## 1. INTRODUCTION

Posthumanism studies are gaining prominence in the realm of academia, paralleling the rapid advancements in technology. The advent of the digital era has ushered in a multitude of changes (Jauchowngbot, 2022). While the discourse on posthumanism has primarily revolved around technological innovations, it is important to recognize its broader implications. One such sphere significantly influenced by posthumanism is children's educational media, particularly children's literature. The inherent-simplicity of children's literature, with its immediacy and relevance, plays a crucial role in shaping children's contributes to shaping children's-understanding of life. For instance, the utilization of animal characters to illustrate human characteristics, like using foxes to portray deceit, aims to convey the idea that animals are utilized for human benefit. Regrettably However, this reliance relying solely on animal characters falls short in cultivating fostering in children-an appreciation among children for the magnificence-intrinsic value of nature and its diverse species. This is due to their inherent anthropocentric nature, which is perpetuated through the narratives of children's literature. Shouldn't we strive to help children recognize the equality of all living entities in the universe?

Within the realm of literary scholarship, posthumanism asserts that humans no longer maintain an exclusive position at the center of narratives, as the distinction between humans and animals, machines, and other life forms has become less distinct (Wolfe, 2010). This perspective necessitates a reconsideration of anthropocentrism in order to establish a fresh foundation for Literature, thereby preventing it from becoming

THINKPAD  
Formatted: Font: Not Bold

THINKPAD  
Formatted: Font: Not Bold

obsolete. Otherwise, literary theories could find themselves lagging behind the very literary works they seek to analyze. Posthumanism underscores that the hierarchical superiority of humans over other species is a concept requiring reevaluation, given the intricate interdependencies that exist among various species on Earth. One of the intriguing dimensions that posthumanism adds to Literature is the novel paradigm of animals as reflections of humanity. While fables have existed, posthumanism posits that animals should not be relegated to the status of mere objects; rather, they should be recognized as entities of agency, comparable to humans.

Traditionally, animals depicted in children's literature have often been portrayed as subservient to human authority. In the context of Indonesia, for instance, the mouse deer (known as "~~kanjri~~" in Bahasa Indonesia) is characterized as a mischievous creature inclined towards theft, invariably necessitating its capture. ~~Animals in such narratives rarely articulate their own stories, instead being channeled through human characters. Animals in such narratives, seldom articulate their own stories but are instead channeled through human characters.~~ These animal portrayals are utilized to underscore human virtues and qualities (Harju & Raue, 2018). Frequently, animals serve as vessels for conveying human attributes through anthropomorphism. For instance, the weasel and the wolf may symbolize negative traits, while the bear, pig, and rabbit are emblematic of noble characteristics. ~~A common trope in children's literature is that weaker, smaller herbivorous animals often assume the roles of protagonists. It's a common trope that weaker, smaller herbivorous animals assume the roles of protagonists.~~ Initially positioned as submissive or feeble, they ultimately emerge victorious by the story's conclusion, as seen in works like "A Wolf and Three Little Pigs" (Dunn, 2011). ~~Meanwhile, posthumanist perspectives argue that the rigid division between humans and non-humans is no longer essential, urging us to reconsider anthropocentrism. Simultaneously, the post-humanist perspective contends that the rigid division between humans and non-humans is no longer imperative. It encourages us to reevaluate anthropocentrism.~~ Animals in children's literature often embody metaphoric significance. Consequently, their roles warrant examination through the lens of posthumanism to unveil the implications of deferral or "otherness" within the text (Derrida, 1992). ~~This lens brings fresh interpretations to long-standing elements in children's literature, creating new layers of meaning. This approach imparts fresh connotations to age-old elements pervasive in children's literature, engendering new dimensions of meaning.~~

THINKPAD  
Formatted: Font: Not Bold

As products of imagination and fantasy, the fictional creatures that populate children's literature possess a distinct form of materiality. As highlighted by Willard Van Orman Quine in his 1948 work "On What There Is," the assertion that "Pegasus must exist" is rooted in the notion that negating Pegasus' existence would render the statement nonsensical. ~~Denying the existence of Pegasus implies that Pegasus lacks the "specific attribute of actuality." Denying Pegasus' existence signifies that Pegasus lacks the "specific attribute of actuality."~~ Nonetheless, in the context of this analysis, these beings, classified as "unactualized possibilities," retain a form of actuality within children's literary compositions. They incite readers to either "believe" in them or, at the very least, in the potential they represent. These imaginative entities exert an influence on the perceived "reality," existing as both products of social reality and the realm of fiction (Haraway, 1991). ~~Yet, what if addressing our evolving role as humans requires more than just confronting anthropocentrism? However, what if addressing our evolving role and challenges as humans within the world necessitates a more comprehensive approach beyond direct engagement with anthropocentrism?~~ It raises the question of whether anthropocentrism alone suffices to comprehend our shifting position and the complexities we encounter as inhabitants of the world.

THINKPAD  
Formatted: Font: Not Bold

The children's fiction titled "Doctor Panda Cures Mr. Gecko's Tail | Super Panda Rescue Team | Baby Bus Cartoon" prominently features animal characters as its central protagonists. ~~Diverse A variety of animal types are employed to portray characters with traits inherent to their respective species. For instance, the tiger assumes the role of a ruler, aligning with its characteristic-natural character-nature.~~ While animal characters frequently appear in children's fiction alongside fantastical elements like Pegasus, an airborne horse, "Doctor Panda Cures Mr. Gecko's Tail | Super Panda Rescue Team | Baby Bus Cartoon" ~~diverges-differs from this norm. In this instance, animal characters behave in a manner akin to real human interactions, thus straying-deviating from conventional fantasy portrayals. It is important to note that while the animal characters themselves inherently embody a fantastical aspect, the narrative's context treats them as plausible~~

THINKPAD  
Formatted: Font: Not Bold

within a ~~genuine-realistic~~ human-like setting. The selection of this work was ~~underpinned-informed~~ by the abundance of available data, and data saturation guided the author's decision to halt their exploration at a certain point. Moreover, as of 2021, Baby Bus ~~holds-stands~~ a preeminent position as a favored animation series on the YouTube platform, further enhancing the significance of this work.

Numerous studies have underscored the multifaceted role of animals within children's literature, categorizing them as both components of fiction and educational tools. ~~Decker's~~ research, as exemplified by her work from 2016, elucidates that the incorporation of animals into media and Literature serves as a conduit for addressing human quandaries. This approach ensures that human perspectives and critiques are brought to the fore through the lens of these animal portrayals (Decker, 2016). Conversely, Jackson's research ~~suggests~~ posits that the human species is intricately interdependent with various aspects of nature, with animals constituting an integral component. Animals often operate as metaphors for life due to their profound connection with human civilization. Jackson further ~~explains~~ ~~expounds~~ that animals hold significance in every facet of human existence, leaving an indelible mark on the human experience (Jackson, 2013). Collectively, these studies illuminate the multifarious dimensions through which animals in children's literature serve as both allegorical conduits and pivotal contributors to human narratives.

THINKPAD  
Formatted: Font: Not Bold

THINKPAD  
Formatted: Font: Not Bold

Dunn's analysis emphasizes that ~~anthropomorphization~~ extends beyond merely assigning speech to animals; it encompasses other dimensions that warrant exploration (Dunn, 2011). This notion aligns with ~~Koppola's~~ research, which ~~explores~~ ~~delves~~ into the shift in narrative focus from humans to other elements existing in nature, aligning with the principles of posthumanism (Koppola, 2020). While these studies examine the portrayal of animals through the lens of humanism, few have approached the topic from the perspective of posthumanism. This article, therefore, aims to bridge this gap by presenting an exploration rooted in ~~posthumanist~~ ideology. The study harmonizes the realms of children's literature and posthumanism to propose that children's fiction serves as an intricate platform to engage with the discourse surrounding the essence of humanity, especially in terms of human-animal relationships.

THINKPAD  
Formatted: Font: Not Bold

The conventional paradigm wherein humans occupy the central position in literary works has endured for a considerable duration. Posthumanism ~~has~~ emerged as a means to expand this perspective within literary discourse. The article in question seeks to address a pivotal issue: the portrayal of animals in children's literature through the framework of posthumanism. This initiative thus urges literary scholars to embrace novelty, as it challenges the conventional perception of human exceptionalism and superiority in the broader context of existence and intellect.

## 2. METHOD

This study employs an interpretive method grounded in a qualitative approach. Interpretive qualitative research ~~emphasizes~~ focuses on the examination of signs and textual elements as primary subjects of investigation, alongside the researcher's role in ~~interpretive~~ ~~deciphering~~ and interpreting these signs and texts. The dataset utilized for this study consists of ~~instances-examples~~ portraying animals as representations of humans, sourced from screenshots extracted from the animated video titled "Doctor Panda Cures Mr. Gecko's Tail Super Panda Rescue Team | Baby Bus Cartoon" (~~baby-bus-song-for-kids-crew, 2021~~), released in 2020. The choice of this specific data source was informed by the availability of abundant data.

THINKPAD  
Formatted: Font: Not Bold

The analytical process comprises the following steps:

1. ~~Thoroughly-and-repeatedly~~ viewing the data ~~multiple~~ ~~times~~ (5 times).
2. Identifying and extracting "signs" that indicate of animal-human ~~manifestations-representations~~ within the data.
3. Interpretation of these identified "signs."
4. Formulating conclusions based on the interpretations derived from the analysis.

This methodological framework enables a comprehensive exploration of the ~~representations~~ ~~manifestation~~ of animals as ~~representations~~ ~~symbols~~ of humans within the chosen animated video, facilitating a nuanced interpretation of their role within the context of the study's objectives.

## 3. RESULT AND DISCUSSION

Author  
Not in the ref  
Reply

### 3.1. A narrative set in an animal world


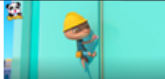



Doctor Panda Cures Mr. Gecko's Tail - *Super Panda Rescue Team* (hereafter referred to as SPRT) presents a narrative set in an animal world where animals adopt human-like roles. The storyline revolves around instances-situations where various animal professions-characters encounter work-related mishaps and subsequently receive assistance from a rescue team. This analysis aims to dissect-break down the content into sub-chapters to facilitate the categorization of findings.





Table 1: Outlines the initial steps in data analysis

Sub-Chapters	Description
Introduction to SPRT	Overview of the animated video and its premise
Portrayal of Animal Professions	Examination of animal characters and their roles
Work Accidents and Rescue Team Intervention	Analysis of the incidents and the rescue team's involvement
Depiction of Animal-Human Characteristics	Exploration of how animals emulate human traits
Concluding Themes	Identification of overarching themes and messages
Implications of Posthumanism	Linking the analysis to the concept of posthumanism

The subsequent sections will delve into each sub-chapter to unravel-explore the intricacies of SPRT, offering a comprehensive understanding of the interplay between animal characters, their roles, and the broader themes addressed within the animated video.

Table 2: Animal Characters Analysis

No.	Figures	Signs	Description
1		Two pandas become the main characters who act as a rescue team	A panda is a typical Chinese animal with a combination of black and white
2		A gecko is a skyscraper's glass cleaner	A gecko is a reptile. The tail is used for defense
3		Elephants are firefighters	Elephants are animals that have a trunk as a vital tool for survival
4		A turtle, a giraffe, a donkey, a cat, and a camel as civilians	A turtle is a type of reptile. A giraffe, a donkey, a cat, and a camel are four-legged animals.
5		A gopher as a plumber	A gopher is an animal that usually lives on the ground, gnawing to find food

6		A tiger as a mayor	The tiger is known as the king of the jungle because of his bravery
7		A camel as a civilian	The camel is a humped animal whose habitat is in the desert
8		A sea horse as a driver of an underwater train	Seahorses are a monogamous type of fish and the only animals whose males can get pregnant
9		A penguin as a water policeman	Penguins are aquatic animals that can't fly

### 3.1.1. Animals as Main Characters: Negation of Anthropomorphism

SPRT showcases a diverse array of 12 animal types ~~is showcased~~, including pandas, lizards, elephants, cats, turtles, camels, donkeys, giraffes, gophers, tigers, seahorses, and penguins. In this exploration, we will abstain from delving into the intertextual connections of utilizing animals as central characters, opting instead to examine the scenario through the lens of posthumanism. ~~Animals undeniably It's undeniable that animals~~ captivate the attention of many children, often surpassing the appeal of human characters (Dunn, 2011). This preference might arise from the fact that animal characters are inherently more alluring in children's narratives. Furthermore, these characters are frequently endowed with attributes that children admire, such as bravery and positive role-models. ~~behavior.~~

Intriguingly, these attributes extend beyond the boundaries of human consciousness, yet they can be effectively communicated through the portrayal of animal characters. This illustrates the potential for animals to convey messages that resonate deeply with children, transcending traditional human-centric narratives. Such an approach aligns with the tenets of posthumanism, challenging the conventional hierarchy between humans and animals. It underscores the significance of examining animal characters in SPRT within the context of post-humanist thought, thereby illuminating novel dimensions of storytelling that foster a closer connection between children and the narratives they engage with.

### 3.1.2. Animals' Responses and Anthropomorphism

Animals' adaptability and survival strategies, often adopted and adapted by humans, provide a compelling basis for examining their roles in SPRT. ~~For instance, Consider~~ the portrayal of elephants (refer to Table 1, Figure 3) as creatures capable of extinguishing fires ~~using through the use of~~ their trunk to spray water. This imagery evokes parallels with firefighting hoses, offering a remarkable testament to animals' adaptability being mirrored in human technologies. A similar example emerges with the depiction of the Gopher (refer to Table 1, Figure 5) as a gas pipe worker, leveraging its keen sense of smell. These instances highlight animals' capacity to engage with their environment in ways reminiscent of human actions.

Interestingly, this portrayal challenges the notion of anthropomorphism as a purely sentimental attribution. Fawcett's perspective on anthropomorphism as a sentimental attitude gains resonance here, particularly in how it reflects human perspectives on their relationship with the natural world. Western cultures often ~~distinctively separate delineate~~ themselves ~~distinctively~~ from other beings (Fawcett, 1989). This perspective emanates from the anthropocentric ideology that forms the bedrock of Western thought—a worldview centering on human significance that influences perceptions of animal cognition. This

anthropocentric outlook, ingrained in children's literature over centuries, reinforces the notion of human dominion over nature, viewing it solely as a resource.

Given that ideologies are inherently embedded within literature, it becomes crucial to reassess narratives that present animals as unique individuals. SPRT's portrayal of animals not only as responsive entities but also as agents capable of engaging with the world in ways analogous to humans prompts a reevaluation of prevailing paradigms. These narratives have the potential to challenge the historical encoding of anthropocentrism within children's literature, offering a refreshing avenue for presenting animals as integral entities deserving of nuanced representation.

### 3.1.3. Challenging Anthropocentrism through Narrative Strategy

Children's literature plays a pivotal role in shaping children's perspectives, often instilling beliefs in fantastical tales or concrete realities interwoven with objects that endorse a personalized worldview (Nikolajeva, 2016). Consequently, narratives depicting animals in realistic scenarios or representing animal life fall short in fostering an authentic appreciation for nature and diverse species. This limitation stems from the inherent anthropocentrism prevalent in such narratives, perpetuated through the prism of prevalent in children's literature.

To illustrate, let's consider "Rosie's Walk," a story that chronicles a hen's obliviousness to a trailing fox. Substituting human characters for these animal counterparts would drastically alter the narrative, possibly even unsettling readers. Moreover, the characterization of the fox necessitates no elaborate development—it inherently embodies notions of cunning and threat to the hen, underscoring anthropocentric perspectives (Dunn, 2011).

However, this anthropocentric viewpoint couched in anthropomorphism can inadvertently foster disregard for animals' roles and contribute to the erosion of animal life. Posthumanism emerges as a countermeasure, challenging this stance by negating anthropomorphism and the confines of rigid realism through strategic narrative approaches (Harju & Rause, 2018). By presenting animals in roles that transcend their conventional anthropomorphic portrayals, SPRT and other post-humanist narratives seek to recalibrate the balance, redefining the interaction between humans and the animal world. This reimagining serves as a potent strategy to counteract anthropocentrism, promoting a holistic understanding of the diverse array of species coexisting on Earth.

### 3.1.4. Animals' Decision-Making and Posthumanist Perspectives

The presence of animal figures within narratives serves as a powerful vehicle to juxtapose animals' decision-making awareness with the cognitive abilities of humans. Wolf's assertion that posthumanism reveals human responses as formulaic constructs formed within the human mind underscores the replicability of these processes across other living entities, including animals (Wolfe, 2010). While it might seem unusual to compare human and animal cognition, counterintuitive to equate humans and animals, posthumanism challenges this traditional perspective by envisioning cognitive capabilities extending beyond human boundaries.

Turning to Table 1, Figure 2, we encounter the gecko—a reptile adept at wall-clinging, utilizing a safety helmet, and autonomously choosing to become a skyscraper cleaner. Similarly, the tiger, depicted as the mayor (Table 1, Figure 6), assumes a role driven by its reputation as the jungle's sovereign ruler. In certain literary contexts, authors advocate retaining animals' inherent behaviors to craft narratives distinct to each species (Asiain, 2015), resounding posthumanist sentiments, which contends that attributing to animals the capacity to respond to the world in a manner akin to humans is a logical deduction, rooted in the shared coexistence on the same planet (Harju, 2008). These instances collectively illustrate posthumanism's aspiration to blur the lines between human and animal cognitive abilities, fostering narratives that acknowledge the diverse forms of consciousness present within the intricate web of life on Earth.

### 3.2. Deconstructing Humanism and Shifting Center Stage

The aforementioned understanding fundamentally deconstructs the conventional construct of "human" (humanism). Derrida's elucidation underscores that interpreting texts cannot remain

bound to archaic intentions and rejects logocentrism (Derrida, 1992). This transformative outlook resonates with animals' role within literary narratives, as they evolve beyond mere companions or [auxiliary-supporting](#) elements to become the central protagonists and focal points of stories. Posthumanism, in this light, heralds a shift that undermines anthropocentrism, challenging the prevailing notion of the liberal humanist subject.

Posthumanism redefines animals' presence in literature, simultaneously unsettling anthropocentrism. This paradigm shift serves to destabilize the established concept of the human self. Animals emerge as entities boasting unique attributes and [capabilities advantages](#) (You, 2020). Consequently, animals are reconceptualized as vessels embodying a form of computational biology, capable of accommodating human cognition. This paradigm reframes the transferability of human thought into the biological frameworks of animals.

Significantly, this [reimagining](#) erases social class and racial divisions attributed to animals, thereby prompting a re-evaluation of our very humanity. The presence of animals as central figures in narratives questions the boundaries of our humanity, transcending categorizations and unsettling the conventions that have defined our understanding of the human experience. Posthumanism invites us to embrace this complex, interwoven tapestry of life, enriching our comprehension of existence beyond narrow anthropocentric confines.

SPRT was created as entertainment for children. The work challenges anthropocentric human liberalism by hiding human existence through children's literature. Dependence on animals in children's literature during the last two centuries has become a means of the civilizing process that children go through the medium of animal bodies. Harju explained that animal stories (fables) are suitable for children (Harju & Rause, 2018). These animals in children's literature are personified as humans. They can think and interact like humans. They, as the main characters, seem to function to adjust human identity (Endaswara, 2021). Humans, in this case, children, through literary works, are stimulated to grow a "connection to nature," which, according to Lerman, is necessary so that children can maintain engagement with nature, even when they cannot be in it (Lerman, 2012).

### 3.2.1. Expanding Perspectives and Non-Human Forces

In conclusion, the initial exploration reveals the diverse array of animal characters employed to supplant humans as central protagonists, thereby tackling the underlying issue of humanism. This practice, rooted in both anthropomorphism and the necessity of authors to communicate life's lessons through children's literature, underscores a deep-seated human inclination. Children's innate [disposition-tendency](#) to embrace animal characters stems from these creatures' enduring presence in legends and myths passed down through generations.

This phenomenon powerfully underscores that human-centric narratives do not invariably occupy the [heart-core](#) of storytelling. Instead, non-human forces—animals—emerge as pivotal entities that resonate with readers. By featuring animals as central figures, children's literature extends its reach beyond traditional anthropocentrism, ushering in a narrative realm that embraces a broader spectrum of consciousness. This shift both challenges and expands our perception of the narrative [center-focus](#), engendering a more encompassing understanding of the intricate tapestry of existence. As the dialogue continues, further examinations can delve into the implications of this perspective on contemporary literary discourse and the evolving relationship between humans and the animal kingdom.

### 3.2.2. Animal and human equality: nature of animals and human professions

The author will take six types of animals from data table one. First, in Figure 2, a gecko acts as a skyscraper glass cleaner. The job requires the ability to go up to the top of the building while cleaning the exterior windows. Usually, humans will use the help of tools such as excavators or descending devices such as harnesses and carabines to reach tall skyscrapers. Geckos, as reptiles, have the natural ability to crawl in vertical planes because their feet are covered with fine microscopic hairs called setae. The fine hairs on

geckos have tiny pads at the ends called *sapules* that are about a tenth the diameter of a human hair. Interestingly, these small pads can increase the surface area of the geckos' feet so that they can stick tightly to the wall and help them to crawl. Usually, geckos use a circular motion to attach and remove their feet from certain surfaces, such as the house's ceiling (Main, 2021). The role of the gecko character in *SPRT* is per its natural traits, such as crawling on vertical and high surfaces.

Second, in Figure 3, the elephant character has a role as a firefighter. National Geographic explains that there are 150,000 muscles in the elephant's trunk, so it can suck up to 14 liters of water. Elephants spray water on their bodies to clean themselves and drink water into their mouths (Main, 2022). *SPRT* adopted the nature of the elephant. The trunk is used as a tool to spray water like a hose on a fire engine. Third, in figure 5, gophers are described as plumbers. A gopher is a rodent that can bind to the ground with its long fingers and teeth. They make a channel that makes it easier to find worms (Quagha, 2022). In Kompas *D*aily, the gopher is said to be able to make underground passages integrated with water and food, i.e., worms. That makes them said to be equal in human ability in farming (Novena, 2022). Their natural ability to manage natural resources and the need to arrange underground channels are the reasons they act as plumbers.

Fourth, in Figure 6, the tiger acts as the mayor. The tiger's image as the jungle king has gone global. His nature as a predator makes him a ruler in the wild. The tiger has a character as a strong and decisive animal, even scary. Some African villages are wary of the terror of tigers eating their livestock. Some African villages are mindful of the terror of tigers eating their livestock (Hilfrank, 2022). The masculinity of the tiger as the ruler has not been replaced, so it follows the mayor's character as the ruler of the city in *SPRT*. Fifth, in figure 8, seahorses as a pair of driver and conductor. These two professions are inseparable. It's the same as a seahorse loyal to its mate (Coleman, 2022). It is the male who stores the female's eggs after fertilization.

Finally, in Figure 9, the penguin acts as a marine policeman. The penguins have the image of being a good guard. During the reproductive season, males and females guard their future offspring so predators do not eat them. Moreover, penguins can dive to a depth equivalent to the height of the Eiffel Tower (Natgeo, 2021). Their nature as good guards and reliable divers is the background for them to act as marine police/water police.

The human professions played by these animals are not classified based on the highs and lows of the job. All animal characters respect the work of other animals. All animal characters appreciate the work of other animals. How human they are! It will have a different meaning when played by humans. For example, a plumber is played by a black actor while a white actor plays the mayor. There will be a gap in meaning by the reader or connoisseur of the work related to the use of actors based on skin color or physical condition. Posthumanism fights for equality not only for humans but also for all inhabitants of the earth (More, 2019).

The nature of animals and human professions that go hand in hand with the characterizations in children's literature shows that animals have abilities beyond human abilities. Therefore, humans adopt and adapt the skills of these animals in their daily lives. Meanwhile, animals do not need additional assistance from tools other than their natural ability to do human jobs or professions. The meaning of "human" becomes deconstructed. They are no longer omniscient and central creatures but equal and parallel to animals because their thinking abilities are not much different. For example, the data and discussion above show that gophers can cultivate the soil below the surface for survival. With that nature, they act as plumbers. That fact should remind humans that we are not the most incredible creatures on earth (Halapsis, 2019). Humans need the inspiration to develop their civilization; it is obtained from the nature of animals. In his research, Jackson explained that animals have a role in every human footprint; for example, every human technological progress is continually inspired by animals' natural abilities (Jackson, 2013).

As connoisseurs of children's literature, children must learn to realize that humans are not the only creatures on earth so that there is a regeneration that respects each other between species. Animals are not lifeless things that are governed by human nature (anthropomorphic); instead, they have the right to life and abilities that inspire humans. That way, children learn to love animals more and not be arbitrary, as described in *Deckha's* research. Most children in Canada despise animal life. They are considered worthy of torture as a form of entertainment (Deckha, 2016). Children's literature is one of the things that shape children's identity. Children learn to know and understand the world through Literature (Nodelman, 2018). That way, the narrative attempts to teach a post-humanist perspective in which humans are equal to other members or species on earth (Buruk et al., 2020). It's not just about "acting-thinking animals" like

humans, but also our attempt to think of animals as central along with other possible beings (Shakespeare, 2012).

### 3.3. Children's and animal literature: a critique of anthropocentrism

#### 3.3.1. Animals as other centers

For the last two centuries, children's literature has relied on animals as the primary means of conveying the story's message. The process of understanding human problems is transferred to children through the mediation of animal characters. These animals think and interact like humans. So far, animals are still seen as "the others" (Derrida, 1992), objects that can be subject to any action by humans. In literature, they are used as a medium to explain good and evil and good (see *The Wolf and the Three Little Pigtlets*) (Dunn, 2011). As a result, the wolf has an image as a metaphor for evil. The one who has an evil nature is the humankind. "The wolf is evil" is a human creation that takes advantage of the wolf's nature as a predator.

*SPRT* uses 12 types of animals as characters in the story. Children are required to have high-order thinking skills to receive the implicit message. Why? Children can't just think that, since animals can talk or work like humans. More than that, children should realize that other species on earth have rights and abilities equal to them—those of as humans. Thus, it is inappropriate for humans to be the only center (Nikolajeva, 2016; Wolfe, 2010). Similar abilities does not mean that animals can work in banks to earn wages, but rather reflect the ability to survive with their scientific nature. In *SPRT*, gophers manage underground their environments to organize underground resources such as water and worms as their food.

