

# Narration of Evolutionary Theory and Educational Thought

## -- A Case Study of Victorian Children's Literature

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### Abstract

Darwin's theory of evolution not only challenged the omnipotence of the Western Christian God but also eroded anthropocentrism, causing identity anxiety and crises of belonging among Christian believers in Britain. This influence extended to literature, where Victorian children's literature authors like Kingsley, Carroll, and Kipling engaged in a dialogue with evolutionary theory. They explored the fantasy nature of children's literature and the proximity of children to animals to address the anxieties and confusion arising from evolution. Embracing Darwin's ideas, these authors argued that anatomy, morphology, and even language could not distinguish humans from animals; only morality, emotions, imagination, and creativity facilitated human evolution. They warned against moral decline leading to evolutionary reversal and emphasized the need for education to focus on these qualities rather than rote memorization.

### Keywords

Evolutionary Theory; Degeneration; Children's Literature.

### 1. Introduction

Similar to the "specter" of communist ideology declared by Marx in the Communist Manifesto (1848), Darwin's theory of evolution also hovered over the European continent in the 19th century, influencing not only biology but also religion, education, literature, and societal culture. Evolution posited the common ancestry of humans and animals, suggesting that a moment in the evolutionary process transformed animals into humans. This paper explores how Victorian authors like Kingsley, Carroll, and Kipling used children's literature to validate or challenge Darwin's theory, emphasizing the intricate relationship between humans and animals, and informing writers' thoughts on education, especially children's education.

The relationship between science and fantasy literature, as Peter Morton (1984) suggests, is one of mutual influence. "Science stimulates literary imagination, literature helps to interpret scientific discoveries, and it is a testing ground for scientific thought" (Page, 2012:5). Undoubtedly, the theory of evolution was well reflected in the Victorian literature it emerged in. The themes of development and transformation related to evolution have become two central topics in fantasy literature. (Beer, 2013) As prominent representatives of Victorian era children's literature writers, Lewis Carroll, Charles Kingsley, and Joseph Rudyard Kipling clearly fantasized for readers about a venue to verify evolution, to confirm or disprove Darwin. In the writings of these three writers, the differences between children and animals cannot be distinguished through anatomy and morphology. They are obviously products of evolution, but their homology with animals causes children's identity anxiety and confusion. At the same time, the three writers also refuted Darwin's argument that everything is going well, pointing out the possibility of a reversal of evolution. For them, evolution is a parabola, and humans can either be on an upward curve or on a downward path, degenerating into animals. The premise for ensuring this possibility does not occur is that humans have both animalistic and human nature, with animalistic representing human physical strength and skills, while human uniqueness lies

in morality Emotions, imagination, and creativity, therefore, children's education should and must strengthen the development and cultivation of these qualities, rather than relying on rote memorization of textbook knowledge.

## 2. Questioning Identity

In Kingsley's *The Water-Babies*, Tom, a chimney sweep, exhibits an affinity with animals, embracing his animalistic instincts. However, as he transforms into a water baby, his evolving identity becomes ambiguous. Similarly, Carroll's Alice, after consuming peculiar substances, undergoes transformations, questioning her identity and struggling to differentiate herself from animals. Kipling, in his *Jungle Book* series, presents Mowgli as a "human cub" raised by wolves, blurring the line between humans and animals. These narratives illustrate the authors' critique of Victorian education and their establishment of an affinity between humans and animals.

