



Hacettepe University Graduate School of Social Sciences

English Language and Literature

British Cultural Studies

**THE AGENCY AND RECOGNITION OF ANIMALS IN THE FIRST  
WORLD WAR AND ITS AFTERMATH IN MICHAEL  
MORPURGO'S *WAR HORSE* AND MEGAN RIX'S *A SOLDIER'S  
FRIEND***

Onur ÇİFFİLİZ

MA Thesis

Ankara, 2019



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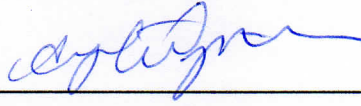
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## KABUL VE ONAY

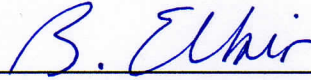
Onur Çiffliz tarafından hazırlanan "The Agency and Recognition of Animals in the First World War and Its Aftermath in Michael Morpurgo's *War Horse* and Megan Rix's *A Soldier's Friend*" başlıklı bu çalışma, 21 Haziran 2019 tarihinde yapılan savunma sınavı sonucunda başarılı bulunarak jürimiz tarafından Yüksek Lisans Tezi olarak kabul edilmiştir.



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Onur Çifiliz

*“Lisansüstü Tezlerin Elektronik Ortamda Toplanması, Düzenlenmesi ve Erişime Açılmasına İlişkin Yönerge”*

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## ETİK BEYAN

Bu alıřmadaki bütn bilgi ve belgeleri akademik kurallar erevesinde elde ettiđimi, grsel, iřitsel ve yazılı tm bilgi ve sonuları bilimsel ahlak kurallarına uygun olarak sunduđumu, kullandığım verilerde herhangi bir tahrifat yapmadığımı, yararlandığım kaynaklara bilimsel normlara uygun olarak atıfta bulunduđumu, tezimin kaynak gsterilen durumlar dıřında zgn olduđunu, **Prof. Dr. Aytl zm** danıřmanlığında tarafımdan retildiđini ve Hacettepe niversitesi Sosyal Bilimler Enstits Tez Yazım Ynergesine gre yazıldıđını beyan ederim.

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## ABSTRACT

ÇİFFİLİZ, Onur. The Agency and Recognition of Animals in the First World War and Its Aftermath in Michael Morpurgo's *War Horse* and Megan Rix's *A Soldier's Friend*, MA Thesis, Ankara, 2019

This thesis aims to discuss the contribution of Michael Morpurgo's *War Horse* (1982) and Megan Rix's *A Soldier's Friend* (2014), both portraying animal characters in leading roles, towards the recognition of the actions of animals in warfare and the agency ascribed to animals in these novels. In this study the concept of agency is introduced from different perspectives ranging from the classical approaches focusing only on the willful actions of humans, to the more encompassing ones focusing on the effect of the actions. This approach makes it possible that animals also could be regarded as active agents in certain conditions, particularly in warfare. The presence of different species of animals in the wars throughout history shows that their capabilities and actions have a significant importance to humans in war. Certain research efforts began in the 1990s attempt to understand the factors that affect the dynamics of warfare in a different light by not only analyzing tactics, weapons and terrain but also animals and their roles in the fighting. While these studies based on facts enable contributions of animals to the war efforts to be officially recognized, the fictional works reach wider audiences affecting public opinion and bring about a change towards an encompassing attitude. In this thesis the focus is to illustrate how that change in opinion might be affected through the employment of animal characters in the selected novels. This mentioned effect can be achieved in two ways. Firstly in *War Horse*, it is shown that this change is affected by emphasizing an emotional bond and similarities between the human and animal characters to get recognition via sympathy. Differently, as exemplified in *A Soldier's Friend*, a change in opinion can be actualized by the utilization of strategic events and conversations to didactically illustrate the agency and significance of animals.

Key Words:

Michael Morpurgo, *War Horse*, Megan Rix, *A Soldier's Friend*, Animal Agency, Animals and Warfare, First World War and Animals

## ÖZET

ÇİFFİLİZ, Onur. Michael Morpurgo'nun *War Horse* ve Megan Rix'in *A Soldier's Friend* Romanlarında Hayvanların Birinci Dünya Savaşı Sırasında ve Sonrasında Eyleyciliği ve Hayvanlar Hakkında Farkındalık, Yüksek Lisans Tezi, Ankara, 2019

Bu tez Birinci Dünya Savaşı sırasındaki hayvan karakterleri başrol olarak tasvir eden Michael Morpurgo'nun *War Horse* (1984; *Savaş Atı*, 2016) ve Megan Rix'in *A Soldier's Friend* (2014) başlıklı romanların hayvanların savaşta eylemlerinin farkına varılması konusundaki katkısını ve bu eserlerde hayvan karakterlere atfedilen eyleyciliği tartışmayı amaçlamaktadır. Bu çalışmada eyleycilik sadece insanların istemli eylemlerine odaklanılan klasik yaklaşımlardan, eylemlerin sonucundaki etkiye odaklanan daha kapsayıcı yaklaşımlara kadar çeşitli bakış açılarından faydalanılarak tanıtılmaktadır. Bu yaklaşım, hayvanların da özellikle savaş hâli olmak üzere belirli koşullarda eyleyici olarak görülebilmelerini mümkün hale getirmektedir. Tarih boyunca savaşlarda farklı türlerden hayvanların varlığı onların beceri ve eylemlerinin savaş hâlindeki insanlar için büyük bir önem arz ettiğini göstermektedir. 1990'lı yıllarda başlayan bazı araştırmalar savaşları sadece taktik, silah ve arazi açısından değil aynı zamanda hayvanları ve onların muharebede üstlendikleri rolleri de inceleyerek savaşların işleyişindeki etmenleri farklı bir ışık altında incelemektedir. Gerçeklere dayanan bu çalışmalar hayvanların savaşlara yaptıkları katkıların resmi olarak tanınmasını mümkün kılarken, kurgusal olan çalışmalar ise daha geniş kitlelere ulaşarak kamu fikrini etkilemekte ve hayvanlara dönük yaklaşımlarda bütünsellik yönünde bir değişiklik ortaya çıkarmaktadır. Bu tez bünyesinde odaklanılan nokta seçilmiş olan eserlerdeki hayvan karakterler aracılığıyla bu yaklaşım değişikliğinin nasıl yönlendirilebileceğini göstermektir. Bahsi geçen yönlendirme iki şekilde yapılabilmektedir. İlk olarak, bu değişimin *War Horse*'da hayvanlar ve insanlar arasındaki duygusal bağı ve benzerlikleri vurgulayarak duygudaşlık aracılığı ile farkındalık oluşturarak gerçekleştirildiği gösterilmektedir. Farklı bir yöntem olarak ise *A Soldier's Friend*'de örneklendirildiği üzere bazı stratejik olarak konumlandırılmış olay ve karşılıklı konuşmaların didaktik bir biçimde eyleyciliği ve hayvanların önemini göstermek için kullanımı ile bir yaklaşım değişikliği elde edilebilmektedir.

Anahtar sözcükler:

Michael Morpurgo, Megan Rix, *War Horse*, *A Soldier's Friend*, Hayvanlarda Eyleycilik, Hayvanlar ve Savaş, Birinci Dünya Savaşı ve Hayvanlar

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## ABBREVIATIONS

RSPCA: Royal Society for the Prevention of Cruelty to Animals

PDSA: People's Dispensary for Sick Animals

IFAW: International Fund for Animal Welfare

ASPCA: American Society for the Prevention of Cruelty to Animals

WSPA: World Society for the Protection of Animals

RAVC: Royal Army Veterinary Corps

AVC: Army Veterinary Corps

IED: Improvised Explosive Device

## INTRODUCTION

It's something that is easily forgotten when you think of the war, that in addition to the millions upon millions of fighting men, there were millions of animals serving their nations, in conditions as bad or even worse than those of the soldiers. It's something that was not forgotten by the men of 100 years ago, though, and while it may seem silly to some today to give an animal military honours, it might not seem as silly if that animal had saved your life, your comrades' lives, or won the day for you, perhaps at the cost of its own life. Any sort of survival for the men of the Great War would quite simply have been impossible without the four-legged or feathered soldiers.

(Indiana Neidell, *Companions in the Trenches*)<sup>1</sup>

War brings along pain, misery, trauma and death. The pain may come from weapon related injuries such as cuts, gunshot wounds or burns. The misery may be the result of loss of loved ones or poor living conditions; lack of food, hygiene, and sleep. Trauma can be physical; injuries, haemorrhage, or be mental; nightmares, seizures, flashbacks. Finally, death is the ultimate end. What is sometimes overlooked in all of that is the fact that all these experiences are not only restricted to humans, but they are also experienced by all kinds of nonhuman animals<sup>2</sup> that accompany them in the battlefields. Regarding the level of pain, misery and trauma experienced by the soldiers, the First World War (1914-1918), in particular, was until that point, the peak of modern warfare with all of the technologies that were developed up to the beginning of the twentieth century. The figures of casualties in the Battle of the Somme (July-November 1916), the Verdun Offensive (February-December 1916), a successive series of battles at Ypres (1914, 1915, 1917) as well as the fighting in the Eastern Front and in the Middle East

<sup>1</sup> This is a documentary piece broadcast on *YouTube*. In their channel Indiana Neidell and a team of researchers produce several informative videos a week providing a weekly account of the events of The First World War that took place a hundred years ago. As additional content they provide special episodes about animals, weapons, equipment and biographies of significant human figures.

<sup>2</sup> This thesis acknowledges that the term *animals* is a larger and encompassing term that include both humans and nonhuman animals, and that there is a tendency to use the term nonhuman animals every time species other than humans are referred to. However, an oversaturation of this term draws too much attention to the nonhuman qualities of the other species, which in their own contexts are useful. On the other hand, as the aim of this thesis is to discuss the ascription of agency and recognition in warfare through common experiences and characteristics of all the species that take part in wars, constantly reminding such an emphasis is considered not to serve the purposes. Thus, the term nonhuman animals is to be used sparingly when there is a need to make an emphasis between the humans and the other species.



are all testaments to such a high level of suffering. Along with such developments, significant changes as to how wars are fought took place. Still, even with the presence of all the modern machines and armaments, the human dependency on nonhuman animals to wage war was felt more than ever during this particular conflict.

The connection that the soldiers felt with their fellow animals in the battlefields of the First World War expressed by Neidell in the epigram illustrates this sheer dependence between the human and the nonhuman belligerents of the war. However, as Neidell states this dependence is prone to be forgotten. Thus, for those who did not go through what those soldiers went through, an animal being held in such high esteem might seem strange. However, there are attempts to see the war as more than just the heroic deeds of humans such as capturing positions and defeating their foes. These attempts focus on other elements of wars, in particular the nonhuman animals. Such attempts present themselves in the forms of fiction, non-fiction memoirs and historical research publications.

Within the scope of this thesis, Michael Morpurgo's *War Horse* (1982), and Megan Rix's *A Soldier's Friend* (2014), which reflect such an attempt, are chosen to be analysed using the critical approaches of contemporary animal studies in order to illustrate how they serve to generate a recognition of the significance of the animals and their activities in the human war efforts. This analysis will be made by introducing several animal characters as leading figures with an impact on other lives – both human and nonhuman – or as agents. When studying the chosen novels, it can be stated that, it is the connection the humans and animals feel towards one another that reveals the agential strength of animals and their potentialities in the battlefield. Thus, in this thesis, an analysis of these two works will be made to illustrate how works of art can pass on the kind of recognition mentioned by Indiana Neidell to the present-day audiences. This is the kind of recognition that the men fighting in the trenches of the First World War would have had about the significance of their animal companions in their lives as they ate, fought, bled and died together. This type of a recognition can be regarded as a *fair recognition* in the scope of this thesis because in its essence it brings both the animal soldiers and the human soldiers onto the same plane in the battlefield.

In the light of the aim above in analysing these selected texts, this thesis asserts that Michael Morpurgo's *War Horse* and Megan Rix's *A Soldier's Friend* present their leading animal characters as active agents of the war, and by doing that, they help the development of a fair recognition of their assistance in the human activities in wars. On par with this hypothesis, a re-conceptualization of the position of the human and its relationship with the nonhuman animals is essential to the intended recognition this work seeks to generate. That is to say, a change in the perceived power relations between human and nonhuman animals needs to take place. Because, at the foundation, the perception that humans dominate their relationship with animals results in a border between animals and humans. In order to make such a recognition open to discussion what needs to be established is a blurring of this border. To achieve this the terms of anthropocentrism, agency and recognition are to be explored by exemplifying the conditions of animals in war, their relationships with humans in their surroundings, their impact in the overall dynamics of the war, and the different perspectives held about these animals with references to the novels *War Horse* and *A Soldier's Friend* in the following chapters of this thesis. To place such a discussion on strong foundations, there are certain points and ideas that need to be explored.

The first, and perhaps the most problematic of these, is the idea of a gap between humans and animals. This is a gap that is constantly being reinforced by the modern-day lives of humans. Regarding this particular problem, Ernest Small, a scientist working in biodiversity preservation, states that "[p]eople live predominantly in human-modified landscapes and so are disconnected from nature and its values" (Part 1 234). As they live in an isolated landscape, the lifestyles of modern day humans prevent them from seeing any other beings but themselves. This inability to contemplate the other beings is also stated as a serious problem. Panayot Butchvarov calls this inability "anthropocentrism" and defines it as a "belief that humans enjoy special, central, even cosmic significance," which he suggests is "present in everyday thought as an attitude toward other animals and the environment generally" (1). Such a feeling of centrality suggests that when they look at the way they live their lives they would only see their own perfectness. Consequently, by following this logic it can be assumed that in this picture that they see, they would pay little or no attention to the rest of the image. In a

very similar perspective to this notion, “[i]n modern industrial society,” says Joanne Swabe, “where everyday existence often seems completely divorced from the natural world, it is all too easy for us humans to ignore the extent of our dependency on other animals” (1). This kind of an unawareness makes it hard to see the reality. According to Sue Donaldson and Will Kymlicka, this particular reality is that “animal exploitation underpins the way we feed and clothe ourselves, our forms of entertainment and leisure, and our structures of industrial production and scientific research” (2). In this world order which manifests itself most particularly in the metropolitan centres (such as London, New York, Shanghai, Tokio, Istanbul just to name a few), mass-production machinery and factory farms outside the cities produce the humans’ daily necessities such as food, clothes and stationery, and then cars, trucks, planes and ships carry them to their concrete houses. In such conditions where contact with the animals is merely limited to living with a pet, it is quite hard for humans to imagine that just in the first half of the nineteenth century none of these tasks could have been performed without recruiting the aid of the numerous nonhuman animals such as horses, donkeys and oxen.

Animals have been vital to many different aspects of humans’ lives such as transportation, agriculture, architecture and communication. The use of animals shaped how all these aspects worked. In this sense, animals made them *human* through their aid in fulfilling their needs and performing their tasks. As Peter Beatson puts, these needs include the animals’ being “walking larders” (29), being “raw material for the construction of artefacts,” and being a “reservoir of slave labour” as they were made to perform “all the heavy, dangerous, dirty or mindlessly repetitive tasks they themselves did not want to perform” (30). However, the role that animals play in making humans *human* is not only limited to the materiality of their bodies and strength. Their presence, as Jocelyn Porcher puts it, can be traced also to the elements of culture such as rites and folk tales which are of interest to anthropologists (1). In looking at the relationship that humans have with animals, Porcher presents an important complaint as she states: “the process of domestication is still analysed for the most part as the process of appropriation and exploitation of nature and animals, which far from dissolving the otherness of beasts, helps on the contrary to distance them” (1). If this relationship is to be only perceived as a relationship of domestication, then it would inevitably be read as

a relationship of power, weighing towards the human side of the scale. Yet, there is more to this relationship that seems to be kept out of immediate sight by anthropocentrism. As to suggest what is obstructed from vision by anthropocentrism, one perhaps can look at Beatson's ideas about human-animal relationships. "In the process of shaping animals to human ends, human society simultaneously shapes itself," Beatson claims, and he further explains that "[i]f the fate of animals is to a large extent in human hands, our own destinies are determined by the animals with which we interact" (23). What Beatson writes presents one with a picture where humans and animals continuously define the possible ways that their lives can take. Perhaps one of the best examples to this case is the nomadic society. The life of the nomads are designed to meet the needs of the herd of animals they rely on for their sustenance (sheep, goats or cattle). By following this idea, coming up with a portrait of humans without the presence of nonhuman animals in this portrait would not be feasible. In a similar note, Marvin and McHugh suggest that "we have become human alongside other animals," yet not in the sense of living parallel but separate lives; rather with these lines being always "profoundly intertwined" (1). This kind of thinking strongly supports the idea that humans and animals co-evolved together and displayed agency over the development of one another. Furthermore, to add up to this concept they also bring to attention the presence of animals in places even where they are not materially present as breathing organisms. These places, Marvin and McHugh propose, extend from the religious and cosmological systems which deal with myths to the works of literature, painting, music, philosophy, television, social media and even games (1-2). As a consequence of being present in so many parts of human lives, animals (with or without volition) have a serious agential role in shaping the human culture and practices.

However, this does not mean that human culture and practices are only determined by their relationships with animals. Among humans there is a competition as to who would have more opportunities to build and thrive on such relationships with animals. The existence of this question means that seeing animals as crucial parts of the day to day life is just one part of the picture. If a picture that shows the way that humans live only focuses on the chains of production, the social orders or the ways humans express themselves, a key underlying factor which plays a crucial role in determining all of

these factors would be missing. This factor is the conflicts that groups of humans have with one another. These determined which groups would continue to survive in better conditions – in a sense this can be summarized into the question of who would have the most animals, most grazing grounds, most resources – and consequently have more chance to pass on their genes and their way of living. This establishes a causal link between the wars and animals in determining human lives. If we look at how humans live their lives, traces of conflict present themselves in many aspects of life. Jeremy Black, a military historian, states that “[w]ar is a key element in world history,” and he declares that “wars have played crucial roles in geopolitics, social developments, economic history and in the cultural/mass psychological dimensions of human life” (1). In this sense, the world order that everyone lives at this moment is determined by many different conflicts<sup>3</sup> that occurred throughout history.

At a first glance at war, what is initially visible usually tends to be the human heroes clad in shining armour rushing to battle carrying weapons of all sorts; swords, spears, rifles and perhaps those made by modern technologies such as tanks, planes, artillery<sup>4</sup>. However, even in this sphere that seems to be reserved only for humans, there are nonhuman animals living through all this experience of war by their sides. So, it would not be taken as an exaggerated statement when one reads Ryan Hediger’s remarks as he writes about Alexander the Great and his horse Bucephalus: “... human and animal lives are co-constituted: we make each other what we are, even in – and sometimes especially in – war” (16). In other words, one perhaps can perceive the agency of the animals in relation to the humans particularly in the battlefields where the lives of the humans are usually dependent on the success or failure of the animals they bring along.

During a war, humans are desperate to find and utilize any means necessary to shift the balance of power between the fighting parties. Any speed advantage, for instance,

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<sup>3</sup> Such as the conflicts that play a part in the rise and fall of the powerhouses such as Ancient Egypt, Ancient Sumerians, Roman Empire, many Dynasties of China, Abbasid Caliphates, Genghis Khan’s Empire, Spanish Empire in the Americas, Ottoman Empire, and eventually the colonial superpowers Great Britain, France and United States of America.

<sup>4</sup> It should be noted that horses that were ridden by nobility were also clad in armour. This tradition was dropped as the firearms technology made armour in general obsolete. Examples of animal armour can be seen in The White Tower Museum or in tapestries depicting Late Medieval Warfare.

provided by the horses, or any sensory advantage in locating the enemy or finding explosives provided by dogs can become a game-changing factor in warfare. To such an end, humans resort to the services of animals in many different aspects of warfare. Animals according to Colin Salter are often used, “in a rather disposable fashion, to augment and at times replace humans – be it for menial, dangerous or otherwise undesirable tasks” (29). These may range from carrying loads, or cleaning mine fields to sniffing out the no man’s land to find surviving soldiers. The manner in which the services of animals are used gives them very little choice to reject, because as Elizabeth Lawrence puts it “human beings have taken for granted the right to conscript animals for purposes of battle and defence” for a long time in history (145).

The participation of animals in the armies was in fact so essential that if they were taken out of the equation, wars would be very limited affairs in very small patches of land. Without nonhuman animals carrying all the people, the food necessary to sustain the armies, and their equipment over the large distances to the battlefields, logistic networks would not be practically possible. In this given sense, they are an extremely vital element in the conduct of warfare (Sorenson 40). In times of war, the lives of the animals that humans forced to work for them are more in danger than they would normally be in peacetime. The reason behind this is that during war “animals’ lives are cut short by direct violence, overwork, exhaustion, disease and starvation” (Sorenson 48). When taken to the field of battle, particularly if they are deployed as frontline troops, as in the case of the horses, camels, elephants, sometimes dogs, and even marine mammals, animals are exposed to displays of violence that are equal to and maybe far exceeding the violence experienced by human soldiers. Beatson helps visualize this situation with the following sentences:

Inevitably, therefore, as human soldiers were speared, slashed, shot, choked with poison gas, consumed by fire or blown apart, so too were their animal fellow combatants. The soundtrack of every war contained not just the battle cries of the soldiers, but the whinnying and screams of their horses. At the end of the battle, the field was strewn alike with mutilated, dying or dead men and animals. (32)

However, in general throughout history, animals were involved in the military not just for their muscles, jaw strength, and speed which were necessary for combat purposes, but also for their hunting prowess required for foraging, and their psychological company as in the case of the mascots. Among them cats, in particular, were vital to the food supply of the navies and thus were kept on board ships. If they developed good relations with their human shipmates and performed well against the rodents, they were highly regarded (Storey 15).

Consequently, the more one looks back at the different positions animals have occupied in warfare the more one sees a picture which only confirms and reinforces Margo DeMello's statement: "It would not be an overstatement to say that the outcomes of many of histories' wars might have been very different if it were not for the role that animals such as horses and dogs played in them" (197). Despite animals being such an essential part of human wars, they seem to get little of the praise that their fellow humans wearing uniforms receive. When thinking about war, the extent of the savageness with which humans treat other humans include "the use of systematic rape and amputations; the burning of villages, parents forced to watch or even participate in the slaughter of their own children" just to list some atrocities according to Andrew Tyler, the director of *Animal Aid* (17). Furthermore, Tyler suggests that until recent years the extent of the suffering that the animals underwent received "scant consideration" (17). Similarly, Ajaye Curry, also a member of *Animal Aid*, suggests that the fact that animals are the "innocent victims of war" is "conveniently overlooked" (5). When it is the humans that are dying, it is usually they who are focused on the most in the field of battle, and in the path to the victory very little attention is paid to animals, who sometimes do not even show up in statistics. To describe the positions of the animals in warfare Julie Andryzejewski says that "[t]hey are 'collateral damage'" and this concept is used "in the most invisible sense of that euphemism" according to her perspective (94). As very little information about them is made publicly accessible, the extent of their suffering is not quite easy to determine. Furthermore, Colman McCarty suggests that it is quite rare for anyone to find any media, print or electronic, that sees the military violence to animals as worth reporting (15).