However, as generations of cultural change have demonstrated, ideology is not fixed. Non-human rights have recently been enshrined in the legal systems of some governments. The Universal Declaration of Human Rights has served to motivate initiatives such as the Universal Declaration of Rights of Mother Earth (<https://therightsofnature.org/universal-declaration>) by the Bolivian government, the Wetlands Project Land Conservation, <https://www.ippnw.org/>, the rights of evers in New Zealand, Australia, and India (D'Donnell and Talbot-Jones 2018) and Lake Erie in the United States. Also, recently, more Western consumers have turned to veganism (Kopinna, 2020).

Animals as the main characters, which not only represent the human way of thinking but also show their animal instincts, show a critique of anthropocentrism (concern for human interests at the expense of the interests of other species) (Kopinna, 2020). For example, they are involved in several environmental issues, such as the destruction of wild habitats or the abuse of animals used for consumption, pets, and medicine. Animals must often appear as representatives of their species in literary works and their advantages over humans. Based on the data in the *SPRT*, readers will find the character of an elephant as a firefighter (see table 1, figure 3). Posthumanism hopes the reader will accept a new meaning with an anthropocentric shift (Wolfe 2010). The hope is that the children will understand that the fire extinguishing system is inspired by the elephant survival system, a trunk that can suck in and spit out water. That way, human supremacy will be lost so that children agree that there is a center for storytelling other than humans, namely animals.

#### 3.3.2. Response to posthumanism: paradigm shift from anthropocentric to cosmocentric.

In posthumanism, the challenge to anthropocentric human liberalism is how humans are hidden through animal characters in children's literature. Derrida destroys assumptions about the meaning of humans and animals. He questions whether humans have the right to deny equality with animals (Derrida, 1992). Posthumanism seeks to interpret texts that are not only limited to human nature but extend beyond humans. Analyzing animals through a lens that recognizes racial and animal differences ultimately paves the way for rethinking what it means to be human and defining how we perceive the non-human (Curry, 2019).

According to Kidner, making humans the main topic in the living system is not anthropocentrism but "industrialism" or a focus on industrial neoliberalism, which subordinates humans and nature to the economic system (Kidner, 2014). Humans do not know what the needs of other species are, even though humans are thought to be able to understand the world and morality with their senses. It also does not mean that we can give nature an intrinsic value. Anthropocentric motivation proves inadequate for the protection of biodiversity because species that do not contribute to human well-being will be abandoned and neglected (Cafaro, & Primack, 2014; Shoreman-Ouimet & Koppig, 2016).

Author  
Not in the reference part

Reply

Author  
Not in the reference part

Reply

Anthropocentrism is the "legality" of concern for humanity that blinds humans to the character of the industrial colonization system (Kidner, 2014; Kopnina, 2020). When industrial centrism supports the human desire to be in balance with nature, it also camouflages the colonialism between nature and humans. Instead of making anthropocentrism an advantage of nature having humans (with their intellect and intelligence), humans make nature a resource for their lives. Environmental collapse is one of many important issues that humanity must confront collectively under globalization processes, and all issues affect relatives everyone (Sajjaphatanakul & Mangkhang, 2019). As a result, anthropocentrism gives birth to several propositions: the love of one's species (humans only), discrimination against other species, and the belief that non-humans will have value if they are helpful to humans. The anthropocentric view makes humans believe that they are the center of everything, the most critical-important thing in the universe and that all good things were created for humans (More, 2019; Wolfe, 2010). Everything is only measured by its effectiveness and efficiency.

As a consequence, transcendent and sacred values were are neglected. Suppose the desacralization of the cosmos or the loss of a sense of connectedness with the universe is left unchecked. In that case, the effect is none other than the desacralization of human beings themselves. Humans are not only alienated from the Ultimate Reality, but are also increasingly alienated from themselves in everyday life, fellow living creatures, and their environment. All of that then becomes same the primary source of ecological disaster. Therefore, through animal characters in children's literature, humans are invited to realize their place in reality. Humans are not only the subject that dominates or vice versa; such a small and excluded object, but also part of the whole of nature. Humans are not only on one side but are located between intertwined subjects, becoming complementary and fulfilling parts, not judging. This is the purpose of a journey of human life: to participate.

Posthumanism evokes a sense of "sympathy" and "empathy" that connects (trans-affective) humans to other species in nature. These feelings are a part of human consciousness that connects with the universe so that humans are no longer just "being" but "being with," "being for," and "being in" the regularity of reality (McMillan, 2021). With the presence of animal characters in children's literature, humans are brought to gratitude and admiration for the omnipresence and mystery of the universe. Humans are no longer the center (anthropocentric) but part of reality itself. This is a point of transition from humans to the cosmos (a human 'sense of wonder' triggered by the presence of other species as a center), from egology to ecology, and from anthropocentric to cosmocentrism.

#### 4. CONCLUSION

The idea of animal characters in children's literature from the point of view of posthumanism can be interpreted as follows: that first, there are 12 types of animals in SPRT. They can think and interact like humans. The animals, as the main characters, seem to function to regulate human identity. The meaning of humans is deconstructed due to through the presence of various types of animal characters that are used to replace humans as the main character, even though the problem presented is humanitarian problems. It is not only a form of anthropomorphism but rather the human need as a writer or author of animal characters to convey messages, teach and educate life. This illustrates proves that humans are not always the story's center, but non-humans (animals) also have a significant presence exist.

Second, children as connoisseurs readers of children's literature must learn to realize that humans are not the only creatures on earth to regenerate mutual respect between species. Animals are not inanimate objects that have human nature (anthropomorphic), but they have the right to life and abilities that inspire humans. In this manner, children learn to cultivate love, avoid arbitrariness, and refrain from devaluing the lives of animals, which should never be subjected to torture for entertainment purposes. It's not just about "acting-thinking animals" like humans, but also the human endeavor to seriously consider animals as the center and other possible beings.

Third, with the presence of animal characters in children's literature, humans are delivered to gratitude and admiration for the omnipresence and mystery of the universe. No longer are humans the center (anthropocentric) but reality itself. This is a point of transition from humans to the cosmos (a human 'sense of wonder' triggered by the presence of other species as a center), from egology to ecology, and from anthropocentric to cosmocentrism. Posthumanism evokes a sense of "sympathy" and "empathy" that

THINKPAD October 22, 2024  
Formatted: Font: Not Italic



connects (trans-affective) humans to other species in nature. These feelings are human consciousness with the universe so that humans are no longer just "being," but "being with," "being for," and "being in" the regularity of reality.

## REFERENCES

- Ósáin, T. (2015). The translation of children's literature: Ideology and cultural adaptations. Captain Underpants as a case study [Doctoral dissertation, University of the West of England]. UWE Bristol Research Repository. <https://uwe-repository.worktribe.com/output/907767>
- Buruk, O., Özcan, O., Baykal, G. E., Gökşun, T., Acar, S., Akduman, G., Bayras, M. A., Beseyli, C., Best, J., Coşkun, A., Genç, H. U., Kocabaşı, A. B., Laato, S., Mota, C., Panagelis, K., Raftopoulos, M., Ramchurn, R., Şadaba, J., Thibault, M., ... Yıldız, M. (2020, April 25). Children in 2077: Designing children's technologies in the age of transhumanism [Paper presentation]. *Conference on Human Factors in Computing Systems - Proceedings*. Honolulu, USA. <https://doi.org/10.1145/3334480.3381821>
- Cafaro, P., & Primack, R. (2014). Species extinction is a great moral wrong. *Biological Conservation*, 170, 1-2.
- Coleman, J. (2022). *These animals have some of the most surprising mating and parenting habits*. National Geographic/Animals. <https://www.nationalgeographic.com/animals/article/unique-sex-roles-animal-kingdom-parenting-reproduction>
- Curry, E. (2019). *Refiguring the animal: Race, posthumanism, and modernism* [Doctoral dissertation, University of Oregon]. University of Oregon Libraries. <http://hdl.handle.net/1794/24546>
- Deekha, M. (2016). Animal bodies, cyborgbodies: New directions in cultural studies, feminism, and posthumanism. *Yale Journal of Law & Feminism*, 11, 505-527.
- Derrida, J. (1992). *Psyche: Invention of the other*. In D. Attridge, (Ed.), *Jacques Derrida: Acts of Literature*. Routledge.
- Dunn, E. A. (2011). *Talking animals: A literature review of anthropomorphism in children's books*. Library Science of the University of North Carolina at Chapel Hill.
- Endaswara, S. (2021). *Metode Penelitian, Posthumanologi Sastra* [Research Methods in Literary Posthumanology]. PT Kasius. [in Indonesian]
- Fawcett, L. (1989). Anthropomorphism: In the web of culture. *Undercurrents*, 1(1), 14-20.
- Hajapis, A. V. (2019). Gods of transhumanism. *Anthropological Measurements of Philosophical Research*, 7242(16), 78-90.
- Haraway, D. (1991). *Simians, cyborgs, and women: The reinvention of nature*. Routledge.
- Harju, M.-L. (2008). Anthropomorphism and the Necessity of Animal Fantasy. In Justyna Deszcz-Trybubczyk and Marek Oziewicz (Eds.), *Towards or back to human values: Spiritual and moral dimensions of contemporary fantasy* (pp. 173-184). Cambridge Scholars Press.
- Harju, M., & Rause, D. (2018). "Keeping some wildness always alive": Posthumanism and the animality of children's literature and play. *Children's literature in Education*, 49, 447-466. <https://doi.org/https://doi.org/10.1007/s10583-017-9329-3>
- Hübner, E. (2022). *Which Chinese New Year animal are you like?* National Geographic/Animals. <https://kids.nationalgeographic.com/celebrations/article/which-chinese-new-year-animal-are-you-like>
- Jackson, Z. L. (2013). Animal: New directions in the theorization of race and posthumanism. *Feminist Studies*, Inc., 39(3), 669-685. <https://muse.jhu.edu/article/829553/pdf>
- Janchongchot, M. (2022). Transmission guideline of Thai traditional craftsmanship in the digital age. *Humanities, Arts and Social Science Studies*, 22(1), 1-8. <https://so02.tci-thaijo.org/index.php/hasss/article/view/243115>
- Kidner, D. (2014). Why 'anthropocentrism' is not anthropocentric. *Dialectical Anthropology*, 38(1), 465-480.
- Koppola, H. (2020). Anthropocentrism and posthumanism. In H. C. Wiley, (Ed.), *The international encyclopedia of anthropology* (pp. 1-9). The Hague University of Applied Sciences, Netherlands.
- Lerman, L. (2012). Lovingly impolite. In P. Costello (Ed.), *Philosophy in children's literature* (pp. 301-314). Lexington Books.
- Main, D. (2021). *These lizards use bubbles to breathe underwater*. National Geographic. <https://www.nationalgeographic.com/animals/article/lizards-breathe-underwater-bubbles-anoles>

- Main, D. (2022). *Some elephants are evolving to lose their tusks*. National Geographic/Animals. <https://www.nationalgeographic.com/animals/article/top-12-animal-discoveries-2021>
- McMillan, C. T. (2021). *Posthumanism in digital culture: Cyborgs, god, and fandom* (1st ed.). Emerald Publishing Limited.
- More, N. V. (2019). History of transhumanism. In N. Lee (Ed.), *The transhumanism handbook* (pp. 49-62). Springer.
- Natso, T. (2021). King penguin. *National Geographic/Animals*. <https://www.nationalgeographic.com/animals/facts/king-penguin>
- Nikolajeva, M. (2016). *Recent trends in children's literature research: Return to the body*. International Research in Children's literature. [https://www.repository.cam.ac.uk/bitstream/handle/1810/260192/Nikolajeva-2016-International\\_research\\_in\\_children\\_s\\_literature-AM.pdf?sequence=1](https://www.repository.cam.ac.uk/bitstream/handle/1810/260192/Nikolajeva-2016-International_research_in_children_s_literature-AM.pdf?sequence=1)
- Nodelman, P. (2018). Children's literature as women's writing. *Children's Literature Association Quarterly*, 13(1), 31-34.
- Novena, M. (2022, July). *Selain Manusia, Tikus Disebut Mampu Bercocok Tanam* (Besides humans, mice are also known to be able to cultivate crops.). Kompas, Sains. <https://www.kompas.com/sains/read/2022/07/13/110500523/selain-manusia-tikus-disebut-mampu-bercocok-tanam?page=2>
- Quagha, S. (2022). *Animals developed agriculture before us These gophers may 'farm' as well*. National Geographic/Animals. <https://kids.nationalgeographic.com/celebrations/article/which-chinese-new-year-animal-are-you-like>
- Sajjapattanakul, A., & Maengkhang, C. (2019). The scenario of future environmental history instruction to develop sustainable global citizenship in Thailand. *Humanities, Arts and Social Science Studies*, 19(2), 242-255. <https://so02.tci-thaijo.org/index.php/hasss/article/view/98407>
- Shakespeare, S. (2012). Articulating the Inhuman: God, Animal, Machine. In C. Blake, C. M. And, & S. Shakespeare (Eds.), *Beyond human from animality to transhumanism* (p. 227). Continuum International Publishing Group.
- Shoreman-Ouimet, E., & Koppola, H. (2016). *Culture and conservation: Beyond anthropocentrism*. Routledge.
- Wolfe, C. (2010). *What is posthumanism?* University of Minnesota Press.
- You, C. (2020). The necessity of an anthropomorphic approach to children's literature. *Children's Literature in Education*, 52(2), 183-199. <https://www.deepdyve.com/lp/springer-journal/the-necessity-of-an-anthropomorphic-approach-to-children-s-literature-uLg06qfRZ?key=springer>

**(12)**

**BUKTI NASKAH DITERIMA UNTUK  
DITERBITKAN**

**4 NOVEMBER 2024**



Sujinah Sujinah <sujinah@um-surabaya.ac.id>

---

**[HASSS\_2024\_0663] letter of publication**

2 pesan

---

**HASSS Journal** <hasss.manager@su.ac.th>

4 November 2024 pukul 13.37

Kepada: "sujinah@um-surabaya.ac.id" <sujinah@um-surabaya.ac.id>

Cc: Chief Editor of HASSS Journal <hasss.editor@su.ac.th>

Ref: HASSS\_2024\_0663

Title: "Animals and Posthumanist Discourse in Children's Literature"

Journal: *Humanities, Arts and Social Sciences Studies (HASSS)*

Dear Sujinah,

We are pleased to inform you that your paper has been accepted for publication, it will proceed to copy-editing and production. Please find the attached letter of publication.

Thank you for submitting your work to *Humanities, Arts and Social Sciences Studies*. We hope you consider us again for future submission.

Kind regards,

Korakoch Attaviriyapap

Editor-in-Chief

***Humanities, Arts and Social Sciences Studies (HASSS)***

---

 [HASSS\_2024\_0663] letter of publication.pdf  
112K

---

**Sujinah Sujinah** <sujinah@um-surabaya.ac.id>

6 November 2024 pukul 08.59

Kepada: HASSS Journal <hasss.manager@su.ac.th>

Cc: Chief Editor of HASSS Journal <hasss.editor@su.ac.th>

Thank you so much for the great news!

[Kutipan teks disembunyikan]



Silpakorn University Research, Innovation and Creativity  
Administration Office, Sanam Chandra Palace Campus  
6 Rajamankha Nai Rd., Amphoe Muang,  
Nakhon Pathom 73000, Thailand.

Tel: +66-65070-4679 Fax: +66-3425-5808

E-mail: [hasss.manager@su.ac.th](mailto:hasss.manager@su.ac.th)

Website: <https://so02.tci-thaijo.org/index.php/hasss/index>

No. 8603.16/6280

November 4, 2024

Dear Sujinah, Encik Savira Isnah, and M. Kharis,

Your research article entitled “Animals and Posthumanist Discourse in Children's Literature” has been accepted for publication in Humanities, Arts and Social Sciences Studies.

Thank you for your contribution to Humanities, Arts and Social Sciences Studies.

Sincerely yours,

A handwritten signature in blue ink that reads 'Korakoch Attaviriyanyupap'.

(Professor Korakoch Attaviriyanyupap, Ph.D.)

Editor-in-Chief of Humanities, Arts and Social Sciences Studies

**(13)**

**BUKTI DEWAN REDAKSI MEMINTA REVISI  
SESEGERA MUNGKIN (*ARTWORK*)**

**19 NOVEMBER 2024**

2/6/25, 3:55 PM

Email University of Muhammadiyah Surabaya - Urgent! [HASSS\_2024\_0663] Final correction



Sujinah Sujinah <sujinah@um-surabaya.ac.id>

---

**Urgent! [HASSS\_2024\_0663] Final correction**

3 pesan

---

**HASSS Journal** <hasss.manager@su.ac.th>

19 November 2024 pukul 13.48

Kepada: "sujinah@um-surabaya.ac.id" <sujinah@um-surabaya.ac.id>

Ref: HASSS\_2024\_0663

Title: "Animals and Posthumanist Discourse in Children's Literature"

Journal: *Humanities, Arts and Social Sciences Studies (HASSS)*

Dear Sujinah,

Please kindly find the artwork of your manuscript file.

The editorial board would like to ask for your cooperation to check the file and return the page proofs with corrections **as soon as possible**. Changes to the article should be made in **RED** so they are distinct from the original text.

Sincerely,


Parichat Chaisawas

Managing Editor


***Humanities, Arts and Social Sciences Studies (HASSS)***

---

2 lampiran

 [HASSS\_2024\_0663] Artwork 1.docx

5493K

 [HASSS\_2024\_0663] Artwork 1.docx

5493K

---

**Sujinah Sujinah** <sujinah@um-surabaya.ac.id>

19 November 2024 pukul 15.47

Kepada: HASSS Journal <hasss.manager@su.ac.th>

Well received with thanks.

[Kutipan teks disembunyikan]

# ANIMALS AND POSTHUMANIST DISCOURSE IN CHILDREN'S LITERATURE

Sujinah<sup>1\*</sup>, Encik Savira Isnah<sup>2</sup>, and M. Kharis<sup>3</sup>

<sup>1</sup> Faculty, Universitas Muhammadiyah Surabaya, Indonesia

<sup>2</sup> Faculty of Teacher Training and Education, Universitas Muhammadiyah Surabaya, Indonesia

<sup>3</sup> Faculty, Universitas Negeri Malang, Indonesia

## ABSTRACT

\*Corresponding author:  
Sujinah  
sujinah@um-surabaya.ac.id

Received: 25 January 2024

Revised: 13 August 2024

Accepted: 23 August 2024

Published: Click or tap to enter a date.

Citation:  
Sujinah, E. S., & Kharis, M. (2024). Animals and Posthumanist discourse in children's literature. *Humanities, Arts and Social Sciences Studies*, *xx(x)*, xxx-xxx.

Children's literature is associated with various imaginary, impossible, and real creatures that blur the line between reality and fiction, creating a challenge that prompts us to question the rigid, hegemonic humanist worldview in line with the principles of post human thought. Both children's literature and posthumanism possess a unique potential to present progressive agendas that blend fantastical possibilities with tangible real-world transformations. This article aims to analyze the role of animal characters in challenging anthropocentrism and traditional humanist viewpoints in children's literature, and to answer research questions How do animal characters in children's literature function as a critique of anthropocentrism, going beyond mere anthropomorphic portrayals to challenge societal perceptions and prompt considerations of the potential of other entities? To achieve this objective, the qualitative interpretive method is employed, utilizing the data source "Doctor Panda Cures Mr. Gecko's Tail | Super Panda Rescue Team | Baby Bus Cartoon". The findings reveal the following: First, animal characters serve as a counterpoint to anthropomorphism. This underscores the notion that animal characters are necessary for conveying messages effectively to children. Second, animal characters are portrayed on an equal footing with humans. The portrayal of animals in roles such as rescue teams, welders, drivers, and the like is based on their inherent traits. Finally, animals function as a critique of anthropocentrism. This critique extends beyond the concept of animals merely "thinking and acting" like humans; it pushes us to reconsider animals' roles and to explore the potential of non-human entities. This study bridges children's literature and posthumanism, contending that children's fiction offers a nuanced contribution to the discourse on the essence of humanity, particularly in the context of human-animal relationships.

Keywords: Animal-centered narratives; rethinking anthropocentrism; non-human entities; literary representation; childhood imagination

## 1. INTRODUCTION

Posthumanism studies are gaining prominence in academia, paralleling rapid advancements in technology. The advent of the digital era has ushered in a multitude of changes (Tang & Oung, 2022). While the discourse on posthumanism has primarily revolved around technological innovations, it is important to recognize its broader implications. One such sphere significantly influenced by posthumanism is children's educational media, particularly children's literature. The simplicity of children's literature, with its immediacy

4 Author

Pls add.

Reply

and relevance, plays a crucial role in shaping children's understanding of life. For instance, the utilization of animal characters to illustrate human characteristics, like using foxes to portray deceit, aims to convey the idea that animals are utilized for human benefit. However, this reliance on animal characters falls short in fostering an appreciation among children for the intrinsic value of nature and its diverse species. This is due to their inherent anthropocentric nature, which is perpetuated through the narratives of children's literature. Shouldn't we strive to help children recognize the equality of all living entities in the universe?

Within the realm of literary scholarship, posthumanism asserts that humans no longer maintain an exclusive position at the center of narratives, as the distinction between humans and animals, machines, and other life forms has become less distinct (Wolfe, 2010). This perspective necessitates a reconsideration of anthropocentrism in order to establish a fresh foundation for Literature, thereby preventing it from becoming obsolete. Otherwise, literary theories could find themselves lagging behind the very literary works they seek to analyze. Posthumanism underscores that the hierarchical superiority of humans over other species is a concept requiring reevaluation, given the intricate interdependencies that exist among various species on Earth. One of the intriguing dimensions that posthumanism adds to Literature is the novel paradigm of animals as reflections of humanity. While fables have existed, posthumanism posits that animals should not be relegated to the status of mere objects; rather, they should be recognized as entities of agency, comparable to humans.

Traditionally, animals depicted in children's literature have often been portrayed as subservient to human authority. In the context of Indonesia, the mouse deer (known as "[kancil](#)" in Bahasa Indonesia) is characterized as a mischievous creature inclined towards theft, invariably necessitating its capture. Animals in such narratives rarely articulate their own stories, instead being channeled through human characters. These animal portrayals underscore human virtues and qualities (Harju & Rause, 2018). Frequently, animals serve as vessels for conveying human attributes through anthropomorphism. For instance, the weasel and the wolf may symbolize negative traits, while the bear, pig, and rabbit are emblematic of noble characteristics. A common trope in children's literature is that weaker, smaller herbivorous animals often assume the roles of protagonists. Initially positioned as submissive or feeble, they ultimately emerge victorious by the story's conclusion, as seen in works like "A Wolf and Three Little Pigs" (Dunn, 2011). Meanwhile, posthumanism perspectives argue that the rigid division between humans and non-humans is no longer essential, urging us to reconsider anthropocentrism. Animals in children's literature often embody metaphoric significance. Consequently, their roles warrant examination through the lens of posthumanism to unveil the implications of deferral or "otherness" within the text (Derrida, 1992). This lens brings fresh interpretations to long-standing elements in children's literature, creating new layers of meaning.

As products of imagination and fantasy, the fictional creatures that populate children's literature possess a distinct form of materiality. As highlighted by [Willard Van Orman Quine](#) in his 1948 work "[On What There Is](#)," the assertion that "Pegasus must exist" is rooted in the notion that negating his existence would render the statement nonsensical. Denying the existence of Pegasus implies that he lacks the "specific attribute of actuality." Nonetheless, in the context of this analysis, these beings, classified as "unactualized possibilities," retain a form of actuality within children's literary compositions. They incite readers to either "believe" in them or, at the very least, in the potential they represent. These imaginative entities exert an influence on the perceived "reality," existing as both products of social reality and the realm of fiction (Haraway, 1991). Yet, what if addressing our evolving role as humans requires more than just confronting anthropocentrism? It raises the question of whether anthropocentrism alone suffices to comprehend our shifting position and the complexities we encounter as inhabitants of the world.

The children's fiction titled "[Doctor Panda Cures Mr. Gecko's Tail | Super Panda Rescue Team | Baby Bus Cartoon](#)" prominently features animal characters as its central protagonists. A variety of animal types are employed to portray characters with traits inherent to their respective species. For instance, the tiger assumes the role of a ruler, aligning with its natural character. While animal characters frequently appear in children's fiction alongside fantastical elements like Pegasus, an airborne horse, "[Doctor Panda Cures Mr. Gecko's Tail | Super Panda Rescue Team | Baby Bus Cartoon](#)" differs from this norm. In this instance, animal characters behave in a manner akin to real human interactions, thus deviating from conventional fantasy portrayals. It is important to note that while the animal characters themselves inherently embody a fantastical aspect, the narrative's context treats them as plausible within a realistic human-like setting. The selection of this work was informed by the abundance of available data, and data saturation guided the author's decision to halt their exploration at a certain point. Moreover, as of 2021, Baby Bus stands a preeminent position as a favored animation series on the YouTube platform, further enhancing the significance of this work.

Numerous studies have underscored the multifaceted role of animals within children's literature, categorizing them as both components of fiction and educational tools. [Deckha's](#) (2016) research, as exemplified by her work from 2016, elucidates that the incorporation of animals into media and Literature

Author

Pls add the reference.

Reply



serves as a conduit for addressing human quandaries. This approach ensures that human perspectives and critiques are brought to the fore through the lens of these animal portrayals (DeCicca, 2016). Conversely, Jackson's research suggests that the human species is intricately interdependent with various aspects of nature, with animals constituting an integral component. Animals often operate as metaphors for life due to their profound connection with human civilization. Jackson further explains that animals hold significance in every facet of human existence, leaving an indelible mark on the human experience (Jackson, 2013). Collectively, these studies illuminate the multifarious dimensions through which animals in children's literature serve as both allegorical conduits and pivotal contributors to human narratives.

Dunn's analysis emphasizes that **anthropomorphization** extends beyond merely assigning speech to animals, it encompasses other dimensions that warrant exploration (Dunn, 2011). This notion aligns with **Koppala's** research, which explores the shift in narrative focus from humans to other elements existing in nature, aligning with the principles of posthumanism (Koppala, 2020). While these studies examine the portrayal of animals through the lens of humanism, few have approached the topic from the perspective of posthumanism. This article, therefore, aims to bridge this gap by presenting an exploration rooted in **posthumanist ideology**. The study harmonizes the realms of children's literature and posthumanism to propose that children's fiction serves as an intricate platform to engage with the discourse surrounding the essence of humanity, especially in terms of human-animal relationships.