At the beginning of the story, Tom, who lives in the city and makes a living by sweeping chimneys with his master Mr. Grimm, is around ten years old. "He can't read or write... He never washes his face... no one asks him to pray." (Kingsley, 2018:2) He used bricks to deal with small clients who came to talk to Mr. Grimm about business. And more than once, he felt like an animal. At Sir John's house, Tom, who was looking in the mirror for the first time, called himself the "little black monkey" in the mirror. On his escape from being treated as a thief, he felt like a fox being chased by a hunter, "like a little monkey, escaping from the garden towards the woods." On the road before falling into the river, Tom felt as if he was born a happy little black monkey, not with two feet but with four. He instinctively attributed his joy of jumping and running in the bushes and rocks to his animal nature. By describing Tom as a refugee at the bottom of society and making him self aware of various animals, Kingsley was undoubtedly condemning the failed educational methods of the Victorian era. However, more importantly, Kingsley used this to establish the referential relationship between the novel text and evolution theory, The kinship relationship between humans and animals. Human beings do not begin to shed their animalistic traits from birth, on the contrary, they are perfecting their genetic inheritance of animalistic traits from the beginning of life. (Straley, 2016) After Tom accidentally fell into the river and drowned, he turned into a water lizard, although he went from being considered a more advanced person to an amphibian. But considering the concept of species variation in evolution and the fantasy nature of children's literature texts, such changes may not be entirely impossible. And at that moment, Tom clearly did not resist the non human cheeks that grew on his body. He realized that they were part of him and "it was best not to touch them." (2018:47). Although Tom felt like an animal and seemed happy to become one, in the middle of the story, Tom began to express confusion about his animal identity. When Old Shuise determined that Tom was "just a detestable water lizard" (Kingsley, 2018:76) and didn't want to eat even the inferior dogfish in the pond, Tom said, "I'm not a water lizard", "A water lizard has a tail" (76), and insisted that he didn't have a tail. Although Tom has anatomical features of a water lizard, he refuses to accept the old otter's claim that he has a tail. As for what other species he belongs to, Tom is not aware, and the author Kingsley has not provided a clear answer. Perhaps this was the confusion that Darwin's theory of evolution brought to the Victorians at that time. Even though Darwin confirmed in his book "The Origin and Sexual Choice of Humans" (1981) that although the human coccyx has lost its tail function, it clearly indicates that it once possessed it.

Equally perplexed by her own identity is Alice in Carroll's writing. Compared to Tom, Alice clearly took a step forward in terms of evolution. On Alice's underground journey, constantly changing her shape and size after eating some strange things made her uncertain about her identity. After her neck grew longer, Alice met a pigeon, who was not unfamiliar with a similar long neck. She

decided that Alice was a snake searching for eggs to eat, and no matter what Alice said, she couldn't shake the idea of this female pigeon. "Alice's tone of 'I - I am a little girl' was not very confident because she remembered how the day had changed so many times." (Carol, 2011:36) Alice's hesitant tone and the pigeon's fear that Alice would eat her eggs both indicate that Alice cannot explain why she is a little girl different from snakes or other animals. During her interactions with animals, she tried to defend her human identity by repeatedly emphasizing that she was a little girl and crying out for fear of losing her identity. Like Tom, Alice's underground journey is also about meeting various animals and distinguishing herself from the surrounding animals in the process. From this, perhaps it can be seen that the author Carol is skeptical about the physical way of determining species, or it can be said that he is a negative response to the prevailing evolutionary thinking in the mid-19th century.

The Victorian era provides a more thorough literary interpretation of the evolutionary relationship between animals and humans in Rudyard Kipling's two jungle novels, in which the male protagonist Mogli is known as a "human cub" in the animal kingdom of the jungle, while in the eyes of the villagers, he is a "wolf child". Sometimes he is believed to have a snake like tongue, and sometimes he has a wolf like tongue as a gorilla. He became brothers with the monkeys of the Land of Monkeys and was ultimately chosen as the "King of the Jungle" and the Lord of All Beasts. At the same time, he also served the empire and became a qualified imperial soldier. He "hates humans" (Kipling, 2011:96), but he also hopes to be accepted by the villagers. Jungle stories showcase the kindness of animals, while also exposing the cruel animalistic nature of humans. Mogli's contradictory identity and behavior indicate the ambiguity of his identity, as Strally (2016) suggests. Anatomically, Mogli has undoubtedly always been an individual, but his growth process cannot be simply interpreted as morphological evolution. Here, Kipling refutes the Lamarckian linear evolution process, blurring the boundary between humans and animals. For Kipling, there is only a racial distinction between animals and humans. Although the Jungle Story series has always been criticized for singing praises to imperialism, its evolutionary fables and narratives cannot be ignored. Unlike Tom the Water Boy and Alice the Wandering Wonderland mentioned earlier, Mogli in Kipling's writing always understands his identity as the son of humanity, and the animals around him constantly reinforce this, but they also strive to make Mogli remember that "your human brothers are no different from wolf packs" (Kipling, 2011:123). Compared to interacting with animals, being with humans clearly leaves Mogli at a loss and leaves him hanging in a state of confusion. This indicates Kipling's attitude. While acknowledging the animalistic nature of humans, the differences between humans and animals cannot be ignored. However, what ensures that humans can outperform animals and thus occupy a certain central position? Kipling provides an answer to this, which I will discuss later.