Even though military histories seem to be full of praises to the kings, emperors, conquerors and epic heroes, unless they are the antagonised monsters or were the personal belongings of a very significant commander, very little reference is given to the animals that participated in wars. Napoleon Bonaparte may be a well-remembered figure, yet few, despite having seen him in numerous portraits, knew of Marengo, his trusted horse. Many kings and sultans are portrayed in paintings and in literature riding horses, yet these animals are not as lucky as Marengo, as even their names are unknown, let alone any consideration given to their experiences. It seems so strange to the human culture to praise an animal for its actions in the battlefield that the awkwardness requires a strong analogy to make sense. Such an analogy is provided to us by Jilly Cooper as she remarks: “To single out a horse for praise seems to be as alien to most military commanders and historians as to suggest a tank or helicopter fought with particular gallantry or stoicism” (21). This in a sense reflects the fact that the animals that take part in war are considered little more than objects designed – as in their case bred – for a specific purpose in the minds of humans. In this logic, as long as they fulfil this purpose very little attention is paid to how they live, serve or die. This means that according to the logic of the commanders presented by Cooper, the animals in question have no agency. However, if necessary historical research is done the findings suggest that this mindset has little foundation except for biased opinions.

If any connection is to be made between the agency and the role of the animals in warfare, knowing what was expected of an animal such as a horse, a camel, a dog, a pigeon, or a cat -just to name a few- in the battlefields is very important. This knowledge is necessary in order to be able to judge the scale of the role that such animals took on, and how much of a chance they had to make an impact and become active agents of the war. It is with such knowledge that one can recognize animals for the importance of their actions, and develop a stronger sense of their role in shaping the lives of human soldiers. Likewise, a similar perspective is observable in the work of Gardiner where she writes that “our understanding of war is diminished and impoverished if we fail to consider the role that animals play alongside that of the fighting men and women, and the civilians of all ages, in times of conflict” (11). In line with this perspective, if we are to look only at humans who fight in the war, we miss out



a very significant part of the wars that is set on logistics, communication and morale, all of which are dependent on the animals.

Among the animals that go to war and fight side by side with humans, horses are the most commonly known. This inevitably means that there are more material written about them throughout history, which results in their being most commonly cited. Horses were crucial to human war efforts due to their chief physical characteristic, that is their speed. The horse according to the Ulrich Raulff was a “*speed machine*” which allowed humans to reach and dominate vast territories which would otherwise be unimaginable. Their speed allowed humans to secure and maintain large swathes of land (9). As a result of the speed advantage that the horses had, Raulff sees them as “the wedge which at the height of the struggle broke the resistance of the hostile masses” and he consequently remarks their significance in the field of battle as “the blade that at the decisive moment was thrust into the heart of the enemy army” (96). In this mode of thought the men and horse together become a vicious and decisive weapon in the arsenal of the commanders which they can employ at critical moments to win the day.

Yet, what is accepted as the horses’ biggest advantage, their speed, could be of little use within the context of the First World War due to the change in the ways the wars are conducted. The fact is that many of the *en-masse* cavalry charges proved disastrous both for the horses themselves and the soldiers riding them. David Kenyon, a military historian, presents the reasons of such disasters that occurred during the First World War with details in the introduction of his book *Horsemen in No Man’s Land*. It can be said that because of the faster rate of fire coming from the bolt-action rifles and machine guns in addition to the well-planned usage of barbed wire and landmines, a frontal charge of the cavalry rarely proved useful. To make such charge effective it was necessary to provide the cavalry with an extensive artillery support to clear the wire, with sappers to eliminate the mines and machine-gun emplacements, as well as a well-coordinated infantry force to repel any counter attacks. The places where the horses were able to present themselves useful as a part of the cavalry regiments were mostly limited to scouting and targeting supply lines with small scale raids which necessitated their speed, but did not put them against the obstacles above mentioned (Kenyon 5-12).

Due to the fact that these actions took place out of the main fray of the battle, the cavalry performing its primary duty was a rare sight. John Fairley, in his *Horses of the Great War: The Story in Art*, sees this situation as an “amnesia of hindsight” which perceived the cavalry regiments as little but a drain of resources, and he states that this “hindsight” was created with the contribution of the books, poetry and films (15).

Because of the peculiar nature of the fighting in the Western Front during the First World War, the fighting was constrained to the trenches. In order to sustain the livelihood of the millions of the soldiers and provide them and their artillery with the constant flow of ammunition, horses became the ideal choice due to their strength and resilience. Thus, as Indiana Neidell states in his video about the animals in the First World War, it is apparent that compared to the earlier forms of motorized transport horses were more reliable. Because they were more reliable than other means, they were used to the point that a total of 8 million horses died in the war (*Companions*). Despite the apparent importance of the logistics, the deeds of glory and the courageous fighting is far more privileged, whereas the things done to sustain the lives of the soldiers – human and animal – receive little attention. This situation also catches the attention of Graham Winton who states that “most histories still fail to view the role of the animals in war as an integral part of a wider transport system including water, rail and motor transport” (439). In fact, the horses and the other members of the equine family, the mules were of such significance to the armies that Cooper sees one of the reasons why Germany failed to continue the First World War as their having run out of healthy horses, and their inability to import new ones while the Allies had such a luxury (66-7).

In fact, according to Gardiner, many officers in the British Army realized the significance of these animals before the First World War by observing the Franco-Prussian War, and by suffering devastating losses themselves during the Boer War where more than 300,000 horses died. All this experience meant that in terms of caring for their horses they were more prepared by having dedicated veterinary officers in every branch of the army and their horses had more strength to make an impact (46-7). However, some of those who fail to recognise the importance of the horses and the

impact their poor health would create still continued to ignore the care of the animals. Winton sees this situation as follows:

Commanders apparently gave little thought, when planning offensives, to the fact that if horses were of a poor quality, inadequately fed and not in hard condition, they would not perform as expected. This basic lack of understanding was probably a major cause of the Cavalry's poor showing at times in 1917 and 1918. (319)

If Winton's observations are taken into consideration it can be argued that such a lack of care would mean that when the cavalry needed healthy and strong horses, they failed to find them, and their underperforming horses resulted in poor performance in the charges which could have been more effective otherwise.

Mostly due to the shift in technology and poor performance in terms of offensive combat resulting from the given reasons, the use of horses around the world for war declined after the First World War, and most of their duties were performed by motorized vehicles. Despite this decline, horses and other members of the equine family still served in the fights where motorized vehicles were not feasible due to terrain or high cost. Besides horses, mules and donkeys, camels were also a good example of this, as they saw extensive use in the First World War in the deserts of the Middle East. A camel, in contrast to a horse, could be ridden 25 to 30 miles a day, and could go without water for five or six days (Gardiner 55). This performance was not possible to achieve with any motorized vehicles or any other animals at the time. It should also be noted that, according to the statistics given by Gardiner, the German Army used two times more horses in the Second World War than it did in the First World War (26). Likewise, British forces also used cavalry in Syria fighting against the forces of Vichy France, and in Burmese Frontier against the Japanese during the Second World War (Gardiner 30-1). Horses and mules also saw service as pack animals even after the First World War. Particularly in the deserts of North Africa and in the jungles of the Far East where trucks could not operate (Gardiner 73). However, the service of the horses, mules, and donkeys did not end with the Second World War, and they saw service in many of the recent conflicts. According to Susanna Forrest, they "have been used to carry concealed

bombs or mines in Afghanistan, Gaza, Iraq, Colombia,” as well as being put to use in Afghanistan, Iraq and Libya, Egypt and Nigeria as a means to wage war (347).

Besides the equids, another major player in the human conflicts has been the dog. Since they started living alongside humans, dogs have been many things including hunting companions, friends and protectors. In past wars they also had many different jobs to do which turned them into “sentries, pack animals and messengers” as well as “mascots, trackers and guides” (DeMello 199). The First World War particularly saw the dogs take up the role of messengers for their ability to follow specific instructions. According to Cooper, the chief advantage these animals had over the human runners was their speed which was three times higher than a human, and their rather small size which made them a harder target to track in the vast trench network covered with all sorts of debris from bombardments. They could aid human soldiers in relaying messages in many conditions including the times when the telegraph and telephone wires were damaged, when signalling with light was too dangerous, or when the weather was not suitable to release a pigeon (78). In addition to this task of carrying messages, Storey presents another role for them as he explains that they also had a very significant role in recovering wounded soldiers as well. According to Storey, their keen sense of smell and hearing enabled the dogs to find the injured among the piles of dead bodies or buried under earth and under debris. These were called “mercy dogs” or “ambulance dogs” (38). Due to the same abilities dogs also were invaluable for the minesweepers. About the dogs’ ability to find hidden mines Cooper states that “[m]ine dogs were far more effective than the metal detector, in that they could detect mines made of plastic, wood and glass” all of which would have otherwise killed or maimed many soldiers who triggered the mines (90). These dogs saved many lives by locating and allowing the mines to be deactivated or simply be avoided.

According to Gardiner, the importance of the service of dogs on the overall effectiveness of the fighting units were recognised before the First World War by certain officers in the British Army. Among these officers was Major Edward Hautenville Richardson who set up a dog training school providing well trained military dogs to the Russian Empire, the Ottoman Empire, Spain, India and Balkan nations as

well as the police forces in Britain. However, the British Army only recognized these dogs as a necessary part of the combat units after the trench warfare was established in France (Gardiner 90). Another sign that dogs held an important position in the militaries of the fighting sides reveals itself in the number of dogs they employed in their ranks. According to the figures given by Neidell, Germany had over 30,000 and Allies had about 20,000 dogs in different roles only in the Western Front (*Companions*). Among these dogs it is estimated according to the 1919 numbers that 7,000 of them were killed in action and many more did not return to their homes but they were rather slaughtered (Gardiner 94).

Along with horses and dogs, pigeons also saw extensive use in wars in history. However, their actions were not often as well documented as those of the other species, which means that the amount of information about their roles is quite limited and is usually focused around a single role. According to Cooper, during the First World War, the role that the pigeons played was rather predictable as they were primarily in service to carry small messages between different lofts. These lofts could be permanent ones in the headquarters or the mobile ones improvised upon omnibuses drawn by horses (99). Furthermore, Gardiner presents their chief advantage as she explains that, their small size, and their ability to fly long distances without a break proved invaluable in relaying messages compared to the unreliable communication devices which tended to break down often (98). Among the pigeons served in the First World War, perhaps the most famous one was Cher Ami, according to Cooper, as she flew with a blown off leg and a bullet in her chest to carry an important message over 40 kilometres calling for urgent reinforcements which saved many American soldiers in France. Cher Ami died as the result of this flight, and she was posthumously celebrated by many soldiers (100). Subjecting an animal to such a painful death and glorifying this sort of death appears to be a high degree of abuse<sup>5</sup>. Nevertheless, it is important to pay attention to this kind of

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<sup>5</sup> It should be duly noted here that war in itself is abuse. Such a claim stems from the fact that kinds of actions such as causing physical harm in ways such as “strangling,” burning,” “stabbing,” “punching,” “beating,” “choking,” assaulting with a weapon, murder, as well as the acts that create psychological damage such as “destruction of personal property,” “verbal aggression,” and “socially isolating the person” are considered as regular elements of warfare, while all such actions are also regarded to be abusive by governments, as in the example of the Canadian government. (“Defining Violence”)

an attitude because it sheds light on how the soldiers considered an animal as a hero among themselves.

Besides horses, dogs and pigeons that had a direct influence on the battle, there were also many animals that were with the soldiers during their spare times outside duty helping them recover from the traumatic effects of the war as well as serving as the symbols of the regiments in public events. Besides the obvious ones such as cats and dogs, these animals were also chosen from numerous different species including “desert foxes,” “cubs who had lost their mothers,” “wild boars,” “mongeese,” “antelopes,” “prairie wolves,” “panthers,” “bears,” “tigers,” “baby porcupines,” “hyena[s],” “jackal[s],” “nylghau,” “llama[s],” and even a “scorpion kept in pickle jar” (Cooper 174). However, the care of all these animals was not paid for by the public money; but rather by the officers and the soldiers themselves. If these animals were given any ranks, numbers or medals, these also had no official sanction (Gardiner 142).

As the animals that fought with and supported the soldiers were required to be healthy and in good condition to continue their services certain, measures were necessary. According to Storey, during the First World War there were many actions taken to ensure the health and the well-being of the working animals of the war, some of these were due to the practical reasons of military conflict whereas some were done just for the love of the animals by the public. Particularly the Blue Cross and RSPCA worked for animal welfare in all the fronts of the war and they offered all the assistance they could put together to the RAVC (Storey 32). About the efforts for the health of the animals, Cooper claims that the knowledge of the RSPCA’s professional inspectors about horses was vital in the training of the newly recruited veterinary personnel. Furthermore, she reports that RSPCA also opened a Sick and Wounded Horse Fund which managed to raise more than £250,000 in that day’s money with which they provided for thirteen animal hospitals in France which housed 13,500 horses in need of medical care, besides acquiring 180 horse ambulances and 26 motor ambulances to carry them back from the front (Cooper 55).

These efforts indicate two points. The first point is that during the war many people in Britain who were not directly involved in the fighting and did not see the day to day activities of the animals and the human soldiers fighting together had developed a consciousness about the animals that were part of the armies. This point is evident in the amount of money RSPCA managed to collect. This consciousness people developed led them to be willing to provide their expertise and money to the care of these animals. To be more particular, according to Simon Butler, organizations such as The Dumb Friend's League, The Blue Cross Fund, the American Red Star, and the RSPCA all worked to provide care for the animals in war. Among them RSPCA, in particular, worked hand in hand with the British RAVC. Likewise the American Red Star worked to help the US forces care for the animals in its service (127-8). The second thing is that the efforts that started from the Anti-Vivisection movement were paying off, and that more and more people were seeing animals' suffering as something that should be prevented to the extent that was possible during wartime conditions. The hospitals built to treat the sick, wounded and dying animals is a testament to this new awareness about the suffering of the animals.

In addition to these efforts, it appears that as people began to acknowledge the importance of the animals for the armies and felt for their suffering on the battlefields, so did the efforts to honour them after the wars ended emerged. Consequently, as the First World War ended, there were many memorials erected for the soldiers who fought and died in the conflict; among them, there are few also erected for the animals. About the First World War, some official actions are also being taken to show respect to the memories of the animals that played a role in the war. These include the "Animals in War" memorial in London's Park Lane that opened in 2004 with support from organizations including "Battersea Dogs Home, RSCPA, PDSA, IFAW, ASPCA, WSPA, and the Blue Cross" (Kean 239), the frieze made by artist F. Brook Hitch in the 1930's that today is decorating the façade of a local RSPCA clinic which enumerates "the 484,143 horses, mules, camels, and bullocks and hundreds of dogs, carrier pigeons and other creatures who died during the 1914-8 war", and the Hartsdale Animal Cemetery in New York which opened in 1923 (Kean 248)<sup>6</sup>.

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<sup>6</sup> More detail about these monuments are to be given in the second chapter

Besides these memorials that particularly commemorate the animals that took part in the First World War, Storey states that there are many accounts of funeral services which include a coffin, pall-bearers, a fully uniformed parade, and a firing squad performing a volley of salute (22-3). All of these actions suggest that there is a rather widespread understanding about the significance these animals held in the lives of the soldiers. A similar trend of building honorary monuments to the animals that fought alongside the humans also continues to show itself in relation to the more recent conflicts as well, with Vietnam where the dogs were left to their fates with the South Vietnamese (Margo 199-200) being an exception. Among these monuments a very striking example is the monument erected in New York to commemorate the war in Afghanistan following the attacks on the World Trade Center and the Pentagon, portraying “a bronze statue of a split-hoofed Afghan pony, jaw fighting at its bit, caught with its weight back on its hocks and its mane and tail blown forward” and on its saddle sits an “American Green Beret in a sun hat, M4 assault rifle hanging from his shoulder and binoculars in his right hand” (Forrest 348)<sup>7</sup>. The bond between the human soldier and the animal that fights alongside, is still valued in the present day, which reflects itself upon such choices made by the authorities.

One of the likely reasons for a recognition of the part that the animals played in the wars to emerge in the minds of the people who took part in the wars was the result of knowing how these animals would suffer in the battlefields. Among all the animals that went to war with humans, particularly the horses were subjected to the worst of the war experience in the battlefields as they often accompanied the human soldiers to the thick of the fight. Susanna Forrest describes in her book *Age of the Horse* the fate that awaited these animals as follows:

In a mêlée horses struck out wildly at sources of pain, at sudden movements that came from behind or beside them, or before them. They met Chevaux de Frise or ‘Friesian horses,’ frames bristling with spears, and stockades of halberds.

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<sup>7</sup> The opening phase of the American operations in Afghanistan as a retaliation to the 9/11 attacks included a joint operation with the Afghan Northern Alliance who were already fighting Taliban in the regions. The bulk of the Northern Alliance fighters were riding horses in the Afghan mountains. When the American Special Forces joined them to coordinate their efforts they also had to use horses in the mountains to travel and to fight. The recent film production *Twelve Strong* (2018) presents an account of the events (Lennon; Quade).



They galloped into barbed wire. Spikes or caltrops were thrown under their hoofs, pikes slit their bellies, hidden pits opened beneath them. They felt the queasy unsteadiness of a body under their hoofs, and met arrows, spears, lances, pikes, maces, swords, bayonets, bullets, shells and rockets. In Flanders they inhaled mustard gas that blistered their skin and lungs. (319)

As Forrest's remarks indicate the horses and the human soldiers who rode with them to the battle would shed their blood together.

Furthermore, the suffering of the animals was not only limited to the battlefields in times of war. Animals that were kept in zoos would also be in peril. As John Kinder puts it, the argument that "that they are more useful dead than alive" became prevalent in the times of war and particularly during the scarcity of resources. Besides being put to death to conserve the resources, they were also killed to prevent them from further suffering when the sites were expected to be bombed. This was done because the staff knew that during a bombing they would not be able to help any wounded, panicked or starving animals (57).

All of this shows that many different species of animals were and still are dragged into conflicts which are not of their own making. Many suffered and died along with the humans with whom they shared a bond. This can be observed in the cavalry units where both the rider and the horse died together in many occasions, or in the work of an IED cleaning unit assisted by dogs where if the bomb explodes both the dog and the handler suffer severe wounds. Because the soldiers were aware of the animals sharing the risk and suffering along them, a recognition of these animals as active agents and participants of the same actions they were going through might have been well established amongst the soldiers. This is the result of the soldiers' sharing their lives with and sometimes owing their lives to their nonhuman animal companions. A similar notion also might have emerged amongst the people who throughout the war came to an understanding about how the animals helped their family members and friends in the front to survive the horrors of the war.

Yet, a similar recognition needs to be established in the present day in order to be able to lead the people who think there is the rift between the species to a different

conceptualization of the world which is a new and all-encompassing perspective. Seeing that many different species of animals shedding their blood together with humans, and shaping their lives as active agents might induce a second-thought in the people who regard them as mere underlings.

Understanding the agency of an animal on the battlefield places that animal in a different plane in the mind of the human soldier. This makes an animal part of a larger military system with roles for every member. In this system an animal may deserve to be honoured for performing well on a role just as a human soldier. The efforts honouring the animals and improving their standing along the soldiers is indicative of a new perspective. However, this perspective needs to be set on a strong basis. In order to achieve that aim the gap between humans and animals that presents itself in many different areas of interest needs to be understood. This requires a further exploration of different areas of life and culture according to Jonathan Burt. As Burt puts it, areas such as “agriculture and industry after World War I,” “warfare and military science,” and “the extensive use of animals in the visual and plastic arts” are still “underexplored” (160). This lack of attention is likely to be due to prioritizing the humans in human-animal relationships. According to DeMello, who followed the traces of the human-animal relationship in the European philosophy, “the division between animals and humans widened and the justifications for this border became more sophisticated” (39). DeMello claims that speech and mental capacity became the root of this division after the influence of Descartes, and this later resulted in the “rational moral choice” being the emphasis of Kant.<sup>8</sup> This attempt to set this relationship on a foundation of differences favoured the humans in the human-animal relationship. The focus on rationality, and the assumption that animals lacked rational thinking -simply because the communication of thoughts and ideas between humans and animals not being possible- led to the belief that humans were a separate and superior entity. This feeling of superiority can be perceived as the root of anthropocentrism. This belief created a dichotomy that resulted in two separate worlds. Marc Higgin sees this idea of two separate worlds as follows:

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<sup>8</sup> DeMello summarizes the evolution of the European Philosophy regarding animals since the Middle Ages, and she briefly mentions Kant’s views on what separates humans from animals. As Kant’s ideas about this separation are still relevant in certain circles it is mentioned in this section of the thesis.

On the one hand, there is human action that can be understood by reference to 'intentional' and 'conscious' thoughts and desires—the world of the subject. On the other, lie natural phenomena, whose intentionality and agency cannot be accessed rationally through either introspection or language, and therefore are necessarily irrational and unintelligible except through causal (rational) mechanisms extrinsic to the phenomena themselves—the world of the object.  
(73)

Such an approach prevents the actions of animals from holding any significant position in the eyes of human beings that is worthy of being recognized as agential. According to the perspective described by Higgin, it is not possible to understand and thus place the actions of any other entity in the causal system, thus they all become objects that can only be acted upon. This objectification results in the idea of excluding the nonhuman from the rational beings. In relation to that, according to Laurie Shannon, the notion that reasoning is only limited to humans “limits all nonhuman animals to the machinic programmings of instinctual response” (139).

What this perspective is unable to answer is the dependence of humans on animals to perform all kinds of tasks, some of which, particularly in times of war, determine life and death. This dependence creates a very strong emotional bond between the soldiers and the animals, which, according to Hediger, “unsettles the notion of human omnipotence” (17). This unsettling results in the animals to be placed in the minds of soldiers in a place that is different from those of the objects. This importance they give to animals results in emotional problems in them when they inadvertently harm animals. Hediger explains this by stating that “[e]ven when humans cruelly control animals in war, they can often be understood to act out of desperation, often in conflict with their emotions in calmer moments” (17). Even though soldiers feel this way, the rift between the humans and animals persist at large.

The persistence of this separation suggests that the perspective on the centrality of humans is hard to change, because deep down it is also at the heart of what humans call *modern*. This is apparent in Richard Nimmo’s claim that “to be modern is to have a human-centred view of the universe,” and this view “neglects the significance of non-humans.” This view, which Nimmo calls humanism, “relies upon making an essentialist distinction between humanity and its others” (60). This focus on the otherness is at the

heart of the problem. It is not possible to talk about the issues that the othering results in without referring to “the others” in the first place. According to Rob Boddice, criticizing the results of the anthropocentric attitudes on any front leads to a further usage of anthropocentric discourse, because any discussion about the rights of animals, recognition of the non-humans, or giving value to their presence, or even the sanctity of life relies deeply on the concepts that are created by, and are meaningful to the humans in the first place. Consequently, Boddice states that “any ethical, value-based, law-based, or society-based view of the world is inherently and irredeemably anthropocentric” (7). The movements that emerge to reject such a world view of dominance over animals (or any form of “othering”) end up increasing the visibility and the circulation of the discourse that they seek to defeat. As Eccy De Jonge presents, “any counter-movements or criticisms” that seek to defeat a dominant world view “exist only as the result of the dominant paradigm,” and even though it is not the intention, “only help to reinforce the paradigm they are opposing” (308). This may seem to indicate an idea that any attempt to challenge anthropocentrism, like many other dominant discourses is futile. However, there are still attempts being made to bring about a shift in the discourse and the underlying paradigm. These, if they manage to take root, can result in the attempts to criticise anthropocentrism to be less reinforcing towards it. These may also end up changing the definition that make up anthropocentrism in the first place and carry the field of discussions to a new plane. In general, all such attempts are considered to come together under the encompassing umbrella of posthumanism. This kind of an attempt to see the human and animal relationship is beneficial to establish the frame in which the bond between the soldiers and their animal companions can be understood. In this new approach the differences between humans and animals would be secondary to defining their relationships. In this sense, introducing the general frames of the posthuman perspective shows the direction of the discourse in animal studies, and links the arguments of this thesis to these discourses.