The conventional paradigm wherein humans occupy the central position in literary works has endured for a considerable duration. Posthumanism has emerged as a means to expand this perspective within literary discourse. The article seeks to address a pivotal issue: the portrayal of animals in children's literature through the framework of posthumanism. This initiative thus urges literary scholars to embrace novelty, as it challenges the conventional perception of human exceptionalism and superiority in the broader context of existence and intellect.

## 2. METHOD

This study employs an interpretive method grounded in a qualitative approach. Interpretive qualitative research focuses on the examination of signs and textual elements as primary subjects of investigation, alongside the researcher's role in interpreting and interpreting these signs and texts. The dataset utilized for this study consists of examples portraying animals as representations of humans, sourced from screenshots extracted from the animated video titled "Doctor Panda Cures Mr. Gecko's Tail | Super Panda Rescue Team | Baby Bus Cartoon" released in 2020. The choice of this specific data source was informed by the availability of abundant data.

The analytical process comprises the following steps:

1. Repetitively viewing the data multiple times (5 times).
2. Identifying and extracting "signs" that indicate of animal-human representations within the data.
3. Interpretation of these identified "signs."
4. Formulating conclusions based on the interpretations derived from the analysis.

This methodological framework enables a comprehensive exploration of the representations of animals as symbols of humans within the chosen animated video, facilitating a nuanced interpretation of their role within the context of the study's objectives.

## 3. RESULT AND DISCUSSION

### 3.1 A narrative set in an animal world

"Doctor Panda Cures Mr. Gecko's Tail | Super Panda Rescue Team | Baby Bus Cartoon" (hereafter referred to as SPRT) presents a narrative set in an animal world where animals adopt human-like roles. The storyline revolves around situations where various animal characters encounter work-related mishaps and subsequently receive assistance from a rescue team. This analysis aims to break down the content into sub-chapters to facilitate the categorization of findings.

[Table 1] Outlines the initial steps in data analysis

Sub-Chapters	Description
Introduction to SPRT	Overview of the animated video and its premise
Portrayal of Animal Professions	Examination of animal characters and their roles



4 Author

Pls mention table 1 in the text.

Reply

**Table 1: Outlines the initial steps in data analysis (continued)**

Sub-Chapters	Description
Work Accidents and Rescue Team Intervention	Analysis of the incidents and the rescue team's involvement
Depiction of Animal-Human Characteristics	Exploration of how animals emulate human traits
Concluding Themes	Identification of overarching themes and messages
Implications of Posthumanism	Linking the analysis to the concept of posthumanism

The subsequent sections will delve into each sub-chapter to explore the intricacies of SPRT, offering a comprehensive understanding of the interplay between animal characters, their roles, and the broader themes addressed within the animated video.

**Table 2: Animal characters analysis**

No.	Figures	Signs	Description
1		Two pandas become the main characters who act as a rescue team	A panda is a typical Chinese animal with a combination of black and white
2		A gecko is a skyscraper's glass cleaner	A gecko is a reptile. The tail is used for defense
3		Elephants are firefighters	Elephants are animals that have a trunk as a vital tool for survival
4		A turtle, a giraffe, a donkey, a cat, and a camel as civilians	A turtle is a type of reptile. A giraffe, a donkey, a cat, and a camel are four-legged animals.
5		A gopher as a plumber	A gopher is an animal that usually lives on the ground, gnawing to find food
6		A tiger as a mayor	The tiger is known as the king of the jungle because of his bravery
7		A camel as a civilian	The camel is a humped animal whose habitat is in the desert
8		A sea horse as a driver of an underwater train	Seahorses are a monogamous type of fish and the only animals whose males can get pregnant
9		A penguin as a water policeman	Penguins are aquatic animals that can't fly

### **3.1.1 Animals as main characters: negation of anthropomorphism**

SPRT showcases a diverse array of 12 animal types including pandas, lizards, elephants, cats, turtles, camels, donkeys, giraffes, gophers, tigers, seahorses, and penguins. In this exploration, we will abstain from delving into the intertextual connections of utilizing animals as central characters, opting instead to examine the scenario through the lens of posthumanism. Animals undeniably captivate the attention of many children, often surpassing the appeal of human characters (Dunn, 2011). This preference might arise from the fact that animal characters are inherently more alluring in children's narratives. Furthermore, these characters are frequently endowed with attributes that children are thought to admire, such as bravery and positive role-models.

Intriguingly, these attributes extend beyond the boundaries of human consciousness, yet they can be effectively communicated through the portrayal of animal characters. This illustrates the potential for animals to convey messages that resonate deeply with children, transcending traditional human-centric narratives. Such an approach aligns with the tenets of posthumanism, challenging the conventional hierarchy between humans and animals. It underscores the significance of examining animal characters in SPRT within the context of post-humanist thought, thereby illuminating novel dimensions of storytelling that foster a closer connection between children and the narratives they engage with.

### **3.1.2 Animals' responses and anthropomorphism**

Animals' adaptability and survival strategies, often adopted and adapted by humans, provide a compelling basis for examining their roles in SPRT. For instance, the portrayal of elephants (Figure 3 in Table 2) as creatures capable of extinguishing fires using their trunk to spray water. This imagery evokes parallels with firefighting hoses, offering a remarkable testament to animals' adaptability being mirrored in human technologies. A similar example emerges with the depiction of the Gopher (Figure 5 in Table 2) as a gas pipe worker, leveraging its keen sense of smell. These instances highlight animals' capacity to engage with their environment in ways reminiscent of human actions.

Interestingly, this portrayal challenges the notion of anthropomorphism as a purely sentimental attribution. Fawcett's (1989) perspective on anthropomorphism as a sentimental attitude gains resonance here, particularly in how it reflects human perspectives on their relationship with the natural world. Western cultures often distinctively separate themselves from other beings. This perspective emanates from the anthropocentric ideology that forms the bedrock of Western thought, a worldview centering on human significance that influences perceptions of animal cognition. This anthropocentric outlook, ingrained in children's literature over centuries, reinforces the notion of human dominion over nature, viewing it solely as a resource.

Considering that ideologies are inherently embedded within literature, it becomes crucial to reassess narratives that present animals as unique individuals. SPRT's portrayal of animals not only as responsive entities but also as agents capable of engaging with the world in ways analogous to humans prompts a reevaluation of prevailing paradigms. These narratives have the potential to challenge the historical encoding of anthropocentrism within children's literature, offering a refreshing avenue for presenting animals as integral entities deserving of nuanced representation.

### **3.1.3 Challenging anthropocentrism through narrative strategy**

Children's literature plays a crucial role in shaping children's perspectives, often instilling beliefs in fantastical tales or concrete realities interwoven with objects that endorse a personalized worldview (Nikolajeva, 2016). Consequently, narratives depicting animals in realistic scenarios or representing animal life fall short in fostering an authentic appreciation for nature and diverse species. This limitation stems from the inherent anthropocentrism embedded in these narratives, prevalent in children's literature.

For instance, in "Rosie's Walk," a story that chronicles a hen's obliviousness to a trailing fox. Substituting human characters for these animal counterparts would drastically alter the narrative, possibly even unsettling readers. Moreover, the characterization of the fox necessitates no elaborate development it inherently embodies notions of cunning and threat to the hen, underscoring anthropocentric perspectives (Dunn, 2011).

However, this anthropocentric viewpoint in anthropomorphism can inadvertently foster disregard for animals' roles. Posthumanism emerges as a countermeasure, challenging this stance by negating anthropomorphism and the confines of rigid realism through strategic narrative approaches (Harju & Rause, 2018). By presenting animals in roles that transcend their conventional anthropomorphic portrayals, SPRT and other posthumanism narratives seek to recalibrate the balance, redefining the interaction between humans and the animal world. This reimagining serves as a potent strategy to counteract anthropocentrism, promoting a holistic understanding of the diverse array of species coexisting on Earth.

### 3.1.4 Animals' decision-making and posthumanist perspectives

The presence of animal figures within narratives serves as a powerful vehicle to juxtapose animals' decision-making awareness with the cognitive abilities of humans. Wolfe's (2010) assertion that posthumanism reveals human responses as formulaic constructs formed within the human mind underscores the replicability of these processes across other living entities, including animals. While it might seem unusual to compare human and animal cognition, posthumanism challenges this traditional perspective by envisioning cognitive capabilities extending beyond human boundaries.

Turning to Figure 2 in Table 2, we encounter the gecko a reptile skilled at wall-clinging, utilizing a safety helmet, and autonomously deciding to become a skyscraper cleaner. Similarly, the tiger, depicted as the mayor (Figure 6 in Table 2), assumes a role driven by its reputation as the jungle's rulers. In certain literary contexts, authors advocate retaining animals' inherent behaviors to craft narratives unique to each species (Gajin, 2015), resounding posthumanism sentiments, which contends that attributing to animals the capacity to respond to the world in a manner akin to humans is a logical deduction, rooted in the shared coexistence on the same planet (Harju, 2008). These instances collectively illustrate posthumanism's aspiration to blur the lines between human and animal cognitive abilities, fostering narratives that acknowledge the diverse forms of consciousness present within the intricate web of life on Earth.

### 3.2 Deconstructing humanism and shifting center stage

Understanding fundamentally deconstructs the conventional construct of humanism. Derrida's (1992) elucidation underscores that interpreting texts cannot remain bound to archaic intentions and rejects logocentrism. This transformative outlook resonates with animals' role within literary narratives, as they evolve beyond mere companions or supporting elements to become the central protagonists and focal points of stories. Posthumanism, in this light, heralds a shift that undermines anthropocentrism, challenging the prevailing notion of the liberal humanist subject.

Posthumanism redefines animals' presence in literature, simultaneously unsettling anthropocentrism. This paradigm shift serves to destabilize the established concept of the human self. Animals emerge as entities boasting unique attributes and capabilities (You, 2020). Consequently, animals are reconceptualized as vessels embodying a form of computational biology, capable of accommodating human cognition. This paradigm reframes the transferability of human thought into the biological frameworks of animals.

Significantly, this ~~reimagining~~ erases social class and racial divisions attributed to animals, thereby prompting a re-evaluation of our very humanity. The presence of animals as central figures in narratives questions the boundaries of our humanity, transcending categorizations and unsettling the conventions that have defined our understanding of the human experience. Posthumanism invites us to embrace this complex, interwoven tapestry of life, enriching our comprehension of existence beyond narrow anthropocentric confines.

SPRT was created as entertainment for children. The work challenges anthropocentric human liberalism by hiding human existence through children's literature. Dependence on animals in children's literature during the last two centuries has become a means of the civilizing process that children go through the medium of animal bodies. Harju explained that Animal stories (fables) are suitable for children (Harju & Rause, 2018). These animals in children's literature are personified as humans. They can think and interact like humans. They, as the main characters, seem to function to adjust human identity (Gadaswara, 2021). Humans, in this case, children, through literary works, are stimulated to grow a "connection to nature," which, according to Lerman, is necessary so that children can maintain engagement with nature, even when they cannot be in it (Lerman, 2012).

### 3.2.1 Expanding perspectives and non-human forces

In conclusion, the initial exploration reveals the diverse array of animal characters employed to supplant humans as central protagonists, thereby tackling the underlying issue of humanism. This practice, rooted in both anthropomorphism and the necessity of authors to communicate life's lessons through children's literature, underscores a deep-seated human inclination. Children's innate tendency to embrace animal characters stems from these creatures' enduring presence in legends and myths passed down through generations.

This phenomenon powerfully underscores that human-centric narratives do not invariably occupy the core of storytelling. Instead, non-human forces animals emerge as pivotal entities that resonate with readers. By featuring animals as central figures, children's literature extends its reach beyond traditional anthropocentrism, ushering in a narrative realm that embraces a broader spectrum of consciousness. This shift both challenges and expands our perception of the narrative focus, engendering a more encompassing understanding of the intricate tapestry of existence. As the dialogue continues, further examinations can delve



Author  
Harju or Harju & Rause?  
Reply

Author  
Harju, 2008 or Harju & Rause, 2018?  
Reply

into the implications of this perspective on contemporary literary discourse and the evolving relationship between humans and the animal kingdom.

### 3.2.2 Animal and human equality: nature of animals and human professions

In Figure 2 (Table 2), a gecko acts as a skyscraper glass cleaner. The job requires the ability to go up to the top of the building while cleaning the exterior windows. Usually, humans use the help of tools such as excavators or devices such as harnesses and carabines to reach tall skyscrapers. Geckos, as reptiles, have the natural ability to crawl in vertical planes because their feet are covered with fine microscopic hairs called setae. The fine hairs on geckos have tiny pads at the ends called *spatulae* that are about a tenth the diameter of a human hair. Interestingly, these small pads can increase the surface area of the geckos' feet so that they can stick tightly to the wall and help them to crawl. Usually, geckos use a circular motion to attach and remove their feet from certain surfaces, such as the house's ceiling (Main, 2021). The role of the gecko character in SPRT is per its natural traits, such as crawling on vertical and high surfaces.

Second, in Figure 3 (Table 2), the elephant character has a role as a firefighter. There are 150,000 muscles in the elephant's trunk, so it can suck up to 14 liters of water. Elephants spray water on their bodies to clean themselves and drink water into their mouths (Main, 2022). SPRT adopts the nature of the elephant. The trunk is used as a tool to spray water like a hose on a fire engine. Third, in Figure 5 (Table 2), gophers are described as plumbers. A gopher is a rodent that can bind to the ground with its long fingers and teeth. They make a channel that makes it easier to find worms (Quagha, 2022). In Kompas Daily, the gopher is said to be able to make underground passages integrated with water and food, i.e., worms. That makes them said to be equal in human ability in farming (Novena, 2022). Their natural ability to manage natural resources and the need to arrange underground channels are the reasons they act as plumbers.

Fourth, in Figure 6 (Table 2), the tiger acts as the mayor. The tiger has a character as a strong and decisive animal, even scary. There are no tigers in Africa. The masculinity of the tiger as the ruler has not been replaced, so it follows the mayor's character as the ruler of the city in SPRT. Fifth, in Figure 8, seahorses as a pair of driver and conductor. These two professions are inseparable. It's the same as a seahorse loyal to its mate (Coleman, 2022). It is the male who stores the female's eggs after fertilization.

Finally, in Figure 9 (Table 2), the penguin acts as a marine policeman. The penguins have the image of being a good guard. During the reproductive season, males and females guard their future offspring so predators do not eat them. Moreover, penguins can dive to a depth equivalent to the height of the Eiffel Tower (Natego, 2021). Their nature as good guards and reliable divers is the background for them to act as marine police/water police.

The human professions played by these animals are not classified based on the highs and lows of the job. All animal characters respect the work of other animals. All animal characters appreciate the work of other animals. For example, a plumber is played by a black actor while a white actor plays the mayor. There will be a gap in meaning by the reader or connoisseur of the work related to the use of actors based on skin color or physical condition. Posthumanism fights for equality not only for humans but also for all inhabitants of the earth (More, 2019).

The nature of animals and human professions that go hand in hand with the characterizations in children's literature shows that animals have abilities beyond human abilities. Therefore, humans adopt and adapt the skills of these animals in their daily lives. Meanwhile, animals do not need additional assistance from tools other than their natural ability to do human jobs or professions. The meaning of "human" becomes deconstructed. They are no longer omniscient and central creatures but equal and parallel to animals because their thinking abilities are not much different. For example, the data and discussion above show that gophers can cultivate the soil below the surface for survival. With that nature, they act as plumbers. That fact should remind humans that we are not the most incredible creatures on earth (Halopsis, 2019). Humans need the inspiration to develop their civilization; it is obtained from the nature of animals. In his research, Jackson explained that animals have a role in every human footprint; for example, every human technological progress is continually inspired by animals' natural abilities (Jackson, 2013).

As connoisseurs of children's literature, children must learn to realize that humans are not the only creatures on earth so that there is a regeneration that respects each other between species. Animals are not lifeless things that are governed by human nature (anthropomorphic); instead, they have the right to life and abilities that inspire humans. That way, children learn to love animals more and not be arbitrary, as described in Dekcha's research. Most children in Canada despise animal life. They are considered worthy of torture as a form of entertainment (Deckha, 2016). Children's literature is one of the things that shape children's identity. Children learn to know and understand the world through Literature (Nodelman, 2018). That way, the narrative attempts to teach a post-humanist perspective in which humans are equal to other members or species on earth (Buruk et al., 2020). It's not just about "acting-thinking animals" like humans, but also our attempt to think of animals as central along with other possible beings (Shakespeare, 2012).

### 3.3 Children's and animal literature: a critique of anthropocentrism

#### 3.3.1 Animals as other centers

For the last two centuries, children's literature has relied on animals as the primary means of conveying the story's message. The process of understanding human problems is transferred to children through the mediation of animal characters. These animals think and interact like humans. So far, animals are still seen as "the others" (Derrida, 1992), objects that can be subject to any action by humans. In literature, they are used as a medium to explain good and evil (see "The Wolf and the Three Little Piglets") (Dunn, 2011). As a result, the wolf has an image as a metaphor for evil. The one who has an evil nature is the humankind. "The wolf is evil" is a human creation that takes advantage of the wolf's nature as a predator.

SPRT uses 12 types of animals as characters in the story. Children are required to have high-order thinking skills to receive the implicit message. Why? Children can't just think that animals can talk or work like humans. More than that, children should realize that other species on earth have rights and abilities equal to those of humans. Thus, it is inappropriate for humans to be the only center (Nikolajeva, 2016; Wolfe, 2010). Similar abilities do not mean that animals can work in banks to earn wages, but rather reflect the ability to survive with their scientific nature. In SPRT, gophers manage their environments to organize underground resources such as water and worms as their food.

However, as generations of cultural change have demonstrated, ideology is not fixed. Non-human rights have recently been enshrined in the legal systems of some governments. The Universal Declaration of Human Rights has served to motivate initiatives such as the Universal Declaration of Rights of Mother Earth (<https://therightsofnature.org/universal-declaration/>) Also, recently, more Western consumers have turned to veganism. (Koppina, 2020)

Animals as the main characters, which not only represent the human way of thinking but also show their animal instincts, show a critique of anthropocentrism (concern for human interests at the expense of the interests of other species) (Koppina, 2020). For example, they are involved in several environmental issues, such as the destruction of wild habitats or the abuse of animals used for consumption, pets, and medicine. Animals must often appear as representatives of their species in literary works and their advantages over humans. Based on the data in the SPRT, readers will find the character of an elephant as a firefighter (see Figure 3 in Table 2). Posthumanism hopes the reader will accept a new meaning with an anthropocentric shift (Wolfe, 2010). The hope is that children will understand that the fire extinguishing system is inspired by the elephant survival system, a trunk that can suck in and spit out water. That way, human supremacy will be lost so that children agree that there is a center for storytelling other than humans, namely animals.

#### 3.3.2 Response to posthumanism: paradigm shift from anthropocentric to ~~cosmo~~centric

In posthumanism, the challenge to anthropocentric human liberalism is how humans are hidden through animal characters in children's literature. Derrida destroys assumptions about the meaning of humans and animals. He questions whether humans have the right to deny equality with animals (Derrida, 1992). Posthumanism seeks to interpret texts that are not only limited to human nature but extend beyond it. Analyzing animals through a lens that recognizes racial and animal differences ultimately paves the way for rethinking what it means to be human and defining how we perceive the non-human (Curry, 2019).

According to Kidner, making humans the main topic in the living system is not anthropocentrism but "industrialism," or a focus on industrial neoliberalism, which subordinates humans and nature to the economic system (Kidner, 2014). Humans do not know what the needs of other species are, even though humans are thought to be able to understand the world and morality with their senses. It also does not mean that we can give nature an intrinsic value. Anthropocentric motivation proves inadequate for the protection of biodiversity because species that do not contribute to human well-being will be abandoned and neglected (Cafaro, & Primack, 2014; Shoreman-Ouimet & Koppina, 2016).

Anthropocentrism is the "legality" of concern for humanity that blinds humans to the character of the industrial colonization system (Kidner, 2014; Koppina, 2020). When industrial centrism supports the human desire to be in balance with nature, it also camouflages the colonialism between nature and humans. Instead of making anthropocentrism an advantage of nature having humans (with their intellect and intelligence), humans make nature a resource for their lives. Environmental collapse is one of many important issues that humanity must confront collectively under globalization processes, and all issues affect everyone (Saijapbatanakul & Mangkhong, 2019). As a result, anthropocentrism gives birth to several propositions: the love of one's species (humans only), discrimination against other species, and the belief that non-humans will have value if they are helpful to humans. The anthropocentric view makes humans believe that they are the center of everything, the most important thing in the universe and that all good things were created for humans (More, 2019; Wolfe, 2010). Everything is only measured by its effectiveness and efficiency.



**Author**  
Pls add the reference

Reply

As a consequence, transcendent and sacred values are neglected. Suppose the desacralization of the cosmos or the loss of a sense of connectedness with the universe is left unchecked. In that case, the effect is none other than the desacralization of human beings themselves. Humans are not only alienated from the Ultimate Reality, but are also increasingly alienated from themselves in everyday life, fellow living creatures, and their environment. All of that then becomes the primary source of ecological disaster. Therefore, through animal characters in children's literature, humans are invited to realize their place in reality. Humans are not only the subject that dominates or vice versa; such a small and excluded object, but also part of the whole of nature. Humans are not only on one side but are located between intertwined subjects, becoming complementary and fulfilling parts, not judging. This is the purpose of a journey of human life: to participate.

Posthumanism evokes a sense of "sympathy" and "empathy" that connects (trans-affective) humans to other species in nature. These feelings are a part of human consciousness that connects with the universe so that humans are no longer just "being" but "being with," "being for," and "being in" the regularity of reality (McMillan, 2021). With the presence of animal characters in children's literature, humans are brought to gratitude and admiration for the omnipresence and mystery of the universe. Humans are no longer the center (anthropocentric) but part of reality itself. This is a point of transition from humans to the cosmos (a human 'sense of wonder' triggered by the presence of other species as a center), from ~~egology~~ to ecology, and from anthropocentric to ~~cosmocentrism~~.

#### 4. CONCLUSION

The idea of animal characters in children's literature from the point of view of posthumanism can be interpreted as follows: First, there are 12 types of animals in SPRT. They can think and interact like humans. The animals, as the main characters, function to regulate human identity. The meaning of humans is deconstructed through the presence of various types of animal characters that are used to replace humans as the main character, even though the problem presented is humanitarian problems. It is not only a form of anthropomorphism but rather the human need as a writer or author of animal characters to convey messages, teach and educate life. This illustrates that humans are not always the story's center, but non-humans (animals) also have a significant presence.

Second, children as readers of children's literature must learn to realize that humans are not the only creatures on earth to regenerate mutual respect between species. Animals are not inanimate objects that have human nature (anthropomorphic), but they have the right to life and abilities that inspire humans. In this manner, children learn to cultivate love, avoid arbitrariness, and refrain from devaluing the lives of animals, which should never be subjected to torture for entertainment purposes. It is not just about "acting-thinking animals" like humans, but also the human endeavor to seriously consider animals as the center and other possible beings.

Third, with the presence of animal characters in children's literature, humans are delivered to gratitude and admiration for the omnipresence and mystery of the universe. No longer are humans the center (anthropocentric) but reality itself. This is a point of transition from humans to the cosmos (a human 'sense of wonder' triggered by the presence of other species as a center), from ~~egology~~ to ecology, and from anthropocentric to ~~cosmocentrism~~. Posthumanism evokes a sense of "sympathy" and "empathy" that connects (trans-affective) humans to other species in nature. These feelings are human consciousness with the universe so that humans are no longer just "being," but "being with," "being for," and "being in" the regularity of reality.