### **3. Evolving into Humans or Degrading into Animals**

The concept of human evolution proposed by Lamarck and Darwin threw the Victorians into doubt about religious beliefs and anxiety about humans being closely related to animals (Hale, 2013). In 1857, anatomist Richard Owen submitted a paper to the Linnaean Society, claiming that the three unique structures of the human brain, namely the hippocampus, hindfoot process, and third lobe, distinguish it from gorillas. But many subsequent studies have shown that similar structures have been discovered in the brains of apes, providing Huxley with sufficient evidence to argue with Owen both verbally and on paper. His series of papers, including "The Position of Humans in Nature" (Huxley, 2001) published in 1863, challenged this difference between humans and animals.

Scientists attempted to prove the differences between humans and animals from a morphological and anatomical perspective, but obviously, Victorian writers did not agree with

this approach. For example, Kingsley pointed out the absurdity of using anatomy to explain the differences between humans and animals (Straley, 2007). For them, the uniqueness of humans cannot be fully explained by science, morphology and anatomy cannot allow Alice and Tom to separate themselves from other animal populations, nor can they convince animals and readers that they are different from water lizards or snakes by the length of their tails or necks. Mogli is called a "human cub" in the jungle and a "wolf cub" by the humans in the village. Even when they differentiate themselves through language, thinking, or rational perspectives, they fail.

When anatomy, morphology, instrumental rationality, and philosophy were unable to solve the confusion of the difference between humans and animals, these three writers each attempted to answer with their own literary writings. For them, evolution can be reversed, and moral emotions, literary imagination, and creative wisdom are undoubtedly important dimensions that cannot be ignored in human evolution. The ultimate goal of human evolution is to become a Mogli that combines various animal skills with human intelligence and imagination.

At the beginning of Kingsley's "Water Boy," chimney worker Tom "can't read or write" (2018:2) and never prays to God. Once, he saw himself in the mirror of a customer's house, thinking he had seen a little black monkey. In Victorian England, people generally believed in Christianity and prayed to God at home even without going to church. And Tom's lack of faith is undoubtedly a spiritual corruption (Straley, 2016). Later, Tom unfortunately transformed into a water lizard in form, and this seemingly contradictory transformation was essentially a refuge in Darwin's theory of species evolution. As the narrator says in dialogue, "If he says that living things cannot degenerate, it means becoming a lower form... does he know the strange degeneration that occurs in ordinary gooseneck barnacles?" (Kingsley, 2018:54) According to the narrator, Tom became a water lizard because he was "uncivilized" (63), so he descended into the water. If Tom wants to evolve back into humans, he must retrace the entire human race's path from animals, that is, by discovering natural laws and learning to be friendly to other underwater animals, which is also the main plot arrangement of the entire novel. In this regard, the author added morality to Darwin's theory of evolution, "Good children evolve into men, while bad children are always beasts." (Straley, 2007: 584).