About the benefits of the posthumanist perspective in this kind of a discussion around the manifestations of anthropocentrism, Michael Sherbert states that, “[a] posthumanist approach to humananimal relations provides new tools through which to reflect on the

constitutive nature of our humanist distinctions and procedures and to account for them in ways that emphasize the value and specificity of nonhuman animal life” (63). This change has more ground to take root, particularly in the field of social science. Nik Taylor sees this change as a “second wave of social science.” In her view the first wave was in line with the “modernist” and “binarist” thinking and “studied the animals from the point of view of their use to humans,” whereas the second wave is a “challenge not just to the previous animal studies, but to the very epistemological foundations of mainstream society” (37). In this challenge what is sought to be done away with is the notion of boundaries and categories, because Taylor believes them to “operate politically and ideologically” and to be “based on a false premise” (38).

Such an attempt to change the discourse from its roots is just one way to fight against it. There is also another option, and that is to work within the discourse to influence the people who are already familiar with it to shift their perspectives enough to make them think and feel differently about the “others,” in this case the animals. One way to do that is to focus on the emotions as they are significant motivators to take any action. As Susan Dawson states, the recognition of the emotional attachments between humans and non-human animals is a recent event, which according to her “helps to legitimise non-human animals as potentially significant attachment figures in the life-worlds of people” (113). This attachment, as the information given above about the human-animal relationships in wars, can manifest itself particularly under stressful conditions in the form of a very strong bond between the soldiers and the animals they serve with.

Another way to fight against the notions that separate the human and the animal into two spheres is to focus on the experiences, as these are perhaps the most relatable to the humans. Lynda Birke and Jo Hockenhull state the following about the role of the experiences in the formation of the bonds between the humans and animals:

Despite differences, there is also common ground, ways that experiences are shared. These are important threads in humananimal studies. It is out of those shared experiences, those commonalities, as well as out of differences in our experiencing of the world, that interspecies relationships are built. (16)

As the interspecies relations emerge, animals also seem to become incorporated into the social systems of living. As part of social systems, according to Birke and Hockenhull, “the nonhuman animals are increasingly being taken seriously as social actors” (19). As the animals are regarded as actors it becomes possible to consider their actions as having an impact on the world around them.

Different ways of challenging anthropocentrism presented as part of the posthuman discourses and related approaches mentioned above may help to mend the rift that lies between humans and animals. By focusing on the shared aspects instead of the differences that long defined each, it may become possible to feel across the rift and think differently, and thus act differently. If the idea of feeling across the rift is achieved, then humans and animals can be considered as true companions. This is possible because Donna Haraway suggests that for a companionship of species, it is necessary for humans to become “curious” about what the animals are “doing,” “feeling,” “thinking” or perhaps as she suggested what they are communicating (20). Thus, it can be said that in this relationship humans reach out to the animals with an attempt to understand them.

In order to give the animals the due recognition they deserve for their actions, the first thing that needs to happen is to begin seeing them as agents. This change will result in a new frame with which to judge the actions of animals. This notion may be available to a soldier whose life and death at times depends on an animal as illustrated so far, but bringing this matter into attention is also necessary for everyone else. Before doing that though, a framework for what is meant by agency needs to be discussed.

It is quite hard to come up with a rigid definition for the concept of agency, and thus it resulted in a debate about to whom or what should the agency be attributed to. Many different branches of studies from moral philosophy to sociology, from psychology to animal studies present views on what the term agent entails, and what makes a being an agent. Elliot Jurist refers to this case by referring to agency as a concept being “as obscuring as illuminating,” about which “no consensus exists about what it really means” (51). Likewise, in the field of psychological research and practice, where the

researchers seek to understand the actions of humans and their underlying factors as one of the primary goals of their discipline, agency is not conceptualized “with any consistency,” suggests Roger Frie (2).

However, if a broad definition of agency -particularly in relation to the humans- is to be made, according to Jack Martin and his colleagues, it can be said that “agency is the freedom of individual human beings to make choices and to act on these choices in ways that make a difference in their lives” (1), which simply means, based on this description, the agent should be free to choose whether to act or not. In this sense, the action needs to be voluntarily taken. Here, what constitutes a voluntary action raises more questions. To answer such questions, many refer to Aristotle and his approach to the idea of voluntary action in *Nichomechean Ethics*. Jack Martin and his colleagues state that “[Aristotle] provides one of the first conceptual clarifications of voluntariness to be found in recorded Western thought” (50). According to Aristotle’s views, humans do voluntary actions with rational choice, which means they are “the consequence of previous deliberation,” whereas an involuntary action “is [...] performed in ignorance, or, if not in ignorance, beyond the agent's control or under compulsion” (95). Thus, if agency is to be defined with reference to this particular definition of voluntary action, which is the result of previous deliberation that Aristotle mentioned, this would mean that it is purposive.<sup>9</sup> But, according to Michael Bratman, the philosophical talks about the forms of agency should also include “the ideas about conditions for culpability and accountability” (4). If the act is the result of a deliberate intention, then it means that it is caused by the acting entity. This intentionality, for Jeff Sugarman, is what distinguishes humans from material or other organic events. About this, he states that “intentionality is unique to human agents, and marks a crucial difference between material or organic events and human acts” (76). This intentionality is what psychologists focus in their attempts to define and describe agency. According to Adelbert Jenkins “conception of agency attempts to describe the psychological

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<sup>9</sup> According to this approach, if the actor is compelled to perform a specific action that contradicts its willful choices then the agential quality of the action is debatable. The discussions in Nuremberg Trials is one real world example of this problem of deciding whether the actor of an act should be held accountable under such circumstances. (For further questions the findings of the Milgram’s Experiments can provide food for thought in one dimension of the discussions [Milgram]) However, the effect(s) of that action would still have an impact on the other agents and change the course of lives and events.

processes that enable individuals to affect in their own right the flow of events in which they are engaged” (177-8). If agency can be defined for humans as the capability to create a change in their own lives, then by following this logic it can be stated that agency is simply tied to creating an effect. In this logic, Jenkins states that “through the pursuit of individually generated ends, people are important causal factors in their own lives” (181). Such perspectives which limit agency only to humans are problematic for any attempt to challenge the dichotomy between animals and humans that this thesis intends to diminish. If agency is taken as just attributable to humans, giving animals their due recognition for their actions is not possible, for any entity other than humans would not be held accountable for their actions.

Nevertheless, there are other scholars who believe that agency is a much larger and much more encompassing concept than what is simply attributed to humans with the idea of intentionality. Margaret Archer, for instance, perceives agency as something that is “plural.” According to her perspective agents are “collectivities sharing the same life-chances.” This logic results in all the entities that share a piece in the “society’s distribution of scarce resources” to be called an agent (261). There were also others who contemplated the question whether the animals could be part of the discussions of agency. The focus in these discussions is on the characteristics of an action. Christine Korsgaard states in relation to the matter of attributing the action to animals that “[h]uman beings are, after all, not the only creatures who act” and continues to add that “[t]he distinction between actions and events also applies to the other animals” (90). Immediately to follow such remarks Korsgaard claims that “we regard the other animals as being the authors of their actions, and as having something like volition” (90). Such an approach to actions performed by animals also makes these actions attributable to the animals, thus making them responsible for their actions. This kind of thinking also leads one to focus more on the similarities of the actions of animals and the actions of humans, which also helps weaken the borders between them.

Alfred Mele’s following remarks further strengthen this perspective as he expresses the similarities between the acts of humans and the animals with these words:



It is generally agreed that elephants, tigers, and dogs are part of the natural order and that such animals act. Setting aside the mind-body problem and radical sceptical hypotheses [...] the commonsense judgment that such animals act is difficult to reject. Apparently, elephants, tigers, and dogs train their young, fight, run, and so on. If they do these things, they act. Seemingly, we human beings do these things, too. If we do them, we act, even if we are part of the natural order. (215)

This focus on the commonalities between human actions and the actions of the animals is helpful for the arguments of this thesis as by following this logic it becomes possible to consider the actions performed by the animals on the battlefields as actions that are agential.

In this logic it is possible to claim that the actions of animals are the result of agency, but this does not necessarily mean this agency is impacting the human actors. However, the agency of the animals needs to have an impact on human actors in order to discuss recognition.

Thus claiming that animal agency impacts human actors is necessary for recognition of the actions of an animal on the battlefield to make full sense beyond the simple emotional tribute given by the soldiers. To be able to discuss the agency of the animals in that manner, one needs to establish a benchmark question to ask for the actions of the animals in different situations. This is required to determine which actions are both agential and have an impact on other entities. To that end Bruno Latour, while he is explaining his Actor-Network Theory in the field of sociology, helps meet this need by presenting one effective question: “Does it make a difference in the course of some other agent’s action or not?” (71). This question suggests that agents have an effect on other agents and shape the results of each other’s actions. This approach to agency that focuses on impacting other agents enables these agents to be given a recognition. To clarify the matter in this aspect, Latour mentions a distinction that helps us answer this question more precisely. According to Latour “any thing that does modify a state of affairs by making a difference is an actor—or, if it has no figuration yet, an actant” (71). This kind of a differentiation proves itself useful when the agency of humans, animals and even inanimate things are considered to be in a relationship with one another exhibiting their agencies over each other. This broader understanding of agency is

developed by Jane Bennett into the concept of an “assemblage” to explain a more complex phenomena where the attribution of causal agency to a single entity is not feasible. To simplify the definition which Bennett gives, it can be said that an assemblage is an “ad hoc grouping” of many types of actants such as “humans and nonhumans; animals, vegetables, and minerals; nature, culture, and technology” with both historical and circumstantial origins which lacks an equal power distribution and a governing “central power” meaning that “no one member has sufficient competence to fully determine the consequences of the activities of the assemblage” (Bennett 445n2). Such a notion of an all-encompassing web of intermingled agencies constantly engaging with one another is called an assemblage. This thesis employs it for two reasons. First, it is useful in terms of bringing human and nonhuman together. Second, it is useful because, if it is considered with all of its constituents -soldiers, animals, weapons, tools, terrain, weather, civilians, logistics etc.- the war is in itself a very complex assemblage. Thus, if people can frame the war in their mind as a large and complex assemblage, perceiving the agencies of the animals in this web as having an effect on the other actants comes as a natural conclusion, which clearly justifies recognizing them as agents both in the minds of the soldiers and in the official manners by keeping a record of their agency.

In relation to the argument of recognition of animals, it is important to look at literature about the matter. There is a variety of nonfictional and fictional works of literature emerging lately and bringing forward into the public discussions the idea that animals play a very significant role in the wars of humans, and that they could even be regarded as fellow soldiers. The approach these books usually follow projects warfare as a complex mechanism in which animals also play an important part. The production of such works following this kind of a pattern generated the framework for a new discourse that approaches nonhuman animals in a different perspective regarding their relationship with humans in terms of warfare.

The first comprehensive non-fiction title to emerge that surveyed the participation of animals in warfare is Jilly Cooper’s *Animals in War* (1983) which provides a very concise account of the conditions of many different species of animals throughout

history with particular focus being upon the twentieth century conflicts in which Britain was involved. This particular book was written upon the request of the officials of the *Imperial War Museum* which they intended to coincide with an exhibition they were intending to stage in 1983 (Cooper 11). Many follow the path opened by this book. For instance, in *Silent Heroes: The Bravery and Devotion of Animals in War* (1994) Evelyn Le Chene provides the real stories of seven dogs, two donkeys, two cats, a bear and a pigeon all of which participated in different conflicts ranging from the Crimean War to the Second World War. In a more focused approach to a single species of animals, in her book *Dogs at War* (2001) Blythe Hamer gives an account of the roles of many different dogs from the beginning of history until the end of the Vietnam War. Then in 2006 another book by Juliet Gardiner titled *The Animals' War* (2006) is published in association with the *Imperial War Museum*. This book extends upon the subject of Jilly Cooper's work with further research into the subject. In the same year, in his book titled *War Elephants* (2006) John M. Kistler gives a historical account of how elephants were used by different societies throughout history for military purposes. More recently, Simon Butler in the book titled *The War Horses: The Tragic Fate of A Million Horses Sacrificed in the First World War* (2011) gives an account of the horses and other animals of burden serving the British Army during the First World War by providing detailed information including their dietary and medical conditions as well as how the society perceived them. Then, in 2013 a more diverse and comprehensive collection of research essays emerged under the editorship of Ryan Hediger. In this collection titled *Animals and War*, many different scholars describe the animal involvement in warfare ranging from the conditions of zoo animals in besieged cities, to the use of military dogs in capturing Osama Bin Laden. Among the most recent books on the subject of animals and warfare is Clare Campbell's *Dogs of Courage: When Britain's Pets Went to War 1939-1945* (2015) where she provides a very detailed account of the pet dogs that were conscripted for service in different branches of the army during the Second World War and their fate after the war. There is also John Fairley, a military historian, giving an account of the horses and the cavalry of the fighting nations along with the paintings and posters from the First World War in his book titled *Horses of the Great War* (2015). Finally, most recent, Isabel George with her book titled *Dog Soldiers* (2016) provides

an account of more recent conflicts in which dogs were involved in direct military operations in Afghanistan<sup>10</sup>.

Just by looking at the content of these works and the dates of their publication alongside the backgrounds of their authors ranging from scholars of history to ethology, and from literature and sociology to the journalists such as Jilly Cooper and Juliet Gardiner recruited by the Imperial War Museum, one can see that a trend of recognising animals for their actions on the battlefields is becoming more prevalent in the last half century. In each of these works, it is possible to see the impact animals had on the lives of the soldiers fighting beside them. The role of animals in logistic networks, scouting, providing morale, detecting explosives, conveying messages and charging at the enemy positions impact the lives of soldiers by preserving their fighting strength and keeping them safe from dangers. Furthermore, it would not be possible to deny that by giving real-life stories, such works fuel the imagination of authors of fiction with authentic accounts of the animals participating in numerous conflicts. Thus, it is not surprising to see some fictional works drawing inspiration from these non-fictional sources. However, it should be noted that there are also some fictional works that predate these titles given above. These, in this sense, could not take inspiration from such sources, rather it might be claimed that they prepared an interested and curious audience to the non-fiction publications.

In Britain only, in fictional works there are a few names emerging as the prominent figures<sup>11</sup>. General Jack Seely's partially autobiographical work *Warrior* (1934) where his personal relationship with his horse Warrior in the Western Front is explored is one of the earlier examples of those works. Another author to consider is Michael Morpurgo who in his work titled *War Horse* (1982) narrates the story of a farm horse that takes part in the actions of different sides in the Western Front throughout the war and presents it from the perspective of the horse Joey. Morpurgo, more recently produced titles such as *Shadow* (2011) where the relationship between a stray dog and an Afghan

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<sup>10</sup> The titles given do not cover all the books written on the subject and are chosen to illustrate the range of the publications and to provide an introductory reading material for those interested in this subject.

<sup>11</sup> The titles given here are given as a representative sample as to the subject matters of their works in general.

boy during the War in Afghanistan and their journey to escape the war-torn country is explored. Similarly, Megan Rix's novel, *The Great Escape* (2012) gives an account of three family pets leaving London during the Blitz in order to survive. Following this novel, she also published *The Victory Dogs* (2013) which depicts the lives of stray animals trying to find shelter in London during the Battle of Britain, and then *A Soldier's Friend* (2014) where a pair of animals a small dog, and a house cat find themselves in the trenches of the Western Front during the first year of the First World War. In the same period, Sam Angus also appears with *Soldier Dog* (2012) where the relationship between a messenger dog handler and his companion dog Bones is explored.

As this interest explicitly shows, an emphasis on the connection between the human and the animal soldiers in the fields of battle is getting more and more deeply explored. Such interest is very much capable of finding a wide audience to sustain the production of such works of fictional literature. Furthermore, this interest also manifests itself outside the written works in other genres.

The interest towards animals and their presence in warfare has also recently begun to show itself in the film industry with the emergence of titles such as Steven Spielberg's adaptation of *War Horse*<sup>12</sup> (2011), and the animated titles such as *Valiant* (2005) which provides a heavily anthropomorphised account of the Pigeon Core during the Second World War with a targeted audience of children. In addition, there is also a very recent title, *Sgt. Stubby an American Hero* (2018) which depicts the story of Sgt. Stubby<sup>13</sup> a stray dog found by the American forces and who saved them from disaster in France during the First World War. Furthermore, there is also some scant interest in the video game industry with few and far between titles such as *Valiant Hearts: The Great War*

<sup>12</sup> This film achieved a \$156,815,529 mark on the *Worldwide Box Office*, as well as \$44,281,823 in domestic video sales according to "the-numbers" given on the web site known to provide a well-researched sales figures for the film industry.

<sup>13</sup> Stubby served the 102<sup>nd</sup>, 26<sup>th</sup> (Yankee) Division, where he was present at four offensives and seventeen battles. In one of those he saved the American soldiers from a gas attack by warning them and recived injuries during the fight which made him publicly famous as he appeared in newspapers after this event. (41 Storey)

(2014) which portrays a mercy dog as a playable character in certain levels to help a French soldier to escape from the No Man's Land.

As the selection of examples above illustrates, the gradual increase in the number of depictions of animals taking part in wars alongside human soldiers coming from all different sources ranging from scholarly works to journalistic pieces, and from films to video games is becoming more evidential to a shift in the commonly accepted frames of mind about the position of animals in human lives. This kind of a shift blurs the borders set up between the humans and the animals. As these accounts of the animals that are long neglected can change the emotional attitudes of their audiences towards them, they carry the animals to a position where they can be viewed in a different light by modern-day humans. Consequently, this change in perspective increases public awareness and leads to more effort towards better compensating the animal soldiers with regards to their needs in combat. One example for that is the change of attitude towards military working dogs. According to the report by Larisa Epatko – a reporter for PBS – before the year 2000 the dogs were chemically put out at the end of their service age, however in recent years there is a new adoption programme that helps new families of the dogs with medical care which is the result of public demand (par 4-6).

Therefore, with such a strong interest turning towards the roles that animals are playing in human wars, there emerges a need in literary studies to study the subject of how nonhuman animals are reflected in such works in order to be able to follow these newly emerging attitudes. Consequently, within the scope of this thesis, Michael Morpurgo's *War Horse*, and Megan Rix's *A Soldier's Friend* are chosen to be used in observing these attitudes by illustrating how these two works serve to generate a recognition of the significance of animals and their activities in human war efforts by introducing their animal characters as agents with an impact on human lives.

Out of all the fictional works cited above, Michael Morpurgo's *War Horse*, and Megan Rix's *A Soldier's Friend* – stand out to become the topic of this thesis as they thematize the same timeline, which is The First World War. Thus, this makes the battlefield conditions, technology available to human soldiers, the public attitude towards the

animal and war, the officers' and the soldiers' attitudes towards the animals more compatible between the worlds that these two novels represent. Furthermore, the time that these two works are set in is pivotal in the shift of public awareness towards the animals' presence on the battlefields with the people in Britain being requested to turn in their horses, pet dogs, cats, and pigeons to the war offices to participate in the total war conditions (Cooper 39-41, 74-5, 96-99; Gardiner 10). Furthermore, with campaigns and posters people were asked by organizations such as *RSPCA*, *PDSA* and *Blue Cross* to provide funding for the care of the animals that were serving in the armies<sup>14</sup> (Cooper 54-6). As these two works are set in such a time period, they generate the traces of such attitudes in their representations which become visible to a careful eye.

Furthermore, what characterizes these two works is that in both of them the story is told from the point of view of animal characters. In *War Horse*, the entire novel is an account presented by a horse named Joey, and in *A Soldier's Friend* there is a third person omniscient narrator that at certain points of the novel focuses solely on the actions and feelings of the animal characters Mouser and Sammy. In each of the cases, it can be claimed that the animal characters are anthropomorphised so as to be able to provide a narrative that would be easy to follow for the intended target audience, the children and the young adults. Yet, when the characteristics of the possible audience is taken into consideration, this anthropomorphizing seems to be working to stress the strength of the bond that exists between humans and animals. According to DeMello, "children have not reached the point that so many adults have where the animal and human worlds have become separate; animals are, to many children, playmates, parents, friends, and teachers" (330). Consequently, as in their minds the separation between the human and the animal is not completely solid, the blurring of such a border would be much easily achieved and be more long-lasting. Furthermore, DeMello adds that, children exhibit a tendency of "using their own bodily experiences to relate to the experiences of animals" (330). It can be inferred that with the lack of such solid borders in their mind, children can become more prone to perceiving the animals as an active agent of any story they read.

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<sup>14</sup> For the posters see: Gardiner pg. 8, 36, 49, 94, 125, 129, 159, 164

Lastly, it should be noted that *War Horse* and *A Soldier's Friend* complement each other in terms of the different animals they focus on. It is apparent that Morpurgo's *War Horse* focuses primarily on the horses and their place in warfare during the First World War. As horses were more visible more often, they receive larger amount of attention. Thus, the analysis of the *War Horse* only focuses on the horses and their agency and recognition. On the other hand, *A Soldier's Friend* provides a wider range of animals as it presents two different animal characters in prominent roles. The dog named Sammy, and the cat named Mouser are both good examples about what these animals were capable of doing in warfare. Furthermore, *A Soldier's Friend* has a didactic approach in its narrative attempting to convey the dynamics of warfare in the First World War. In relation with this didactic approach it also mentions the existence of different species of birds – particularly pigeons – in battlefields along with the functions of dogs and cats. In addition to the direct references to cats, dogs, and pigeons, it is also possible to see how rats also affect the battlefield choices made by humans. In this sense, this difference between these texts becomes an advantage as together they can represent a large part of the most commonly present species in warfare.

In the approach towards these novels chosen for the given reasons, the discussion is to be divided into two chapters. In these chapters, the subjects of animal agency and recognition of the animals in war are to be separately discussed with references to the novels.

In the first of the chapters, Michael Morpurgo's *War Horse*, and Megan Rix's *A Soldier's Friend* are to be read and discussed in the light of the different perceptions of agency. In doing that, the actions of the animal characters are to be used to judge their agential characteristics. The conditions of the battlefields as a whole is also to be taken into consideration and the influence the specific animals in the books – Joey for *War Horse*, and Mouser and Sammy for *A Soldier's Friend* – have on the working dynamics of the war is to be discussed and exemplified. In doing that, certain references to the roles of the animals of the same species are to be given when necessary to provide a benchmark.



In the second chapter, the discussion is to focus on how effective Michael Morpurgo's *War Horse*, and Megan Rix's *A Soldier's Friend* are in creating the recognition about the agencies of animals in wars. In doing that certain events and the remarks of the characters about the animals in the battlefields are to be presented from the novels. These and the attitudes the novels reflect towards the animals are to be compared against the historical context to discuss how efficient the novels are in terms of displaying the existing recognition at the time of the First World War.