#### REFERENCES

- ~~Aslain~~, T. (2015). *The translation of children's literature: Ideology and cultural adaptations. Captain underpants as a case study* [Doctoral dissertation, University of the West of England]. UWE Bristol Research Repository. <https://uwe-repository.worktribe.com/output/907767>
- Buruk, O., Özcan, O., Baykal, G. E., Göksun, T., Acar, S., Akduman, G., Baytas, M. A., Beşerli, C., Best, J., Coşkun, A., Genç, H. U., Kocaballi, A. B., Laato, S., Mota, C., Panangelis, K., Raftopoulos, M., Ramchurn, R., Sádaba, J., Thibault, M., ... Yildiz, M. (2020, April 25). Children in 2077: Designing children's technologies in the age of transhumanism [Paper presentation]. *Conference on Human Factors in Computing Systems - Proceedings*. Honolulu, USA. <https://doi.org/10.1145/3334480.3381821>
- Cafaro, P., & Primack, R. (2014). Species extinction is a great moral wrong. *Biological Conservation*, 170, 1–2.
- Coleman, J. (2022). *These animals have some of the most surprising mating and parenting habits*. National Geographic/Animals. <https://www.nationalgeographic.com/animals/article/unique-sex-roles-animal-kingdom-parenting-reproduction>

- Curry, E. (2019). *Refiguring the animal: Race, posthumanism, and modernism* [Doctoral dissertation, University of Oregon]. University of Oregon Libraries. <http://hdl.handle.net/1794/24546>
- Deckha, M. (2016). Animal bodies, **tecbobodies**: New directions in cultural studies, feminism, and posthumanism. *Yale Journal of Law & Feminism*, 11, 505–527.
- Derrida, J. (1992). *Psyche: Invention of the other*. In D. **Attridge** (Ed.), *Jacques Derrida: Acts of Literature*. Routledge.
- Dunn, E. A. (2011). *Talking animals: A literature review of anthropomorphism in children's books*. Library Science of the University of North Carolina at Chapel Hill.
- Endaswara, S. (2021). *Metode Penelitian Posthumanologi, Sastra* [Research Methods in Literary Posthumanology]. PT Kanisius. [in Indonesian]
- Fawcett, L. (1989). Anthropomorphism: In the web of culture. *Undercurrents*, 1(1), 14–20.
- Halapsis, A. V. (2019). Gods of transhumanism. *Anthropological Measurements of Philosophical Research*, 7242(16), 78–90.
- Haraway, D. (1991). *Simians, cyborgs, and women: The reinvention of nature*. Routledge.
- Harju, M., & Rause, D. (2018). "Keeping some wildness always alive": Posthumanism and the animality of children's literature and play. *Children's literature in Education*, 49, 447–466. <https://doi.org/10.1007/s10583-017-9329-3>
- Harju, M.-L. (2008). Anthropomorphism and the necessity of animal fantasy. In J. **Deszcz, Trybuczek** & M. **Oziewicz** (Eds.), *Towards or back to human values: Spiritual and moral dimensions of contemporary fantasy* (pp. 173–184). Cambridge Scholars Press.
- Hilgrah, E.** (2022). *Which Chinese New Year animal are you like? National Geographic/Animals*. <https://kids.nationalgeographic.com/celebrations/article/which-chinese-new-year-animal-are-you-like>
- Jackson, Z. I. (2013). Animal: New directions in the theorization of race and posthumanism. *Feminist Studies*, 39(3), 669–685. <https://muse.jhu.edu/article/829553/pdf>
- Ianchoungchot, M.** (2022). Transmission guideline of Thai traditional craftsmanship in the digital age. *Humanities, Arts and Social Sciences Studies*, 22(1), 1–8. <https://so02.tci-thaijo.org/index.php/hasss/article/view/243115>
- Kidner, D. (2014). Why 'anthropocentrism' is not anthropocentric. *Dialectical Anthropology*, 38(1), 465–480.
- Koppina, H.** (2020). Anthropocentrism and posthumanism. In H. C. Wiley. (Ed.), *The international encyclopedia of anthropology* (pp. 1–9). The Hague University of Applied Sciences, Netherlands.
- Lerman, L. (2012). Lovingly impolite. In P. Costello (Ed.), *Philosophy in children's literature* (pp. 301–314). Lexington Books.
- Main, D. (2021). *These lizards use bubbles to breathe underwater*. National Geographic. <https://www.nationalgeographic.com/animals/article/lizards-breathe-underwater-bubbles-anoles>
- Main, D. (2022). *Some elephants are evolving to lose their tusks*. National Geographic/Animals. <https://www.nationalgeographic.com/animals/article/top-12-animal-discoveries-2021>
- McMillan, C. T. (2021). *Posthumanism in digital culture: Cyborgs, god, and fandom* (1st ed.). Emerald Publishing Limited.
- More, N. V. (2019). History of transhumanism. In N. Lee (Ed.), *The transhumanism handbook* (pp. 49–62). Springer.
- Natgeo**. (2021). King penguin. *National Geographic/Animals*. <https://www.nationalgeographic.com/animals/facts/king-penguin>
- Nikolajeva, M.** (2016). *Recent trends in children's literature research: Return to the body*. International Research in Children's literature. [https://www.repository.cam.ac.uk/bitstream/handle/1810/260192/Nikolajeva-2016-International\\_research\\_in\\_children's\\_literature-AM.pdf?sequence=1](https://www.repository.cam.ac.uk/bitstream/handle/1810/260192/Nikolajeva-2016-International_research_in_children's_literature-AM.pdf?sequence=1)
- Nodelman, P. (2018). Children's literature as women's writing. *Children's Literature Association Quarterly*, 13(1), 31–34.
- Novena, M. (2022, July). *Selain Manusia, Tikus Disebut Mampu Bercocok Tanam* [Besides humans, mice are also known to be able to cultivate crops]. Kompas, Sains. <https://www.kompas.com/sains/read/2022/07/13/110500523/selain-manusia-tikus-disebut-mampu-bercocok-tanam?page=2> [in Indonesian]
- Quagha, S.** (2022). *Animals developed agriculture before us. These gophers may 'farm' as well*. National Geographic/Animals. <https://kids.nationalgeographic.com/celebrations/article/which-chinese-new-year-animal-are-you-like>
- Sajjapattanakul, A., & Maengkhang, C.** (2019). The scenario of future environmental history instruction to develop sustainable global citizenship in Thailand. *Humanities, Arts and Social Sciences Studies*, 19(2), 242–255. <https://so02.tci-thaijo.org/index.php/hasss/article/view/98407>



**Author**  
Not found in the text

Reply

Sujinah et al.

- Shakespeare, S. (2012). Articulating the inhuman: God, animal, machine. In C. Blake, C. M., & S. Shakespeare (Eds.), *Beyond human from animality to transhumanism* (p. 227). Continuum International Publishing Group.
- Shoreman-Ouimet, E., & **Koppina, H.** (2016). *Culture and conservation: Beyond anthropocentrism*. Routledge.
- Wolfe, C. (2010). *What is posthumanism?* University of Minnesota Press.
- You, C. (2020). The necessity of an anthropomorphic approach to children's literature. *Children's Literature in Education*, 52(2), 183–199. <https://www.deepdyve.com/lp/springer-journal/the-necessity-of-an-anthropomorphic-approach-to-children-s-literature-uLg06qfcRZ?key=springer>



**(14)**

**BUKTI *SUBMIT* HASIL REVISI *ARTWORK***

**20 NOVEMBER 2024**



**Sujinah Sujinah** <sujiinah@um-surabaya.ac.id>  
kepada HASSS ▾

20 Nov 2024, 06.03 ☆ ↶

Dear Parichaat Chaisawas  
Managing Editor  
*Humanities, Arts and Social Sciences Studies (HASSS)*

We submit revised articles as recommended. Thank you

Sincerely

Sujinah

\*\*\*

Satu lampiran • Dipindai dengan Gmail



# ANIMALS AND POSTHUMANIST DISCOURSE IN CHILDREN'S LITERATURE

Sujinah<sup>1</sup>, Encik Savira Isnah<sup>2</sup>, and M. Kharis<sup>3</sup>

<sup>1</sup> Faculty of Postgraduate Program, Universitas Muhammadiyah Surabaya, Indonesia

<sup>2</sup> Faculty of Teacher Training and Education, Universitas Muhammadiyah Surabaya, Indonesia

<sup>3</sup> Faculty of Letter, Universitas Negeri Malang, Indonesia

## ABSTRACT

\*Corresponding author:  
Sujinah  
[sujinah@um-surabaya.ac.id](mailto:sujinah@um-surabaya.ac.id)

Received: 25 January 2024

Revised: 13 August 2024

Accepted: 23 August 2024

Published: [Click or tap to enter a date.](#)

**Citation:**  
Sujinah, Encik Savira E. S., & Kharis, M. (2024). Animals and Posthumanist discourse in children's literature. *Humanities, Arts and Social Sciences Studies*, xx(x), xxx-xxx.

Children's literature is associated with various imaginary, impossible, and real creatures that blur the line between reality and fiction, creating a challenge that prompts us to question the rigid, hegemonic humanist worldview in line with the principles of post human thought. Both children's literature and posthumanism possess a unique potential to present progressive agendas that blend fantastical possibilities with tangible real-world transformations. This article aims to analyze the role of animal characters in challenging anthropocentrism and traditional humanist viewpoints in children's literature, and to answer research questions How do animal characters in children's literature function as a critique of anthropocentrism, going beyond mere anthropomorphic portrayals to challenge societal perceptions and prompt considerations of the potential of other entities? To achieve this objective, the qualitative interpretive method is employed, utilizing the data source "Doctor Panda Cures Mr. Gecko's Tail | Super Panda Rescue Team | Baby Bus Cartoon". The findings reveal the following: First, animal characters serve as a counterpoint to anthropomorphism. This underscores the notion that animal characters are necessary for conveying messages effectively to children. Second, animal characters are portrayed on an equal footing with humans. The portrayal of animals in roles such as rescue teams, welders, drivers, and the like is based on their inherent traits. Finally, animals function as a critique of anthropocentrism. This critique extends beyond the concept of animals merely "thinking and acting" like humans; it pushes us to reconsider animals' roles and to explore the potential of non-human entities. This study bridges children's literature and posthumanism, contending that children's fiction offers a nuanced contribution to the discourse on the essence of humanity, particularly in the context of human-animal relationships.

**Keywords:** Animal-centered narratives; rethinking anthropocentrism; non-human entities; literary representation; childhood imagination

## 1. INTRODUCTION

Posthumanism studies are gaining prominence in academia, paralleling rapid advancements in technology. The advent of the digital era has ushered in a multitude of changes (Janchoungchot, 2022). While the discourse on posthumanism has primarily revolved around technological innovations, it is important to recognize its broader implications. One such sphere significantly influenced by posthumanism is children's educational media, particularly children's literature. The simplicity of children's literature, with its immediacy

and relevance, plays a crucial role in shaping children's understanding of life. For instance, the utilization of animal characters to illustrate human characteristics, like using foxes to portray deceit, aims to convey the idea that animals are utilized for human benefit. However, this reliance on animal characters falls short in fostering an appreciation among children for the intrinsic value of nature and its diverse species. This is due to their inherent anthropocentric nature, which is perpetuated through the narratives of children's literature. Shouldn't we strive to help children recognize the equality of all living entities in the universe?

Within the realm of literary scholarship, posthumanism asserts that humans no longer maintain an exclusive position at the center of narratives, as the distinction between humans and animals, machines, and other life forms has become less distinct (Wolfe, 2010). This perspective necessitates a reconsideration of anthropocentrism in order to establish a fresh foundation for Literature, thereby preventing it from becoming obsolete. Otherwise, literary theories could find themselves lagging behind the very literary works they seek to analyze. Posthumanism underscores that the hierarchical superiority of humans over other species is a concept requiring reevaluation, given the intricate interdependencies that exist among various species on Earth. One of the intriguing dimensions that posthumanism adds to Literature is the novel paradigm of animals as reflections of humanity. While fables have existed, posthumanism posits that animals should not be relegated to the status of mere objects; rather, they should be recognized as entities of agency, comparable to humans.

Traditionally, animals depicted in children's literature have often been portrayed as subservient to human authority. In the context of Indonesia, the mouse deer (known as "kancil" in Bahasa Indonesia) is characterized as a mischievous creature inclined towards theft, invariably necessitating its capture. Animals in such narratives rarely articulate their own stories, instead being channeled through human characters. These animal portrayals underscore human virtues and qualities (Harju & Rause, 2018). Frequently, animals serve as vessels for conveying human attributes through anthropomorphism. For instance, the weasel and the wolf may symbolize negative traits, while the bear, pig, and rabbit are emblematic of noble characteristics. A common trope in children's literature is that weaker, smaller herbivorous animals often assume the roles of protagonists. Initially positioned as submissive or feeble, they ultimately emerge victorious by the story's conclusion, as seen in works like "A Wolf and Three Little Pigs" (Dunn, 2011). Meanwhile, posthumanism perspectives argue that the rigid division between humans and non-humans is no longer essential, urging us to reconsider anthropocentrism. Animals in children's literature often embody metaphoric significance. Consequently, their roles warrant examination through the lens of posthumanism to unveil the implications of deferral or "otherness" within the text (Derrida, 1992). This lens brings fresh interpretations to long-standing elements in children's literature, creating new layers of meaning.

As products of imagination and fantasy, the fictional creatures that populate children's literature possess a distinct form of materiality. As highlighted by Willard Van Orman Quine in his [1953] work "On What There Is," the assertion that "Pegasus must exist" is rooted in the notion that negating his existence would render the statement nonsensical. Denying the existence of Pegasus implies that he lacks the "specific attribute of actuality." Nonetheless, in the context of this analysis, these beings, classified as "unactualized possibilities," retain a form of actuality within children's literary compositions. They incite readers to either "believe" in them or, at the very least, in the potential they represent. These imaginative entities exert an influence on the perceived "reality," existing as both products of social reality and the realm of fiction (Haraway, 1991). Yet, what if addressing our evolving role as humans requires more than just confronting anthropocentrism? It raises the question of whether anthropocentrism alone suffices to comprehend our shifting position and the complexities we encounter as inhabitants of the world.

The children's fiction titled "Doctor Panda Cures Mr. Gecko's Tail | Super Panda Rescue Team | Baby Bus Cartoon" prominently features animal characters as its central protagonists. A variety of animal types are employed to portray characters with traits inherent to their respective species. For instance, the tiger assumes the role of a ruler, aligning with its natural character. While animal characters frequently appear in children's fiction alongside fantastical elements like Pegasus, an airborne horse, "Doctor Panda Cures Mr. Gecko's Tail | Super Panda Rescue Team | Baby Bus Cartoon" differs from this norm. In this instance, animal characters behave in a manner akin to real human interactions, thus deviating from conventional fantasy portrayals. It is important to note that while the animal characters themselves inherently embody a fantastical aspect, the narrative's context treats them as plausible within a realistic human-like setting. The selection of this work was informed by the abundance of available data, and data saturation guided the author's decision to halt their exploration at a certain point. Moreover, as of 2021, Baby Bus stands a preeminent position as a favored animation series on the YouTube platform, further enhancing the significance of this work.

Numerous studies have underscored the multifaceted role of animals within children's literature, categorizing them as both components of fiction and educational tools. Deckha's (2016) research, as exemplified by her work from 2016, elucidates that the incorporation of animals into media and Literature



Author

The reference is 1953.

Author

1953 is the correct year

Reply

serves as a conduit for addressing human quandaries. This approach ensures that human perspectives and critiques are brought to the fore through the lens of these animal portrayals (Deckha, 2016). Conversely, Jackson's research suggests that the human species is intricately interdependent with various aspects of nature, with animals constituting an integral component. Animals often operate as metaphors for life due to their profound connection with human civilization. Jackson further explains that animals hold significance in every facet of human existence, leaving an indelible mark on the human experience (Jackson, 2013). Collectively, these studies illuminate the multifarious dimensions through which animals in children's literature serve as both allegorical conduits and pivotal contributors to human narratives.

Dunn's analysis emphasizes that **anthropomorphization**, extends beyond merely assigning speech to animals, it encompasses other dimensions that warrant exploration (Dunn, 2011). This notion aligns with Koppina's research, which explores the shift in narrative focus from humans to other elements existing in nature, aligning with the principles of posthumanism (Koppina, 2020). While these studies examine the portrayal of animals through the lens of humanism, few have approached the topic from the perspective of posthumanism. This article, therefore, aims to bridge this gap by presenting an exploration rooted in **posthumanist** ideology. The study harmonizes the realms of children's literature and posthumanism to propose that children's fiction serves as an intricate platform to engage with the discourse surrounding the essence of humanity, especially in terms of human-animal relationships.

The conventional paradigm wherein humans occupy the central position in literary works has endured for a considerable duration. Posthumanism has emerged as a means to expand this perspective within literary discourse. The article seeks to address a pivotal issue: the portrayal of animals in children's literature through the framework of posthumanism. This initiative thus urges literary scholars to embrace novelty, as it challenges the conventional perception of human exceptionalism and superiority in the broader context of existence and intellect.

## 2. METHOD

This study employs an interpretive method grounded in a qualitative approach. Interpretive qualitative research focuses on the examination of signs and textual elements as primary subjects of investigation, alongside the researcher's role in interpreting these signs and texts. The dataset utilized for this study consists of examples portraying animals as representations of humans, sourced from screenshots extracted from the animated video titled "Doctor Panda Cures Mr. Gecko's Tail | Super Panda Rescue Team | Baby Bus Cartoon" released in 2020. The choice of this specific data source was informed by the availability of abundant data.

The analytical process comprises the following steps:

1. Repetitively viewing the data multiple times (5 times).
2. Identifying and extracting "signs" that indicate of animal-human representations within the data.
3. Interpretation of these identified "signs."
4. Formulating conclusions based on the interpretations derived from the analysis.

This methodological framework enables a comprehensive exploration of the representations of animals as symbols of humans within the chosen animated video, facilitating a nuanced interpretation of their role within the context of the study's objectives.

## 3. RESULT AND DISCUSSION

### 3.1 A narrative set in an animal world

"Doctor Panda Cures Mr. Gecko's Tail | Super Panda Rescue Team | Baby Bus Cartoon" (hereafter referred to as SPRT) presents a narrative set in an animal world where animals adopt human-like roles. The storyline, as shown in the following Table 1, revolves around situations where various animal characters encounter work-related mishaps and subsequently receive assistance from a rescue team. This analysis aims to break down the content into sub-chapters to facilitate the categorization of findings.

[Table 1] Outlines the initial steps in data analysis

Sub-Chapters	Description
Introduction to SPRT	Overview of the animated video and its premise
Portrayal of Animal Professions	Examination of animal characters and their roles



Author

Pls mention table 1 in the text.



Author









Table 2 has also been mentioned

**Table 1: Outlines the initial steps in data analysis (continued)**

Sub-Chapters	Description
Work Accidents and Rescue Team Intervention	Analysis of the incidents and the rescue team's involvement
Depiction of Animal-Human Characteristics	Exploration of how animals emulate human traits
Concluding Themes	Identification of overarching themes and messages
Implications of Posthumanism	Linking the analysis to the concept of posthumanism

The subsequent sections will delve into each sub-chapter to explore the intricacies of SPRT, offering a comprehensive understanding of the interplay between animal characters, their roles, and the broader themes addressed within the animated video, as shown in Table 2 below:

**Table 2: Animal characters analysis**

No.	Figures	Signs	Description
1		Two pandas become the main characters who act as a rescue team	A panda is a typical Chinese animal with a combination of black and white
2		A gecko is a skyscraper's glass cleaner	A gecko is a reptile. The tail is used for defense
3		Elephants are firefighters	Elephants are animals that have a trunk as a vital tool for survival
4		A turtle, a giraffe, a donkey, a cat, and a camel as civilians	A turtle is a type of reptile. A giraffe, a donkey, a cat, and a camel are four-legged animals.
5		A gopher as a plumber	A gopher is an animal that usually lives on the ground, gnawing to find food
6		A tiger as a mayor	The tiger is known as the king of the jungle because of his bravery
7		A camel as a civilian	The camel is a humped animal whose habitat is in the desert
8		A sea horse as a driver of an underwater train	Seahorses are a monogamous type of fish and the only animals whose males can get pregnant
9		A penguin as a water policeman	Penguins are aquatic animals that can't fly

### **3.1.1 Animals as main characters: negation of anthropomorphism**

SPRT showcases a diverse array of 12 animal types including pandas, lizards, elephants, cats, turtles, camels, donkeys, giraffes, gophers, tigers, seahorses, and penguins. In this exploration, we will abstain from delving into the intertextual connections of utilizing animals as central characters, opting instead to examine the scenario through the lens of posthumanism. Animals undeniably captivate the attention of many children, often surpassing the appeal of human characters (Dunn, 2011). This preference might arise from the fact that animal characters are inherently more alluring in children's narratives. Furthermore, these characters are frequently endowed with attributes that children are thought to admire, such as bravery and positive role-models.

Intriguingly, these attributes extend beyond the boundaries of human consciousness, yet they can be effectively communicated through the portrayal of animal characters. This illustrates the potential for animals to convey messages that resonate deeply with children, transcending traditional human-centric narratives. Such an approach aligns with the tenets of posthumanism, challenging the conventional hierarchy between humans and animals. It underscores the significance of examining animal characters in SPRT within the context of post-humanist thought, thereby illuminating novel dimensions of storytelling that foster a closer connection between children and the narratives they engage with.

### **3.1.2 Animals' responses and anthropomorphism**

Animals' adaptability and survival strategies, often adopted and adapted by humans, provide a compelling basis for examining their roles in SPRT. For instance, the portrayal of elephants (Figure 3 in Table 2) as creatures capable of extinguishing fires using their trunk to spray water. This imagery evokes parallels with firefighting hoses, offering a remarkable testament to animals' adaptability being mirrored in human technologies. A similar example emerges with the depiction of the Gopher (Figure 5 in Table 2) as a gas pipe worker, leveraging its keen sense of smell. These instances highlight animals' capacity to engage with their environment in ways reminiscent of human actions.

Interestingly, this portrayal challenges the notion of anthropomorphism as a purely sentimental attribution. Fawcett's (1989) perspective on anthropomorphism as a sentimental attitude gains resonance here, particularly in how it reflects human perspectives on their relationship with the natural world. Western cultures often distinctively separate themselves from other beings. This perspective emanates from the anthropocentric ideology that forms the bedrock of Western thought, a worldview centering on human significance that influences perceptions of animal cognition. This anthropocentric outlook, ingrained in children's literature over centuries, reinforces the notion of human dominion over nature, viewing it solely as a resource.

Considering that ideologies are inherently embedded within literature, it becomes crucial to reassess narratives that present animals as unique individuals. SPRT's portrayal of animals not only as responsive entities but also as agents capable of engaging with the world in ways analogous to humans prompts a reevaluation of prevailing paradigms. These narratives have the potential to challenge the historical encoding of anthropocentrism within children's literature, offering a refreshing avenue for presenting animals as integral entities deserving of nuanced representation.

### **3.1.3 Challenging anthropocentrism through narrative strategy**

Children's literature plays a crucial role in shaping children's perspectives, often instilling beliefs in fantastical tales or concrete realities interwoven with objects that endorse a personalized worldview (Nikalajeva, 2016). Consequently, narratives depicting animals in realistic scenarios or representing animal life fall short in fostering an authentic appreciation for nature and diverse species. This limitation stems from the inherent anthropocentrism embedded in these narratives, prevalent in children's literature.

For instance, in "Rosie's Walk," a story that chronicles a hen's obliviousness to a trailing fox. Substituting human characters for these animal counterparts would drastically alter the narrative, possibly even unsettling readers. Moreover, the characterization of the fox necessitates no elaborate development it inherently embodies notions of cunning and threat to the hen, underscoring anthropocentric perspectives (Dunn, 2011).

However, this anthropocentric viewpoint in anthropomorphism can inadvertently foster disregard for animals' roles. Posthumanism emerges as a countermeasure, challenging this stance by negating anthropomorphism and the confines of rigid realism through strategic narrative approaches (Harju & Rause, 2018). By presenting animals in roles that transcend their conventional anthropomorphic portrayals, SPRT and other posthumanism narratives seek to recalibrate the balance, redefining the interaction between humans and the animal world. This reimagining serves as a potent strategy to counteract anthropocentrism, promoting a holistic understanding of the diverse array of species coexisting on Earth.

### 3.1.4 Animals' decision-making and posthumanist perspectives

The presence of animal figures within narratives serves as a powerful vehicle to juxtapose animals' decision-making awareness with the cognitive abilities of humans. Wolfe's (2010) assertion that posthumanism reveals human responses as formulaic constructs formed within the human mind underscores the replicability of these processes across other living entities, including animals. While it might seem unusual to compare human and animal cognition, posthumanism challenges this traditional perspective by envisioning cognitive capabilities extending beyond human boundaries.

Turning to Figure 2 in Table 2, we encounter the gecko a reptile skilled at wall-clinging, utilizing a safety helmet, and autonomously deciding to become a skyscraper cleaner. Similarly, the tiger, depicted as the mayor (Figure 6 in Table 2), assumes a role driven by its reputation as the jungle's rulers. In certain literary contexts, authors advocate retaining animals' inherent behaviors to craft narratives unique to each species (Osain, 2015), resounding posthumanism sentiments, which contends that attributing to animals the capacity to respond to the world in a manner akin to humans is a logical deduction, rooted in the shared coexistence on the same planet (Harju, 2008). These instances collectively illustrate posthumanism's aspiration to blur the lines between human and animal cognitive abilities, fostering narratives that acknowledge the diverse forms of consciousness present within the intricate web of life on Earth.

### 3.2 Deconstructing humanism and shifting center stage

Understanding fundamentally deconstructs the conventional construct of humanism. Derrida's (1992) elucidation underscores that interpreting texts cannot remain bound to archaic intentions and rejects logocentrism. This transformative outlook resonates with animals' role within literary narratives, as they evolve beyond mere companions or supporting elements to become the central protagonists and focal points of stories. Posthumanism, in this light, heralds a shift that undermines anthropocentrism, challenging the prevailing notion of the liberal humanist subject.

Posthumanism redefines animals' presence in literature, simultaneously unsettling anthropocentrism. This paradigm shift serves to destabilize the established concept of the human self. Animals emerge as entities boasting unique attributes and capabilities (You, 2020). Consequently, animals are reconceptualized as vessels embodying a form of computational biology, capable of accommodating human cognition. This paradigm reframes the transferability of human thought into the biological frameworks of animals.

Significantly, this reimagining erases social class and racial divisions attributed to animals, thereby prompting a re-evaluation of our very humanity. The presence of animals as central figures in narratives questions the boundaries of our humanity, transcending categorizations and unsettling the conventions that have defined our understanding of the human experience. Posthumanism invites us to embrace this complex, interwoven tapestry of life, enriching our comprehension of existence beyond narrow anthropocentric confines.

SPRT was created as entertainment for children. The work challenges anthropocentric human liberalism by hiding human existence through children's literature. Dependence on animals in children's literature during the last two centuries has become a means of the civilizing process that children go through the medium of animal bodies. Harju & Rause explained that Animal stories (fables) are suitable for children (Harju & Rause, 2018). These animals in children's literature are personified as humans. They can think and interact like humans. They, as the main characters, seem to function to adjust human identity (Endaswara, 2021). Humans, in this case, children, through literary works, are stimulated to grow a "connection to nature," which, according to Lerman, is necessary so that children can maintain engagement with nature, even when they cannot be in it (Lerman, 2012).

#### 3.2.1 Expanding perspectives and non-human forces

In conclusion, the initial exploration reveals the diverse array of animal characters employed to supplant humans as central protagonists, thereby tackling the underlying issue of humanism. This practice, rooted in both anthropomorphism and the necessity of authors to communicate life's lessons through children's literature, underscores a deep-seated human inclination. Children's innate tendency to embrace animal characters stems from these creatures' enduring presence in legends and myths passed down through generations.

This phenomenon powerfully underscores that human-centric narratives do not invariably occupy the core of storytelling. Instead, non-human forces animals emerge as pivotal entities that resonate with readers. By featuring animals as central figures, children's literature extends its reach beyond traditional anthropocentrism, ushering in a narrative realm that embraces a broader spectrum of consciousness. This shift both challenges and expands our perception of the narrative focus, engendering a more encompassing understanding of the intricate tapestry of existence. As the dialogue continues, further examinations can delve



into the implications of this perspective on contemporary literary discourse and the evolving relationship between humans and the animal kingdom.