Every change in Tom is closely related to moral ethics. Whenever he is friendly to others or does good things, he becomes stronger, cleaner, and more beautiful. However, every time he does something unethical or bad, he degenerates and becomes closer to lower level animals. After becoming a water lizard, Tom continued his mischievous behavior, so he had no companions and no one wanted to play with him. He became even more inferior, "even those inferior dogfish in the pond didn't want to eat him" (76). Later, Tom met a beautiful salmon and his wife. Tom asked them why they didn't like trout, which should be their kind. The salmon told him that many years ago, trout was like salmon, But because they have become "lazy and greedy... unwilling to go to the sea every year to see the vast world and grow bigger... they have received the punishment they deserve, their bodies have become ugly, smaller... their taste has become very low, even eating our children" (90). This sentence urged Tom to swim towards the sea. After a selfless effort to save a trapped lobster, he found his own kind and happily played with them. After Tom had everything he wanted, he should have become a very good child (155). Tom received moral training and became a "tenacious, firm, indomitable, straightforward, and brave little boy from then on, seeing things that ordinary people could not even imagine" (201). Tom, the water lizard, climbed the path of humanity, indicating his evolution towards humanity, and humanization means not only obeying natural rules, but also social rules and laws. (Hale, 2013).

In Kingsley's view, the ultimate goal of human evolution is to become a Christian, and having morality is just the beginning, because a Christian must possess divine knowledge, which is knowledge that transcends the natural world and can be obtained through scientific observation and experimentation. It can only be achieved through human imagination, and he

sees imagination as a crucial part of the process for humans to climb towards the end of evolution. In Alice's Adventures in Wonderland, Carol (2011) deduced imagination into the symbolic realm represented by language, emphasizing the key significance of agency and creativity in constructing human uniqueness (Straley, 2016). Unlike Tom, the water child, Alice needs to actively build her own identity. Only in this way can she ultimately break the cycle and disorder of the animal world and return from dreams to the real world of humanity. During this process, Alice was asked identity questions such as "Who are you" three times. The first question was asked by a big green bug, and Alice replied, "I myself, I can't say it right now either." "I'm afraid I can't say it myself," Carol, 2011:31. Alice hoped that the Big Green Worm could provide some useful information, but he only suggested that she memorize a poem to see if she could remember something to prove that she was still her original self. Alice memorized something "not quite right" (34), and the unsuccessful memory led to another failed attempt at identity recognition. The second time Alice's identity was questioned was by Dove. Upon seeing her long neck, Dove mistook her for a snake. However, Alice retorted, arguing, "But I'm not a worm," and "I'm a little girl." (Carol, 2011:36). Although Alice's tone this time was "not too confident" (36), compared to before, she became less passive and actively classified herself, starting to construct her own discourse logic and meaning. She refuted Dove, "Even if I'm looking for eggs, I don't want your eggs" (37). Alice gradually gained the initiative of her own identity, so when asked by the queen for the third time "who is this" (55), Alice politely replied, "My name is Alice, Your Majesty." (55). Through naming, the symbolic symbol of "Alice", Alice is undoubtedly certain of her identity and distinguishes herself from others. Therefore, for Alice, the queen and her soldiers are just "a deck of playing cards, I don't have to be afraid of them" (88). It was precisely because of the establishment of her "me" identity that Alice began to uphold her own system of meaning. At the end of the story, when it was announced that she would chop off her head, Alice fearlessly said, "Who cares about you?" "You are just a deck of cards" (88), and reached out to play the cards. Suddenly, she woke up and found herself lying on the riverbank. Alice was able to escape from the meaninglessness of the underground world and return to reality because she actively broke the rules and constructed her own system of meaning.

Compared to Alice and Tom, Mogli in Kipling's works has not undergone much identity testing. He has been adopted by wolf fathers and mothers since childhood and has been told since childhood that he is a "human cub". But for Mogli, the animals were more like his brothers, and even when driven out of the jungle, he refused to acknowledge himself as a human being, "Since I am a free man, I am not a human" (96). Unfortunately, when he returned to the midst of humanity, he also encountered rejection. As Strally (2016) pointed out, the jungle and village do not accept Mogli because he possesses an intermediate nature of both animal and human nature. Mogli is an intermediate existence, possessing agility, speed, strength, intuition, and animalistic qualities that humans cannot reach. Even after living with humans for a period of time, his eyesight has been greatly damaged (135), he was mocked by wolf leader Akra, who said, "In that moment of your attack, I could kill a stag" (135). However, when he plunged his skinning knife into the soil, Accra has to admit that its speed is too fast for the average person's eyes to keep up. (135) He was able to peel off the skin of the big tiger Sher Khan on his own, which "would never have been a dream for a boy who had been raised among humans" (120). This puzzled the most famous hunter in the village, Bourdio, and he concluded that Mogli knew "witchcraft" (123) and understood "magic" (123), inciting the villagers to throw stones at him and treat him as a "jungle demon" (123). On the other hand, Mogli has wisdom beyond animals and emotions that he himself is unaware of. Black Panther Bahra told Mogli that the jungle residents were afraid of him and hated him because "you are smart... because you are human" (136). Animals all know that "humans are the smartest of all animals" (137). This kind of intelligence that scares animals is particularly reflected in the creativity of all things in nature