The aim of these discussions in the light of the information at hand, is based around the question of what kind of a contribution can be expected of a study of fictional works about animals in war, and in particular Michael Morpurgo's *War Horse*, and Megan Rix's *A Soldier's Friend*, when seeking to create a recognition of their agential capacities in the wars. Looking at such a choice of fiction is necessary and this is explained by Sarah McFarland and Ryan Hediger who state that "[t]he 'fictional' thought experiments of literature, animation, film and other cultural products can enable us to notice realities we had missed before by reframing reality in new ways" (15). These words can be taken to emphasize the necessity of an interdisciplinary work in animal studies, and the importance of looking at fictional works along with the studies of scientists. Such a reframing mentioned by McFarland and Hediger is useful in the sense that sometimes the works of fiction make the reality more understandable by representing it in ways that the reader – humans – can relate to with ease. This is particularly advantageous as a bond based on emotions, which might be similar to an idea of companionship, needs to be established. To do that the reader needs to understand the animal, and the reader can only do that with the discourse they are living in. Here remembering Stuart Hall's take on Foucault's works on discourse may be helpful as Hall suggests that discourse dictates the meaning an object would have (Hall 44-5). The meaning of the object, then, determines the relationship the humans have with that object. In a very similar approach, Shelly Scott states that "people continue to attempt to understand the minds of animals in human terms, the only ones we know" and adds "[d]rawing these connections between animals and humans is the standard method for making sense of animal behavior" (61). This idea of similarity is important to change how humans see animals and perhaps to blur the borders set between animals

and humans. This may sound counterproductive and to be reinforcing anthropocentrism, but also while still keeping the human in the centre, it brings the animal closer to the human which in the short run is a necessity to create recognition. This is because as the researchers, who work in the preservation of the ecosystem such as Ernest Small, found out that “[h]umans are hard-wired to like human features,” and that “[w]e possess similar attitudes to behaviour of animals, admiring characteristics we value in other humans, and despising characteristics that are inadapative in human societies” (40-1 Part 2). This means that the more likeable and relatable animals are, the stronger the effect they create on the reader is. As the reader perceives them to be more like themselves, it will be easier for them to accept animals as agents and to rationalize recognising them for their deeds.

Thus, in this thesis the claims that Michael Morpurgo’s *War Horse*, and Megan Rix’s *A Soldier’s Friend* represent their leading animal characters as active agents of war and help the development of a fair recognition of their assistance in the human activities and human warfare are to be discussed. In these discussions, the framework established so far in terms of historical context and in terms of how to approach agency and to recognition is to be put into use as foundations.

## CHAPTER 1

### **Animal Agency in Warfare: A Fictional Approach through Michael Morpurgo's *War Horse* and Megan Rix's *A Soldier's Friend***

In war, the part that animals take on is of utmost significance due to their numerous qualities. These qualities cannot be replaced by humans if certain animals are taken out of the frame. These animals, as illustrated in the introduction, range from horses that affect the way wars are waged due to their speed and strength in carrying and pulling loads, to the dogs carrying messages or sniffing explosives. The vast range of species that helped humans in their war efforts is evidence of one thing and that is that humans rely extensively on the support of animals in conducting warfare. This support gives an immense amount of leverage to the animals that serve together with the humans, and that leverage can be considered as agential. Furthermore, the relationship that these animals develop with their handlers and other human companions in the trenches is a sign that through meaningful bonds these animals can change the lives of these humans. Thus, the issues about the function and agency of animals are the focus points in the discussions.

Thus, in order to discuss the agency of animals in wars, several approaches to what the term agency may refer to is to be discussed and exemplified with references to the novels *War Horse* by Michael Morpurgo, and *A Soldier's Friend* by Megan Rix. The main hypothesis in this discussion is that these novels represent their leading animal characters as active agents of the war, and doing so helps the development of a fair recognition of their assistance in the human activities in wars. This fair recognition carries both the animal soldiers and the human soldiers to similar levels of significance in the battlefield. To be able to discuss a fair recognition, first animals need to be regarded as beings which are held responsible for their actions, and as beings whose actions have an impact on the world around them. This means seeing animals not only as objects, but also regarding them as subjects in appropriate circumstances. Consequently, getting such recognition is possible only through accepting them as

agents and changing the perspective that considers them only as benign objects that are to be interacted with.

As previously explained, the difficulty in agreeing on a precise definition of agency to work with is apparent. While there is little agreement on what the concept of agency is or what it entails, extending it outside the human sphere in which it is traditionally enclosed, and associating agency with non-human animals makes the concept only more complex and harder to define. Such a lack of precision in analysing or talking about agency is put down by Jane Bennett in the following manner:

In the face of every analysis, human agency remains something of a mystery. If we don't know just how it is that human agency operates, how can we be so sure that the processes through which nonhumans make their mark are qualitatively different? A more plausible hypothesis is that both share a series of family resemblances, even operate isomorphically. (461)

This means that when discussing the agency of animals several different interpretations of agency need to be considered. In reaching these interpretations there is a need to focus on the familiar. That is to say the resemblances between humans and non-human animals.

In its most basic iteration, agency can be described as action. In line with this notion, Elliot Jurist states clearly that “[a]n agent, by etymological definition, is ‘one who acts,’ and may be contrasted with being a patient—that is, one who is acted on” (51). If agency is to be accepted as action, and the agents as the ones who act, a new question emerges: are all actions to be regarded as agential? Jurist at this point feels a need to limit the scope of agential actions and specify who can be regarded as an agent. Jurist claims that “[a]n agent is someone who, on most accounts, acts freely and well” (51). This notion of acting “freely” brings out more questions about the nature of the freedom in action. Because a new debate is created around the question of which actions can be regarded as free. In a comment that can be regarded as a part of this debate Jeff Sugarman states that “[a]cts express intentionality, which requires human agents as their source” (76). Despite being a very limiting perspective this approach brings forward a significant keyword, and that is “intentionality.” This, according to Sugarman, is a

distinct feature of only humans, an argument which he supports by adding that human actions are “self-initiated in a way that material or organic events are not” (76). Kirsi Sonck-Rautio points out the limitation of thinking in such a way by referring to a disregard towards animals and their capacities present in such a line of thought. She states that “[t]he agency of animals is indeed quite often denounced based on the arguments that they are not conscious, decision-making, moral beings, and they lack cognitive abilities” (120).

Such a limiting approach is to be challenged by Korsgaard who presents a much wider scope for what intentionality behind an action entails. According to her perspective “[a]n action is an intentional movement of an animal that is guided by a representation or conception that the animal forms of his environment” (97). This different approach expands agency and agential actions to all animals rather than only humans (or better to say human animals). Furthermore this perspective also places the agent, or animal, in the environment. The action being guided by “representation” or “conception” makes the action subjective, thus giving the actor subjectivity. This subjectivity is a sure sign of an individual. This kind of an approach indicates that animal subjectivity seriously exists, and this subjectivity and the perception regarding an animal as an individual is a precursor to associating an animal with the concept of agency.

Besides intentionality, there is another important point that needs to be discussed and that is the results of the actions. This is a point that is often stressed in literature about agency. For instance, Carter and Charles claim that “[o]ne way of understanding agency is as the ability to act and, through acting, possibly to change things” (327). This change, they suggest means that when observing an action, and deciding whether it is agential or not, there is a need to look for not only an intentionality behind it, but also for the effects that such action produces. In a similar sense Korsgaard claims that “[t]o act is to render a change in the world (or in the limiting case, to prevent or forestall one)” (95). If one is to follow Korsgaard’s claims, an action requires to have an impact on its environment to be regarded as an act. The insistence on change also persists with Jenkins who -despite his definition being limited to humans only- stresses the effect that is not only directly upon objects or people. He states that “[a] conception of agency

attempts to describe the psychological processes that enable individuals to affect in their own right the flow of events in which they are engaged” (Jenkins 177-8). This means that the agents are not only in relationship with their surroundings such as other agents and objects, but also with the actions of other agents with a possibility to shift the course of these actions performed by other agents. This relationship of the agents with their surroundings is what Edward Reed calls an encounter as he claims that “agents make things happen, they make their way in the world, or, in the present jargon, they encounter their environment” (19). How we make sense of the encounter of the agents with their environment is also of significance as to the attribution of agency to entities. To see how we make sense of things we are bound to look for how writers (or in a wider sense creators of representations in general) represent the things in their works. In these representations, how agency is demonstrated illustrates the way agency is perceived by the creator of the representation. According to Bruno Latour, in a simple representation of agency, “agencies are always presented in an account as doing something, that is, making some difference to a state of affairs, transforming some As into Bs through trials with Cs” (52-53). Latour, in order to explain his own Actor Network Theory goes into much further detail separating actors and actants from one another regarding not only the humans and nonhuman animals but also the objects. Yet the specifically interesting thing is the questions Latour poses. In his own words, “the questions to ask about any agent are simply the following: Does it make a difference in the course of some other agent’s action or not? Is there some trial that allows someone to detect this difference?” (Latour 71). Thus, if the results of the actions are so much important in the ascription of agency then sometimes the agency in question may not be immediately visible. This case is particularly applicable if the results of an action reveal themselves after the conclusion of the action. Such an action is not at first analysis agential; however, when the results emerge and they are interpreted it is revealed to have agency due to the effect the results create. One interesting way to look at this case is the forgotten landmines. The soldier that places the mine intends to kill another soldier in a specific war at a pre-planned specific time. If no soldier steps on the mine at that time, the action has no results and requires no discussion of the agential quality of the action of placing the mine by that soldier. However, years later when a random person or animal activates the mine and is killed or wounded, the action of putting the mine in the

ground acquires a result. This result -regardless of the original intention- makes the action of placing the mine agential.

In this sense, there is an advantage in literary analysis that comes from hindsight. To be able to find a trace of agency for animals in a novel such a hindsight is quite useful. Having a whole account which not only presents the actions but also what leads up to them, what the actors (animals) think -despite anthropomorphically- and what the results of these actions are is of great help in determining the agential characteristics of the actions. This sort of an omniscient knowledge provided by the narration enables the analysis to compare and contrast the intention behind the action, the immediate visible results -or lack of visible results- of the action, and the invisible effect (invisible for the actor) the action has on other characters. Furthermore the same omniscient access to knowledge available to the analysis makes it possible to read chronologically further and connect a past event and a future event in terms of causality. This causal connection reveals that an action which at the time it was performed appeared to be insignificant or without any results actually causes or results in a significant change. So, with narrative hindsight the analysis can ascribe agency to this action.

Furthermore, agency may not be directly tied to the observable actions of an entity. The presence of the agent or the requirements of an agent that need to be accommodated also has significant impact on how the agencies of other agents work. It can also be argued that the agency of animals also has an impact on the agencies of other entities as well. Such an impact is called “provocation” by J. Dwight Hines who states that “[o]ne of the clearest ways to render a discussion of animal agency, perhaps, is to speak of how such agency inspires choices and provokes action by other animals, including humans” (199). This provocation results in a shift in the actions of either a human or a nonhuman animal interacting with the agent animal. Adrian Franklin explains this particular phenomena by studying the relationship between household pets and humans. In Franklin’s findings, what is revealed is that a large proportion of the Australian pet owners feel the necessity to refurbish their houses, buy specific toys and furniture to increase the comfort of the animals and even consider the better accommodation of their animal companions while moving to new locations (147-9). Even though performed as

conscious choices by humans, all of these actions are in fact directly tied to the agency of animals. Because the wants and needs of the animal dictate the actions of another agent, just as Latour's previously mentioned question asks: "Does it make a difference in the course of some other agent's action or not?" (71).

What is striking is that this particular description of agency – that is focused not only on the action of an agent and its direct results but also the affect the agent has upon the actions of other agents and the results of these particular actions – is not limited to the relationship between two or more agents. It is arguable that the agency of a single agent can extend over a vast amount of space and time. History is full of examples of humans who achieved such an impact ranging from inventors and scientists to generals, monarchs, and various other rulers. In this sense, posing the question whether nonhuman animals exhibit such a vast agency is a necessity. Tuomas Räsänen, in his argument where he challenges the Actor-Network Theory in the attribution of agency to non-living beings, compares animals and non-living beings. In this comparison he states that "animals can autonomously change entire social networks through their actions" which also implies that "animals are important agents of change in human history" (94). This suggests that animals have an important role in shaping the course of the history of the human species. The interaction humans had with animals in the most basic sense had long-lasting consequences such as changing their diet and consequently their genes (one simple example is lactose tolerance), introducing them to a series of diseases, and shaping their settlements. Thus it is possible to argue that animals' place in the social networks throughout history – whether it was as a significant addition to the work force, or as active participants in warfare, or as a source of sustenance – had a profound impact on how humans live. Likewise, this is a notion supported by Jukka Nyysönen, a Finnish scholar, as he claims that we can find the traces of animal agency "in the positions and roles that animals fulfil and the action they take in networks binding humans and non-humans" (136). Besides the roles they fulfil actively, they also fulfil a role in the minds of humans which Nyysönen also mentions by stating that "[a]gency is also found in the historical, economic, social, psychological and identificational significance attributed to animals" (136). Consequently, animals help shape the human lives with whom they are in a network, and one of the spheres where this particular



situation appears to be the most visible is warfare. In war, the lives of soldiers depend on the decision and actions of their fellow belligerents. Furthermore, this dependency is not only limited to decisions but also to capacities, abilities and other similar factors. In this frame, peculiar traits of animals both as individuals and as a whole species have an important role to play. Not only the direct results of the actions of animals but also their requirements shape the way in which the war is conducted. One such example where a special care and a diversion of resources were needed presented itself in the care of horses in France because as John Fairley suggests “[m]ost of the troops in France had little or no experience of animal care” and this meant that “the vets found themselves organizing 10-day courses for the troops on feeding, stable routine, correct fitting of saddlery and signs of disease or sickness”(54). The necessity to organize such a complex training and schemes to keep the horses healthy shows two things: the first is that these animals were indispensable to the armies for their roles, and the second is that the armies had to divert a considerable amount of time and attention to the care of these animals, a decision forced onto them because of the characteristic needs of these horses. All this would mean that the horse as a species has an agency in its relationship with the human, as well as the agency of an individual horse.

With the perspectives discussed so far in mind there is a multitude of examples which can further the discussion of animal agency in *War Horse* and in *A Soldier's Friend*.

In *War Horse* the protagonist is a horse from whose perspective the reader can access the story. Despite an anthropomorphic attitude resulting from such a choice in narration, this results in a better identification with the horse in the reader. This kind of an anthropomorphism does not impede the effort against the anthropocentric attitude. On the contrary, this choice in the narration enables Joey, as the protagonist of the novel, to explain his feelings, reactions and motives behind his actions and to contemplate at certain points about the results of his actions. All of these explanations offer a well-grounded perspective to accept Joey as an active agent in the novel, and to understand how and why Joey does things. Furthermore, the novel attempts to reflect the conditions of the battlefields in the First World War -particularly those experienced by horses- as close to the historical accounts as possible. These make possible seeing which roles the

horses took on during the war from the beginning to the very end. Joey's strategic placement into certain events is crucial to show the extent of the agency horses could and could not exert in certain roles such as in cavalry charges, pulling ambulance carts or in performing artillery missions. In the novel, the protagonist Joey appears early in the novel as a foal and grows up to be a full grown war horse in the battlefields of the First World War. Bought by a farmer in an auction, Joey is brought up in a small farm as a ploughing horse. During this time, a very strong bond is established between Joey and Albert, the farmer's son. Their paths, however, are separated as the farmer sells Joey to the Army to be requisitioned into the cavalry regiment by a cavalry captain named Nicholls. Joey's life as a cavalry charger does not last very long, however, as after a devastating charge against the German Army, Joey and another fellow horse Topthorn are captured and they begin a life in the German side of the war. Their services are first used in the field ambulances, and they are kept in a barn in France. Here, they meet Emilie, an orphaned French girl, and her grandfather who take care of their needs. Joey and Topthorn are then, in the late phases of the war, transferred to the German Artillery to serve in pulling guns and ammunition. The harsh conditions and the severe lack of care of horses in this duty results in a gradual deterioration in the health of Topthorn which results in his death. Joey's reaction to this death is denial. An attempt to get him out of there results in the death of their primary caregiver, an old man named Friedrich. Joey escapes in a frenzy towards the No Man's Land injuring himself severely on the barbed wire. He is recovered from this state by an English soldier and is taken to a veterinary hospital. Albert is working at this hospital as a caregiver, and Joey is united with him. At this stage, his wounds are severely infected and he is only saved because of the dedicated care of the hospital crew. At the end of the war, the army decides to sell off all the requisitioned horses in France with an auction rather than taking them back to Britain. Joey is bought by Emilie's grandfather and then gifted to Albert while the rest are taken mostly to the butchers. The novel ends with Joey and Albert returning to their farm.

*A Soldier's Friend*, on the other hand, follows a different pattern and strategy through which it illustrates the agency of animals and it passes on messages on awareness about animals. This strategy relies on using multiple characters to serve as point of view and it

avoids stressing one certain character as a protagonist. Certain characters in the novels appear to serve different purposes. There are two animals who at certain parts of the novel serve as a point of view character. One is a stray dog named Sammy who is abandoned in the street in the very beginning of the novel. He is taken to the Battersea Dog Home – an animal shelter established in London that houses primarily dogs but also cats and other stray animals – by children named Arthur and Lizzie. Later, he finds himself adopted from Battersea Dog Home as a mascot dog for the cavalry. However, as he does not get on well with the horses he is left behind and he becomes a messenger dog which at the time was a thing that the British Expeditionary Forces desperately needed. In this duty, he develops a strong bond with Oliver, a friend of Arthur and Lizzie serving as a private in the British Army in France. He, in the trenches not only serves as a messenger but also as a mascot to the Battersea Battalion fighting in the section, even joining the football match held in the famous Christmas Truce of 1914. During one of Sammy's routine delivery missions the news of a gas attack by the Germans arrive by telephone, and he along with Oliver is expected to carry the message to the farthest ends of the regiment's sector. Upon Oliver's injury Sammy finishes the task and saves most of the regiment from death. These actions in this role at the climax of the novel strikingly illustrate him as an agent in this war. As he lacks a gas mask himself, he suffers from the gas but is recovered in time by the stretchers roaming the No Man's Land after the battle. He spends a certain amount of time with the injured soldiers while recuperating, and then returns to England with Oliver. The other animal character is a cat called Mouser. She begins the novel as a household pet to Arthur and Lizzie. She is then kidnapped by the children on the street and sold off to the army to hunt rats. Mouser not only is an agent just because she keeps the rat population down but also is used as a means by the author to illustrate the life on different trenches such as the British, the French, the Belgian and the German where she can travel to with relative ease at nights. In each of these trenches, she develops a good and pragmatic relationship with the soldiers. Mouser's agency is also best revealed in the climax of the novel along with Sammy. Mouser plays a crucial part in the rescue of Sammy as she helps Sammy survive and draw the attention of the stretchers. Furthermore, as it is suggested above, the author seems to use Mouser as a means to provide expository sections about different elements of the war. Her relationship with many different

animals at the front helps the reader to see what kinds of animals served in the war, what their roles were, and what their conditions were like. However, it should be kept in mind that *A Soldier's Friend* particularly focuses on cats and dogs. The presence of the other animals in the novel is rather limited as they are only talked about or briefly seen in the background. Thus, any reference given to the other species such as pigeons are inevitably very limited in scope and variety. Besides the animals, the human characters in the novel Oliver, Kenneth, Lieutenant Morris, Amelia and Lizzie all serve at certain points with their comments on animals to illustrate an understanding that animals are agents. These comments range from answers to questions such as the purpose of the dogs in battlefields which Amelia explains to the matron by detailing their service as messenger dogs or as mercy dogs that “find injured soldiers on the battlefield” and “provide them with medical supplies that are strapped to their bodies in a bag with a red cross on it” (137-138) to the comments made by Lieutenant Morris as to how good a messenger dog Sammy would be as he states “I wish we had more dogs like him, especially if the threatened gas attacks happen” (171-2). Sometimes their comments also appear to possess a didactic tone, and at certain parts even digress from the main plot to provide information. This indirect approach serves as a lecture at times to teach a certain attitude and awareness towards the animals and their capabilities.

When looking at these two novels in detail there is a need to focus on the different interpretations of agency separately and give examples from the novel in that order. Thus the first interpretation through which we can look at agency is to accept it as the manifestation of an intentional action performed by a subject. This means that the animal agent in the examples need to have a freedom of choice in performing his or her action, or the other characters should believe that this animal has an individual will determining its actions.

In *War Horse* Joey is going to be the focal point of the examples, and it is important to note that as Joey is an anthropomorphized narrator, he is aware of his own individuality and free will. Straightforward examples of this case are presented in *War Horse* at multiple occasions. In one such occasion Joey describes the nature of his relationship with Albert, his “master.” In this relationship, Joey puts himself at a position of certain

power which can be deduced from his statement that “I learnt to come at his whistle, not out of obedience but because I always wanted to be with him” (11-2). In this statement the two parts of the sentence need to be emphasized separately. The first is “not out of obedience” which clearly illustrates the nature of the relationship as not of master-servant but rather based on mutual willingness to work together in their relationship. Such willingness is a clear sign of the presence of a free will and intentionality in this particular action of “coming at the whistle” as well as in their relationship as a whole. The second part; “because I want to be with him,” without a doubt shows that the action here is of Joey’s own choice.

In yet another occasion, Joey is seen to describe not only himself but all horses in general following the death of Topthorn; another horse with whom Joey spent at least three years of the war. Even as the British army advances over the hills and the shelling intensifies Joey refuses to leave Topthorn’s dead body despite various urgings by the German soldiers. Joey’s narration of the event is as follows:

Friedrich who was holding me now tried all he could to drag me away up behind the shoulder of the hill, shouting and screaming at me to come if I wanted to live, but no man can move a horse that does not wish to be moved, and I did not want to go. (116)

Here in this particular occasion, Joey is not only aware of his own agency, but also he generalizes this agency to all horses. It is apparent that Joey is more than capable of making his own choices and pursuing them even against the will of humans. This illustrates that the animal is not merely a servant but rather is an entity that can choose when to follow commands and when to follow through with his own decisions, just as a regular soldier who is part of a chain of command would do when the situation allows it.

This fact is acknowledged in *War Horse* by a multitude of characters such as the corporal taking on Joey’s care for Captain Nicholls who declares Joey as his personal horse after Joey is taken in by the cavalry. To describe Joey’s performance in the training sessions to Captain Nicholls, Corporal makes the following remarks:

Let's say I feel he has a mind of his own. Yes, let's put it that way. He's good enough out on manoeuvres – real stayer, one of the very best – but inside the school, sir, he's a devil, and a strong devil too. Never been properly schooled, sir, you can tell that. Farmhorse he is and farm trained. If he's to make a cavalry horse, sir, he'll have to learn to accept disciplines. (39-40)

These opinions voiced by Corporal show that they readily accept the fact that animals would have personalities of their own, which would automatically grant them the will to choose their actions whenever a possibility of doing so is present. Furthermore, Corporal states that Joey is not properly trained, that is to say his free will is not broken, which is a way for communities to limit the agency and free will in individuals, which is a very important necessity in jobs that require perfect cohesion. However, as the story would later prove, Joey's never losing his agency would prove to be very useful during the charge that devastates the rest of the cavalry force and kills all other horses who follow proper discipline, whereas the capacity in Joey and Tophorn to make their own choices in the battlefield saves their lives (65-7).

Another character who acknowledges the agency of Joey is Trooper Warren who begins to ride Joey after his own horse is shot beneath him in the charge where Captain Nicholls dies (50-52). The events of this charge traumatized Warren which he claims he has overcome thanks to Joey's attitude. Warren suggests that he thought after that event he would not be able to ride a horse again. However as he explains in the following remarks the situation for him changes after Joey is assigned to him. He says to Joey while he is caring for his hooves:

I tell you I never thought I would get on a horse again after that first battle. Strange thing is, Joey, that it wasn't the shooting, somehow I didn't mind that; it was just the idea of riding a horse again that terrified the life out of me. Wouldn't think that possible, would you? Not with me being a smithy and all. Still I'm over it now and you've done that for me Joey. Given me back my confidence. (57)

This particular awareness voiced out by Warren about Joey's willingness to help him out illustrates that Joey is capable of establishing and maintaining meaningful and impactful relationships with other entities. This capability is a sure sign that Joey has individuality and is capable of guiding the others through his relationship with them.