### 3.2.2 Animal and human equality: nature of animals and human professions

In Figure 2 (Table 2), a gecko acts as a skyscraper glass cleaner. The job requires the ability to go up to the top of the building while cleaning the exterior windows. Usually, humans use the help of tools such as excavators or devices such as harnesses and carabines to reach tall skyscrapers. Geckos, as reptiles, have the natural ability to crawl in vertical planes because their feet are covered with fine microscopic hairs called setae. The fine hairs on geckos have tiny pads at the ends called *spatulae* that are about a tenth the diameter of a human hair. Interestingly, these small pads can increase the surface area of the geckos' feet so that they can stick tightly to the wall and help them to crawl. Usually, geckos use a circular motion to attach and remove their feet from certain surfaces, such as the house's ceiling (Main, 2021). The role of the gecko character in SPRT is per its natural traits, such as crawling on vertical and high surfaces.

Second, in Figure 3 (Table 2), the elephant character has a role as a firefighter. There are 150,000 muscles in the elephant's trunk, so it can suck up to 14 liters of water. Elephants spray water on their bodies to clean themselves and drink water into their mouths (Main, 2022). SPRT adopts the nature of the elephant. The trunk is used as a tool to spray water like a hose on a fire engine. Third, in Figure 5 (Table 2), gophers are described as plumbers. A gopher is a rodent that can bind to the ground with its long fingers and teeth. They make a channel that makes it easier to find worms (Quagha, 2022). In Kompas Daily, the gopher is said to be able to make underground passages integrated with water and food, i.e., worms. That makes them said to be equal in human ability in farming (Novena, 2022). Their natural ability to manage natural resources and the need to arrange underground channels are the reasons they act as plumbers.

Fourth, in Figure 6 (Table 2), the tiger acts as the mayor. The tiger has a character as a strong and decisive animal, even scary. There are no tigers in Africa. The masculinity of the tiger as the ruler has not been replaced, so it follows the mayor's character as the ruler of the city in SPRT. Fifth, in Figure 8, seahorses as a pair of driver and conductor. These two professions are inseparable. It's the same as a seahorse loyal to its mate (Coleman, 2022). It is the male who stores the female's eggs after fertilization.

Finally, in Figure 9 (Table 2), the penguin acts as a marine policeman. The penguins have the image of being a good guard. During the reproductive season, males and females guard their future offspring so predators do not eat them. Moreover, penguins can dive to a depth equivalent to the height of the Eiffel Tower (Natsgo, 2021). Their nature as good guards and reliable divers is the background for them to act as marine police/water police.

The human professions played by these animals are not classified based on the highs and lows of the job. All animal characters respect the work of other animals. All animal characters appreciate the work of other animals. For example, a plumber is played by a black actor while a white actor plays the mayor. There will be a gap in meaning by the reader or connoisseur of the work related to the use of actors based on skin color or physical condition. Posthumanism fights for equality not only for humans but also for all inhabitants of the earth (More, 2019).

The nature of animals and human professions that go hand in hand with the characterizations in children's literature shows that animals have abilities beyond human abilities. Therefore, humans adopt and adapt the skills of these animals in their daily lives. Meanwhile, animals do not need additional assistance from tools other than their natural ability to do human jobs or professions. The meaning of "human" becomes deconstructed. They are no longer omniscient and central creatures but equal and parallel to animals because their thinking abilities are not much different. For example, the data and discussion above show that gophers can cultivate the soil below the surface for survival. With that nature, they act as plumbers. That fact should remind humans that we are not the most incredible creatures on earth (Halapsis, 2019). Humans need the inspiration to develop their civilization; it is obtained from the nature of animals. In his research, Jackson explained that animals have a role in every human footprint; for example, every human technological progress is continually inspired by animals' natural abilities (Jackson, 2013).

As connoisseurs of children's literature, children must learn to realize that humans are not the only creatures on earth so that there is a regeneration that respects each other between species. Animals are not lifeless things that are governed by human nature (anthropomorphic); instead, they have the right to life and abilities that inspire humans. That way, children learn to love animals more and not be arbitrary, as described in Dekcha's research. Most children in Canada despise animal life. They are considered worthy of torture as a form of entertainment (Dekcha, 2016). Children's literature is one of the things that shape children's identity. Children learn to know and understand the world through Literature (Nodelman, 2018). That way, the narrative attempts to teach a post-humanist perspective in which humans are equal to other members or species on earth (Buruk et al., 2020). It's not just about "acting-thinking animals" like humans, but also our attempt to think of animals as central along with other possible beings (Shakespeare, 2012).

### 3.3 Children's and animal literature: a critique of anthropocentrism

#### 3.3.1 Animals as other centers

For the last two centuries, children's literature has relied on animals as the primary means of conveying the story's message. The process of understanding human problems is transferred to children through the mediation of animal characters. These animals think and interact like humans. So far, animals are still seen as "the others" (Derrida, 1992), objects that can be subject to any action by humans. In literature, they are used as a medium to explain good and evil (see "The Wolf and the Three Little Piglets") (Dunn, 2011). As a result, the wolf has an image as a metaphor for evil. The one who has an evil nature is the humankind. "The wolf is evil" is a human creation that takes advantage of the wolf's nature as a predator.

SPRT uses 12 types of animals as characters in the story. Children are required to have high-order thinking skills to receive the implicit message. Why? Children can't just think that animals can talk or work like humans. More than that, children should realize that other species on earth have rights and abilities equal to those of humans. Thus, it is inappropriate for humans to be the only center (Nikolajeva, 2016; Wolfe, 2010). Similar abilities do not mean that animals can work in banks to earn wages, but rather reflect the ability to survive with their scientific nature. In SPRT, gophers manage their environments to organize underground resources such as water and worms as their food.

However, as generations of cultural change have demonstrated, ideology is not fixed. Non-human rights have recently been enshrined in the legal systems of some governments. The Universal Declaration of Human Rights has served to motivate initiatives such as the Universal Declaration of Rights of Mother Earth (International Rights of Nature Tribunal, n.d.) Also, recently, more Western consumers have turned to veganism (Koppina, 2020).

Animals as the main characters, which not only represent the human way of thinking but also show their animal instincts, show a critique of anthropocentrism (concern for human interests at the expense of the interests of other species) (Koppina, 2020). For example, they are involved in several environmental issues, such as the destruction of wild habitats or the abuse of animals used for consumption, pets, and medicine. Animals most often appear as representatives of their species in literary works and their advantages over humans. Based on the data in the SPRT, readers will find the character of an elephant as a firefighter (see Figure 3 in Table 2). Posthumanism hopes the reader will accept a new meaning with an anthropocentric shift (Wolfe, 2010). The hope is that children will understand that the fire extinguishing system is inspired by the elephant survival system, a trunk that can suck in and spit out water. That way, human supremacy will be lost so that children agree that there is a center for storytelling other than humans, namely animals.

#### 3.3.2 Response to posthumanism: paradigm shift from anthropocentric to cosmocentric.

In posthumanism, the challenge to anthropocentric human liberalism is how humans are hidden through animal characters in children's literature. Derrida destroys assumptions about the meaning of humans and animals. He questions whether humans have the right to deny equality with animals (Derrida, 1992). Posthumanism seeks to interpret texts that are not only limited to human nature but extend beyond it. Analyzing animals through a lens that recognizes racial and animal differences ultimately paves the way for rethinking what it means to be human and defining how we perceive the non-human (Curry, 2019).

According to Kidner, making humans the main topic in the living system is not anthropocentrism but "industrialism," or a focus on industrial neoliberalism, which subordinates humans and nature to the economic system (Kidner, 2014). Humans do not know what the needs of other species are, even though humans are thought to be able to understand the world and morality with their senses. It also does not mean that we can give nature an intrinsic value. Anthropocentric motivation proves inadequate for the protection of biodiversity because species that do not contribute to human well-being will be abandoned and neglected (Cafaro, & Primack, 2014; Shoreman-Ouimet & Koppina, 2016).

Anthropocentrism is the "legality" of concern for humanity that blinds humans to the character of the industrial colonization system (Kidner, 2014; Koppina, 2020). When industrial centrism supports the human desire to be in balance with nature, it also camouflages the colonialism between nature and humans. Instead of making anthropocentrism an advantage of nature having humans (with their intellect and intelligence), humans make nature a resource for their lives. Environmental collapse is one of many important issues that humanity must confront collectively under globalization processes, and all issues affect everyone (Sajjaphatanakul & Mangkhong, 2019). As a result, anthropocentrism gives birth to several propositions: the love of one's species (humans only), discrimination against other species, and the belief that non-humans will have value if they are helpful to humans. The anthropocentric view makes humans believe that they are the center of everything, the most important thing in the universe and that all good things were created for humans (More, 2019; Wolfe, 2010). Everything is only measured by its effectiveness and efficiency.



**Author**  
Pls check if it corrects or not.

**Author**  
Yes, it is correct.

Reply

As a consequence, transcendent and sacred values are neglected. Suppose the desacralization of the cosmos or the loss of a sense of connectedness with the universe is left unchecked. In that case, the effect is none other than the desacralization of human beings themselves. Humans are not only alienated from the Ultimate Reality, but are also increasingly alienated from themselves in everyday life, fellow living creatures, and their environment. All of that then becomes the primary source of ecological disaster. Therefore, through animal characters in children's literature, humans are invited to realize their place in reality. Humans are not only the subject that dominates or vice versa, such a small and excluded object, but also part of the whole of nature. Humans are not only on one side but are located between intertwined subjects, becoming complementary and fulfilling parts, not judging. This is the purpose of a journey of human life: to participate.

Posthumanism evokes a sense of "sympathy" and "empathy" that connects (trans-affective) humans to other species in nature. These feelings are a part of human consciousness that connects with the universe so that humans are no longer just "being" but "being with," "being for," and "being in" the regularity of reality (McMillan, 2021). With the presence of animal characters in children's literature, humans are brought to gratitude and admiration for the omnipresence and mystery of the universe. Humans are no longer the center (anthropocentric) but part of reality itself. This is a point of transition from humans to the cosmos (a human 'sense of wonder' triggered by the presence of other species as a center), from ~~egology~~ to ecology, and from anthropocentric to ~~cosmocentrism~~.

#### 4. CONCLUSION

The idea of animal characters in children's literature from the point of view of posthumanism can be interpreted as follows: First, there are 12 types of animals in SPRT. They can think and interact like humans. The animals, as the main characters, function to regulate human identity. The meaning of humans is deconstructed through the presence of various types of animal characters that are used to replace humans as the main character, even though the problem presented is humanitarian problems. It is not only a form of anthropomorphism but rather the human need as a writer or author of animal characters to convey messages, teach and educate life. This illustrates that humans are not always the story's center, but non-humans (animals) also have a significant presence.

Second, children as readers of children's literature must learn to realize that humans are not the only creatures on earth to regenerate mutual respect between species. Animals are not inanimate objects that have human nature (anthropomorphic), but they have the right to life and abilities that inspire humans. In this manner, children learn to cultivate love, avoid arbitrariness, and refrain from devaluing the lives of animals, which should never be subjected to torture for entertainment purposes. It is not just about "acting-thinking animals" like humans, but also the human endeavor to seriously consider animals as the center and other possible beings.

Third, with the presence of animal characters in children's literature, humans are delivered to gratitude and admiration for the omnipresence and mystery of the universe. No longer are humans the center (anthropocentric) but reality itself. This is a point of transition from humans to the cosmos (a human 'sense of wonder' triggered by the presence of other species as a center), from ~~egology~~ to ecology, and from anthropocentric to ~~cosmocentrism~~. Posthumanism evokes a sense of "sympathy" and "empathy" that connects (trans-affective) humans to other species in nature. These feelings are human consciousness with the universe so that humans are no longer just "being," but "being with," "being for," and "being in" the regularity of reality.

#### REFERENCES

- Asiain, T. (2015). *The translation of children's literature: Ideology and cultural adaptations. Captain underpants as a case study* [Doctoral dissertation, University of the West of England]. UWE Bristol Research Repository. <https://uwe-repository.worktribe.com/output/907767>
- Buruk, O., Özcan, O., Baykal, G. E., Gökşun, T., Acar, S., Akduman, G., Baytas, M. A., Beşevli, C., Best, J., Coşkun, A., Genç, H. U., Kocaballi, A. B., Laato, S., Mota, C., Panangelis, K., Raftopoulos, M., Ramchurn, R., Sádaba, J., Thibault, M., ... Yildiz, M. (2020, April 25). Children in 2077: Designing children's technologies in the age of transhumanism [Paper presentation]. *Conference on Human Factors in Computing Systems - Proceedings*, Honolulu, USA. <https://doi.org/10.1145/3334480.3381821>
- Cafaro, P., & Primack, R. (2014). Species extinction is a great moral wrong. *Biological Conservation*, 170, 1-2.
- Coleman, J. (2022). *These animals have some of the most surprising mating and parenting habits*. National Geographic/Animals. <https://www.nationalgeographic.com/animals/article/unique-sex-roles-animal-kingdom-parenting-reproduction>

- Curry, E. (2019). *Refiguring the animal: Race, posthumanism, and modernism* [Doctoral dissertation, University of Oregon]. University of Oregon Libraries. <http://hdl.handle.net/1794/24546>
- Deckha, M. (2016). Animal bodies, ~~techo~~bodies: New directions in cultural studies, feminism, and posthumanism. *Yale Journal of Law & Feminism*, 11, 505–527.
- Derrida, J. (1992). Psyche: Invention of the other. In D. Attridge, (Ed.), *Jacques Derrida: Acts of Literature*. Routledge.
- Dunn, E. A. (2011). *Talking animals: A literature review of anthropomorphism in children's books*. Library Science of the University of North Carolina at Chapel Hill.
- Erdaswara, S. (2021). *Metode Penelitian Posthumanologi, Sastra* [Research Methods in Literary Posthumanology]. PT Kanisius. [in Indonesian]
- Fawcett, L. (1989). Anthropomorphism: In the web of culture. *Undercurrents*, 1(1), 14–20.
- Halapsis, A. V. (2019). Gods of transhumanism. *Anthropological Measurements of Philosophical Research*, 7242(16), 78–90.
- Haraway, D. (1991). *Simians, cyborgs, and women: The reinvention of nature*. Routledge.
- Harju, M., & Rause, D. (2018). "Keeping some wildness always alive": Posthumanism and the animality of children's literature and play. *Children's literature in Education*, 49, 447–466. <https://doi.org/10.1007/s10583-017-9329-3>
- Harju, M.-L. (2008). Anthropomorphism and the necessity of animal fantasy. In J. Deszcz-Tryhubczak & M. Oziewicz (Eds.), *Towards or back to human values: Spiritual and moral dimensions of contemporary fantasy* (pp. 173–184). Cambridge Scholars Press.
- International Rights of Nature Tribunal. (n.d.). *Universal Declaration of Rights of Mother Earth: From World People's Conference on Climate Change and the Rights of Mother Earth, Cochabamba, Bolivia, 22 April – Earth Day 2010*. <https://www.rightsofnaturetribunal.org/wp-content/uploads/2018/04/ENG-Universal-Declaration-of-the-Rights-of-Mother-Earth.pdf>
- Jackson, Z. I. (2013). Animal: New directions in the theorization of race and posthumanism. *Feminist Studies*, 39(3), 669–685. <https://muse.jhu.edu/article/829553/pdf>
- Janchongchot, M. (2022). Transmission guideline of Thai traditional craftsmanship in the digital age. *Humanities, Arts and Social Sciences Studies*, 22(1), 1–8. <https://so02.tci-thaijo.org/index.php/hasss/article/view/243115>
- Kidner, D. (2014). Why 'anthropocentrism' is not anthropocentric. *Dialectical Anthropology*, 38(1), 465–480.
- Koppina, H. (2020). Anthropocentrism and posthumanism. In H. C. Wiley. (Ed.), *The international encyclopaedia of anthropology* (pp. 1–9). The Hague University of Applied Sciences, Netherlands.
- Lerman, L. (2012). Lovingly impolite. In P. Costello (Ed.), *Philosophy in children's literature* (pp. 301–314). Lexington Books.
- Main, D. (2021). *These lizards use bubbles to breathe underwater*. National Geographic. <https://www.nationalgeographic.com/animals/article/lizards-breathe-underwater-bubbles-anoles>
- Main, D. (2022). *Some elephants are evolving to lose their tusks*. National Geographic/Animals. <https://www.nationalgeographic.com/animals/article/top-12-animal-discoveries-2021>
- McMillan, C. T. (2021). *Posthumanism in digital culture: Cyborgs, god, and fandom* (1st ed.). Emerald Publishing Limited.
- More, N. V. (2019). History of transhumanism. In N. Lee (Ed.), *The transhumanism handbook* (pp. 49–62). Springer.
- Natgeo, T. (2021). King penguin. *National Geographic/Animals*. <https://www.nationalgeographic.com/animals/facts/king-penguin>
- Nikolaieva, M. (2016). *Recent trends in children's literature research: Return to the body*. International Research in Children's literature. <https://www.repository.cam.ac.uk/bitstream/handle/1810/260192/Nikolaieva-2016-international-research-in-children-s-literature-AM.pdf?sequence=1>
- Nodelman, P. (2018). Children's literature as women's writing. *Children's Literature Association Quarterly*, 13(1), 31–34.
- Novena, M. (2022, July). *Selain Manusia, Tikus Disebut Mampu Bercocok Tanam* [Besides humans, mice are also known to be able to cultivate crops]. Kompas, Sains. <https://www.kompas.com/sains/read/2022/07/13/110500523/selain-manusia-tikus-disebut-mampu-bercocok-tanam?page=2> [in Indonesian]
- Quagha, S. (2022). *Animals developed agriculture before us. These gophers may 'farm' as well*. National Geographic/Animals. <https://kids.nationalgeographic.com/celebrations/article/which-chinese-new-year-animal-are-you-like>
- Quine, W. V. O. (1953). On what there is. In W. V. O. Quine (Ed.), *From a logical point of view* (pp. 1–19). Harvard University Press.



Author

In text citation is 1948.



Author

1953 is the correct year

Sujinah, et al.

- Sajiaphatanakul, A., & Mangkhong, C. (2019). The scenario of future environmental history instruction to develop sustainable global citizenship in Thailand. *Humanities, Arts and Social Sciences Studies*, 19(2), 242–255. <https://so02.tci-thaijo.org/index.php/hasss/article/view/98407>
- Shakespeare, S. (2012). Articulating the inhuman: God, animal, machine. In C. Blake, C. M., & S. Shakespeare (Eds.), *Beyond human from animality to transhumanism* (p. 227). Continuum International Publishing Group.
- Shoreman-Ouimet, E., & Koppina, H. (2016). *Culture and conservation: Beyond anthropocentrism*. Routledge.
- Wolfe, C. (2010). *What is posthumanism?* University of Minnesota Press.
- You, C. (2020). The necessity of an anthropomorphic approach to children's literature. *Children's Literature in Education*, 52(2), 183–199. <https://www.deepdyve.com/lp/springer-journal/the-necessity-of-an-anthropomorphic-approach-to-children-s-literature-uLg06qfcRZ?key=springer>

**(15)**

**BUKTI ARTIKEL YANG TELAH *DIREVIEW* DAN  
DIMINTA REVISI UNTUK DITERBITKAN**

**21 NOVEMBER 2024**



Sujinah Sujinah &lt;sujinah@um-surabaya.ac.id&gt;

**ထပ်မံ: Urgent! [HASSS\_2024\_0663] Final correction**

3 pesan

HASSS Journal <hasss.manager@su.ac.th>  
Kepada: Sujinah Sujinah <sujinah@um-surabaya.ac.id>

21 November 2024 pukul 13.15

Ref: HASSS\_2024\_0663

Title: "Animals and Posthumanist Discourse in Children's Literature"

Journal: *Humanities, Arts and Social Sciences Studies (HASSS)*

Dear Sujinah,

Three points still need revisions. Please see the editor's comments in the file.  
Changes to the article should be made in **RED** so they are distinct from the original text.

Sincerely,

Parichat Chaisawas  
Managing Editor

***Humanities, Arts and Social Sciences Studies (HASSS)***

จาก: Sujinah Sujinah <sujinah@um-surabaya.ac.id>  
ส่ง: 20 พฤศจิกายน 2567 6:03 AM  
ถึง: HASSS Journal <hasss.manager@su.ac.th>  
ชื่อเรื่อง: Re: Urgent! [HASSS\_2024\_0663] Final correction

Dear Parichat Chaisawas  
Managing Editor  
*Humanities, Arts and Social Sciences Studies (HASSS)*

We submit revised articles as recommended. Thank you

Sincerely

Sujinah

Pada Sel, 19 Nov 2024 pukul 15.47 Sujinah Sujinah <sujinah@um-surabaya.ac.id> menulis:  
Well received with thanks.

# ANIMALS AND POSTHUMANIST DISCOURSE IN CHILDREN'S LITERATURE

Sujinah<sup>1</sup>, Enck Savira Isnah<sup>2</sup>, and M. Khairi<sup>3</sup>

<sup>1</sup> Faculty of Postgraduate Program, Universitas Muhammadiyah Surabaya, Indonesia

<sup>2</sup> Faculty of Teacher Training and Education, Universitas Muhammadiyah Surabaya, Indonesia

<sup>3</sup> Faculty of Letter, Universitas Negeri Malang, Indonesia

## ABSTRACT

\*Corresponding author:  
Sujinah  
[sujinah@um-sureabaya.ac.id](mailto:sujinah@um-sureabaya.ac.id)

Received: 26 January 2024

Revised: 13 August 2024

Accepted: 23 August 2024

Published: Click or tap to  
enter a date.

**Citation:**  
Enck Savira Isnah, E. S., & Khairi, M. (2024). Animals and Posthumanist Discourse in Children's Literature. *Humanities, Arts and Social Sciences Studies*, 10(2), 1001-1003.

Children's literature is associated with various imaginary, impossible, and real creatures that blur the line between reality and fiction, creating a challenge that prompts us to question the rigid, hegemonic humanist worldview in line with the principles of post human thought. Both children's literature and posthumanism possess a unique potential to present progressive agendas that blend fantastical possibilities with tangible real-world transformations. This article aims to ~~analyze~~ the role of animal characters in challenging anthropocentrism and traditional humanist viewpoints in children's literature, and to answer research questions How do animal characters in children's literature function as a critique of anthropocentrism, going beyond mere anthropomorphic portrayals to challenge societal perceptions and prompt considerations of the potential of other entities? To achieve this objective, the qualitative interpretive method is employed, utilizing the data source "Doctor Panda Cures Mr. Gecko's Tail | Super Panda Rescue Team | Baby Bus Cartoon". The findings reveal the following: First, animal characters serve as a counterpoint to anthropomorphism. This underscores the notion that animal characters are necessary for conveying messages effectively to children. Second, animal characters are portrayed on an equal footing with humans. The portrayal of animals in roles such as rescue teams, welders, drivers, and the like is based on their inherent traits. Finally, animals function as a critique of anthropocentrism. This critique extends beyond the concept of animals merely "thinking and acting" like humans; it pushes us to reconsider animals' roles and to explore the potential of non-human entities. This study bridges children's literature and posthumanism, contending that children's fiction offers a nuanced contribution to the discourse on the essence of humanity, particularly in the context of human-animal relationships.

**Keywords:** Animal-centered narratives; rethinking anthropocentrism; non-human entities; literary representation; childhood imagination

## 1. INTRODUCTION

Posthumanism studies are gaining prominence in academia, paralleling rapid advancements in technology. The advent of the digital era has ushered in a multitude of changes (Janouchat, 2022). While the discourse on posthumanism has primarily revolved around technological innovations, it is important to recognize its broader implications. One such sphere significantly influenced by posthumanism is children's educational media, particularly children's literature. The simplicity of children's literature, with its immediacy

and relevance, plays a crucial role in shaping children's understanding of life. For instance, the utilization of animal characters to illustrate human characteristics, like using foxes to portray deceit, aims to convey the idea that animals are utilized for human benefit. However, this reliance on animal characters falls short in fostering an appreciation among children for the intrinsic value of nature and its diverse species. This is due to their inherent anthropocentric nature, which is perpetuated through the narratives of children's literature. Shouldn't we strive to help children recognize the equality of all living entities in the universe?

Within the realm of literary scholarship, posthumanism asserts that humans no longer maintain an exclusive position at the center of narratives, as the distinction between humans and animals, machines, and other life forms has become less distinct (Wolfe, 2010). This perspective necessitates a reconsideration of anthropocentrism in order to establish a fresh foundation for literature, thereby preventing it from becoming obsolete. Otherwise, literary theories could find themselves lagging behind the very literary works they seek to analyze. Posthumanism underscores that the hierarchical superiority of humans over other species is a concept requiring reevaluation, given the intricate interdependencies that exist among various species on Earth. One of the intriguing dimensions that posthumanism adds to literature is the novel paradigm of animals as reflections of humanity. While fables have existed, posthumanism posits that animals should not be relegated to the status of mere objects; rather, they should be recognized as entities of agency, comparable to humans.

Traditionally, animals depicted in children's literature have often been portrayed as subservient to human authority. In the context of Indonesia, the mouse deer (known as "~~kapak~~" in Bahasa Indonesia) is characterized as a mischievous creature inclined towards theft, invariably necessitating its capture. Animals in such narratives rarely articulate their own stories, instead being channeled through human characters. These animal portrayals underscore human virtues and qualities (Harju & Raue, 2018). Frequently, animals serve as vessels for conveying human attributes through anthropomorphism. For instance, the weasel and the wolf may symbolize negative traits, while the bear, pig, and rabbit are emblematic of noble characteristics. A common trope in children's literature is that weaker, smaller herbivorous animals often assume the roles of protagonists. Initially positioned as submissive or feeble, they ultimately emerge victorious by the story's conclusion, as seen in works like "A Wolf and Three Little Pigs" (Dunn, 2011). Meanwhile, posthumanism perspectives argue that the rigid division between humans and non-humans is no longer essential, urging us to reconsider anthropocentrism. Animals in children's literature often embody metaphorical significance. Consequently, their roles warrant examination through the lens of posthumanism to unveil the implications of deferral or "otherness" within the text (Derrida, 1992). This lens brings fresh interpretations to long-standing elements in children's literature, creating new layers of meaning.

As products of imagination and fantasy, the fictional creatures that populate children's literature possess a distinct form of materiality. As highlighted by Willard Van Orman Quine in his [1948] work "On What There Is," the assertion that "Pegasus must exist" is rooted in the notion that negating his existence would render the statement nonsensical. Denying the existence of Pegasus implies that he lacks the "specific attribute of actuality." Nonetheless, in the context of this analysis, these beings, classified as "unactualized possibilities," retain a form of actuality within children's literary compositions. They incite readers to either "believe" in them or, at the very least, in the potential they represent. These imaginative entities exert an influence on the perceived "reality," existing as both products of social reality and the realm of fiction (Haraway, 1991). Yet, what if addressing our evolving role as humans requires more than just confronting anthropocentrism? It raises the question of whether anthropocentrism alone suffices to comprehend our shifting position and the complexities we encounter as inhabitants of the world.