being used by me. In the jungle, only Mogli knows how to weave the branches to prevent wind (41); "Building a small shed with fallen branches from trees" (Kipling: 42), because he "inherited various human instincts" (41). The magic weapon used by Mogli to win against hostile animals for the first time was "fire", which is what jungle residents call "fear", and "fear" was originally created by "hairless" animals - humans. (20) It is precisely because Mogli was able to use his talent in setting traps for maneuvering and scheduling that he was able to stand undefeated in the upcoming wars against various ferocious animals.

Besides creativity, what sets Mogli apart from other jungle residents as a member of the human race is his emotions. Even though ruthlessly rejected by the jungle, Mogli still claims that he "will not betray you to humanity like you betray me" (Kipling, 2015:28). The jungle animals refusing his harm made him "choked up, unable to breathe, tears streaming down his face" (29), leaving the jungle made him feel "dying" (29), but he didn't know what it was. Bahra told him that it was just "tears" (29), as humans often do, which means that "the door of the jungle is really" closed "to him (30). Tears represent strong emotions, and they are a privilege of humanity. After returning to the crowd, Mogli shed tears again when his four childhood friends went to the village to find him. Tears here not only point to the emotional dimension of humanity, but also to moral solitude, which means that when there is kindness, there will be retribution, and when there is hatred, there will be a clear distinction between good and evil. For Bahra, who has only lived in a crowd and has some understanding of humanity, these all prove the innate nature of Mogli, asserting that he must and must return to the human race. Kipling, through the mouth of Bahra, popularized the differences and necessary conditions for evolution between humans and animals to the animals in the text. At the same time, he also gave a science popularization to readers outside the text. People are human because we have empathy and empathy, and the wisdom of human creativity makes them stand at the center of the universe.

#### 4. From Evolutionary Theory to Education

Since it is possible for humans to behave like animals, it is undoubtedly the responsibility of education to ensure that humans are on an upward evolutionary curve to ensure their central position. Since the theory of evolution suggests that the development of individual human beings corresponds to the development of the entire human race, and that individuals repeat the process of human evolution from childhood, children should receive training and education like animals from the beginning (Straley, 2007). Based on this, Spencer interrupted in his representative educational work "Education: Intellectual Education, Moral Education, and Sports" (2010) that the prerequisite for human success is to have a strong body like animals, Education must be in line with everything that animals have experienced when they evolved into humans. Therefore, he delineated the content and methods of education, and this educational concept based on evolution theory was tested and demonstrated by three writers in their works.

Worried that the British may suffer from physical weakness due to their excessively civilized lifestyle, Kingsley occasionally uses the narrator's words to warn readers in "Water Children" to "be as strong and healthy as possible" (Kingsley, 2018:34). Although Alice in Carol's writing is a little girl, the author also warns readers of the benefits of having a healthy physique, even for women, by having Alice participate in running competitions. And Mogli was born running and jumping in the jungle with other animals, obviously having a good physique since childhood, otherwise he would not have been selected as the Imperial Guard. The three authors all affirmed Spencer's view on human animality based on the theory of evolutionary replay, which states that "humans do not begin to shed their animality from birth, on the contrary, humans

are perfecting their genetic inheritance of animality from the beginning of life" (Spencer, 2010:63).