As these several examples illustrate *War Horse* is a novel where one can observe hints that are in line with the first interpretation of agency that suggests freedom of choice and individuality as signatures of agency. In *War Horse* Joey is clearly an agent not only because he narrates the story and we know that he is an individual animal with freedom of choice, but also because other characters recognize him as such.

In *A Soldier's Friend*, on the other hand, things work differently. This is so because the novel does not use the voice of the animals to narrate the story, but rather the text employs a third person narrator. This choice limits the reader's access into the reasoning and contemplation performed by Sammy and Mouser. Due to this limitation, the most clear evidence about the animals having free will and individuality is given through the comments of other human characters. In this sense their agency is recognized by other characters and is visible in their words.

The best example of such a situation where such remarks are seen is the Battersea Dogs Home. Kenneth, the primary caregiver of the establishment, is seen throughout the novel giving lectures to Lizzie and Arthur, two of the important children characters. In these lectures they are introduced slowly to the animals, their characteristics and individual peculiarities. In one of their meetings in the Battersea Dogs Home, Kenneth says "[e]very cat is unique, just like every dog and all animals in fact, including people" in an attempt to make them more eager to help him in caring for the animals residing in the establishment (129). He is eager to recruit the help of these children because the war resulted in a lack of personnel. To explain why each animal in the kennels acts differently he adds "[a]nd they all cope differently with what life throws at them" (130). This is a statement that becomes more meaningful when the analysis looks back at the entirety of the story of Sammy and Mouser. Sammy is an abandoned puppy who is very playful. Through his playful characteristic he finds himself developing a powerful relationship with Oliver at the frontline as a means of coping with the stress of being dragged away from his house, and this eventually turns him into a messenger dog. Mouser's means of coping with the new battlefield environment is, on the other hand, a curious exploration which takes her between the trenches.

The second interpretation of agency revolves not only around free will and individuality but it also takes into account the results of the actions of individual animals. In this interpretation, the main signature of agency is the effect the animals produce on the other animals and human beings as well as the way the war progresses. Both novels, *War Horse* and *A Soldier's Friend*, are rich in examples of this kind of an agency.

In *War Horse*, Joey as the primary agent makes many things happen and touch the lives of many characters. The roles he fills such as cavalry horse, ambulance horse, artillery horse all significantly affect the lives of other soldiers. A clear example of how Joey can create a change is presented through his relationship with Trooper Warren. Even though this relationship is mentioned previously in another context to illustrate how Warren accepts Joey as an agent, the results of this relationship requires further explanation and remarks. The trust between Joey and Warren proves instrumental in Warren's survival during a disastrous cavalry charge. The preliminary bombardment fails to meet its objectives of cutting holes in the barbed wire that surrounds the German first line, and it did not manage to take out the German batteries or suppress them to allow for a cavalry charge to safely cover the No Man's Land. The result is a total mayhem where the horses and men get trapped in the barbed wire corridors and fall victim to an intensive shelling. Joey depicts this charge as a "carnage," and, in this carnage Joey says, "[o]nly a few horses reached the wire and Topthorn and I were amongst them." In the gap between the first and the second line there is a hidden wire that kills the rest of the horses before they can even react to it. It is only Joey and Topthorn who survive this trap by mustering the courage to jump over it. Soon they find themselves surrounded by the Germans and Captain Stewart surrenders. This act of special bravery by these two horses is what saves the lives of their riders as the rest are all killed by German fire (65-7). Warren lives only because he learned to trust in Joey, and because Joey had the strength and courage to finish off the charge. This particular situation where the life and death of another being lies in the hands of an animal's performance proves a clear sign of agency. The power that the animal holds is ultimate and surely agential.

Joey exhibiting this power over life and death is a motif in *War Horse*, and it manifests itself not only in direct action but also while Joey is performing regular tasks. One such



task he performs is pulling the ambulance cart for the German Army. Along with Topthorn, Joey performs numerous sorties between the front lines and the hospital. The dire need the Germans feel for the horses to perform this ambulance duty is very straightforwardly explained by the doctor to the German officer who is taking care of Joey and Topthorn. The doctor pleads Herr Hauptmann, the officer, to train Joey and Topthorn for this task as he says:

There are men, brave men, German and English lying out there on stretchers in the trenches and at present there's not enough transport to bring them back to the hospital here. Now do you want them all to die, Herr Hauptmann? Tell me that. Do you want them to die? If these horses could be hitched up to cart they could bring them back in their dozens. We just do not have enough ambulances to cope, and what we do have break down or get struck in the mud. (73-4)

This plea is accepted by the officer and Joey and Topthorn begin their new career. In this career, they carry countless wounded soldiers from dressing stations to the hospital. Their performance not only saves the lives of the wounded, but they also become a morale boost to the soldiers who cross the road along them back and forth between the trenches. "Hauling our ambulance cart of dying and wounded back from the trenches we became a familiar sight along the pitted track" remarks Joey, and "[m]ore than once we were cheered by marching soldiers as they passed us," he continues (79). This shows that not only do they create an effect by saving lives, but also they invoke a positive and encouraging reaction in the soldiers by their presence.

However, Joey's actions not only save lives, but also result in deaths. The best example for that is Freidrich. Freidrich, an elderly man caring for Joey and Topthorn while they serve in the artillery, dies trying to save Joey while he insists on not leaving his position under heavy bombardment. Joey's insistence to stay with the dead body of Topthorn indirectly kills Freidrich as he is hit by a piece of shrapnel. Joey explains this event as follows:

As the shelling intensified and he [Friedrich] found himself more and more isolated from his friends as they swarmed away up the hill and out of sight, he threw down my reins and tried to make his escape. But he was too slow and he had left it too late. He never reached the woods. He was struck down only a few paces from Topthorn, rolled back down the hill and lay still beside him. (116-7)

Though Friedrich is not directly killed by Joey, his death is still an outcome of Joey's choice to stay behind. Such an effect over some other entity's life which results in death, makes Joey an agent. Furthermore, just like Joey, many other animals who were taken to battlefields also took lives willingly or otherwise. Certain attack dogs, guard dogs and even horses can in certain circumstances be responsible for the deaths of many other beings. This is also evident in *War Horse* as the horses including Joey and Tophorn are not only utilized to save lives but also to end them. The artillery guns they pull into position are responsible for the majority of the military deaths in the First World War ("Weapons on Land"). Joey's labour in the gun crew is essential to the performance of the artillery. As the other horses die, like Heine due to exhaustion, and like Coco due to a shrapnel hit, Joey becomes the backbone of the gun crew along with Tophorn (101-102). As the horses are slowly depleted, so is the German Army. Joey notices this just before Tophorn's death and remarks "[t]o me the soldiers had appeared to become younger as the war went on" (113). This decline in the age of soldiers is just one sign of the excessive casualties in the war concerning both humans and animals. Furthermore, it is evident in hindsight that, indeed, one cause for the demise of Germany was their inability to find fresh and strong horses; this is clearly stated by Jilly Cooper as she writes: "One of the reasons the Germans lost World War I was because they ran out of horses." This situation was the result of Germany's lack of means to compete with the Royal Navy which meant that "[t]he Allies gained control of the seas, and prevented their enemies importing any more remounts" (Cooper 66-7).

By looking at the examples from both of the novels, it can be concluded that life and death are areas where the presence of animal agency is certain. Yet another area that needs attention is their effect on the behaviours of other beings, particularly humans. This effect is already exemplified in the humans' decoration and purchasing choices. In *War Horse* it also becomes visible in battlefields. Joey's escape from the bombardment and the tanks brings him into the No Man's Land where he tangles himself in barbed wire which he drags on and on until he passes out. His effect begins as he wakes up. The soldiers in both sides realize that a horse is lying in the No Man's Land and begin to investigate. Joey's presence at such an extraordinary place makes them forget their enmities as two soldiers, one German and one British, leave their trenches. Instead of

immediately shooting them down, both sides watch the scene unfold. Both soldiers' attempt to persuade Joey to crawl to their side fails. This results in a very friendly conversation between them as they discuss who should go with Joey. The result is determined by a coin toss, and the British soldier wins and takes Joey away. This scene of friendship results in a widespread ceasefire for the remainder of the day (128-33).

As these examples illustrate, it is possible to observe that the effects created by the actions of Joey and Tophorn attribute to them a significant agential power. In this interpretation of agency hindsight is more prevalent, and in the ascription of agency to an animal the direct and indirect results of the animal's action and performance need to be taken into account. This means, while the examples are presented, there is no clear and immediately visible sign to look for in order to determine whether an action qualifies as agential. Determining whether the action results in any kind of change requires an analysis to look further into the text than the part the action occurs, or to guess what the results could be. In *War Horse*, this approach proves limiting, because as the perspective is only that of Joey's, seeing the indirect results of his actions is not always easy. However, in the death of Freidrich, or the soldiers Joey saved by pulling the ambulance the results are clearly there.

If the results of the actions are to be taken into account in ascribing agency, in *A Soldier's Friend* a similar pattern is visible regarding the agency of animals. Sammy in particular performs several actions with overreaching effects. One of the most striking examples of these takes place a little after the Christmas Truce. Sammy, who serves as a messenger dog between the HQ and the front line, carrying messages between Oliver and Corporal Bates in HQ becomes the primary actor of this event. On this particular day, Sammy's job begins by delivering a message of a gas attack threat to Oliver who is supposed to run along the lines and alert the battalion (251-3). Such a task of delivering intelligence about enemy attacks or troop movements was common during the First World War among the dogs. For example, Sgt. Stubby, a messenger dog, was decorated because of his outstanding success in delivering the message of a gas attack to the Americans, and this action made him one of the most famous dogs to actively take part in the First World War (Storey 41). Just like Stubby, Sammy does the job of delivering

a critical warning to the soldiers and saves most of the battalion in the novel. Sammy's action on this particular day in *A Soldier's Friend*, however, is not limited to delivering a single message. Sammy actively pursues Oliver while he runs along the trench line to deliver the news to section commanders. At one point Oliver's ankle is broken because of an accident involving a duckboard. Unable to go any further, Oliver's only hope is to send Sammy onwards with the mission. He attaches the pigeon basket to Sammy's back and puts down the message in the tin on his collar. Sammy dashes forward to deliver the message to the farthest end of the trench line where he would usually receive a reward from the Lieutenant (256-61). This particular performance enables an entire battalion of British soldiers to find out about the gas attack beforehand and prepare their masks on time. As it is known today, many lives would have been saved by such precautions. By saving so many lives Sammy becomes a very important actor in shaping the outcome of the war, which happens as the battalion manages to hold their ground and even counter attack by using the cover of the gas cloud over No Man's Land. Sammy, on the other hand, does not have a gas mask and, thus, he is exposed to the effects of the gas. As he is suffering inside a ditch in No Man's Land, it is Mouser, the cat, who saves him. Having been blinded by the gas and being in panic Sammy is entangled in barbed wire when Mouser finds him. The following extract describes how Mouser saves Sammy:

Sammy couldn't see the wire or how it was wrapped round him, but Mouser could. Slowly she nudged him back the same way he'd entangled himself and, with one last pull, Sammy was free and sat down in shocked surprise and exhaustion. (267-8)

In their attempt to get back to a familiar place they head towards the British trenches but eventually get stuck in a pond of mud in a shell hole. Unable to free themselves they are slowly sinking in. At this point, it is Sammy's time to pay Mouser back for the help. Sammy's barks and whimpers for help are heard by two stretchers who are collecting the dead and the wounded soldiers. These two stretchers Igor and Thumbs save the pair and take them back (280-3). These examples all indicate that animals, when they are given the right opportunities, can perform inarguable examples of agency by saving or taking lives.

Furthermore, it is evident from the examples that can be drawn from either of these novels that both texts are written with an awareness that an animal can be an agent possessing the capacity to alter the course of events surrounding them. So far it is established strongly that both *War Horse* and *A Soldier's Friend* recognise the agency of animals in warfare, and that both present enough examples to illustrate such agency on an individual scale. However, there is also a possibility to look at a much larger picture. In this picture, one can see the agency of animals not as an effect generated by single animals on their immediate surroundings but rather as the impact certain species of animals create on how the war proceeds. At this scale, the individuals are part of a much larger picture where their agency not only comes from their individually and deliberately made actions, but also from the functions or roles they serve. In this sense, it may be argued that what is important in this perspective is not the animal directly. Thus, in a sense, it is not the agency of the animal per se, but the role which the animal would perform which is foregrounded. This means that, in this approach, the individual agency of an animal, for instance the decision of a single horse to follow certain commands is not of concern. Rather, what is focused on in this perspective is the possible effect horses as a whole species could create, which is determined by the roles in which these animals can be seen in warfare. The general emphasis is rather on the roles than the functions, due to the fact that the term "function" implicates a seemingly utilitarian approach – as function is defined as "[a]n activity that is natural to or the purpose of a person or thing" ("Function" def.1) which suggests a passivity in the actor, whereas role is defined as "[t]he function assumed or part played by a person or thing in a particular situation" ("Role" def. 1.1) which grants the actor a versatility of taking on different functions on different occasions instead of having a single fixed purpose for its existence.

The roles certain species of animals played in the history of human warfare is previously explained with references to horses, dogs, cats, pigeons and others. Each of these species shaped the way wars are conducted due to their different advantages and disadvantages as a species. How these advantages and disadvantages manifested themselves in battle could have a determining power over the results of the battle. As explained with details in the introduction, horses, for instance, were deployed for their

speed and muscular strength, whereas dogs served in many roles such as messengers, load bearers, sentries, scouts, sniffers and even as suicide bombers (Hediger 11). All this employment of animals in warfare indicates that humans depend extensively on these animals to conduct the war, and Ryan Hediger presents a similar conclusion with the following remarks: “Even when animals are brutally forced to participate in human wars, the human desire and need for this extra-species assistance testifies to human dependence” (2). Most of the roles animals have played in the history of human warfare is long overlooked. However, both *War Horse* and *A Soldier's Friend* are not part of this trend of forgetfulness, rather they openly depict many instances where different species of animals are present in the battlefields anonymously performing their duties and leaving a mark on the war.

In *War Horse*, many different roles that horses perform are directly visible through the example of Joey, but besides Joey there are also many other anonymous horses that are all performing such duties day in and day out. One of these roles is that of a cavalry steed whose functions include carrying a rider to battle and crossing vast open grounds under fire. This is the role where the speed of the horses brings about their agential factor. In *War Horse*, there is an example of this particular factor related to speed, but this example illustrates such agency by showing what happens when this speed advantage is taken away from the horses. The deployment of barbed wire severely hampers the ability of the horse to effectively gallop and gain speed. Combined with the powerful usage of artillery the horses are devastated in minutes. The advance in technology as well as the lack of proper strategy strips the horses of their most significant advantage. This case is presented with two similar examples in the novel, first with the charge where Captain Nicholls is killed (51-3), and the second one with the charge where Joey and Topthorn fell prisoners to the Germans (64-7). Between these two particular charges the inability to use horses for their speed converts them to mere transports. This is best put by Joey's explanation which is as follows:

Whenever we came across the enemy the squadron would dismount, drawing their rifles from their buckets, and the horses would be left behind out of sight under the care of a few troopers, so that we never saw any action ourselves but heard the distant crackle of rifle-fire and the rattle of machine guns. (56)

This radical change in the role of horses in warfare, however, does not mean that they no longer have means to impose their agency over the warfare. Their strength and stamina means they are still essential for a large amount of transportation roles. Furthermore, as the war becomes more static the need for provisions increases. While a quick war fought on a single battlefield can be fought with the provisions that the army carries with its baggage trains, a prolonged war requires constant replenishment. At this point, the horses become once more irreplaceable by the technology of the First World War. This is most clearly visible in *War Horse* through the way the German Army employs Joey and other horses. The horses as a species become a very essential actor in the survival of the armies. Regarding the two horses – Joey and Tophorn – they just captured, a conversation about what to do with them comes up. In this conversation, the doctor explains the dire need for horses as follows: “We need them here desperately, and the way things are going I fear we will need more. That was just the first attack – there will be more to come. We expect a sustained offensive – it will be a long battle” (72). This explanation illustrates that horses are vital for a longer war as they were vital to a quick one. The inability of horses to perform their decisive act through their speed due to new developments in technology and war doctrine does not make them less useful and consequently less agential. On the quite contrary, this new situation increases their importance for the armies on both sides. The doctor in *War Horse*, insists on having these two horses – Joey and Tophorn – in his custody, and to convince the cavalry officer who thinks otherwise. He speaks out the following remarks: “Do you really imagine that after this morning’s madness that either side will be using cavalry again in this war? Can you not understand that we need transport, Herr Hauptmann?” (73). These questions summarize the new role horses need to take on, and how important it has become. Furthermore, horses are not just needed for medical service, they are also desperately needed in the artillery section, which is a fact *War Horse* exhibits and illustrates vividly. The functioning of artillery for the armies was so crucial that horses were pushed to their limits to ensure that the guns worked as they were needed. In such a position the performance of the horse becomes a vital factor in the success of a bombardment or counter barrage. Thus it can be said that the performance of the horses determines the outcome of an engagement. Joey’s account shows the

necessity armies felt for high-performing horses, and how they treated the horses to get such a performance. Following is Joey's remarks on the matter:

We were back amongst the fearful noise and stench of battle, hauling our gun through the mud, urged on and sometimes whipped on by men who displayed little care or interest in our welfare just so long as we got the guns where they had to go. It was not that they were cruel men, but just that they seemed to be driven now by a fearful compulsion that left no room and time for pleasantness or consideration for each other or for us. (98)

Even though in this passage the horses are apparently maltreated and abused, this in fact is the result of the gravity of the job they had to perform. The artillery officers who employ them in this role are aware that there is no room for down-performance.

Consequently, as *War Horse* illustrates, despite a change in the primary role of the horse on the battlefield, there were still many roles where the horse would make its effect felt. Besides the horses, there are many other animal species which also have very important roles. Among them dogs are already mentioned, and along with them cats, pigeons and even canaries played significant roles, all of which could be regarded as somewhat agential due to the scale of the effect their performance generated. *A Soldier's Friend* presents a catalogue of these species and how their performance would impact the dynamics of the battlefield. On many occasions, both the narrator and the soldiers make comments regarding the active function of these animals.

Cats in *A Soldier's Friend* are presented as in serious demand by the soldiers. The primary role a cat would be expected by soldiers to fulfil is that of a pest-controller in the battlefield, and, in this role, the most demanded function would be catching rats, which is explained in the novel by Kenneth, the caretaker of the Battersea Dogs Home (60). This role is very much essential because rats themselves would pose a serious health risk to the soldiers. This is a fact that the novel only hints at. For more detail, in an article in Canadian War Museum's website directly referring to pests in the trenches, it is stated that "[o]versized rats, bloated by the food and waste of stationary armies, helped spread disease and were a constant irritant" ("Trench Conditions" par 1). As a result of this problem, many soldiers would love to keep cats in their trenches, and



possibly their contribution to deter rats would be very significant in terms of maintaining a basic level of hygiene for the soldiers. The reaction of an officer who is charged with the care of a fresh delivery of cats – including Mouser – is a fine example that shows how much of an importance the function of a rat-catching cat is. The officer describes the trenches as a “rat paradise,” and says “[t]hey’re not frightened of people any more” (Rix *ASF* 70). The freely roaming rats are presented as such an issue that the narrator also comments on this matter with the following remarks: “The more cats they had out there the better as far as he [the captain] was concerned. They could never have too many” (71). Besides this particular function of keeping the rat population in check, the cats also were deemed essential in another role. This role would be alerting the troops about the dangers, which mainly included the function of detecting poison gas. This was possible due to their higher sensitivity to scents as well as their small bodies. As the gas slowly moved across the ground the cats would be exposed to the gas before the soldiers and their small size meant that less exposure was needed to exhibit the symptoms. If there was no prior intelligence as shown in the gas attack scene in *A Soldier’s Friend* (250-65), the few seconds of notice the soldiers would get by the reactions of a cat might save many lives enabling them to put on their masks before inhaling a fatal amount of the gas. This case is also explained in the novel by Kenneth as follows: “But if there was one [a gas attack] the cats and dogs being so much smaller than the soldiers, would feel the effects of it first and it’d give the soldiers time to react” (60). In this particular role the cat would have no choice but to be there and suffer, and, in this sense, would not be regarded as an agent in the classical sense. However, the function they serve would be of utmost significance for the soldiers who would survive the gas attack. In this sense, agency may be attributed to the species and its function rather than questioning the quality of the action. Finally, there is still another role the cat would serve during the war, which *A Soldier’s Friend* portrays. This role does not directly have an impact on the battlefield but rather on the traumatized veterans who receive medical care.

The change that the cats and sometimes dogs could create on the mood of the traumatized soldiers is presented in a field hospital where the two wounded animals Mouser and Sammy are brought in. The doctor immediately observes that they are

“cheering the man up” (292). Similarly the authorities in the novel also recognize such an effect, and a practice of having pets in hospitals to treat traumatized soldiers begins to take effect. A matron in the large military hospital in England, for instance, asks the Battersea Dogs Home to provide them with “very quiet, docile sort of pets – cats and dogs – that could be brought into the psychiatric ward as therapy for the soldiers” (293). This particular function would be very significant for those individuals whose lives would never be the same. Thus, any positive change that stems from these animals in such a role would be truly significant, and surely agential.

Dogs in *A Soldier's Friend* also are presented in many different roles that can have serious agential impact on the humans. Besides the role that Sammy fulfils as a messenger dog whose significance is often repeatedly mentioned, the dogs also serve as rescue dogs. As for the significance of the messenger dogs and their role there are several comments by the soldiers and officers that signify their importance. For instance, it is stated by a soldier that “it’s a court martial offence to stop a messenger dog from doing its duty” or that both the French and the Germans have such dogs trained for this duty (77-8). Furthermore, the novel presents the reader with a scene where they can see how effective the messenger dogs would be by putting Sammy into action during the gas attack scene (250-65). This particular instance proves that having a messenger dog capable of delivering letters swiftly along the trench lines is a real game-changer and can save many lives. This makes the role of a messenger dog truly agential, because without them the proper functioning of the war would not be possible in the same efficiency. Besides this already established role, the rescue dogs also receive mention in the novel for their work. As Amelia – the nurse who takes care of the wounded soldiers – explains these dogs serve an essential function in helping wounded soldiers survive. Her expressions are as follows:

Mercy dogs find injured soldiers on the battlefield. They provide them with medical supplies that are strapped to their bodies in a bag with a red cross on it. They even have small canteens of water tied across their chests so the soldiers can have a drink. (137)

As can be seen in these expressions the dogs trained for medical assistance are capable of affecting a great change in the lives of soldiers who otherwise would most likely be dead. In such a role, the dog performs a deed that can be very influential in the morale of the armies besides the lives saved. This particular role puts the dogs chosen and trained for it into a position where they exhibit agency everyday. Their success at such a job is apparent in *A Soldier's Friend* as a sergeant explains to the stretcher bearers Ivor and Thumbs, that there are “[s]pecially trained Red Cross dogs who’re doing basically the same job” and the narrator comments here that “the dogs were probably doing it better” (277). As such an attitude in the novel towards these animals performing this role is presented, it can easily be stated that the novel ascribes crucial agency to those animals performing such tasks.