The children's fiction titled "Doctor Panda Cures Mr. Gecko's Tail | Super Panda Rescue Team | Baby Bus Cartoon" prominently features animal characters as its central protagonists. A variety of animal types are employed to portray characters with traits inherent to their respective species. For instance, the tiger assumes the role of a ruler, aligning with its natural character. While animal characters frequently appear in children's fiction alongside fantastical elements like Pegasus, an airborne horse, "Doctor Panda Cures Mr. Gecko's Tail | Super Panda Rescue Team | Baby Bus Cartoon" differs from this norm. In this instance, animal characters behave in a manner akin to real human interactions, thus deviating from conventional fantasy portrayals. It is important to note that while the animal characters themselves inherently embody a fantastical aspect, the narrative's context treats them as plausible within a realistic human-like setting. The selection of this work was informed by the abundance of available data, and data saturation guided the author's decision to halt their exploration at a certain point. Moreover, as of 2021, Baby Bus stands a preeminent position as a favored animation series on the YouTube platform, further enhancing the significance of this work.

Numerous studies have underscored the multifaceted role of animals within children's literature, categorizing them as both components of fiction and educational tools. ~~Debbha's~~ (2016) research, as exemplified by her work from 2016, elucidates that the incorporation of animals into media and literature

Author

The reference is 1953.

Reply



serves as a conduit for addressing human quandaries. This approach ensures that human perspectives and critiques are brought to the fore through the lens of these animal portrayals (Uyehara, 2016). Conversely, Jackson's research suggests that the human species is intricately interdependent with various aspects of nature, with animals constituting an integral component. Animals often operate as metaphors for life due to their profound connection with human civilization. Jackson further explains that animals hold significance in every facet of human existence, leaving an indelible mark on the human experience (Jackson, 2013). Collectively, these studies illuminate the multifarious dimensions through which animals in children's literature serve as both allegorical conduits and pivotal contributors to human narratives.

Dunn's analysis emphasizes that posthumanism extends beyond merely assigning speech to animals, it encompasses other dimensions that warrant exploration (Dunn, 2011). This notion aligns with posthumanist research, which explores the shift in narrative focus from humans to other elements existing in nature, aligning with the principles of posthumanism (Kinnaman, 2020). While these studies examine the portrayal of animals through the lens of humanism, few have approached the topic from the perspective of posthumanism. This article, therefore, aims to bridge this gap by presenting an exploration rooted in posthumanist ideology. The study harmonizes the realms of children's literature and posthumanism to propose that children's fiction serves as an intricate platform to engage with the discourse surrounding the essence of humanity, especially in terms of human-animal relationships.

The conventional paradigm wherein humans occupy the central position in literary works has endured for a considerable duration. Posthumanism has emerged as a means to expand this perspective within literary discourse. The article seeks to address a pivotal issue: the portrayal of animals in children's literature through the framework of posthumanism. This initiative thus urges literary scholars to embrace novelty, as it challenges the conventional perception of human exceptionalism and superiority in the broader context of existence and intellect.

## 2. METHOD

This study employs an interpretive method grounded in a qualitative approach. Interpretive qualitative research focuses on the examination of signs and textual elements as primary subjects of investigation, alongside the researcher's role in interpreting these signs and texts. The dataset utilized for this study consists of examples portraying animals as representations of humans, sourced from screenshots extracted from the animated video titled "Doctor Panda Cures Mr. Gecko's Tail | Super Panda Rescue Team | Baby Bus Cartoon" released in 2020. The choice of this specific data source was informed by the availability of abundant data.

The analytical process comprises the following steps:

1. Repetitively viewing the data multiple times (5 times).
2. Identifying and extracting "signs" that indicate of animal-human representations within the data.
3. Interpretation of these identified "signs."
4. Formulating conclusions based on the interpretations derived from the analysis.

This methodological framework enables a comprehensive exploration of the representations of animals as symbols of humans within the chosen animated video, facilitating a nuanced interpretation of their role within the context of the study's objectives.

## 3. RESULT AND DISCUSSION

### 3.1 A narrative set in an animal world

"Doctor Panda Cures Mr. Gecko's Tail | Super Panda Rescue Team | Baby Bus Cartoon" (hereafter referred to as SPRT) presents a narrative set in an animal world where animals adopt human-like roles. The storyline revolves around situations where various animal characters encounter work-related mishaps and subsequently receive assistance from a rescue team. This analysis aims to break down the content into sub-chapters to facilitate the categorization of findings.

**Table 1:** Outlines the initial steps in data analysis

Sub-Chapters	Description
Introduction to SPRT	Overview of the animated video and its premise
Portrayal of Animal Professions	Examination of animal characters and their roles



**Author** ⋮










Please mention table 1 in the text.

**Table 1:** Outlines the initial steps in data analysis (continued)

Sub-Chapters	Description
Work Accidents and Rescue Team Intervention	Analysis of the incidents and the rescue team's involvement
Depiction of Animal-Human Characteristics	Exploration of how animals emulate human traits
Concluding Themes	Identification of overarching themes and messages
Implications of Posthumanism	Linking the analysis to the concept of posthumanism

The subsequent sections will delve into each sub-chapter to explore the intricacies of SPRT, offering a comprehensive understanding of the interplay between animal characters, their roles, and the broader themes addressed within the animated video.

**Table 2:** Animal characters analysis

No.	Figures	Signs	Description
1		Two pandas become the main characters who act as a rescue team	A panda is a typical Chinese animal with a combination of black and white
2		A gecko is a skyscraper's glass cleaner	A gecko is a reptile. The tail is used for defense
3		Elephants are firefighters	Elephants are animals that have a trunk as a vital tool for survival
4		A turtle, a giraffe, a donkey, a cat, and a camel as civilians	A turtle is a type of reptile. A giraffe, a donkey, a cat, and a camel are four-legged animals.
5		A gopher as a plumber	A gopher is an animal that usually lives on the ground, gnawing to find food
6		A tiger as a mayor	The tiger is known as the king of the jungle because of his bravery
7		A camel as a civilian	The camel is a humped animal whose habitat is in the desert
8		A sea horse as a driver of an underwater train	Seahorses are a monogamous type of fish and the only animals whose males can get pregnant
9		A penguin as a water policeman	Penguins are aquatic animals that can't fly

### 3.1.1 Animals as main characters: negation of anthropomorphism

SPRT showcases a diverse array of 12 animal types including pandas, lizards, elephants, cats, turtles, camels, donkeys, giraffes, gophers, tigers, seahorses, and penguins. In this exploration, we will abstain from delving into the intertextual connections of utilizing animals as central characters, opting instead to examine the scenario through the lens of posthumanism. Animals undeniably captivate the attention of many children, often surpassing the appeal of human characters (Dunn, 2011). This preference might arise from the fact that animal characters are inherently more alluring in children's narratives. Furthermore, these characters are frequently endowed with attributes that children are thought to admire, such as bravery and positive role-models.

Intriguingly, these attributes extend beyond the boundaries of human consciousness, yet they can be effectively communicated through the portrayal of animal characters. This illustrates the potential for animals to convey messages that resonate deeply with children, transcending traditional human-centric narratives. Such an approach aligns with the tenets of posthumanism, challenging the conventional hierarchy between humans and animals. It underscores the significance of examining animal characters in SPRT within the context of post-humanist thought, thereby illuminating novel dimensions of storytelling that foster a closer connection between children and the narratives they engage with.

### 3.1.2 Animals' responses and anthropomorphism

Animals' adaptability and survival strategies, often adopted and adapted by humans, provide a compelling basis for examining their roles in SPRT. For instance, the portrayal of elephants (Figure 3 in Table 2) as creatures capable of extinguishing fires using their trunk to spray water. This imagery evokes parallels with firefighting hoses, offering a remarkable testament to animals' adaptability being mirrored in human technologies. A similar example emerges with the depiction of the Gopher (Figure 5 in Table 2) as a gas pipe worker, leveraging its keen sense of smell. These instances highlight animals' capacity to engage with their environment in ways reminiscent of human actions.

Interestingly, this portrayal challenges the notion of anthropomorphism as a purely sentimental attribution. Fawcett's (1989) perspective on anthropomorphism as a sentimental attitude gains resonance here, particularly in how it reflects human perspectives on their relationship with the natural world. Western cultures often distinctively separate themselves from other beings. This perspective emanates from the anthropocentric ideology that forms the bedrock of Western thought, a worldview centering on human significance that influences perceptions of animal cognition. This anthropocentric outlook, ingrained in children's literature over centuries, reinforces the notion of human dominion over nature, viewing it solely as a resource.

Considering that ideologies are inherently embedded within literature, it becomes crucial to reassess narratives that present animals as unique individuals. SPRT's portrayal of animals not only as responsive entities but also as agents capable of engaging with the world in ways analogous to humans prompts a reevaluation of prevailing paradigms. These narratives have the potential to challenge the historical encoding of anthropocentrism within children's literature, offering a refreshing avenue for presenting animals as integral entities deserving of nuanced representation.

### 3.1.3 Challenging anthropocentrism through narrative strategy

Children's literature plays a crucial role in shaping children's perspectives, often instilling beliefs in fantastical tales or concrete realities interwoven with objects that endorse a personalized worldview (Suhubi, 2016). Consequently, narratives depicting animals in realistic scenarios or representing animal life fall short in fostering an authentic appreciation for nature and diverse species. This limitation stems from the inherent anthropocentrism embedded in these narratives, prevalent in children's literature.

For instance, in "Rosie's Walk," a story that chronicles a hen's obliviousness to a trailing fox. Substituting human characters for these animal counterparts would drastically alter the narrative, possibly even unsettling readers. Moreover, the characterization of the fox necessitates no elaborate development it inherently embodies notions of cunning and threat to the hen, underscoring anthropocentric perspectives (Dunn, 2011).

However, this anthropocentric viewpoint in anthropomorphism can inadvertently foster disregard for animals' roles. Posthumanism emerges as a countermeasure, challenging this stance by negating anthropomorphism and the confines of rigid realism through strategic narrative approaches (Harju & Raue, 2018). By presenting animals in roles that transcend their conventional anthropomorphic portrayals, SPRT and other posthumanism narratives seek to recalibrate the balance, redefining the interaction between humans and the animal world. This reimagining serves as a potent strategy to counteract anthropocentrism, promoting a holistic understanding of the diverse array of species coexisting on Earth.

### 3.1.4 Animals' decision-making and ~~posthumanist~~ perspectives

The presence of animal figures within narratives serves as a powerful vehicle to juxtapose animals' decision-making awareness with the cognitive abilities of humans. Wolfe's (2010) assertion that posthumanism reveals human responses as formulaic constructs formed within the human mind underscores the replicability of these processes across other living entities, including animals. While it might seem unusual to compare human and animal cognition, posthumanism challenges this traditional perspective by envisioning cognitive capabilities extending beyond human boundaries.

Turning to Figure 2 in Table 2, we encounter the gecko a reptile skilled at wall-clinging, utilizing a safety helmet, and autonomously deciding to become a skyscraper cleaner. Similarly, the tiger, depicted as the mayor (Figure 6 in Table 2), assumes a role driven by its reputation as the jungle's rulers. In certain literary contexts, authors advocate retaining animals' inherent behaviors to craft narratives unique to each species (Arjia, 2015), resounding posthumanism sentiments, which contends that attributing to animals the capacity to respond to the world in a manner akin to humans is a logical deduction, rooted in the shared coexistence on the same planet (Harju, 2008). These instances collectively illustrate posthumanism's aspiration to blur the lines between human and animal cognitive abilities, fostering narratives that acknowledge the diverse forms of consciousness present within the intricate web of life on Earth.

### 3.2 Deconstructing humanism and shifting center stage

Understanding fundamentally deconstructs the conventional construct of humanism. Derrida's (1992) elucidation underscores that interpreting texts cannot remain bound to archaic intentions and rejects logocentrism. This transformative outlook resonates with animals' role within literary narratives, as they evolve beyond mere companions or supporting elements to become the central protagonists and focal points of stories. Posthumanism, in this light, heralds a shift that undermines anthropocentrism, challenging the prevailing notion of the liberal humanist subject.

Posthumanism redefines animals' presence in literature, simultaneously unsettling anthropocentrism. This paradigm shift serves to destabilize the established concept of the human self. Animals emerge as entities boasting unique attributes and capabilities (You, 2020). Consequently, animals are reconceptualized as vessels embodying a form of computational biology, capable of accommodating human cognition. This paradigm reframes the transferability of human thought into the biological frameworks of animals.

Significantly, this ~~erasing~~ erases social class and racial divisions attributed to animals, thereby prompting a re-evaluation of our very humanity. The presence of animals as central figures in narratives questions the boundaries of our humanity, transcending categorizations and unsettling the conventions that have defined our understanding of the human experience. Posthumanism invites us to embrace this complex, interwoven tapestry of life, enriching our comprehension of existence beyond narrow anthropocentric confines.

SPRT was created as entertainment for children. The work challenges anthropocentric human liberalism by hiding human existence through children's literature. Dependence on animals in children's literature during the last two centuries has become a means of the civilizing process that children go through the medium of animal bodies. Harju & Rause explained that Animal stories (fables) are suitable for children (Harju & Rause, 2018). These animals in children's literature are personified as humans. They can think and interact like humans. They, as the main characters, seem to function to adjust human identity (Erdem, 2021). Humans, in this case, children, through literary works, are stimulated to grow a "connection to nature," which, according to Lerman, is necessary so that children can maintain engagement with nature, even when they cannot be in it (Lerman, 2012).

#### 3.2.1 Expanding perspectives and non-human forces

In conclusion, the initial exploration reveals the diverse array of animal characters employed to supplant humans as central protagonists, thereby tackling the underlying issue of humanism. This practice, rooted in both anthropomorphism and the necessity of authors to communicate life's lessons through children's literature, underscores a deep-seated human inclination. Children's innate tendency to embrace animal characters stems from these creatures' enduring presence in legends and myths passed down through generations.

This phenomenon powerfully underscores that human-centric narratives do not invariably occupy the core of storytelling. Instead, non-human forces animals emerge as pivotal entities that resonate with readers. By featuring animals as central figures, children's literature extends its reach beyond traditional anthropocentrism, ushering in a narrative realm that embraces a broader spectrum of consciousness. This shift both challenges and expands our perception of the narrative focus, engendering a more encompassing understanding of the intricate tapestry of existence. As the dialogue continues, further examinations can delve

into the implications of this perspective on contemporary literary discourse and the evolving relationship between humans and the animal kingdom.

### 3.2.2 Animal and human equality: nature of animals and human professions

In Figure 2 (Table 2), a gecko acts as a skyscraper glass cleaner. The job requires the ability to go up to the top of the building while cleaning the exterior windows. Usually, humans use the help of tools such as excavators or devices such as harnesses and carabines to reach tall skyscrapers. Geckos, as reptiles, have the natural ability to crawl in vertical planes because their feet are covered with fine microscopic hairs called setae. The fine hairs on geckos have tiny pads at the ends called *lamellae* that are about a tenth the diameter of a human hair. Interestingly, these small pads can increase the surface area of the geckos' feet so that they can stick tightly to the wall and help them to crawl. Usually, geckos use a circular motion to attach and remove their feet from certain surfaces, such as the house's ceiling (Main, 2021). The role of the gecko character in SPRT is per its natural traits, such as crawling on vertical and high surfaces.

Second, in Figure 3 (Table 2), the elephant character has a role as a firefighter. There are 150,000 muscles in the elephant's trunk, so it can suck up to 14 liters of water. Elephants spray water on their bodies to clean themselves and drink water into their mouths (Main, 2022). SPRT adopts the nature of the elephant. The trunk is used as a tool to spray water like a hose on a fire engine. Third, in Figure 5 (Table 2), gophers are described as plumbers. A gopher is a rodent that can bind to the ground with its long fingers and teeth. They make a channel that makes it easier to find worms (Quamba, 2022). In Kompas Daily, the gopher is said to be able to make underground passages integrated with water and food, i.e., worms. That makes them said to be equal in human ability in farming (Novena, 2022). Their natural ability to manage natural resources and the need to arrange underground channels are the reasons they act as plumbers.

Fourth, in Figure 6 (Table 2), the tiger acts as the mayor. The tiger has a character as a strong and decisive animal, even scary. There are no tigers in Africa. The masculinity of the tiger as the ruler has not been replaced, so it follows the mayor's character as the ruler of the city in SPRT. Fifth, in Figure 8, seahorses as a pair of driver and conductor. These two professions are inseparable. It's the same as a seahorse loyal to its mate (Coleman, 2022). It is the male who stores the female's eggs after fertilization.

Finally, in Figure 9 (Table 2), the penguin acts as a marine policeman. The penguins have the image of being a good guard. During the reproductive season, males and females guard their future offspring so predators do not eat them. Moreover, penguins can dive to a depth equivalent to the height of the Eiffel Tower (Nayana, 2021). Their nature as good guards and reliable divers is the background for them to act as marine police/water police.

The human professions played by these animals are not classified based on the highs and lows of the job. All animal characters respect the work of other animals. All animal characters appreciate the work of other animals. For example, a plumber is played by a black actor while a white actor plays the mayor. There will be a gap in meaning by the reader or connoisseur of the work related to the use of actors based on skin color or physical condition. Posthumanism fights for equality not only for humans but also for all inhabitants of the earth (More, 2019).

The nature of animals and human professions that go hand in hand with the characterizations in children's literature shows that animals have abilities beyond human abilities. Therefore, humans adopt and adapt the skills of these animals in their daily lives. Meanwhile, animals do not need additional assistance from tools other than their natural ability to do human jobs or professions. The meaning of "human" becomes deconstructed. They are no longer omniscient and central creatures but equal and parallel to animals because their thinking abilities are not much different. For example, the data and discussion above show that gophers can cultivate the soil below the surface for survival. With that nature, they act as plumbers. That fact should remind humans that we are not the most incredible creatures on earth (Hakim, 2019). Humans need the inspiration to develop their civilization; it is obtained from the nature of animals. In his research, Jackson explained that animals have a role in every human footprint; for example, every human technological progress is continually inspired by animals' natural abilities (Jackson, 2013).

As connoisseurs of children's literature, children must learn to realize that humans are not the only creatures on earth so that there is a regeneration that respects each other between species. Animals are not lifeless things that are governed by human nature (anthropomorphic); instead, they have the right to life and abilities that inspire humans. That way, children learn to love animals more and not be arbitrary, as described in Deleha's research. Most children in Canada despise animal life. They are considered worthy of torture as a form of entertainment (Deleha, 2016). Children's literature is one of the things that shape children's identity. Children learn to know and understand the world through Literature (Nodelman, 2018). That way, the narrative attempts to teach a post-humanist perspective in which humans are equal to other members or species on earth (Buruk et al., 2020). It's not just about "acting-thinking animals" like humans, but also our attempt to think of animals as central along with other possible beings (Shakespeare, 2012).

### 3.3 Children's and animal literature: a critique of anthropocentrism

#### 3.3.1 Animals as other centers

For the last two centuries, children's literature has relied on animals as the primary means of conveying the story's message. The process of understanding human problems is transferred to children through the mediation of animal characters. These animals think and interact like humans. So far, animals are still seen as "the others" (Derrida, 1992), objects that can be subject to any action by humans. In literature, they are used as a medium to explain good and evil (see "The Wolf and the Three Little Piglets") (Dunn, 2011). As a result, the wolf has an image as a metaphor for evil. The one who has an evil nature is the humankind. "The wolf is evil" is a human creation that takes advantage of the wolf's nature as a predator.

SPRT uses 12 types of animals as characters in the story. Children are required to have high-order thinking skills to receive the implicit message. Why? Children can't just think that animals can talk or work like humans. More than that, children should realize that other species on earth have rights and abilities equal to those of humans. Thus, it is inappropriate for humans to be the only center (Karpov, 2016; Wolfe, 2010). Similar abilities do not mean that animals can work in banks to earn wages, but rather reflect the ability to survive with their scientific nature. In SPRT, gophers manage their environments to organize underground resources such as water and worms as their food.

However, as generations of cultural change have demonstrated, ideology is not fixed. Non-human rights have recently been enshrined in the legal systems of some governments. The Universal Declaration of Human Rights has served to motivate initiatives such as the Universal Declaration of Rights of Mother Earth [International Rights of Nature Tribunal, n.d.]. Also, recently, more Western consumers have turned to veganism (Karpov, 2020).

Animals as the main characters, which not only represent the human way of thinking but also show their animal instincts, show a critique of anthropocentrism (concern for human interests at the expense of the interests of other species) (Karpov, 2020). For example, they are involved in several environmental issues, such as the destruction of wild habitats or the abuse of animals used for consumption, pets, and medicine. Animals must often appear as representatives of their species in literary works and their advantages over humans. Based on the data in the SPRT, readers will find the character of an elephant as a firefighter (see Figure 3 in Table 2). Posthumanism hopes the reader will accept a new meaning with an anthropocentric shift (Wolfe, 2010). The hope is that children will understand that the fire extinguishing system is inspired by the elephant survival system, a trunk that can suck in and spit out water. That way, human supremacy will be lost so that children agree that there is a center for storytelling other than humans, namely animals.

#### 3.3.2 Response to posthumanism: paradigm shift from anthropocentric to **ecocentric**

In posthumanism, the challenge to anthropocentric human liberalism is how humans are hidden through animal characters in children's literature. Derrida destroys assumptions about the meaning of humans and animals. He questions whether humans have the right to deny equality with animals (Derrida, 1992). Posthumanism seeks to interpret texts that are not only limited to human nature but extend beyond it. Analyzing animals through a lens that recognizes racial and animal differences ultimately paves the way for rethinking what it means to be human and defining how we perceive the non-human (Curry, 2019).

According to Kidner, making humans the main topic in the living system is not anthropocentrism but "industrialism," or a focus on industrial neoliberalism, which subordinates humans and nature to the economic system (Kidner, 2014). Humans do not know what the needs of other species are, even though humans are thought to be able to understand the world and morality with their senses. It also does not mean that we can give nature an intrinsic value. Anthropocentric motivation proves inadequate for the protection of biodiversity because species that do not contribute to human well-being will be abandoned and neglected (Cafaro, & Primack, 2014; Shoreman-Ouimet & Karpov, 2016).

Anthropocentrism is the "legality" of concern for humanity that blinds humans to the character of the industrial colonization system (Kidner, 2014; Karpov, 2020). When industrial centrism supports the human desire to be in balance with nature, it also camouflages the colonialism between nature and humans. Instead of making anthropocentrism an advantage of nature having humans (with their intellect and intelligence), humans make nature a resource for their lives. Environmental collapse is one of many important issues that humanity must confront collectively under globalization processes, and all issues affect everyone (Karpov, 2020; Karpov & More, 2019). As a result, anthropocentrism gives birth to several propositions: the love of one's species (humans only), discrimination against other species, and the belief that non-humans will have value if they are helpful to humans. The anthropocentric view makes humans believe that they are the center of everything, the most important thing in the universe and that all good things were created for humans (More, 2019; Wolfe, 2010). Everything is only measured by its effectiveness and efficiency.



**Author** ...

Please check if it corrects or not.

Reply

As a consequence, transcendent and sacred values are neglected. Suppose the desacralization of the cosmos or the loss of a sense of connectedness with the universe is left unchecked. In that case, the effect is none other than the desacralization of human beings themselves. Humans are not only alienated from the Ultimate Reality, but are also increasingly alienated from themselves in everyday life, fellow living creatures, and their environment. All of that then becomes the primary source of ecological disaster. Therefore, through animal characters in children's literature, humans are invited to realize their place in reality. Humans are not only the subject that dominates or vice versa; such a small and excluded object, but also part of the whole of nature. Humans are not only on one side but are located between intertwined subjects, becoming complementary and fulfilling parts, not judging. This is the purpose of a journey of human life: to participate.

Posthumanism evokes a sense of "sympathy" and "empathy" that connects (trans-affective) humans to other species in nature. These feelings are a part of human consciousness that connects with the universe so that humans are no longer just "being" but "being with," "being for," and "being in" the regularity of reality (McMillan, 2021). With the presence of animal characters in children's literature, humans are brought to gratitude and admiration for the omnipresence and mystery of the universe. Humans are no longer the center (anthropocentric) but part of reality itself. This is a point of transition from humans to the cosmos (a human 'sense of wonder' triggered by the presence of other species as a center), from ~~ecology~~ to ecology, and from anthropocentric to ~~cosmocentrism~~.

#### 4. CONCLUSION

The idea of animal characters in children's literature from the point of view of posthumanism can be interpreted as follows: First, there are 12 types of animals in SPRT. They can think and interact like humans. The animals, as the main characters, function to regulate human identity. The meaning of humans is deconstructed through the presence of various types of animal characters that are used to replace humans as the main character, even though the problem presented is humanitarian problems. It is not only a form of anthropomorphism but rather the human need as a writer or author of animal characters to convey messages, teach and educate life. This illustrates that humans are not always the story's center, but non-humans (animals) also have a significant presence.

Second, children as readers of children's literature must learn to realize that humans are not the only creatures on earth to regenerate mutual respect between species. Animals are not inanimate objects that have human nature (anthropomorphic), but they have the right to life and abilities that inspire humans. In this manner, children learn to cultivate love, avoid arbitrariness, and refrain from devaluing the lives of animals, which should never be subjected to torture for entertainment purposes. It is not just about "acting-thinking animals" like humans, but also the human endeavor to seriously consider animals as the center and other possible beings.

Third, with the presence of animal characters in children's literature, humans are delivered to gratitude and admiration for the omnipresence and mystery of the universe. No longer are humans the center (anthropocentric) but reality itself. This is a point of transition from humans to the cosmos (a human 'sense of wonder' triggered by the presence of other species as a center), from ~~ecology~~ to ecology, and from anthropocentric to ~~cosmocentrism~~. Posthumanism evokes a sense of "sympathy" and "empathy" that connects (trans-affective) humans to other species in nature. These feelings are human consciousness with the universe so that humans are no longer just "being," but "being with," "being for," and "being in" the regularity of reality.

#### REFERENCES

- ~~Arjuna~~, T. (2015). *The translation of children's literature: Ideology and cultural adaptations. Captain underpants as a case study* [Doctoral dissertation, University of the West of England]. UWE Bristol Research Repository. <https://uwe-repository.worktribe.com/output/907767>
- Buruk, O., Özcan, O., Baykal, G. E., Gökşun, T., Acar, S., ~~Şekduman~~, G., ~~Baytas~~, M. A., ~~Begerül~~, C., Best, J., Coşkun, A., Genç, H. U., ~~Keremalli~~, A. B., ~~Lapta~~, S., Mota, C., ~~Papangelis~~, K., Raftopoulos, M., Ramchurn, R., ~~Sakaba~~, J., Thibault, M., ... Yıldız, M. (2020, April 25). Children in 2077: Designing children's technologies in the age of transhumanism [Paper presentation]. *Conference on Human Factors in Computing Systems - Proceedings*. Honolulu, USA. <https://doi.org/10.1145/3334480.3381821>
- Cafaro, P., & Primack, R. (2014). Species extinction is a great moral wrong. *Biological Conservation*, 170, 1–2.
- Coleman, J. (2022). *These animals have some of the most surprising mating and parenting habits*. National Geographic/Animals. <https://www.nationalgeographic.com/animals/article/unique-sex-roles-animal-kingdom-parenting-reproduction>

Curry, E. (2019). *Refiguring the animal: Race, posthumanism, and modernism* [Doctoral dissertation, University of Oregon]. University of Oregon Libraries. <http://hdl.handle.net/1794/24546>

Կրկին, M. (2016). Animal bodies, *linguistic*: New directions in cultural studies, feminism, and posthumanism. *Yale Journal of Law & Feminism*, 11, 505–527.

Derrida, J. (1992). *Psyche: Invention of the other*. In D. Կրկին (Ed.), *Jacques Derrida: Acts of Literature*. Routledge.

Dunn, E. A. (2011). *Talking animals: A literature review of anthropomorphism in children's books*. Library Science of the University of North Carolina at Chapel Hill.

Բանասեր, S. (2021). *Metode Penelitian Pustaka Sastra* [Research Methods in Literary *linguistic*]. PT Կրկին. [in Indonesian]

Fawcett, L. (1989). Anthropomorphism: In the web of culture. *Undercurrents*, 1(1), 14–20.

Կրկին, A. V. (2019). Gods of transhumanism. *Anthropological Measurements of Philosophical Research*, 7242(16), 78–90.

Haraway, D. (1991). *Simians, cyborgs, and women: The reinvention of nature*. Routledge.

Harju, M., & Rause, D. (2018). "Keeping some wildness always alive": Posthumanism and the animality of children's literature and play. *Children's literature in Education*, 49, 447–466. <https://doi.org/10.1007/s10583-017-9329-3>

Harju, M.-L. (2008). Anthropomorphism and the necessity of animal fantasy. In J. Կրկին & M. Կրկին (Eds.), *Towards or back to human values: Spiritual and moral dimensions of contemporary fantasy* (pp. 173–184). Cambridge Scholars Press.

International Rights of Nature Tribunal. (n.d.). *Universal Declaration of Rights of Mother Earth: From World People's Conference on Climate Change and the Rights of Mother Earth, Cochabamba, Bolivia, 22 April – Earth Day 2010*. <https://www.rightsofnaturetribunal.org/wp-content/uploads/2018/04/ENG-Universal-Declaration-of-the-Rights-of-Mother-Earth.pdf>

Jackson, Z. I. (2013). Animal: New directions in the theorization of race and posthumanism. *Feminist Studies*, 39(3), 669–685. <https://muse.jhu.edu/article/829553/pdf>

Կրկին, M. (2022). Transmission guideline of Thai traditional craftsmanship in the digital age. *Humanities, Arts and Social Sciences Studies*, 22(1), 1–8. <https://so02.tci-thaijo.org/index.php/hasss/article/view/243115>

Kidner, D. (2014). Why 'anthropocentrism' is not anthropocentric. *Dialectical Anthropology*, 38(1), 465–480.

Կրկին, H. (2020). Anthropocentrism and posthumanism. In H. C. Wiley. (Ed.), *The international encyclopedia of anthropology* (pp. 1–9). The Hague University of Applied Sciences, Netherlands.

Lerman, L. (2012). Lovingly impolite. In P. Castello (Ed.), *Philosophy in children's literature* (pp. 301–314). Lexington Books.

Main, D. (2021). *These lizards use bubbles to breathe underwater*. National Geographic. <https://www.nationalgeographic.com/animals/article/lizards-breathe-underwater-bubbles-anoles>

Main, D. (2022). *Some elephants are evolving to lose their tusks*. National Geographic/Animals. <https://www.nationalgeographic.com/animals/article/top-12-animal-discoveries-2021>

McMillan, C. T. (2021). *Posthumanism in digital culture: Cyborgs, god, and fandom* (1st ed.). Emerald Publishing Limited.

More, N. V. (2019). History of transhumanism. In N. Lee (Ed.), *The transhumanism handbook* (pp. 49–62). Springer.

Նաթան, T. (2021). King penguin. *National Geographic/Animals*. <https://www.nationalgeographic.com/animals/facts/king-penguin>

Նիկոլայեւ, M. (2016). *Recent trends in children's literature research: Return to the body*. International Research in Children's literature. [https://www.repository.cam.ac.uk/bitstream/handle/1810/260192/Nikolajeva-2016-International\\_research\\_in\\_children's\\_literature-AM.pdf?sequence=1](https://www.repository.cam.ac.uk/bitstream/handle/1810/260192/Nikolajeva-2016-International_research_in_children's_literature-AM.pdf?sequence=1)

Nodelman, P. (2018). Children's literature as women's writing. *Children's Literature Association Quarterly*, 13(1), 31–34.

Novena, M. (2022, July). *Selain Manusia, Tikus Bisa Bercocok Tanam* [Besides humans, mice are also known to be able to cultivate crops]. Kompas, Sains. <https://www.kompas.com/sains/read/2022/07/13/110500523/selain-manusia-tikus-disebut-mampu-bercocok-tanam?page=2> [in Indonesian]

Օւայն, S. (2022). *Animals developed agriculture before us. These gophers may 'farm' as well*. National Geographic/Animals. <https://kids.nationalgeographic.com/celebrations/article/which-chinese-new-year-animal-are-you-like>

Quine, W. V. O. (1953). On what there is. In W. V. O. Quine (Ed.), *From a logical point of view* (pp. 1–19). Harvard University Press.



Author

Please check if it corrects or not.



Author

In text citation is 1948.

Տալաթառակ, A., & Մաղխաթ, C. (2019). The scenario of future environmental history instruction to develop sustainable global citizenship in Thailand. *Humanities, Arts and Social Sciences Studies*, 19(2), 242–255. <https://so02.tci-thaijo.org/index.php/hasss/article/view/98407>

Shakespeare, S. (2012). Articulating the inhuman: God, animal, machine. In C. Blake, C. M., & S. Shakespeare (Eds.), *Beyond human from animality to transhumanism* (p. 227). Continuum International Publishing Group.

Shoreman-Ouimet, E., & Կրկին, H. (2016). *Culture and conservation: Beyond anthropocentrism*. Routledge.

Wolfe, C. (2010). *What is posthumanism?* University of Minnesota Press.

You, C. (2020). The necessity of an anthropomorphic approach to children's literature. *Children's Literature in Education*, 52(2), 183–199. <https://www.deepdyve.com/lp/springer-journal/the-necessity-of-an-anthropomorphic-approach-to-children-s-literature-uLg06qfcRZ?key=springer>



**(16)**

**BUKTI *SUBMIT* HASIL REVISI UNTUK  
PENERBITAN**

**22 NOVEMBER 2024**



Sujinah Sujinah <sujinah@um-surabaya.ac.id>  
kepada HASSS

22 Nov 2024, 11:18

Dear Editor of HASSS,

Thank you for your attention. I would like to inform you that I have completed the proofreading of this paper. All necessary changes have been marked in red, and this is now the final version of the manuscript. Should there be anything else that requires review or adjustment, please let me know. Thank you for your cooperation.

Best regards,

\*\*\*

Satu lampiran • Dipindai dengan Gmail



# ANIMALS AND POSTHUMANIST DISCOURSE IN CHILDREN'S LITERATURE

Sujinah<sup>1\*</sup>, Encik Savira Isnah<sup>2</sup>, and M. Kharis<sup>3</sup>

<sup>1</sup> Faculty of Postgraduate Program, Universitas Muhammadiyah Surabaya, Indonesia

<sup>2</sup> Faculty of Teacher Training and Education, Universitas Muhammadiyah Surabaya, Indonesia

<sup>3</sup> Faculty of Letter, Universitas Negeri Malang, Indonesia

## ABSTRACT

\*Corresponding author:  
Sujinah  
sujinah@um-surabaya.ac.id

Received: 25 January 2024  
Revised: 13 August 2024  
Accepted: 23 August 2024  
Published: Click or tap to  
enter a date.

Citation:  
Sujinah, Isnah, E. S., & Kharis,  
M. (20xx). *Animals and  
posthumanist discourse in  
children's literature*.  
*Humanities, Arts and Social  
Sciences Studies*, xx(x), xxx-  
xxx.

Children's literature is associated with various imaginary, impossible, and real creatures that blur the line between reality and fiction, creating a challenge that prompts us to question the rigid, hegemonic humanist worldview in line with the principles of post human thought. Both children's literature and posthumanism possess a unique potential to present progressive agendas that blend fantastical possibilities with tangible real-world transformations. This article aims to analyze the role of animal characters in challenging anthropocentrism and traditional humanist viewpoints in children's literature, and to answer research questions How do animal characters in children's literature function as a critique of anthropocentrism, going beyond mere anthropomorphic portrayals to challenge societal perceptions and prompt considerations of the potential of other entities? To achieve this objective, the qualitative interpretive method is employed, utilizing the data source "Doctor Panda Cures Mr. Gecko's Tail | Super Panda Rescue Team | Baby Bus Cartoon". The findings reveal the following: First, animal characters serve as a counterpoint to anthropomorphism. This underscores the notion that animal characters are necessary for conveying messages effectively to children. Second, animal characters are portrayed on an equal footing with humans. The portrayal of animals in roles such as rescue teams, welders, drivers, and the like is based on their inherent traits. Finally, animals function as a critique of anthropocentrism. This critique extends beyond the concept of animals merely "thinking and acting" like humans; it pushes us to reconsider animals' roles and to explore the potential of non-human entities. This study bridges children's literature and posthumanism, contending that children's fiction offers a nuanced contribution to the discourse on the essence of humanity, particularly in the context of human-animal relationships.

**Keywords:** Animal-centered narratives; rethinking anthropocentrism; non-human entities; literary representation; childhood imagination

## 1. INTRODUCTION

Posthumanism studies are gaining prominence in academia, paralleling rapid advancements in technology. The advent of the digital era has ushered in a multitude of changes (Janchoungchot, 2022). While the discourse on posthumanism has primarily revolved around technological innovations, it is important to recognize its broader implications. One such sphere significantly influenced by posthumanism is children's educational media, particularly children's literature. The simplicity of children's literature, with its immediacy

and relevance, plays a crucial role in shaping children's understanding of life. For instance, the utilization of animal characters to illustrate human characteristics, like using foxes to portray deceit, aims to convey the idea that animals are utilized for human benefit. However, this reliance on animal characters falls short in fostering an appreciation among children for the intrinsic value of nature and its diverse species. This is due to their inherent anthropocentric nature, which is perpetuated through the narratives of children's literature. Shouldn't we strive to help children recognize the equality of all living entities in the universe?

Within the realm of literary scholarship, posthumanism asserts that humans no longer maintain an exclusive position at the center of narratives, as the distinction between humans and animals, machines, and other life forms has become less distinct (Wolfe, 2010). This perspective necessitates a reconsideration of anthropocentrism in order to establish a fresh foundation for Literature, thereby preventing it from becoming obsolete. Otherwise, literary theories could find themselves lagging behind the very literary works they seek to analyze. Posthumanism underscores that the hierarchical superiority of humans over other species is a concept requiring reevaluation, given the intricate interdependencies that exist among various species on Earth. One of the intriguing dimensions that posthumanism adds to Literature is the novel paradigm of animals as reflections of humanity. While fables have existed, posthumanism posits that animals should not be relegated to the status of mere objects; rather, they should be recognized as entities of agency, comparable to humans.

Traditionally, animals depicted in children's literature have often been portrayed as subservient to human authority. In the context of Indonesia, the mouse deer (known as "kancil" in Bahasa Indonesia) is characterized as a mischievous creature inclined towards theft, invariably necessitating its capture. Animals in such narratives rarely articulate their own stories, instead being channeled through human characters. These animal portrayals underscore human virtues and qualities (Harju & Rause, 2018). Frequently, animals serve as vessels for conveying human attributes through anthropomorphism. For instance, the weasel and the wolf may symbolize negative traits, while the bear, pig, and rabbit are emblematic of noble characteristics. A common trope in children's literature is that weaker, smaller herbivorous animals often assume the roles of protagonists. Initially positioned as submissive or feeble, they ultimately emerge victorious by the story's conclusion, as seen in works like "A Wolf and Three Little Pigs" (Dunn, 2011). Meanwhile, posthumanism perspectives argue that the rigid division between humans and non-humans is no longer essential, urging us to reconsider anthropocentrism. Animals in children's literature often embody metaphoric significance. Consequently, their roles warrant examination through the lens of posthumanism to unveil the implications of deferral or "otherness" within the text (Derrida, 1992). This lens brings fresh interpretations to long-standing elements in children's literature, creating new layers of meaning.

As products of imagination and fantasy, the fictional creatures that populate children's literature possess a distinct form of materiality. As highlighted by Willard Van Orman Quine in his [1953] work "On What There Is," the assertion that "Pegasus must exist" is rooted in the notion that negating his existence would render the statement nonsensical. Denying the existence of Pegasus implies that he lacks the "specific attribute of actuality." Nonetheless, in the context of this analysis, these beings, classified as "unactualized possibilities," retain a form of actuality within children's literary compositions. They incite readers to either "believe" in them or, at the very least, in the potential they represent. These imaginative entities exert an influence on the perceived "reality," existing as both products of social reality and the realm of fiction (Haraway, 1991). Yet, what if addressing our evolving role as humans requires more than just confronting anthropocentrism? It raises the question of whether anthropocentrism alone suffices to comprehend our shifting position and the complexities we encounter as inhabitants of the world.

The children's fiction titled "Doctor Panda Cures Mr. Gecko's Tail | Super Panda Rescue Team | Baby Bus Cartoon" prominently features animal characters as its central protagonists. A variety of animal types are employed to portray characters with traits inherent to their respective species. For instance, the tiger assumes the role of a ruler, aligning with its natural character. While animal characters frequently appear in children's fiction alongside fantastical elements like Pegasus, an airborne horse, "Doctor Panda Cures Mr. Gecko's Tail | Super Panda Rescue Team | Baby Bus Cartoon" differs from this norm. In this instance, animal characters behave in a manner akin to real human interactions, thus deviating from conventional fantasy portrayals. It is important to note that while the animal characters themselves inherently embody a fantastical aspect, the narrative's context treats them as plausible within a realistic human-like setting. The selection of this work was informed by the abundance of available data, and data saturation guided the author's decision to halt their exploration at a certain point. Moreover, as of 2021, Baby Bus stands a preeminent position as a favored animation series on the YouTube platform, further enhancing the significance of this work.

Numerous studies have underscored the multifaceted role of animals within children's literature, categorizing them as both components of fiction and educational tools. Deckha's (2016) research, as exemplified by her work from 2016, elucidates that the incorporation of animals into media and Literature

Author  
The reference is 1953.

Author  
1953 is the correct year

serves as a conduit for addressing human quandaries. This approach ensures that human perspectives and critiques are brought to the fore through the lens of these animal portrayals (Deckha, 2016). Conversely, Jackson's research suggests that the human species is intricately interdependent with various aspects of nature, with animals constituting an integral component. Animals often operate as metaphors for life due to their profound connection with human civilization. Jackson further explains that animals hold significance in every facet of human existence, leaving an indelible mark on the human experience (Jackson, 2013). Collectively, these studies illuminate the multifarious dimensions through which animals in children's literature serve as both allegorical conduits and pivotal contributors to human narratives.

Dunn's analysis emphasizes that anthropomorphization extends beyond merely assigning speech to animals, it encompasses other dimensions that warrant exploration (Dunn, 2011). This notion aligns with Kopnina's research, which explores the shift in narrative focus from humans to other elements existing in nature, aligning with the principles of posthumanism (Kopnina, 2020). While these studies examine the portrayal of animals through the lens of humanism, few have approached the topic from the perspective of posthumanism. This article, therefore, aims to bridge this gap by presenting an exploration rooted in posthumanist ideology. The study harmonizes the realms of children's literature and posthumanism to propose that children's fiction serves as an intricate platform to engage with the discourse surrounding the essence of humanity, especially in terms of human-animal relationships.

The conventional paradigm wherein humans occupy the central position in literary works has endured for a considerable duration. Posthumanism has emerged as a means to expand this perspective within literary discourse. The article seeks to address a pivotal issue: the portrayal of animals in children's literature through the framework of posthumanism. This initiative thus urges literary scholars to embrace novelty, as it challenges the conventional perception of human exceptionalism and superiority in the broader context of existence and intellect.

## 2. METHOD

This study employs an interpretive method grounded in a qualitative approach. Interpretive qualitative research focuses on the examination of signs and textual elements as primary subjects of investigation, alongside the researcher's role in interpreting these signs and texts. The dataset utilized for this study consists of examples portraying animals as representations of humans, sourced from screenshots extracted from the animated video titled "Doctor Panda Cures Mr. Gecko's Tail | Super Panda Rescue Team | Baby Bus Cartoon" released in 2020. The choice of this specific data source was informed by the availability of abundant data.

The analytical process comprises the following steps:

1. Repetitively viewing the data multiple times (5 times).
2. Identifying and extracting "signs" that indicate of animal-human representations within the data.
3. Interpretation of these identified "signs."
4. Formulating conclusions based on the interpretations derived from the analysis.

This methodological framework enables a comprehensive exploration of the representations of animals as symbols of humans within the chosen animated video, facilitating a nuanced interpretation of their role within the context of the study's objectives.

## 3. RESULT AND DISCUSSION

### 3.1 A narrative set in an animal world

"Doctor Panda Cures Mr. Gecko's Tail | Super Panda Rescue Team | Baby Bus Cartoon" (hereafter referred to as SPRT) presents a narrative set in an animal world where animals adopt human-like roles. The storyline, as shown in the following Table 1, revolves around situations where various animal characters encounter work-related mishaps and subsequently receive assistance from a rescue team. This analysis aims to break down the content into sub-chapters to facilitate the categorization of findings.

**Table 1:** Outlines the initial steps in data analysis

Sub-Chapters	Description
Introduction to SPRT	Overview of the animated video and its premise
Portrayal of Animal Professions	Examination of animal characters and their roles



Author

Pls mention table 1 in the text.



Author

Table 2 has also been mentioned

**Table 1:** Outlines the initial steps in data analysis (continued)

Sub-Chapters	Description
Work Accidents and Rescue Team Intervention	Analysis of the incidents and the rescue team's involvement
Depiction of Animal-Human Characteristics	Exploration of how animals emulate human traits
Concluding Themes	Identification of overarching themes and messages
Implications of Posthumanism	Linking the analysis to the concept of posthumanism

The subsequent sections will delve into each sub-chapter to explore the intricacies of SPRT, offering a comprehensive understanding of the interplay between animal characters, their roles, and the broader themes addressed within the animated video, as shown in Table 2 below:

**Table 2:** Animal characters analysis

No.	Figures	Signs	Description
1		Two pandas become the main characters who act as a rescue team	A panda is a typical Chinese animal with a combination of black and white
2		A gecko is a skyscraper's glass cleaner	A gecko is a reptile. The tail is used for defense
3		Elephants are firefighters	Elephants are animals that have a trunk as a vital tool for survival
4		A turtle, a giraffe, a donkey, a cat, and a camel as civilians	A turtle is a type of reptile. A giraffe, a donkey, a cat, and a camel are four-legged animals.
5		A gopher as a plumber	A gopher is an animal that usually lives on the ground, gnawing to find food
6		A tiger as a mayor	The tiger is known as the king of the jungle because of his bravery
7		A camel as a civilian	The camel is a humped animal whose habitat is in the desert
8		A sea horse as a driver of an underwater train	Seahorses are a monogamous type of fish and the only animals whose males can get pregnant
9		A penguin as a water policeman	Penguins are aquatic animals that can't fly

### **3.1.1 Animals as main characters: negation of anthropomorphism**

SPRT showcases a diverse array of 12 animal types including pandas, lizards, elephants, cats, turtles, camels, donkeys, giraffes, gophers, tigers, seahorses, and penguins. In this exploration, we will abstain from delving into the intertextual connections of utilizing animals as central characters, opting instead to examine the scenario through the lens of posthumanism. Animals undeniably captivate the attention of many children, often surpassing the appeal of human characters (Dunn, 2011). This preference might arise from the fact that animal characters are inherently more alluring in children's narratives. Furthermore, these characters are frequently endowed with attributes that children are thought to admire, such as bravery and positive role-models.

Intriguingly, these attributes extend beyond the boundaries of human consciousness, yet they can be effectively communicated through the portrayal of animal characters. This illustrates the potential for animals to convey messages that resonate deeply with children, transcending traditional human-centric narratives. Such an approach aligns with the tenets of posthumanism, challenging the conventional hierarchy between humans and animals. It underscores the significance of examining animal characters in SPRT within the context of post-humanist thought, thereby illuminating novel dimensions of storytelling that foster a closer connection between children and the narratives they engage with.

### **3.1.2 Animals' responses and anthropomorphism**

Animals' adaptability and survival strategies, often adopted and adapted by humans, provide a compelling basis for examining their roles in SPRT. For instance, the portrayal of elephants (Figure 3 in Table 2) as creatures capable of extinguishing fires using their trunk to spray water. This imagery evokes parallels with firefighting hoses, offering a remarkable testament to animals' adaptability being mirrored in human technologies. A similar example emerges with the depiction of the Gopher (Figure 5 in Table 2) as a gas pipe worker, leveraging its keen sense of smell. These instances highlight animals' capacity to engage with their environment in ways reminiscent of human actions.

Interestingly, this portrayal challenges the notion of anthropomorphism as a purely sentimental attribution. Fawcett's (1989) perspective on anthropomorphism as a sentimental attitude gains resonance here, particularly in how it reflects human perspectives on their relationship with the natural world. Western cultures often distinctively separate themselves from other beings. This perspective emanates from the anthropocentric ideology that forms the bedrock of Western thought, a worldview centering on human significance that influences perceptions of animal cognition. This anthropocentric outlook, ingrained in children's literature over centuries, reinforces the notion of human dominion over nature, viewing it solely as a resource.

Considering that ideologies are inherently embedded within literature, it becomes crucial to reassess narratives that present animals as unique individuals. SPRT's portrayal of animals not only as responsive entities but also as agents capable of engaging with the world in ways analogous to humans prompts a reevaluation of prevailing paradigms. These narratives have the potential to challenge the historical encoding of anthropocentrism within children's literature, offering a refreshing avenue for presenting animals as integral entities deserving of nuanced representation.

### **3.1.3 Challenging anthropocentrism through narrative strategy**

Children's literature plays a crucial role in shaping children's perspectives, often instilling beliefs in fantastical tales or concrete realities interwoven with objects that endorse a personalized worldview (Nikolajeva, 2016). Consequently, narratives depicting animals in realistic scenarios or representing animal life fall short in fostering an authentic appreciation for nature and diverse species. This limitation stems from the inherent anthropocentrism embedded in these narratives, prevalent in children's literature.

For instance, in "Rosie's Walk," a story that chronicles a hen's obliviousness to a trailing fox. Substituting human characters for these animal counterparts would drastically alter the narrative, possibly even unsettling readers. Moreover, the characterization of the fox necessitates no elaborate development it inherently embodies notions of cunning and threat to the hen, underscoring anthropocentric perspectives (Dunn, 2011).

However, this anthropocentric viewpoint in anthropomorphism can inadvertently foster disregard for animals' roles. Posthumanism emerges as a countermeasure, challenging this stance by negating anthropomorphism and the confines of rigid realism through strategic narrative approaches (Harju & Rause, 2018). By presenting animals in roles that transcend their conventional anthropomorphic portrayals, SPRT and other posthumanism narratives seek to recalibrate the balance, redefining the interaction between humans and the animal world. This reimagining serves as a potent strategy to counteract anthropocentrism, promoting a holistic understanding of the diverse array of species coexisting on Earth.

### 3.1.4 Animals' decision-making and posthumanist perspectives

The presence of animal figures within narratives serves as a powerful vehicle to juxtapose animals' decision-making awareness with the cognitive abilities of humans. Wolfe's (2010) assertion that posthumanism reveals human responses as formulaic constructs formed within the human mind underscores the replicability of these processes across other living entities, including animals. While it might seem unusual to compare human and animal cognition, posthumanism challenges this traditional perspective by envisioning cognitive capabilities extending beyond human boundaries.

Turning to Figure 2 in Table 2, we encounter the gecko a reptile skilled at wall-clinging, utilizing a safety helmet, and autonomously deciding to become a skyscraper cleaner. Similarly, the tiger, depicted as the mayor (Figure 6 in Table 2), assumes a role driven by its reputation as the jungle's rulers. In certain literary contexts, authors advocate retaining animals' inherent behaviors to craft narratives unique to each species (Asiain, 2015), resounding posthumanism sentiments, which contends that attributing to animals the capacity to respond to the world in a manner akin to humans is a logical deduction, rooted in the shared coexistence on the same planet (Harju, 2008). These instances collectively illustrate posthumanism's aspiration to blur the lines between human and animal cognitive abilities, fostering narratives that acknowledge the diverse forms of consciousness present within the intricate web of life on Earth.

### 3.2 Deconstructing humanism and shifting center stage

Understanding fundamentally deconstructs the conventional construct of humanism. Derrida's (1992) elucidation underscores that interpreting texts cannot remain bound to archaic intentions and rejects logocentrism. This transformative outlook resonates with animals' role within literary narratives, as they evolve beyond mere companions or supporting elements to become the central protagonists and focal points of stories. Posthumanism, in this light, heralds a shift that undermines anthropocentrism, challenging the prevailing notion of the liberal humanist subject.