In addition to the cats and dogs in *A Soldier's Friend*, pigeons also make a brief appearance. Their role is explained – as it historically was – to be carrying messages where other means of communication would not be reliable. Just like the dogs and cats the pigeons are also presented not only with reference to their work, but also in action performing their duty. They are present in the same action where Sammy brings the message of an imminent gas attack. In this scene, a pigeon is placed in a small basket over Sammy’s back by Oliver so that Sammy can carry the bird to the last station (256). When Sammy delivers the message and the pigeon, the duty for the pigeon begins. Lieutenant Morris -the officer who received Sammy and the pigeon in the last station- explains what the duty of a pigeon in wartime is as follows: “He’s going to fly back home to his coop. Once he gets back, one of the soldiers from the pigeon corps will check him for the message” (262). This particular duty is very significant because without the pigeons, the entire network of communications between the HQ and the frontline soldiers would be severely crippled. This importance is clearly stated by Jilly Cooper as she states that even in a modern war such as the First World War field telegraphs and wireless communications were quite prone to breaking down which often made the services of these birds a necessity to reliably pass an important message (98). Even though there is no direct reference to the significance of the duty these birds perform, *A Soldier's Friend* illustrates their existence and the way the pigeon communication network operated. From the given information in the novel it can be

inferred that these birds were at the centre of communication, and with a certain amount of deduction one can assume the vitality of the messages these birds would be carrying. In this sense, the messages they managed to deliver would have serious impact on the battlefields. This gives these birds a certain degree of agency over how the war was conducted. Further evidence of the affect the pigeons had on the wars is also apparent in the number of medals and decorations given to these animals and the reasons they received them. Just to illustrate the point, there is the example of a bird in the Second World War serving in the American Navy. He is named DD43T139 and he received a medal for “carrying a message through a severe tropical storm thereby bringing help to an army boat with vital cargo, in danger of floundering” (Hawthorne 16). The existence of many similar birds is also recorded during the First World War, and Cooper writes that the pigeons in the French Army saved soldiers in desperate situations multiple times, and received the highest military honours a French soldier can be given by commanding officers. Keeping this historical information in mind, it is possible to argue that the brief scene where the messenger pigeon is employed is placed purposefully in *A Soldier's Friend* to pay homage to these animals and serve a didactic purpose of noting their presence in battlefields.

Similarly, although there is no scene where the horses are actively seen as performing their duties, it is mentioned at one scene that they will play a role in the cavalry charge (147-8). However, it is later revealed that they failed to cross No Man's Land and perished along with their riders (158-9). These two instances were the only instances the horses were present in *A Soldier's Friend*.

Thus far, as illustrated with many different examples from both Morpurgo's *War Horse* and Rix's *A Soldier's Friend* these two works reveal an awareness of the agency of animals. This can be said both because the animals such as Joey, Mouser and Sammy exhibit individual characteristics that determine their actions, and because the actions of these animals are in a relationship with the process of the war affecting the lives of the soldiers. Furthermore, the animal characters in both novels are, to a great extent, anthropomorphized to ensure that human beings can relate better to the animals and perceive the actions of these animals as agential. The agency these animals exhibit in

the two novels manifests itself in three different perspectives as the examples show. In each of these perspectives, the choice of the actions, settings and the word choice all appear to have been deliberate so as to ensure that the agency of the animals become more visible. In this sense, both works achieve a recognition that is essential for humans to realize the significant space animals fill in their lives. This significance is not only limited to the day to day lives of humans. On the contrary, it is – perhaps even more – visible in extreme situations like warfare. Both works -by ascribing agency to the animals present in the battlefields- distribute the “glory” in a sense more equally to all participants of the wars both human, and animal. In this sense, they bring to attention the long neglected actors of wars. In doing that however, neither work attempts to glorify the war or the roles of the animals in it. Rather they provide their readers with a different angle to perceive the war.

This new angle is essential for the primary aim of this thesis that centres around an attempt to blur the borders long established between the human and the nonhuman. As these borders create an “other” and prevent a fair relationship between the two, they have long created problems such as neglect and maltreatment of the nonhumans. With such new angles to look at the common spheres that the two share, a better understanding of the dynamics of the human and nonhuman animal relationship would be possible. Thus by ascribing agency to the animals in both individual and in larger scales it becomes possible to discuss a fair recognition of their work and its impact on the lives of their companions on the battlefields. The discussion of how such a recognition would be possible, and whether these two works contribute to this recognition, and if so at what length they contribute is reserved as the subject of the second chapter.

## CHAPTER 2

### **Recognizing the Animal Soldier: Two Approaches in Michael Morpurgo's *War Horse* and Megan Rix's *A Soldier's Friend***

Animals have long been part of the wars that humans have waged against one another. In these wars they fought, bled and died just as the humans did. Their actions, their success or failure at performing their given tasks, shifted the outcomes of the battles. For these particular reasons it is argued previously that they exhibited a certain degree of agential power. This means that they have a power over the lives of the humans around them just as the humans have on theirs, albeit the dispute in the degree of this power. Consequently, it would not be possible to exclude the animals from the wars and have the same history. The most simple example of an animal that profoundly affected warfare would be horses. As previously discussed, Jilly Cooper suggests that horses enabled the military leaders to build their great empires, and still very little awareness is present about these animals that carried them to battles (21). If one who is engaged in animal studies is to follow through an aim to change this situation with an attempt to challenge the boundaries between the human and the animal, the mentioned attitude which undermines the significance of the animals lies at the bottom of the problem. To successfully reach such an aim an awareness of the capabilities and the impact these animals had on the lives of soldiers and battles needs to be established. In order to achieve this end a battery of questions should be answered. These questions that need to be raised are: How aware are humans of agency that can be ascribed to animals? Do their fellow human combatants realize the roles that animals fulfil on the battlefields? If they do, to what extent do they show signs of such recognition? Is there an official or an unofficial means of recognizing the animals for their contribution to the wars? What happens to the animals when the wars are over, is there a means to honour them or do they return to their ordinary lives? If there is such a recognition scheme, is it based on practical usefulness or some other criteria? Furthermore, as there is an attempt to blur the boundaries between humans and animals, the questions should also go outside the sphere of battlefield realities alone. The discourse around animals and warfare also needs to be a part of such a query. In this sense literary representations fill a large part

of the discourse. Thus, further questions should be asked: How are these animals represented in the literary texts about warfare? How are the attitudes of the soldiers towards these animals represented? How do the military systems perceive animals and their roles in war? How do the public in such works recognize these animals? Could these works help a wider society to see animals in a different light by representing them taking part in wars along humans?

In order to answer such questions there is a need to provide a working definition of the term “recognition.” Following the establishment of this definition, the means of recognising a soldier’s contribution and agency on the battlefield both officially and unofficially are to be covered. In this process, there is a risk of treading on the boundaries of anthropocentrism by comparing and contrasting the means of recognition towards the human soldiers and the animals in war. Such a risk needs to be taken. The reason behind this kind of an approach is to increase the relevance of the discussion to the discourses about military protocols, and in doing that bringing forth such an analogy between the soldiers and animals is necessary. In this part of the discussion, official means of recognition for actions in war such as medals, rewards, military honours, commendations and monuments are to be brought forward. Following that certain unofficial means of recognition in the media such as works of literature and cinema are to be briefly alluded to in order to illustrate the range of works that cover warfare. In this chapter, Michael Morpurgo’s *War Horse* and Megan Rix’s *A Soldier’s Friend*, the two texts chosen for analysis, are to be analysed in detail with references to certain actions, interactions between characters both human and nonhuman, and dialogues between the characters. In this analysis, the aim is to illustrate how the characters in the given novels perceive the animals for their contribution to the war, and how much worth does the military system give to the animals for their service. Through these examples the question whether these two works can create an awareness about the agential powers of animals and the significance of their role in the lives of the soldiers is to be answered.

Among the definitions of the term “recognition” given in *Oxford English Dictionary* the definitions that are directly relevant to relationship between agency and warfare are as follows: “acknowledgement of the existence, validity, or legality of something” (Def 2.)

and “appreciation or acclaim for an achievement, service, or ability” (Def 2.1.). The focus on the acknowledgement is particularly significant for animals and warfare as without first understanding in detail their presence in the battlefields, it would not be possible to consider their actions and species’ specific capabilities for what they are worth. Previously, it is established that certain actions and characteristics of a particular animal mean that they may be regarded as agents in warfare. As they may be regarded as agents, so can they be recognized for their agency. In line with this claim, Jack Martin and his colleagues state their ideas about the relationship between agency and recognition by stating that “[i]f there is no agency, there is no praiseworthy accomplishment— no personal triumph, no service to a common good” (3). In their argument agency is essential to any reaction towards a deed performed by an entity. Thus by focusing on humans in particular they question how we can be “said to deserve the fruits of our achievements, to have moral responsibility for our conduct, or to be suitably in receipt of the admiration, gratitude, indignation, or resentment of others” (Martin et al. 1). What is shown in this approach can be easily applied to the condition of the animals as by looking at their deeds and actions they can be established as agents in warfare.

Before discussing the animals and their recognition one first needs to look at how the system of recognition works in warfare. That is, how the militaries recognize their soldiers for their specific deeds or characteristics. Medals, ribbons, honours, flags, insignias and commendations are all known to be means of acknowledging a person or a unit for their deeds, characteristics or specific set of skills. In terms of awards for actions in the United Kingdom, the options are stated by the Ministry of Defence, and they “comprise Orders, Decorations, Medals and Commendations” (The United 1-2). These awards are given to people for certain actions and merits according to the document. The selection of awards for gallantry in active combat operations include: *Victoria Cross* given for “gallantry of the highest order during active operations”; *Distinguished Service Order* given for “highly successful command and leadership during active operations”; *Conspicuous Gallantry Cross* given for “conspicuous gallantry during active operations”; *Distinguished Service Cross* given for “exemplary gallantry during active operations at sea”; *Military Cross* given for “exemplary gallantry



during active operations on land;” *Distinguished Flying Cross* given for “exemplary gallantry during active operations in the air”; and finally *Mention in Despatches* given for “an act (or acts) of bravery during active operations” (The United 1A1 1). All such awards mean that the individual receiving the particular award is to be recorded in the official documents and that the existence and the merits of the person is acknowledged officially by their superior officers. This means that the proof of the persons agency is to be kept in the records. Furthermore, in the United Kingdom military forces, there are also awards to be given for soldiers’ performance in non-combat duties which include: *George Cross* given for “gallantry of the highest order not in the presence of an enemy”; *George Medal* given for “conspicuous gallantry not in the presence of an enemy”; *Queen’s Gallantry Medal* given for “an act (or acts) of bravery not in the presence of an enemy”; *Queen’s Commendation for Bravery* given with no prerequisite; *Air Force Cross* given for “exemplary gallantry while flying – not in the presence of an enemy”; *Queen’s Commendation for Bravery in the Air* given for “an act (or acts) of bravery while flying – not in the presence of an enemy” (The United 1A1 1-2). Just as the soldiers serving in the Armed Forces of the United Kingdom receive the mentioned awards recognizing their actions, so do the soldiers of many other countries receive awards of similar nature. For instance, *Medal of Honour* and the *Silver Star* are given in the United States (“U.S. Military”), and *Legion D’Honneur* is given in France (“The Legion”). Receiving an award of this nature — keeping the psychological affects this has on an individual out of discussion as that is not relevant to the context of the discussion here — means that the actions of the individual receiving the award become concrete. The agency of the individual performing the related action is, in this sense, accepted and announced by a government.

Now that the official recognition of human soldiers in wars is established, the remaining question is about the animals. What kind of a system or systems are there that recognise the actions of animals in battlefields? This has a rather complex answer compared to the humans. The most plain and straightforward answer to this question would be to say that there are not any medals or honours ascribed to animals by a government body in the United Kingdom. However, it is apparent that in the Ministry of Defence the United Kingdom is aware of animals’ importance for the conduct of war, and pays special

attention to the welfare of its military working animals. This is clearly understood by the formation of the Royal Army Veterinary Corps. RAVC played a pivotal role in treating the sick and wounded working animals in the military particularly during the First World War. According to the numbers given by John Fairley “[b]y the end of the War the Allies had built 70 horse hospitals capable, between them, of taking 100,000 horses and mules” (61). Similarly RSPCA, a charity with royal support that focuses on animal welfare, played a crucial role in providing the best possible living conditions to the military animals. The efforts of the RSPCA included training new RAVC recruits, opening up field hospitals for animal care and initiating a public fund titled “The RSPCA Sick and Wounded Horse Fund” to be able to provide better housing and better medical care to wounded horses of the war (Cooper 55). As both the RAVC and the RSPCA are backed by the royal crown, their actions, in this sense, represented the authority of the state. These actions indicate that at the very least the officials during the First World War recognised the worth of military animals and attempted to keep them as healthy as possible. However, this attention to their welfare does not directly correlate with official recognition of their actions and agency. However, things in France during the First World War were rather different. This is seen as Jilly Cooper reports that in certain French units the fighting animals — particularly the pigeons — were not only given medical care but also official means of recognition of the same degree as a human soldier by being presented with *Croix de Guerre* and *Legion D’Honneur* (100).

During the Second World War, the attitude towards animals changes and takes a different shape in the United Kingdom. As the way wars are fought changes, and even cities and towns become battlegrounds, certain additional precautions are needed to be taken to ensure the welfare of the animals that are indirectly affected by the war. Jilly Cooper presents the situation as follows: “the RSPCA and PDSA, the canine Defence League and the National ARP for Animals Committee – were all at the ready to cope with such disasters [bombings of cities], and between 1939 and 1945 rescued an incredible 256,000 animals and birds from bombing raids” (156). In addition to the attention paid to the welfare of the animals during wars, there were also new attempts to give them some kind of recognition for their deeds -thus, accept their agency- during

war. One particular effort is the result of the work of People's Dispensary for Sick Animals. PDSA organized the award titled *The PDSA Dickin Medal*. PDSA in its official website provides the following information about the award:

The PDSA Dickin Medal is the highest award any animal can receive whilst serving in the military conflict. It is recognised worldwide as the animals' Victoria Cross. Instituted in 1943 by PDSA's founder Maria Dickin CBE, it acknowledges outstanding acts of bravery or devotion to duty displayed by animals serving with the Armed Forces or Civil Defence units in any theatre of war throughout the world. (PDSA par. 1)

Even though this medal appeared to be the result of the work of a charity organization, namely PDSA, in the nomination process military authorities are also involved. This fact is explained by David Long who calls this feature of the medal "unique." According to Long's words the nomination can only be made by a "recognised authority" which can be "the police or another law enforcement agency" or by "an accredited organization such as the United Nations" (xii). Efforts such as the Dickin Medal carries the stories of the animals that take part in battles to a wider public. The Dickin Medal and its recipients recently began receiving an increased publicity by appearing in various media. These range from informative social media feeds to more serious newspaper articles increasing the number of people who are aware of their existence, their deeds and their individual stories. For instance, according to a *BBC Newsbeat* article that emerged in 2016, a German Shepherd named Lucca was about to receive a Dickin Medal following a ceremony in London. The same article also mentions certain previous recipients of the award such as Beauty the rescue dog that served during the London Blitz, three Police horses, Olga, Upstart and Regal, in London that showed serious tenacity during a bombing raid saving many civilians, G.I. Joe a messenger pigeon in the United States Army during the Second World War, Simon the cat that served in *HMS Amethyst* that skirmished in China in 1949, Apollo a police dog that helped in the rescue attempts during the September 11 attacks in New York, and Buster a military dog that helped find a significant arsenal belonging to the Iraqi Insurgency in 2003 ("See Some of the 67 Animals Who've Been Handed the Dickin Medal for Bravery"). The same event where Lucca' received a medal also appeared in *The Telegraph*. In this version of the news, *The Telegraph* provides a more detailed

account of the reasons behind Lucca's receiving the medal, stating that she "lost a leg when sniffing out a roadside bomb" and notes that she served in more than four hundred missions in Iraq and Afghanistan (Mulholland par.1). More recently in 2017 another article appeared, this time in *The Sun*; in this article another dog named Mali is reported to receive a Dickin Medal for playing "key role hunting explosives at a Taliban stronghold in Afghanistan" (Parker par.1). Presentation of the Dickin Medal means that the deeds of these animals are recorded systematically in an official institution and are announced publicly. When these records receive serious public attention such as appearing in news articles the visibility of the animals that serve in wars increase. This increased visibility is bound to have a weakening impact on the artificial borders set between human and animal.

In addition to medals there is also another way to honour an animal that lived and worked with the soldiers. This is to insert the animal into the standards of a unit. A prominent example of this is seen in 22. Company, 2<sup>nd</sup> Corps of the VIII Army of the Polish Forces which changed its insignia to a bear carrying an artillery shell following the Second World War (Chêne 84). The reason behind this change of insignia is due to the actions of a brown Syrian bear named Wojtek that served with the Polish contingent of the British Forces during the Invasion of Italy where he distinguished himself by helping logistics soldiers carry artillery munition to the guns (Chêne 79-80).

Besides the specific medals given to certain animals or the insignias, there are also other ways by which the animals that served in the armies are honoured both during their lifetimes and also posthumously. One such example is through the practice of funeral rites given to the animals; this illustrates the emotional value of the animals that served in wars for the other soldiers. Particularly, regimental mascots sometimes received a regimental funeral. According to Storey, during the proceeding "[a] coffin would be made, borne to the graveside by smartly turned-out pall bearers" and "[t]roops would parade" then "the coffin would be lowered on streamers into its tiny grave," and finally "the last post [would be] sounded and shots [would be] fired in salute," however in difference to the human funerals "padre would not have read a formal service" (22-3). This kind of a ceremony, showing respect to a fellow animal during war is valuable

symbolically, because it almost equalizes the animal and the human soldiers in their death. In addition to a ceremonious burial, some animals also were buried in purpose built cemeteries for animals. One example to these would be the Hartsdale Animal Cemetery in New York. In this cemetery, there also stands a monument of a dog designed by Walter Buttendorf and sculpted by Robert Caterson. Hilda Kean describes this monument as follows:

This nameless dog is sculpted alongside a soldier's battered helmet and canteen. It is dedicated to 'man's most faithful friend,' the dogs who played their part 'in bringing peace and comfort to the men who were wounded on the battlefield.' The emphasis here is on the impact on humans, rather than dogs per se. (Kean 248-9)

This sort of a monument commemorating the animals that died in combat is a sure sign to show that at the basic level these animal receive a recognition by the people. Furthermore, it is both convenient and proper to place this kind of a monument in a cemetery that is specifically reserved for animals. Still, there are also other attempts to commemorate the animals in wars in more crowded public spaces as well. For instance, one of most popular among them is "The Animals in War" memorial that opened in London's Park Lane in 2004. Kean sees this memorial as "an attempt to incorporate animals explicitly and positively within British history and heritage particularly through depicting only animals in the memorial" (239). According to the information publicly accessible on the monument's dedicated website the inscriptions on the monument are as follows: "This monument is dedicated to all the animals that served and died alongside British and Allied forces in wars and campaigns throughout time" ("Quotes"). These statements not only commemorate the animals, they also make their presence in the battlefields officially accepted and reminds the people who pass by it that animals and humans fight alongside each other in wars. Furthermore, when the supporting bodies and charities behind the building of this monument is taken into consideration the range of public awareness and recognition such monuments can create is clearly apparent. Those who supported the monument include: Sir Robert McAlpine, RSPCA, World Horse Welfare, The Blue Cross, WSPA (World Society for Protection of Animals), American Kennel Club, Hamptons International, The British Royal Army Veterinary Corps, PDSA, The Royal British Artillery Corps, The Kennel Club, Persula

Foundation, IFAW (International Fund for Animal Welfare), The Amalgamation of Racing Pigeons, and The Humane Society of United States (“Major Donors”).

Kean writes that besides such large scale examples of monuments such as the one in London, there are many other smaller monuments to commemorate the animals that serve along the soldiers. One memorial she mentions is located in Australia, located outside the Australian War Memorial. This memorial called “Animals in War” is open to public since 2009 (Kean 257). Another piece of art she mentions as being used to commemorate the animals is a frieze in London which is placed on the facade of a RSPCA clinic. Kean states that in this frieze “[t]he totality of warfare is recognised by the inclusion of many types of animals including elephants, horses, dogs and even trench mice” and her comments on the depictions and inscriptions on this frieze are as follows: “Animals are described as possessing qualities of ‘love, faith and loyalty’ that they have used for human interest and have thus ‘died for us.’ However, these deaths demand human reciprocation in the form of people ‘showing kindness and consideration to living animals’” (248). This sort of a message is not so much dissimilar to the messages that are often given in the funeral proceedings of human soldiers who fought and died in wars for their countries. Furthermore, there are also monuments commemorating animals in other countries as well, such as the ones in Poland where three different statues of the bear Wojtek are erected (Lorenc 145-6), and in the United States where a monument dedicated to the war dogs is built in Columbia (Boone).

Taking into consideration all these efforts it can be said that the mindset behind giving medals or building monuments results in a conceptual similarization of the animals serving in battlegrounds and the human soldiers. This sort of a similarization indicates that when the relationship between animals and humans is seen through the lens of an experience such as warfare, the fundamentalistic borders set up between the two can be weakened through the emotion of shared fate. In a sense the concept of fighting and dying together binds humans and animals together which is clearly illustrated by the way monuments approach the matter.

However, these efforts are not indicative of a recognition that is shared by all the military authorities, and in certain cases animals still received undue treatment. This treatment occurred even though they performed their given tasks according to their capabilities. One example of such a case is revealed by Cooper as she states that in the Imperial War Museum there are records of messenger dogs being killed by officers in command for “being useless” (81). Furthermore, the United States Army also considered paying too much respect to the dogs as unnecessary. This is clearly understood as their military policies did not allow regular military service dogs to be returned to the country after their service. DeMello reports that in one particular case after the Vietnam War “most of the U.S. military dogs were either killed or left to the South Vietnamese Army” (200). The existence of this kind of an attitude should be noted when claiming the presence of a certain degree of recognition in the general scale.

Besides the official means of recognition such as monuments, memorials, medals stated above and tokens of similar nature there is also another way to recognize the soldiers for their roles in warfare. The most prevalent way to do this is through various representations. These representations range from print media to films and video games. Human soldiers find themselves a very prominent spot in these productions. As the human soldiers appear at the focus point of the actions, their agential capacities are very vividly illustrated. These works are quite numerous ranging from the memoirs of soldiers such as *Poilu: The World War I Notebooks of Corporal Louis Barthas, Barrelnmaker, 1914-8* (2015), and Ernst Jünger’s *Storm of Steel* (originally published in 1920) to the poems by well-known war poets such as Wilfred Owen or Siegfried Sassoon. Furthermore, there are countless fictional accounts of human soldiers in different wars. Among these titles, Ernest Hemingway’s *A Farewell to Arms* (1929) and Ken Follett’s *Fall of Giants* (2010) can be considered as examples that appear at a first glance. Similarly in cinema and television many prominent titles can be named as examples where the agential capacities of the human soldiers are illustrated. Just to name a few examples, titles such as HBO’s *Band of Brothers* or *Saving Private Ryan* can be considered. Likewise there are many different motion picture accounts of different wars such as *We Were Soldiers* based on the Vietnam War, *Stalingrad* and *Enemy at Gates* both based on the German invasion of Soviet Russia, *Zero Dark Thirty*

based on the war in Afghanistan. These are just to name a few among the many. Furthermore, there are many franchises in the video game industry that allow the players to feel themselves as agents in historical or fictional wars. These range from *Battlefield 1942* and *Battlefield 1* to *Call of Duty 4* to *Call of Duty WW2* and even to *Sniper Elite* and *Sniper Elite III* just to name some of the most widely played in their times release.