Posthumanism redefines animals' presence in literature, simultaneously unsettling anthropocentrism. This paradigm shift serves to destabilize the established concept of the human self. Animals emerge as entities boasting unique attributes and capabilities (You, 2020). Consequently, animals are reconceptualized as vessels embodying a form of computational biology, capable of accommodating human cognition. This paradigm reframes the transferability of human thought into the biological frameworks of animals.

Significantly, this reimagining erases social class and racial divisions attributed to animals, thereby prompting a re-evaluation of our very humanity. The presence of animals as central figures in narratives questions the boundaries of our humanity, transcending categorizations and unsettling the conventions that have defined our understanding of the human experience. Posthumanism invites us to embrace this complex, interwoven tapestry of life, enriching our comprehension of existence beyond narrow anthropocentric confines.

SPRT was created as entertainment for children. The work challenges anthropocentric human liberalism by hiding human existence through children's literature. Dependence on animals in children's literature during the last two centuries has become a means of the civilizing process that children go through the medium of animal bodies. Harju & Rause explained that Animal stories (fables) are suitable for children (Harju & Rause, 2018). These animals in children's literature are personified as humans. They can think and interact like humans. They, as the main characters, seem to function to adjust human identity (Endaswara, 2021). Humans, in this case, children, through literary works, are stimulated to grow a "connection to nature," which, according to Lerman, is necessary so that children can maintain engagement with nature, even when they cannot be in it (Lerman, 2012).

#### 3.2.1 Expanding perspectives and non-human forces

In conclusion, the initial exploration reveals the diverse array of animal characters employed to supplant humans as central protagonists, thereby tackling the underlying issue of humanism. This practice, rooted in both anthropomorphism and the necessity of authors to communicate life's lessons through children's literature, underscores a deep-seated human inclination. Children's innate tendency to embrace animal characters stems from these creatures' enduring presence in legends and myths passed down through generations.

This phenomenon powerfully underscores that human-centric narratives do not invariably occupy the core of storytelling. Instead, non-human forces animals emerge as pivotal entities that resonate with readers. By featuring animals as central figures, children's literature extends its reach beyond traditional anthropocentrism, ushering in a narrative realm that embraces a broader spectrum of consciousness. This shift both challenges and expands our perception of the narrative focus, engendering a more encompassing understanding of the intricate tapestry of existence. As the dialogue continues, further examinations can delve

into the implications of this perspective on contemporary literary discourse and the evolving relationship between humans and the animal kingdom.

### 3.2.2 Animal and human equality: nature of animals and human professions

In Figure 2 (Table 2), a gecko acts as a skyscraper glass cleaner. The job requires the ability to go up to the top of the building while cleaning the exterior windows. Usually, humans use the help of tools such as excavators or devices such as harnesses and carabines to reach tall skyscrapers. Geckos, as reptiles, have the natural ability to crawl in vertical planes because their feet are covered with fine microscopic hairs called setae. The fine hairs on geckos have tiny pads at the ends called spatulae that are about a tenth the diameter of a human hair. Interestingly, these small pads can increase the surface area of the geckos' feet so that they can stick tightly to the wall and help them to crawl. Usually, geckos use a circular motion to attach and remove their feet from certain surfaces, such as the house's ceiling (Main, 2021). The role of the gecko character in SPRT is per its natural traits, such as crawling on vertical and high surfaces.

Second, in Figure 3 (Table 2), the elephant character has a role as a firefighter. There are 150,000 muscles in the elephant's trunk, so it can suck up to 14 liters of water. Elephants spray water on their bodies to clean themselves and drink water into their mouths (Main, 2022). SPRT adopts the nature of the elephant. The trunk is used as a tool to spray water like a hose on a fire engine. Third, in Figure 5 (Table 2), gophers are described as plumbers. A gopher is a rodent that can bind to the ground with its long fingers and teeth. They make a channel that makes it easier to find worms (Quagha, 2022). In Kompas Daily, the gopher is said to be able to make underground passages integrated with water and food, i.e., worms. That makes them said to be equal in human ability in farming (Novena, 2022). Their natural ability to manage natural resources and the need to arrange underground channels are the reasons they act as plumbers.

Fourth, in Figure 6 (Table 2), the tiger acts as the mayor. The tiger has a character as a strong and decisive animal, even scary. There are no tigers in Africa. The masculinity of the tiger as the ruler has not been replaced, so it follows the mayor's character as the ruler of the city in SPRT. Fifth, in Figure 8, seahorses as a pair of driver and conductor. These two professions are inseparable. It's the same as a seahorse loyal to its mate (Coleman, 2022). It is the male who stores the female's eggs after fertilization.

Finally, in Figure 9 (Table 2), the penguin acts as a marine policeman. The penguins have the image of being a good guard. During the reproductive season, males and females guard their future offspring so predators do not eat them. Moreover, penguins can dive to a depth equivalent to the height of the Eiffel Tower (Natgeo, 2021). Their nature as good guards and reliable divers is the background for them to act as marine police/water police.

The human professions played by these animals are not classified based on the highs and lows of the job. All animal characters respect the work of other animals. All animal characters appreciate the work of other animals. For example, a plumber is played by a black actor while a white actor plays the mayor. There will be a gap in meaning by the reader or connoisseur of the work related to the use of actors based on skin color or physical condition. Posthumanism fights for equality not only for humans but also for all inhabitants of the earth (More, 2019).

The nature of animals and human professions that go hand in hand with the characterizations in children's literature shows that animals have abilities beyond human abilities. Therefore, humans adopt and adapt the skills of these animals in their daily lives. Meanwhile, animals do not need additional assistance from tools other than their natural ability to do human jobs or professions. The meaning of "human" becomes deconstructed. They are no longer omniscient and central creatures but equal and parallel to animals because their thinking abilities are not much different. For example, the data and discussion above show that gophers can cultivate the soil below the surface for survival. With that nature, they act as plumbers. That fact should remind humans that we are not the most incredible creatures on earth (Halapsis, 2019). Humans need the inspiration to develop their civilization; it is obtained from the nature of animals. In his research, Jackson explained that animals have a role in every human footprint; for example, every human technological progress is continually inspired by animals' natural abilities (Jackson, 2013).

As connoisseurs of children's literature, children must learn to realize that humans are not the only creatures on earth so that there is a regeneration that respects each other between species. Animals are not lifeless things that are governed by human nature (anthropomorphic); instead, they have the right to life and abilities that inspire humans. That way, children learn to love animals more and not be arbitrary, as described in Dekcha's research. Most children in Canada despise animal life. They are considered worthy of torture as a form of entertainment (Deckha, 2016). Children's literature is one of the things that shape children's identity. Children learn to know and understand the world through Literature (Nodelman, 2018). That way, the narrative attempts to teach a post-humanist perspective in which humans are equal to other members or species on earth (Buruk et al., 2020). It's not just about "acting-thinking animals" like humans, but also our attempt to think of animals as central along with other possible beings (Shakespeare, 2012).



### 3.3 Children's and animal literature: a critique of anthropocentrism

#### 3.3.1 Animals as other centers

For the last two centuries, children's literature has relied on animals as the primary means of conveying the story's message. The process of understanding human problems is transferred to children through the mediation of animal characters. These animals think and interact like humans. So far, animals are still seen as "the others" (Derrida, 1992), objects that can be subject to any action by humans. In literature, they are used as a medium to explain good and evil (see "The Wolf and the Three Little Piglets") (Dunn, 2011). As a result, the wolf has an image as a metaphor for evil. The one who has an evil nature is the humankind. "The wolf is evil" is a human creation that takes advantage of the wolf's nature as a predator.

SPRT uses 12 types of animals as characters in the story. Children are required to have high-order thinking skills to receive the implicit message. Why? Children can't just think that animals can talk or work like humans. More than that, children should realize that other species on earth have rights and abilities equal to those of humans. Thus, it is inappropriate for humans to be the only center (Nikolajeva, 2016; Wolfe, 2010). Similar abilities do not mean that animals can work in banks to earn wages, but rather reflect the ability to survive with their scientific nature. In SPRT, gophers manage their environments to organize underground resources such as water and worms as their food.

However, as generations of cultural change have demonstrated, ideology is not fixed. Non-human rights have recently been enshrined in the legal systems of some governments. The Universal Declaration of Human Rights has served to motivate initiatives such as the Universal Declaration of Rights of Mother Earth (International Rights of Nature Tribunal, n.d.). Also, recently, more Western consumers have turned to veganism (Kopnina, 2020).

Animals as the main characters, which not only represent the human way of thinking but also show their animal instincts, show a critique of anthropocentrism (concern for human interests at the expense of the interests of other species) (Kopnina, 2020). For example, they are involved in several environmental issues, such as the destruction of wild habitats or the abuse of animals used for consumption, pets, and medicine. Animals must often appear as representatives of their species in literary works and their advantages over humans. Based on the data in the SPRT, readers will find the character of an elephant as a firefighter (see Figure 3 in Table 2). Posthumanism hopes the reader will accept a new meaning with an anthropocentric shift (Wolfe, 2010). The hope is that children will understand that the fire extinguishing system is inspired by the elephant survival system, a trunk that can suck in and spit out water. That way, human supremacy will be lost so that children agree that there is a center for storytelling other than humans, namely animals.

#### 3.3.2 Response to posthumanism: paradigm shift from anthropocentric to cosmocentric

In posthumanism, the challenge to anthropocentric human liberalism is how humans are hidden through animal characters in children's literature. Derrida destroys assumptions about the meaning of humans and animals. He questions whether humans have the right to deny equality with animals (Derrida, 1992). Posthumanism seeks to interpret texts that are not only limited to human nature but extend beyond it. Analyzing animals through a lens that recognizes racial and animal differences ultimately paves the way for rethinking what it means to be human and defining how we perceive the non-human (Curry, 2019).

According to Kidner, making humans the main topic in the living system is not anthropocentrism but "industrialism," or a focus on industrial neoliberalism, which subordinates humans and nature to the economic system (Kidner, 2014). Humans do not know what the needs of other species are, even though humans are thought to be able to understand the world and morality with their senses. It also does not mean that we can give nature an intrinsic value. Anthropocentric motivation proves inadequate for the protection of biodiversity because species that do not contribute to human well-being will be abandoned and neglected (Cafaro, & Primack, 2014; Shoreman-Ouimet & Kopnina, 2016).

Anthropocentrism is the "legality" of concern for humanity that blinds humans to the character of the industrial colonization system (Kidner, 2014; Kopnina, 2020). When industrial centrism supports the human desire to be in balance with nature, it also camouflages the colonialism between nature and humans. Instead of making anthropocentrism an advantage of nature having humans (with their intellect and intelligence), humans make nature a resource for their lives. Environmental collapse is one of many important issues that humanity must confront collectively under globalization processes, and all issues affect everyone (Sajjaphatanakul & Mangkhang, 2019). As a result, anthropocentrism gives birth to several propositions: the love of one's species (humans only), discrimination against other species, and the belief that non-humans will have value if they are helpful to humans. The anthropocentric view makes humans believe that they are the center of everything, the most important thing in the universe and that all good things were created for humans (More, 2019; Wolfe, 2010). Everything is only measured by its effectiveness and efficiency.



Author  
Pls check if it corrects or not

Author  
Yes, it is correct.

As a consequence, transcendent and sacred values are neglected. Suppose the desacralization of the cosmos or the loss of a sense of connectedness with the universe is left unchecked. In that case, the effect is none other than the desacralization of human beings themselves. Humans are not only alienated from the Ultimate Reality, but are also increasingly alienated from themselves in everyday life, fellow living creatures, and their environment. All of that then becomes the primary source of ecological disaster. Therefore, through animal characters in children's literature, humans are invited to realize their place in reality. Humans are not only the subject that dominates or vice versa; such a small and excluded object, but also part of the whole of nature. Humans are not only on one side but are located between intertwined subjects, becoming complementary and fulfilling parts, not judging. This is the purpose of a journey of human life: to participate.

Posthumanism evokes a sense of "sympathy" and "empathy" that connects (trans-affective) humans to other species in nature. These feelings are a part of human consciousness that connects with the universe so that humans are no longer just "being" but "being with," "being for," and "being in" the regularity of reality (McMillan, 2021). With the presence of animal characters in children's literature, humans are brought to gratitude and admiration for the omnipresence and mystery of the universe. Humans are no longer the center (anthropocentric) but part of reality itself. This is a point of transition from humans to the cosmos (a human 'sense of wonder' triggered by the presence of other species as a center), from egology to ecology, and from anthropocentric to cosmocentrism.

#### 4. CONCLUSION

The idea of animal characters in children's literature from the point of view of posthumanism can be interpreted as follows: First, there are 12 types of animals in SPRT. They can think and interact like humans. The animals, as the main characters, function to regulate human identity. The meaning of humans is deconstructed through the presence of various types of animal characters that are used to replace humans as the main character, even though the problem presented is humanitarian problems. It is not only a form of anthropomorphism but rather the human need as a writer or author of animal characters to convey messages, teach and educate life. This illustrates that humans are not always the story's center, but non-humans (animals) also have a significant presence.

Second, children as readers of children's literature must learn to realize that humans are not the only creatures on earth to regenerate mutual respect between species. Animals are not inanimate objects that have human nature (anthropomorphic), but they have the right to life and abilities that inspire humans. In this manner, children learn to cultivate love, avoid arbitrariness, and refrain from devaluing the lives of animals, which should never be subjected to torture for entertainment purposes. It is not just about "acting-thinking animals" like humans, but also the human endeavor to seriously consider animals as the center and other possible beings.

Third, with the presence of animal characters in children's literature, humans are delivered to gratitude and admiration for the omnipresence and mystery of the universe. No longer are humans the center (anthropocentric) but reality itself. This is a point of transition from humans to the cosmos (a human 'sense of wonder' triggered by the presence of other species as a center), from egology to ecology, and from anthropocentric to cosmocentrism. Posthumanism evokes a sense of "sympathy" and "empathy" that connects (trans-affective) humans to other species in nature. These feelings are human consciousness with the universe so that humans are no longer just "being," but "being with," "being for," and "being in" the regularity of reality.

#### REFERENCES

- Asiain, T. (2015). *The translation of children's literature: Ideology and cultural adaptations. Captain underpants as a case study* [Doctoral dissertation, University of the West of England]. UWE Bristol Research Repository. <https://uwe-repository.worktribe.com/output/907767>
- Buruk, O., Özcan, O., Baykal, G. E., Göksun, T., Acar, S., Akduman, G., Baytaş, M. A., Beşevli, C., Best, J., Coşkun, A., Genç, H. U., Kocaballi, A. B., Laato, S., Mota, C., Papangelis, K., Raftopoulos, M., Ramchurn, R., Sádaba, J., Thibault, M., ... Yıldız, M. (2020, April 25). Children in 2077: Designing children's technologies in the age of transhumanism [Paper presentation]. *Conference on Human Factors in Computing Systems - Proceedings*. Honolulu, USA. <https://doi.org/10.1145/3334480.3381821>
- Cafaro, P., & Primack, R. (2014). Species extinction is a great moral wrong. *Biological Conservation*, 170, 1–2.
- Coleman, J. (2022). *These animals have some of the most surprising mating and parenting habits*. National Geographic/Animals. <https://www.nationalgeographic.com/animals/article/unique-sex-roles-animal-kingdom-parenting-reproduction>

- Curry, E. (2019). *Refiguring the animal: Race, posthumanism, and modernism* [Doctoral dissertation, University of Oregon]. University of Oregon Libraries. <http://hdl.handle.net/1794/24546>
- Deckha, M. (2016). Animal bodies, technobodies: New directions in cultural studies, feminism, and posthumanism. *Yale Journal of Law & Feminism*, 11, 505–527.
- Derrida, J. (1992). *Psyche: Invention of the other*. In D. Atridge (Ed.), *Jacques Derrida: Acts of Literature*. Routledge.
- Dunn, E. A. (2011). *Talking animals: A literature review of anthropomorphism in children's books*. Library Science of the University of North Carolina at Chapel Hill.
- Endaswara, S. (2021). *Metode Penelitian Posthumanologi Sastra* [Research Methods in Literary Posthumanology]. PT Kanisius. [in Indonesian]
- Fawcett, L. (1989). Anthropomorphism: In the web of culture. *Undercurrents*, 1(1), 14–20.
- Halapsis, A. V. (2019). Gods of transhumanism. *Anthropological Measurements of Philosophical Research*, 7242(16), 78–90.
- Haraway, D. (1991). *Simians, cyborgs, and women: The reinvention of nature*. Routledge.
- Harju, M., & Rause, D. (2018). "Keeping some wildness always alive": Posthumanism and the animality of children's literature and play. *Children's literature in Education*, 49, 447–466. <https://doi.org/10.1007/s10583-017-9329-3>
- Harju, M.-L. (2008). Anthropomorphism and the necessity of animal fantasy. In J. Deszcz-Tryhubczak & M. Oziewicz (Eds.), *Towards or back to human values: Spiritual and moral dimensions of contemporary fantasy* (pp. 173–184). Cambridge Scholars Press.
- International Rights of Nature Tribunal. (n.d.). *Universal Declaration of Rights of Mother Earth: From World People's Conference on Climate Change and the Rights of Mother Earth, Cochabamba, Bolivia, 22 April – Earth Day 2010*. <https://www.rightsofnaturetribunal.org/wp-content/uploads/2018/04/ENG-Universal-Declaration-of-the-Rights-of-Mother-Earth.pdf>
- Jackson, Z. I. (2013). Animal: New directions in the theorization of race and posthumanism. *Feminist Studies*, 39(3), 669–685. <https://muse.jhu.edu/article/829553/pdf>
- Janouchongot, M. (2022). Transmission guideline of Thai traditional craftsmanship in the digital age. *Humanities, Arts and Social Sciences Studies*, 22(1), 1–8. <https://so02.tci-thaijo.org/index.php/hasss/article/view/243115>
- Kidner, D. (2014). Why 'anthropocentrism' is not anthropocentric. *Dialectical Anthropology*, 38(1), 465–480.
- Kopnina, H. (2020). Anthropocentrism and posthumanism. In H. C. Wiley, (Ed.), *The international encyclopedia of anthropology* (pp. 1–9). The Hague University of Applied Sciences, Netherlands.
- Lerman, L. (2012). Lovingly impolite. In P. Costello (Ed.), *Philosophy in children's literature* (pp. 301–314). Lexington Books.
- Main, D. (2021). *These lizards use bubbles to breathe underwater*. National Geographic. <https://www.nationalgeographic.com/animals/article/lizards-breathe-underwater-bubbles-anoles>
- Main, D. (2022). *Some elephants are evolving to lose their tusks*. National Geographic/Animals. <https://www.nationalgeographic.com/animals/article/top-12-animal-discoveries-2021>
- McMillan, C. T. (2021). *Posthumanism in digital culture: Cyborgs, god, and fandom* (1st ed.). Emerald Publishing Limited.
- More, N. V. (2019). History of transhumanism. In N. Lee (Ed.), *The transhumanism handbook* (pp. 49–62). Springer.
- Natgeo, T. (2021). *King penguin*. National Geographic/Animals. <https://www.nationalgeographic.com/animals/facts/king-penguin>
- Nikolajeva, M. (2016). *Recent trends in children's literature research: Return to the body*. International Research in Children's literature. <https://www.repository.cam.ac.uk/bitstream/handle/1810/260192/Nikolajeva-2016-International-research-in-children's-literature-AM.pdf?sequence=1>
- Nodelman, P. (2018). Children's literature as women's writing. *Children's Literature Association Quarterly*, 13(1), 31–34.
- Novena, M. (2022, July). *Selain Manusia, Tikus Disebut Mampu Bercocok Tanam* [Besides humans, mice are also known to be able to cultivate crops]. Kompas, Sains. <https://www.kompas.com/sains/read/2022/07/13/110500523/selain-manusia-tikus-disebut-mampu-bercocok-tanam?page=2> [in Indonesian]
- Quagha, S. (2022). *Animals developed agriculture before us. These gophers may 'farm' as well*. National Geographic/Animals. <https://kids.nationalgeographic.com/celebrations/article/which-chinese-new-year-animal-are-you-like>
- Quine, W. V. O. ([1953]). On what there is. In W. V. O. Quine (Ed.), *From a logical point of view* (pp. 1–19). Harvard University Press.

Author  
In text citation is 1948.

Author  
1953 is the correct year

- Sajjaphatanakul, A., & Mangkhang, C. (2019). The scenario of future environmental history instruction to develop sustainable global citizenship in Thailand. *Humanities, Arts and Social Sciences Studies*, 19(2), 242–255. <https://so02.tci-thaijo.org/index.php/hasss/article/view/98407>
- Shakespeare, S. (2012). Articulating the inhuman: God, animal, machine. In C. Blake, C. M., & S. Shakespeare (Eds.), *Beyond human from animality to transhumanism* (p. 227). Continuum International Publishing Group.
- Shoreman-Ouimet, E., & Kopnina, H. (2016). *Culture and conservation: Beyond anthropocentrism*. Routledge.
- Wolfe, C. (2010). *What is posthumanism?* University of Minnesota Press.
- You, C. (2020). The necessity of an anthropomorphic approach to children's literature. *Children's Literature in Education*, 52(2), 183–199. <https://www.deepdyve.com/lp/springer-journal/the-necessity-of-an-anthropomorphic-approach-to-children-s-literature-uLg06qfcRZ?key=springer>

**(17)**

**BUKTI ARTIKEL FINAL DITERIMA**

**22 NOVEMBER 2024**

2/6/25, 5:43 PM

Email University of Muhammadiyah Surabaya - alamat: alamat: Urgent! [HASSS\_2024\_0663] Final correction



Sujinah Sujinah <sujinah@um-surabaya.ac.id>

**ตอบกลับ: ตอบกลับ: Urgent! [HASSS\_2024\_0663] Final correction**

1 pesan

HASSS Journal <hasss.manager@su.ac.th>  
Kepada: Sujinah Sujinah <sujinah@um-surabaya.ac.id>

22 November 2024 pukul 15.28

Ref: HASSS\_2024\_0663  
Title: "Animals and Posthumanist Discourse in Children's Literature"  
Journal: *Humanities, Arts and Social Sciences Studies (HASSS)*

Dear Sujinah,

Received and thank you!

Sincerely,

Parichat Chaisawas  
Managing Editor

***Humanities, Arts and Social Sciences Studies (HASSS)***

---

จาก: Sujinah Sujinah <sujinah@um-surabaya.ac.id>  
ส่ง: 22 พฤศจิกายน 2567 11:18 AM  
ถึง: HASSS Journal <hasss.manager@su.ac.th>  
ชื่อเรื่อง: Re: ตอบกลับ: Urgent! [HASSS\_2024\_0663] Final correction

Dear Editor of HASSS,  
Thank you for your attention. I would like to inform you that I have completed the proofreading of this paper. All necessary changes have been marked in red, and this is now the final version of the manuscript. Should there be anything else that requires review or adjustment, please let me know. Thank you for your cooperation.

Best regards,

Pada Jum, 22 Nov 2024 pukul 10.27 Sujinah Sujinah <sujinah@um-surabaya.ac.id> menulis:  
Ok, I will do it.

**(18)**

**BUKTI ARTIKEL TELAH SELESAI DIEDIT DAN  
DIKIRIMKAN UNTUK DIPRODUKSI**

**29 NOVEMBER 2024**

2/6/25, 5:44 PM

Email University of Muhammadiyah Surabaya - [HASSS] Editor Decision



Sujinah Sujinah <sujinah@um-surabaya.ac.id>

---

## [HASSS] Editor Decision

1 pesan

---

**Parichat Chaisawas via Thai Journals Online (ThaiJO)** <admin@tci-thaijo.org>

29 November 2024 pukul 09.56

Balas Ke: Parichat Chaisawas <hasss.manager@su.ac.th>

Kepada: Sujinah <sujinah@um-surabaya.ac.id>, Encik Savira Isnah <enciksavira@um-surabaya.ac.id>, "M. Kharis" <m.kharis.fs@um.ac.id>

Dear Sujinah, Encik Savira Isnah, M. Kharis,

The editing of your submission, "Animals and posthumanist discourse in children's literature," is complete. We are now sending it to production.

Submission URL: <https://so02.tci-thaijo.org/index.php/hasss/authorDashboard/submission/272419>

Parichat Chaisawas

Kind regards,

Editorial team

*Humanities, Arts and Social Sciences Studies (HASSS)*

+66 6507 04679

[hasss.manager@su.ac.th](mailto:hasss.manager@su.ac.th)

Silpakorn University Research, Innovation and Creativity Administration Office, Sanam Chandra Palace Campus  
6 Rachamakha Nai Rd., Amphoe Muang, Nakhon Pathom 73000, Thailand.

**(19)**

**BUKTI ARTIKEL TELAH DITERBITKAN.  
DIKIRIMKAN LINK ARTIKEL YANG TELAH  
DITERBITKAN**

**29 NOVEMBER 2024**



2/6/25, 5:45 PM

Email University of Muhammadiyah Surabaya - [HASSS\_2024\_0663] Link of your article



Sujinah Sujinah <sujinah@um-surabaya.ac.id>

---

**[HASSS\_2024\_0663] Link of your article**

2 pesan

---

**HASSS Journal** <hasss.manager@su.ac.th>

29 November 2024 pukul 10.01

Kepada: "sujinah@um-surabaya.ac.id" <sujinah@um-surabaya.ac.id>

Ref: HASSS\_2024\_0663

Title: "Animals and Posthumanist Discourse in Children's Literature"

Journal: *Humanities, Arts and Social Sciences Studies (HASSS)*

Dear Sujinah,

Please kindly see the link of your article <https://so02.tci-thaijo.org/index.php/hasss/article/view/272419>

If there is any mistake, please contact us as soon as possible. Thank you.

Sincerely,

Parichat Chaisawas

Managing Editor

*Humanities, Arts and Social Sciences Studies (HASSS)*

---

**Sujinah Sujinah** <sujinah@um-surabaya.ac.id>

2 Desember 2024 pukul 11.45

Kepada: HASSS Journal <hasss.manager@su.ac.th>

Well received with thanks.

[Kutipan teks disembunyikan]

**Link artikel : <https://so02.tci-thaijo.org/index.php/hasss/article/view/272419>**