While there are so many works that foreground human achievements in wars, the ones that in one way or another illustrate animals and their achievements in warfare are quite few in number in comparison, which is something already established before. Just to compare them here with human centred texts, one particular semi-fictional account of an animal in war is titled *Warrior* by Jack Seely (1934 1<sup>st</sup> published; 2011 rev. ed. 1<sup>st</sup> published), and there are a few authors such as Michael Morpurgo, Megan Rix and Sam Angus producing fictional works. In the film industry recent films such as *Sgt. Stubby: An American Hero* (2018), *War Horse*'s film adaptation (2011), and *12 Strong* (2018) a film that focuses on the US Special Forces whilst giving some screentime to the horses they employed in Afghanistan can be regarded as texts that recognise the animals in wars. Among these texts the ones that stand out for analyses here are Morpurgo's *War Horse* and Rix's *A Soldier's Friend*.

The comparison and contrasting of the means of recognising a human soldier and an animal for their roles and agency in warfare gives enough material to establish several vantage points for the analysis and discussion of the two novels; Michael Morpurgo's *War Horse*, and Megan Rix's *A Soldier's Friend*. These vantage points are to be used to evaluate the scenes and excerpts chosen from the given texts. In the discussion, the first vantage point is the attitude of the human characters and the narration towards the animals and specifically whether they recognize the animals as an important part of the war. The second vantage point is the direct recognition of the agency of the animals which is carried out by other characters through their deeds or their words. Finally the third point is whether these works contain any references to the consequences of a lack of recognition. Following these the overall contribution of the two novels is to be discussed as the final part of the analysis.



The attitude of other characters in *War Horse* towards the animals, and notably the horses is rather positive. Especially among the soldiers who develop an emotional bond with the horses they work with, their emotions express themselves in their words and behaviour. However not all characters share a similar attitude, and particularly Albert's father has a quite negative attitude towards the horses considering them to lack any logical capacities. This attitude is illustrated in a dialogue between Albert and his mother who is also supportive of her husband on this matter. As Albert attempts to relieve Joey from the stress of a new house he talks to the horse: "You should never talk to horses, Albert" his mother exclaims and she further explains her rationale with the following remarks: "They never understand you. They're stupid creatures. Obstinate and stupid, that's what your father says, and he's known horses all his life" (9). Such remarks indicate that both Albert's father and his mother do not recognize horses as sentient beings capable of communicating with humans. This attitude persists for a certain amount of time in Albert's father as he considers Joey to be a waste of money which he desperately needs. His negative attitude however becomes less concrete as he watches the relationship between Albert and Joey thrive. This change of attitude is completed when he sells Joey to the army. Just before handing Joey to the soldiers Albert's father suddenly talks to Joey saying "You'll be alright old son," and then he continues, "You won't understand and neither will Albert, but unless I sell you I can't keep up with the mortgage and we'll lose the farm. I've treated you bad – I've treated everyone bad. I know it and I'm sorry for it" (31-2). This change is a sign that negative attitudes towards animals and the beliefs behind them can be changed with experience. Thus, in a sense, the positive recognition of animals is tied to experience. A similar situation of a change in attitude also takes place with another character, Trooper Warren. Warren goes through a terrible experience of warfare in the first cavalry charge where Captain Nicholls is killed (52-3) and he loses his horse. This is revealed during his chat with Joey later about this event and how it affected Warren's attitude towards horses. It is clear that Warren lost his confidence about riding a horse which he claims Joey gave him back. "Still, I'm over it now and you've done that for me Joey," he says and adds "given me back my confidence" (57). This remark indicates that through sharing an important and life-changing experience it becomes much easier to change one's attitude towards the animals and pay them the due recognition. Another example

that supports this claim appears after Joey and Tophorn are captured by the German Army following the disastrous cavalry charge that kills almost all the British cavalry unit. A German cavalry officer, Herr Hauptmann, surveying the aftermath of the battle behind the lines in a field hospital, rebukes his soldiers for not being as good as the horses while pointing at Joey and Tophorn as it is seen in the following excerpt:

There are hundreds like these dead out on our wire. I tell you, if we had one jot of courage of these animals we should be in Paris by now and not slugging it out here in the mud. These two horses came through hell-fire to get here – they were the only two to make it. It was not their fault they were sent on a fool's errand. They are not circus animals, they are heroes, do you understand, heroes, and they should be treated as such. And you stand around and gawp at them. You are none of you badly wounded and the doctor is far too busy to see you at present. So, I want these horses unsaddled, rubbed down, fed and watered at once. (71)

The words of Herr Hauptmann in this excerpt clearly indicates that his attitude towards the horses is quite respectful. In fact, it appears that he regards them to be more valuable than ordinary foot soldiers. The reason behind such an attitude may stem from his previous experience with horses as he originates from a cavalry lancer unit. This link is revealed when the doctor requests Joey and Tophorn to be used in pulling ambulance carts. Hauptmann's reaction is of fury: "Doctor, you cannot put fine British cavalry horses to pulling carts! Any of our horse regiments, my own Regiment of Lancers indeed would be proud, indeed overwhelmed to have such splendid creatures in their ranks" (73). The reaction here reveals that for the soldiers of a cavalry unit there is a special bond between the horses and the human soldiers. Furthermore, Hauptmann's words "in their ranks" suggest some sort of an equal standing between the horse and the soldier riding it. This sort of an understanding is recognition in its pure form, where the boundaries between the animal and the human is not a differentiating factor. Similarly, as the experience of a soldier with horses increases his attitude becomes more positive. Another example where animals are regarded as equal to or even better than humans in the mind of a soldier is seen when Friedrich talks to Joey saying that "[y]ou two are the only rational creatures in this benighted war" (108). This remark is uttered as Friedrich considers war to be a pointless affair and believes the horses to be neutral to it as he is, which he explains by pointing out that he is fighting only because he is forced to (109). According to Friedrich this is a good reason to have an affection towards Joey and

Topthorn. Finally, another quite significant example which shows that a positive attitude and recognition comes with experience appears towards the end of the novel where Sergeant Thunder of the veterinary hospital protests the decision to leave the horses behind in France after peace is made. His remarks are as follows:

There's thousands of our 'orses out 'ere in France, sir. War veterans they are. D'you mean to say that after all they've been through, after all we've done lookin' after 'em, after all you've done, sir – that they're to end up like that? I can't believe they mean it, sir. [sic] (166)

In his remarks it is clear that he sees the horses not much different from any other regular soldier that fought and died. The fact that he considers them as “veterans” signals that Thunder recognises the efforts of the horses in the war, regards them on the same plain as the human soldiers and his attitude is showing signs of a strong recognition of the contribution of the horses.

However, as the shared experiences change so does the attitude of the soldiers towards the horses. Whereas those who share a more meaningful experience with the animals – in this case the cavalry officers – present a more positive attitude of recognition towards the animals by regarding them almost equal to themselves and even better than many other soldiers, those who only see the animal do their job from afar have a different attitude. The positive attitude in these other soldiers do not stem from a shared experience or from the knowledge of the vital characteristics of their work; but rather from a more simple mechanism of physical likability. The two haflinger horses pulling the guns with Joey and Topthorn are a fine example of this particular case. Joey's thought on these horses simply explains the situation as follows: “Because they were pretty and invariably friendly they received much attention and even a little bit affection from the gunners. They must have been an incongruous but cheering sight to the tired soldiers as we trotted through the ruined villages up to the front” (99). The positive attitude present here towards these haflingers in this case is not stemming from any prior knowledge or experience. Consequently, whether that kind of a positive attitude can be regarded as part of recognition of animals in warfare is an open question. Still, the presence of such an attitude in battlefields is worth mentioning, because it reflects

the text's approach towards the human-animal relationships in war. Furthermore the link between previous knowledge of animals and experience with them and attitude towards them is also visible in an argument between two soldiers. One of these soldiers called Rudi is quite knowledgeable about the horses while his friend Karl is not. In their dialogue, it becomes vividly clear that the more knowledge the person has about animals, the more positive his attitude becomes. Whereas Rudi examines Joey in sheer admiration and even makes a comment such as "[d]oes he not personify all that men try to be and never can be?", his friend Karl dismisses him and states his opinion of the horses by saying that "[t]hey are just four legs, a head and a tail, all controlled by a very little brain that can't think beyond food and drink" (112). Such a disparity between the two soldiers is indicative of many things. The most significant of these is that this reveals the source of the gap between humans and animals: lack of knowledge and shared experiences. Furthermore the remarks by Karl brings to mind a very crude form of materialism which considers all animals as simple machines driven by instincts. The presence of such contrasting views is ideal as it makes the boundaries between humans and animals more visible, and, through Rudi's positive approach, illustrates its weaknesses.

*War Horse* as so far illustrated provides examples of very different attitudes towards animals by different characters. In all of them, the most common thing to note is the positive correlation between better attitude towards animals and the amount of shared experiences the human characters have with the animals. This kind of correlation is also present in Megan Rix's *A Soldier's Friend*, though there are other examples of positive attitude caused by rather pragmatic reasons as well.

The first example in *A Soldier's Friend* that can be compared and contrasted with *War Horse* is the change in the attitudes and perspectives of Ivor and Thumbs towards the animals. This change in attitude follows a similar pattern to that of Albert's father in *War Horse* as it also becomes gradually positive. In *A Soldier's Friend* the first time Ivor and Thumbs appear is in the beginning parts of the novel. These two young boys are presented as in need of quick cash and willing to go to any length to get it. The first time they express their opinions towards animals is when Ivor comments on an animal

recruitment poster on the street. His comments are as follows: "If the army's happy enough to pay for all them horses they've been using in the war, why shouldn't they be happy to pay for cats too, especially if we happened to have five or six fine-looking rat-catching beasts all at once? [sic]" (33). This sort of a pragmatic approach towards animals that only sees them as a material means to an end clearly establishes their initial attitude. In their self-proclaimed quest to get cats to sell for cash they manage to catch three cats as well as Mouser. Just as they were about to call it a day and go to the recruiters they also spot Sammy in the park. In that moment, Ivor decides that they should also catch the dog, too. "Let's try and get the dog too," he says and adds "I can always get a few coppers for it from the dog-fighting ring" (37). This decision indicates that Ivor sees very little value in the life of an animal and does not consider it as a problem to condemn a small dog to brutality in the dog-fighting business as long as he gets paid. When his friend Thumbs attempts to question this decision, he expressly states that he is aware of the fate that awaits the puppy by saying: "If the dog's big enough, they'll use it in the ring – but a small one'll be used as a bait dog for the fighting dogs to practise on" (38). Their attempts at catching Sammy fail though and they go to the recruiter with only the cats. Here, the recruiter appears to have a slightly different approach to the matter. He explains that he is willing to pay money for the horses because "[a] horse is noble beast born to carry man into battle" but not for a cat (40). His approach in judging the animals is clearly based on functionality. In this sense, he sees a functional animal such as a horse as a commodity and is alright with the idea of buying them but he considers cats even beneath that level; thus he confiscates the cats and sends Ivor and Thumbs away with no money (39-40). These two characters then appear only in the background until towards the end of the novel again, and in this appearance, they are quite different. Ivor and Thumbs in this part of the novel are accepted into the army to serve despite their young age. They are given the task of collecting the wounded soldiers from No Man's Land following the pitched battle after the gas attack. While performing this duty they hear a dog barking in the distance, curious to know what is going on they approach the dog in the shell hole. They consider that this might be a mercy dog they have just been briefed about by their commanding officer, and if so there would be a wounded soldier. What they find sinking into the mud in the shell hole is Mouser. This time their conscience wins and they save the cat from

drowning. In this instance, their roles are reversed and it is Ivor who expresses a different and rather more just attitude towards animals as he says “[s]ometimes you’ve gotta do the right thing, mate” (282) against the protests of Thumbs who believes the officer would be angry with them for bothering to save the animals (279-282). When they return to field hospital Thumbs’ worries turn out to be right and the officer rebukes them for bringing in a cat and a dog to the hospital instead of wounded soldiers. However, Ivor’s response to this shows the complete transformation of his attitude towards the animals as he defends his actions by showing Sammy’s messenger collar and saying “[h]e is a soldier, sir” (284). This kind of change in attitude over time is quite significant because just as it was explained for the examples in *War Horse* this shows the boundaries between humans and animals that leaves animals at the position of an object that can be broken down. Another example of this nature is the change in the attitude of the hospital matron where Amelia works as a nurse. When Amelia offers to bring in some animals from Battersea House to help relieve the soldiers suffering from trauma the matron initially resists on the grounds of the animals being unclean. The matron’s words on the matter are as follows: “It’s unhygienic to have pets in a hospital. And you’re intending to bring strays in. What if one of them had the rabies infection?” (136). Even though this reaction seems to be quite solid on the ground of protecting the soldiers from the risks of having outside exposure to infection it is later revealed that her actual motivation was not at all about the soldiers. The narrator reveals shortly after this conversation that “she herself had been bitten by her grandmother’s dog as a child and had never felt comfortable around them ever since” (138). When this additional information is given, it is revealed that the negative attitude she has towards animals is in fact due to her negative experiences and not medical concerns. Just as the soldiers who fought and suffered along with the animals developing a positive attitude, it is quite acceptable that she develops a negative attitude. However, the novel does not leave it there and her attitude also changes towards the end of the book with the publication of an article stating the positive effects the animals had on soldiers with traumatic experiences. At this point, she reluctantly agrees to allow a certain number of animals into the hospital for medical purposes. Even though her hesitations are visible in the following remarks her attitude is slightly changed by the letter in *British Military Hospitals Journal* describing the effect Sammy and Mouser had on the soldiers in the

field hospital. Her words to Amelia when she is requesting animals to be brought in are as follows: “It’s come to my attention . . . that is, we wondered if you knew any very quiet, docile sort of pets – cats and dogs – that could be brought into the psychiatric ward as therapy for the soldiers?” (293). These words show that she, despite her own problematic past, is trying to go through with it and accept the change that the animals can create on the soldiers. In a sense she is thinking of the additional value the animals can bring about and this affects her attitude positively. Similarly, there is also another example where the positive impact animals make on the soldiers who are dealing with serious problems lead them to feel an affection towards them and express a very positive attitude. Here, the particular example is Mouser, the cat. As she goes back and forth between the trenches of both warring sides she is hunting down and scaring away the rats and this contribution leads the soldiers to give her names such as “*liebchen*” in the German trenches, “*chérie*” in the French trenches, “*lieveling*” in the Belgium and “Whiskers and Queenie” in the British ones (170). All of these are words of affection in their own languages. This sort of love and positive attitude towards Mouser is quite well widespread over the novel and presents itself in almost all occasions where she is making contact with the soldiers. Unlike this chiefly pragmatic love the soldiers feel towards Mouser, there is a rather stronger form of love as well that expresses itself in the form of worry for the animals’ well being. Oliver who spent almost a year with both Sammy and Mouser is quite anxious when they disappear following the gas attack and this anxiety is a very sure sign that he truly values them. His anxiety manifests itself not only in verbal questioning of every soldier he sees around him about their fate but also in nightmares where he wakes up calling Sammy’s name (270-1). In this sense this anxiety is a sure sign of recognition as it indicates that for Oliver their loss is as devastating as that of a friend. The presentation of such a strong bond between the human and animal characters is essential to any kind of a recognition towards the animals, as this bond brings both to an equal level.

As the discussion so far illustrated, the attitude of the human characters in both *War Horse* and in *A Soldier’s Friend* is sure sign of recognition towards animals. The shift in the attitudes of characters towards the better which values the animals beyond their pragmatic contribution is important. Another thing to note is the positive correlation

between the amount of experience with the animals that a character has and the favourable nature of the attitude he expresses. Besides the attitude, however, there is another important sign to look for, and this is a rather direct sign that the human characters are concerned with the animals as agents. This is done in the novels both by words and by deeds.

The most visible deed of recognition in *War Horse* takes place during the times when Joey and Tophorn are tasked with pulling the ambulance cart in the German Army. Their presence among the soldiers becomes a sign of relief and hope. One particular German soldier considers their service as so effective and valuable that he presents Joey with a medal, all by his own initiative. While he is presenting Joey and Tophorn with an Iron Cross Medal he talks to them saying: “I never thought they would get us out of that hell-hole. I found this yesterday, and I thought about keeping it for myself, but I know where it belongs” (80). Presentation of a medal as a sign of recognition from a soldier to an animal is very significant, particularly because the medal in question here is a medal that is reserved for the highest order of gallantry. In this sense, it is not just a piece of medal made up by a soldier, it is a medal that would normally be worn by a human war hero. That means that in the mind of this particular soldier the heroism of a soldier and the heroism of a horse can be equal. This also clearly reveals that this particular soldier is very much aware of the effect Joey and Tophorn had both regarding their contribution to the war and regarding the survival of the soldiers themselves. Such a feeling of gratitude lies at the bottom of a recognition of agency for any being. Not long after this incident the staff of the hospital also joins in this celebration and they hang their Iron Cross outside Joey and Tophorn’s stable door (80). Similarly, the care Joey and Tophorn receive is drastically improved after they begin saving the lives of the German soldiers, an action which proves their agential capacity. As their impact increases they get better treatment. One officer for instance issues orders to his soldiers in the following manner: “They saved good lives today, those two – good German lives and good English lives. They deserve the best of care. See to it that they have it” (77). This kind of a rewarding behaviour shows that the officer is very much aware of the positive worth Joey and Tophorn could generate.



In *A Soldier's Friend* there is not a scene where an animal directly receives any kind of medal or token, or a scene where an animal is specifically awarded for an action. Rather the recognition of the agency appears through the dialogues explaining how valuable the service of the animals are and how they perform their duties. This sort of an approach suits the didactic style of *A Soldier's Friend*, but it also limits the examples to the words spoken by the characters. In certain parts of the book a seemingly strategic comment explains how certain animals serve the war effort and why other characters should care about them. For instance, while Lizzie and Arthur are talking with Kenneth about the dogs in the Battersea Dogs House he says the dogs will “[g]uard the soldiers and their ammunition and warn them if the enemy approaches” (63). This is just one example where the attention is drawn to dogs and their part in the war. Similarly at another scene a British sergeant praises the work done by the French messenger dogs and says: “We don’t have any of our own here yet. But now we’ve seen what they can do we’re hoping to get some trained up” (78). This comment on the performance of the French messenger dogs both praises the animals themselves and also makes the idea that messenger dogs could contribute to a war effort more prevalent. Just like these two examples, at another point another strategic remark also explains that dogs can also help with medical care as the British officer in charge of Ivor and Thumbs says: “They wear a red cross on medical supplies they carry and there’s French, Belgian and German ones. The German ones take back the tag from the soldier’s helmets to get help” (277). This explanation given to the soldiers creates an awareness about the existence of such animals and such tasks which helps their roles and thus agency to be recognised.

In both vantage points of the discussion it is made clear that in general both works establish a strong sense of recognition towards the animals in wars. This is done by both representing the attitude of the other human characters and by illustrating the instances where they show that they are aware of the agency in these animals. On the other hand, there are also a few instances where a rather shocking lack of recognition towards animals is presented. These scenes create a contrast with the parts where the animals are valued and praised. However, in both novels the inclusion of these scenes appear to serve the purpose of giving a message about the importance of recognition by showing what happens when it is lacking.

In *War Horse*, these negative scenes are more apparent, particularly in the military context. Among these, two scenes stand out as the most striking and thus worth discussion. The first instance where the lack of recognition is rampant takes place while Joey and Tophorn are tasked in the German Artillery as artillery and ammunition horses. As the conditions in the German Army get worse in this point, their measures become more desperate. In this context the animals and their tasks are neglected as long as they could continue to function, and when they fail they are quickly disposed of to preserve the resources. According to Joey, the decisions of the German soldiers are dictated by a “fearful compulsion” and they have no chance to care for each other or the animals under their care (98). In this situation, it is clear that the soldiers prioritize their own lives, and for that they prioritize the functioning of the guns they are operating. They are ruthless in terms of their treatment of the horses for they have very little to give them. Joey compares these new living conditions with what he experienced with the British Cavalry at the beginning of the war. His comparison goes as follows:

Then each horse had had a trooper who did all he could to care for us and comfort us but now the efficiency of the gun was the first priority and we came a very poor second. We were mere work horses, and treated as such. The gunners themselves were grey in the face with exhaustion and hunger. Survival was all that mattered to them now. (100-1)

This evaluation made by Joey clearly shows three things. The first is that in different sections of the army the treatment of the horses differ. The second is that as the armies themselves get more desperate less care is given to the animals both emotionally and materially. The third is that recognition requires a bond between the soldier and the animal. This is more possible when, as in the case of the cavalry, each soldier is assigned a single horse to care for and ride to battle. However, when the horses are not individually important but rather the overall result of their work is significant they could very much be replaced by another if they fail. This increases the emotional distance between the soldiers assigned to their care and the horses and decreases their level of recognition. This kind of a situation is best apparent in the reaction of the soldiers to the death of Tophorn due to extreme levels of exhaustion. As the other officers and soldiers just seem frozen senselessly looking at the recently dead horse there are only two people who react in angst. The first is Friedrich who was responsible for the care of Joey and

Topthorn and who cries out: “Why does this war have to destroy anything and everything that’s fine and beautiful?” (114). His outbreak at this point stems from the close bond he established with Topthorn. Similarly, the other character who reacts is the veterinary officer, “[i]t makes me angry every time it happens,” he says and adds: “We should not treat horses like this – we treat our machines better” (115). His anger at this point comes from the amount of knowledge he had about proper horse care as well as his emotions. What is common in both outbreaks is that both men had a previous history with the animals and this is the reason underlying their reaction which is surely a sign of recognition.

Following through the same argument the second example in *War Horse* also suits this discussion. This incidence focuses on the sale of the British Army horses after the armistice is signed. This decision to sell the horses made by high-ranking officers for pragmatic reasons does not go well with the actual veterans that fought along them or worked for their care throughout the war. According to the plan, the horses of the British Army are not to be returned to Britain but rather sold at local auctions. As the Major of the veterinary hospital explains the orders given to him, he uses a critical sentence: “It’s not considered worthwhile to transport them back home” (165). It is clear by the use of the passive voice that Major himself is unhappy with the orders that is given from higher ranks. Likewise, the junior non-commissioned officers also protest this decision openly. Sergeant Thunder protests asking if after all their effort to heal the horses in the hospital they would still end up being sold (166). With very little money they have the soldiers decide to save whatever they can in the auction. They collect money at the very least to buy Joey in the auction to save him from this fate. It is revealed in the auction that the biggest buyers of horses are the butchers, which means that after all their contribution the horses would be slaughtered. The auction results in Joey being saved from being bought by a butcher; but many horses do not share the same luck (170-3). This kind of a finale to the novel reveals that no matter how much value the soldiers give to their fellow animals during the war, when the wheels of the system are allowed to operate normally in peacetime there is a serious lack of recognition. By stressing this particular fact, the novel accomplishes a significant task of creating awareness about the aftermath of the wars for animals.

In *A Soldier's Friend* the lack of recognition and adequate care for animals presents itself in the case of the abandoned household dogs and cats. This abandonment is the result of fear about the scarcity of resources. In fact, the novel puts so much emphasis on this matter that the story begins with a puppy – later to be known as Sammy – being abandoned in front of a munitions factory. The owner ties Sammy to a pole to be found by any random passer-by (1-2). This is a fate that is not exclusive to small puppies such as Sammy but rather it is quite common. In the novel, The Battersea Dogs House is full of abandoned animals. When asked by Arthur and Lizzy about why there are so many animals in the shelter Kenneth has to give an explanation. His words are as follows:

Since the start of the war more and more dogs are being abandoned. I've had some owners, desperate owners, take off their dog's collar, put a bit of string round the dog's neck instead, like your puppy had, and bring it here, claiming it's a stray, when it was clearly a family pet. Breaks your heart to see. (64)

Kenneth's explanation shows that at a first glance giving their animals to shelters seems like a lack of recognition as the dogs are being abandoned, while in fact it is seen by their owners as quite a painful thing to do, which indicates that they actually care for these animals. However, it also is clear that when it comes to the prioritization of goods, supplies and money in war times, people in *A Soldier's Friend* tend to care more about their own well being. At this point it is significant that Rix portrays this negative fact and draws attention to the effects the war could have on the animals that are not directly part of the war. These animals that are abandoned are considered of little value to the survival of their owners or families and thus can be discarded, which means their agential potentials are ignored too. In this sense, the novel creates an awareness and serves to the recognition by pointing out to the consequences of warfare for the animals that are not in the battlefields.

Thus far, both novels are separately used to illustrate how they portray the recognition of animals and how they contribute to the generation of that recognition. These novels, *War Horse* and *A Soldier's Friend* both have certain aspects in common in the way they approach recognition. One of these is that they both focus on a possible change in the attitude of the people when these individuals come into contact with animals and share

experiences. The second is that positive attitude usually correlates with the animal positively contributing to the people's lives. The third is that both novels portray not only the presence of recognition but also the situations where it is not present. In this sense, both texts help show the negative consequences and draws attention to the lack of recognition. Furthermore in both novels a strong emotional bond in the human and animal characters can be seen – particularly between Joey and Albert in *War Horse*, and between Oliver and Sammy in *A Soldier's Friend* – which triggers a reaction of sympathy towards the animal characters.

As well as their similarities there are also a few aspects where the two novels differ. The most apparent of these aspects is the narrative tone. *War Horse*, as it uses Joey's perspective to tell the story focuses more deeply on emotions – supposed anthropomorphic emotions – of Joey and creates its awareness and recognition through establishing a connection with Joey's feelings. Thus, in *War Horse* it is not possible to actually know what the soldiers who celebrate Joey or the ones who treat him negatively think and what their motives might be. The only means through which the clues regarding these motivations can be seen is the way Joey interprets them. On the other hand, *A Soldier's Friend* uses a more distant narrative style by looking at the events from a third person point of view. This enables access into the minds of the human characters to get more details as the narrator often comments on their actions. When this approach is coupled with the didactic concerns of the narrator – or, in other words, Megan Rix – seeing where the text is trying to generate a recognition is rather easier. Another point the two novels differ is how they end. *War Horse* ends with a rather bleak finale where the anthropocentric system prevails. In this ending, it is hinted that most of the horses except Joey perished regardless of the fact that they were recognised by the soldiers during the war. It is apparent that this decision does not receive a widespread support which clearly gives a message about the importance of recognition, yet still after the war the usual ways continue. However, *A Soldier's Friend* presents a comparatively more positive ending. It is clear that at least Amelia had succeeded in her effort to change the matron, and that Mouser returned to the safety of her home as a hero. Furthermore, Sammy also returns to Oliver in the front where he finds himself a new home.

With their similarities and differences combined, it is clear that both novels by using different species of animals and by looking at different sections of the war complete each other when read together. Together they are very much capable of creating a strong awareness of animals in warfare and represent many different ways this awareness is brought forward in action and in words. Consequently, it is possible to claim that both novels – *War Horse* and *A Soldier's Friend* – can be employed in an attempt to increase the understanding about animals in warfare. In this sense, both works can be regarded as attempts to provide the animals that fought along humans with due recognition. Thus, it is possible through the analysis and data put forward in this chapter to produce positive and detailed answers to the initial questions that opened it, which inquires in general whether there are ways that animal participants of wars are recognised just as the human soldiers, and whether literary works such as these selected novels can help with such a task of establishing recognition.

## CONCLUSION

In the relationship between animals and humans one side has long been more emphasized. Humans in this relationship long held the privileged position. This position was also reinforced by an understanding of agency that was restricted only to humans. A useful frame to get a grasp of this usual understanding of agency is provided by Jack Martin and his colleagues as they regard agency as “the freedom of individual human beings to make choices and to act on these choices in ways that make a difference in their lives” (1). Having their roots in the interpretations of the classical philosophy, such limiting conceptions of agency focused on the intentionality and individuality of the human beings. As Jeff Sugarman pointed, “intentionality is unique to human agents, and marks a crucial difference between material or organic events and human acts” (76). The capacity to act intentionally meant a certain degree of rationality. Thus, it can be said that these ideas assumed that being an agent required rationality, which supposedly could only be found in humans. To understand what this conceptualization assumed, Laurie Shannon’s take on the matter could be used which suggests that beginning from Aristotle there is a division between humans as rational beings and the others which (supposedly) lack this faculty of rational thinking. Shannon also adds that this division was also reinforced by Descartes who separated the soul from the body and assumed that animals lacked the soul, which meant their actions were “machinic” and that they acted like a “clock” (138-40).

While these conceptions are still predominantly present, in recent years, these interpretations of agency are being challenged by more encompassing approaches, particularly in the field of animal studies. These efforts challenge the usual definition of agency which predominantly considers humans as the only beings capable of agency and turn it into an ambiguous term opening the concept to multiple possibilities in terms of application. This ambiguity is a condition which various fields of study could take advantage of. Thus, the term could be easily applied to different understandings. Likewise, in this thesis, several approaches to agency that are used in the fields of psychology and sociology were dealt with to be able to discuss the agency of the animals through an appropriation.

However, when analysing animal agency in the context of warfare these definitions had to be reinforced by historical data. In such an attempt made in this thesis, historical research was a necessity as without the knowledge regarding how the animals were present in the battlefields, the roles they served and the outcomes of their actions, ascribing agency to an animal in the battlefields would not be feasibly possible. About the agency of the animals the notion widens our understanding of the connectivity of the species with one another, and it also helps us understand the causal networks that are at play in warfare. If these networks are not properly understood the result is a serious lack of recognition regarding the animals and their work in warfare. This lack of recognition often causes mistreatment of the animals during and after the war. For example, it is revealed that certain officers in the British Army during the First World War could not understand and recognize the dogs in their service as proper agents that could become valuable assets and shot them at random (Cooper 81). Similarly, there were also instances where the animals in service were valued and prized during the war, but were discarded after the war ended. A striking example of this situation is seen in the fate of the American dogs in Vietnam War, which were left behind to the South Vietnamese or killed at the end of the war when the U.S. soldiers retreated (DeMello 199-200). When these animals faced such a tragic fate, disregarding their agency during the war, and the connection they established with the soldiers, it did not create any public outcry. Just like this event, the animals that received a widespread attention evidenced by the campaigns to help them during the First World War did not receive the same attention after the end of the war. All these suggest that when the crisis ends, the anthropocentric perspectives do not disappear and replace the perspectives that recognize animals as they did before the war.

Perhaps, to change this situation for the better, literature can be regarded as an effective way to break the negligence. The power of literature to create and shape public opinions is a well established fact. In this sense, it can also serve to shape the opinions regarding the agency of the animals and help sustain a fair recognition of their agency during and after the wars. Thus the works which foreground the animals in warfare and illustrate the animals as active agents in warfare, greatly increase their widespread recognition by the public. In this thesis, the focus was on how the two novels, namely Michael



Morpurgo's *War Horse* and Megan Rix's *A Soldier's Friend* that were set during the First World War, establish animals as agents during the war as well as how these two novels could help with the problem of recognition.

Following the theoretical and historical discussions it is revealed that both titles were successful in establishing their animal characters as agents. *War Horse* in particular manages convincingly to portray Joey, the horse, as an individual with a strong free will. Joey's actions are explained by himself in a rather anthropomorphic manner which makes it easier to build a connection with him. It is through this emotional connection based on mutual understanding that Joey's explanations of his actions and their consequences make sense. This approach enables one to accept Joey as an agent doubtlessly, because it is clearly illustrated that Joey is capable of making his own decisions and his decisions are in a causal relationship with other events. As previously explained, Joey's actions cause death, change the soldiers' course of life and result in strong reactions from other characters. These details, when combined, qualify Joey as a strong agent in the novel. Furthermore, in doing this, in no place Joey appears to be used as a stand in for a human, and Morpurgo in many occasions successfully reminds that Joey is a horse. Thus, through Joey's example it becomes possible to accept all the horses as potential agents. Thus, it can be concluded that in terms of displaying the agency of the animals *War Horse* supports the claims of this thesis.

*A Soldier's Friend*, on the other hand, follows a different path. It appears that Rix chooses a didactic approach rather than one that is based on emotional connection to illustrate that animals are agents in warfare. Thus, in the novel, there are many conversations in which the importance of the roles animals fulfil are emphasized. Furthermore, Rix uses several dramatic instances in the novel, such as the gas attack scene where Sammy saves the lives of the soldiers, and the hospital scene where the presence of the animals changes the mood of the soldiers to illustrate animal agency by directly showing it. In doing that there are many references to the lives in trenches and the mechanics of warfare along with the place the animals held in these. Consequently, it can be stated that *A Soldier's Friend* also supports the claims of this thesis regarding agency, but does that in a different manner.

When it comes to the recognition of the animals, their roles in warfare and their agency, *War Horse* is a trendsetter as it predates all the fictional and non-fictional works that deal with the animals in warfare except for General Jack Seely's work *Warrior*. In this sense, *War Horse* occupies an important role in initiating the first sparks of the interest on the subject of animals in warfare. As well as this feat, it also managed to keep the interest active with its theatre adaptation made in 2007 by Nick Stafford<sup>15</sup>, and its film adaptation in 2011 directed by Steven Spielberg.

The novel *War Horse* presents a very strong animal character Joey. Joey's story that is told through his own mouth is capable of establishing an emotional bond between the audience and Joey. This tactic of employing emotions enables to create a powerful reaction to the events told in the novel and provokes a strong sense of awareness about the horses in warfare. Furthermore, Morpurgo also employs human characters and their bond with the horses as a way to show the significance these animals had in the lives of the soldiers. In the end, Morpurgo also uses a dramatic scene where the recognition of the animals is presented as a temporary thing in the eyes of authorities. This can be taken as a criticism of the attitudes of the armies towards their animals after their "useful function" is over. To summarize, it can be concluded that *War Horse* both with its meta-texts, and most importantly with its original novel form is capable of creating an awareness in its audience and helps sustain a strong sense of recognition for the animals.

As it is a rather recent title, it is not possible to suggest that *A Soldier's Friend* had the same degree of impact in shaping a trend as *War Horse* had. However, the novel in itself is very much capable of increasing awareness and sustaining recognition. It achieves these feats through its didactic style. As this book intends to teach as well as to tell a story, it helps bring lesser-known aspects of the warfare during the First World

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<sup>15</sup> The play is in an off-season period at the moment. Trailer for the play can be found in Youtube (*National Theatre War Horse Trailer*)

Original premiere date information is as follows:

*War Horse*. By Michael Morpurgo and Nick Stafford. Dir. Marianne Elliott and Tom Morris. Royal National Theatre, London. 17 Oct. 2007.

War into attention. It mentions the affects of rats on soldiers, it displays the messenger dogs and pigeons, it mentions the mercy dogs, and shows the trench cats and their lives. Furthermore, it does all this work of bringing these animals into attention through strategically placed remarks in the dialogues in such a fashion that it does not draw too much attention into its didactic purpose. Thus, it seems plausible to assume that these educative qualities mean that it could easily be picked up as educative reading material and thus reach wide audiences. Such an access to a wide audience could enable it to increase the recognition about the animals in warfare. Thus, it is possible to also say that *A Soldier's Friend* supports the claim in this thesis by following an educative approach and that it helps the development of a fair recognition of animals in the human activities in wars bringing animal soldiers into the same sphere in the battlefield.

It is shown that both works chosen for analysis manages to satisfactorily meet the claims made in this thesis. It is clear that literature, which intentionally focuses on the subject of animals in warfare, is capable of both getting the animals accepted as agents, and ensuring that they receive a strong recognition which may in the future conflicts help improve their conditions. However, it is obvious that a limited number of works written only in the English language cannot be enough to globally alter the attitudes of the societies, the armies and the authorities. The need for a wider range of works both fictional and non-fictional that focus on the part the animals played in the past wars and the ones they are playing in the present conflicts is apparent. Such titles that approach the matter from different perspectives may reach wider audiences and enrich the content available to the researchers of social studies in their discussions about the animal agency in warfare. This also requires that further research on the matter of animals in warfare to be made in other languages, and not only in English. The uncovering of the forgotten stories of animals serving the various nations of the world is sure to diversify the data available to do comparative studies along with analytical ones. Also, the spheres in which the animals in warfare is being discussed should not be limited to literature, film industry and the critical studies. This is to say that while discussing in theory the agency of the animals and their recognition, the real life conditions of many animals that live in the war zones should not be forgotten. More attention needs to be given to the individuals that actively work in the field to help preserve the animals that

are negatively affected in warfare by putting themselves in danger. One such example is Mohammad Aljaleel from Syria who is known to the media and the public for his several animal shelters in Aleppo. Some also call him “The Cat Man of Aleppo”. According to a BBC article titled “Return of the cat man of Aleppo,” Aljaleel uses crowdfunding methods to provide food, sustenance and medical treatment to dozens of cats and orphan children under his care. It is known that his first shelter was bombed by warplanes causing the death of almost all of the cats in his care. This, however, did not deter him as he is now operating a much larger shelter. In this new location, he does not only keep cats, BBC reports that “the new sanctuary has dogs, monkeys, rabbits, a chicken that thinks it’s a cat, and an Arabian thoroughbred horse” (par. 24). Based on this information and Aljaleel’s social media campaigns, it is clear that abandoning the animals in time of war for reasons such as a drain on the resources is not the only way out. In this sense, while research and analysis are only capable of presenting and depicting the conditions of the animals in war as an issue for discussion, the real world examples such as the actions of Aljaleel present immediate solutions.

Furthermore, warfare is not the only place where animals are capable of being agents that require recognition. More works that also portray animals as fulfilling other roles such as aiding the law enforcement, or actively supporting the disabled are a necessity. These will help increase the awareness toward the seemingly simple task that animals fulfil everyday. In the end, it is better to remember that recognition of the animals as active agents of a society can only be possible by first normalizing them in the minds of the members of that society. If that is achieved, it could only then be claimed that the boundaries that separate animal from human have been transformed.

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## APPENDIX 1. ETHICS BOARD WAIVER FORM



**HACETTEPE UNIVERSITY  
GRADUATE SCHOOL OF SOCIAL SCIENCES  
ETHICS COMMISSION FORM FOR THESIS**

**HACETTEPE UNIVERSITY  
GRADUATE SCHOOL OF SOCIAL SCIENCES  
DEPARTMENT OF ENGLISH LANGUAGE AND LITERATURE**

Date: 26/06/2019

Thesis Title: The Agency and Recognition of Animals in the First World War and Its Aftermath in Michael Morpurgo's War Horse and Megan Rix's A Soldier's Friend

My thesis work related to the title above:

1. Does not perform experimentation on animals or people.
2. Does not necessitate the use of biological material (blood, urine, biological fluids and samples, etc.).
3. Does not involve any interference of the body's integrity.
4. Is not based on observational and descriptive research (survey, interview, measures/scales, data scanning, system-model development).

I declare, I have carefully read Hacettepe University's Ethics Regulations and the Commission's Guidelines, and in order to proceed with my thesis according to these regulations I do not have to get permission from the Ethics Board/Commission for anything; in any infringement of the regulations I accept all legal responsibility and I declare that all the information I have provided is true.

I respectfully submit this for approval.

Date and Signature

Name Surname: Onur Çifiliz

Student No: N15228362

Department: English Language and Literature

Program: British Cultural Studies

Status: ☒ MA ☐ Ph.D. ☐ Combined MA/ Ph.D.

26.06.2019

O. Çifiliz

**ADVISER COMMENTS AND APPROVAL**

Prof. Dr. Aytül Özüm

(Title, Name Surname, Signature)





**HACETTEPE ÜNİVERSİTESİ**  
**SOSYAL BİLİMLER ENSTİTÜSÜ**  
**TEZ ÇALIŞMASI ETİK KOMİSYON MUAFİYETİ FORMU**

**HACETTEPE ÜNİVERSİTESİ**  
**SOSYAL BİLİMLER ENSTİTÜSÜ**  
**İNGİLİZ DİLİ VE EDEBİYATI ANABİLİM DALI BAŞKANLIĞI'NA**

Tarih: 26/06/2019

Tez Başlığı: Michael Morpurgo'nun *War Horse* ve Megan Rix'in *A Soldier's Friend* Romanlarında Hayvanların Birinci Dünya Savaşı Sırasında ve Sonrasında Eyleyciliği ve Hayvanlar Hakkında Farkındalık

Yukarıda başlığı gösterilen tez çalışmam:

1. İnsan ve hayvan üzerinde deney niteliği taşımamaktadır;
2. Biyolojik materyal (kan, idrar vb. biyolojik sıvılar ve numuneler) kullanılmasını gerektirmemektedir.
3. Beden bütünlüğüne müdahale içermemektedir.
4. Gözlemsel ve betimsel araştırma (anket, mülakat, ölçek/skala çalışmaları, dosya taramaları, veri kaynakları taraması, sistem-model geliştirme çalışmaları) niteliğinde değildir.

Hacettepe Üniversitesi Etik Kurullar ve Komisyonlarının Yönergelerini inceledim ve bunlara göre tez çalışmamın yürütülebilmesi için herhangi bir Etik Kurul/Komisyon'dan izin alınmasına gerek olmadığını; aksi durumda doğabilecek her türlü hukuki sorumluluğu kabul ettiğimi ve yukarıda vermiş olduğum bilgilerin doğru olduğunu beyan ederim.

Gereğini saygılarımla arz ederim.

Tarih ve İmza

Adı Soyadı: Onur Çifiliz

Öğrenci No: N15228362

Anabilim Dalı: İngiliz Dili ve Edebiyatı

Programı: İngiliz Kültür Araştırmaları

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26.06.2019

Ö. Çifiliz

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## APPENDIX 2. ORIGINALITY REPORTS

 <p style="margin: 0;"><b>HACETTEPE UNIVERSITY</b> <b>GRADUATE SCHOOL OF SOCIAL SCIENCES</b> <b>MASTER'S THESIS ORIGINALITY REPORT</b></p>
<p style="margin: 0;"><b>HACETTEPE UNIVERSITY</b> <b>GRADUATE SCHOOL OF SOCIAL SCIENCES</b> <b>DEPARTMENT OF ENGLISH LANGUAGE AND LITERATURE</b></p> <p style="text-align: right; margin-top: 10px;">Date: 26/06/2019</p> <p style="margin-top: 10px;">Thesis Title : The Agency and Recognition of Animals in the First World War and Its Aftermath in Michael Morpurgo's War Horse and Megan Rix's A Soldier's Friend</p> <p style="margin-top: 10px;">According to the originality report obtained by myself/my thesis advisor by using the Turnitin plagiarism detection software and by applying the filtering options checked below on 26/06/2019 for the total of 115 pages including the a) Title Page, b) Introduction, c) Main Chapters, and d) Conclusion sections of my thesis entitled as above, the similarity index of my thesis is 4 %.</p> <p style="margin-top: 10px;">Filtering options applied:</p> <ol style="list-style-type: none"> <li>1. <input type="checkbox"/> Approval and Declaration sections excluded</li> <li>2. <input checked="" type="checkbox"/> Bibliography/Works Cited excluded</li> <li>3. <input checked="" type="checkbox"/> Quotes excluded</li> <li>4. <input type="checkbox"/> Quotes included</li> <li>5. <input checked="" type="checkbox"/> Match size up to 5 words excluded</li> </ol> <p style="margin-top: 10px;">I declare that I have carefully read Hacettepe University Graduate School of Social Sciences Guidelines for Obtaining and Using Thesis Originality Reports; that according to the maximum similarity index values specified in the Guidelines, my thesis does not include any form of plagiarism; that in any future detection of possible infringement of the regulations I accept all legal responsibility; and that all the information I have provided is correct to the best of my knowledge.</p> <p style="margin-top: 10px;">I respectfully submit this for approval.</p> <div style="display: flex; justify-content: space-between; margin-top: 20px;"> <div style="width: 60%;"> <p><b>Name Surname:</b> Onur Çifiliz</p> <p><b>Student No:</b> N15228362</p> <p><b>Department:</b> English Language and Literature</p> <p><b>Program:</b> British Cultural Studies</p> </div> <div style="width: 35%; text-align: right;"> <p>Date and Signature</p> <p style="font-size: 1.2em; color: blue;">26.06.2019</p> <p style="font-size: 1.2em; color: blue;">Oheela</p> </div> </div>
<p style="margin-top: 0;"><b><u>ADVISOR APPROVAL</u></b></p> <div style="text-align: center; margin-top: 20px;">  <p style="margin: 0;">APPROVED.</p> <p style="font-size: 1.2em; color: blue;">Prof. Dr. Aytekin Örm</p> <p style="margin: 0;">(Title, Name Surname, Signature)</p> </div>





**HACETTEPE ÜNİVERSİTESİ**  
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**YÜKSEK LİSANS TEZ ÇALIŞMASI ORJİNALLİK RAPORU**

**HACETTEPE ÜNİVERSİTESİ**  
**SOSYAL BİLİMLER ENSTİTÜSÜ**  
**İNGİLİZ DİLİ VE EDEBİYATI ANABİLİM DALI BAŞKANLIĞI'NA**

Tarih: 26 /06/2019

Tez Başlığı : Michael Morpurgo'nun *War Horse* ve Megan Rix'in *A Soldier's Friend* Romanlarında Hayvanların Birinci Dünya Savaşı Sırasında ve Sonrasında Eyleyciliği ve Hayvanlar Hakkında Farkındalık

Yukarıda başlığı gösterilen tez çalışmamın a) Kapak sayfası, b) Giriş, c) Ana bölümler ve d) Sonuç kısımlarından oluşan toplam 115 sayfalık kısmına ilişkin, 26/06/2019 tarihinde şahsım/tez danışmanım tarafından Turnitin adlı intihal tespit programından aşağıda işaretlenmiş filtrelemeler uygulanarak alınmış olan orijinallik raporuna göre, tezimin benzerlik oranı % 4'tür.

Uygulanan filtrelemeler:

- 1- ☐ Kabul/Onay ve Bildirim sayfaları hariç
- 2- ☒ Kaynakça hariç
- 3- ☒ Alıntılar hariç
- 4- ☐ Alıntılar dâhil
- 5- ☒ 5 kelimeden daha az örtüşme içeren metin kısımları hariç

Hacettepe Üniversitesi Sosyal Bilimler Enstitüsü Tez Çalışması Orijinallik Raporu Alınması ve Kullanılması Uygulama Esasları'nı inceledim ve bu Uygulama Esasları'nda belirtilen azami benzerlik oranlarına göre tez çalışmamın herhangi bir intihal içermediğini; aksinin tespit edileceği muhtemel durumda doğabilecek her türlü hukuki sorumluluğu kabul ettiğimi ve yukarıda vermiş olduğum bilgilerin doğru olduğunu beyan ederim.

Gereğini saygılarımla arz ederim.

Tarih ve İmza

Adı Soyadı: Onur Çifiliz

Öğrenci No: N15228362

Anabilim Dalı: İngiliz Dili ve Edebiyatı

Programı: İngiliz Kültür Araştırmaları

26.06.2019

Onur Çifiliz

**DANIŞMAN ONAYI**

UYGUNDUR.

Prof. Dr. Aytekin Öner  
 (Unvan, Ad Soyad, İmza)