In terms of educational content, Spencer (2010) believes that children's education should start with self survival training, just as humans did in early societies. Therefore, children should learn to observe nature and the surrounding environment, and acquire knowledge of survival from nature. Tom, Alice, and Mogli were respectively expelled from the so-called civilized world by their creators and embarked on their own natural world adventures. Tom was reborn in the water, exploring the wonders of the water, Alice fell asleep, and also experienced a magical journey underground. Mogli directly entered the animal world, being born with a pack of wolves. They all observe nature, experience it firsthand, and learn rich knowledge from it. In addition to emphasizing nature as a learning object and a source of learning content, Spencer further proposed that science should become another important aspect of children's education. Because "science not only helps students save their lives, but also lays the foundation for further learning of all other knowledge" (2010:103), just as humans learned scientific principles from exploring nature at the beginning of evolution. Kingsley (2010) believes that children do not necessarily have to know all scientific facts, but they must be familiar with scientific methods, that is, the methods of obtaining truth and truth through observation and experimentation. He pointed out that scientific methods are equivalent to constantly trial and error experiments, and it was through this way that early humans mastered truth and knowledge about nature and the surrounding environment, allowing themselves to survive in harsh natural environments. Tom kept making mistakes underwater and eventually learned "Victrix cause diis placuit, sed Victa puellis" (originally in Latin, meaning the winner receives various sponsorships, while the loser receives the favor of the woman).

Alice, in order to obtain the key to the beautiful garden, tried various foods and drinks multiple times, and finally mastered the law of her body growing and shrinking, successfully reaching the garden. Mogli fought against various animals in the jungle, mastered the rules of the jungle, and became the king of the jungle. Three children's literature writers undoubtedly encourage readers to explore the natural world through their respective texts, especially Kingsley, who, through Wordsworth's words, loudly shouts at the beginning of Chapter 4 of "Water Children", "Sweetness is all the knowledge brought by nature/.../Close these fruitless pages/Come, take your heart,/Use it to observe, receive and comprehend" (Kingsley, 2018:91).

In terms of educational methods, just as Dickens mocked factual education in "Difficult Times," the three writers also used their stories to parody the rote education of the Victorian era and responded to Spencer's education model based on evolution. By depicting what Tom saw and heard on the island of the headless, Kingsley mocked the school education of the time, pointing out that its curriculum was boring and the educational methods were too dull and boring. On the island, Tom heard the residents of the island reciting heartless songs to the exam god all night long, and saw a carrot without any leaves. Moreover, because it contained too much useless knowledge, "half of it had already cracked and decayed." The living half cried to Tom in six different languages, telling him that they couldn't learn their homework or asking him various meaningless astronomical and geographical knowledge. When Tom asked them about the benefits of memorizing these knowledge, they all said they didn't know, "They only know that the examiner is coming" (156). Strally (2016) believes that Kingsley's portrayal of a carrot is a response to the 1862 amendment enacted by the state that linked school funding to student exam scores. Obviously, Kingsley hopes that the country can promote more sound and reasonable children's education through this.

Similarly, Carol's Alice was also plagued by similar useless knowledge. During the process of falling from the rabbit hole, her mind was filled with questions such as "I don't know how many miles I've fallen now (6)" and "I don't know which country I'll fall to on Earth." Readers heard the narrator interject, "Look, Alice learned many things like this in the classroom text." And

because she felt that she couldn't answer certain questions, Alice would still feel embarrassed, afraid that others would think she was an "uncivilized girl.". Later on, she realized that the rabbit hole might make her age never grow. She could always be a little girl, "really energetic," but "that way, she would have to study endlessly.". Although not as bad as the carrots Tom encountered, Alice, at the same young age, was forced to receive education on knowledge that she was not particularly interested in, and she had to memorize it to avoid some kind of punishment, such as being publicly humiliated.

Compared to the above two companions, Mogli is much easier. He was abandoned in the jungle from birth and lives with wolf packs and other jungle animals. From then on, it is not difficult to see Kipling's good intentions. Due to dissatisfaction with the school education at the time, Kipling directly made his male protagonist abandon the orthodox and orthodox school education, run outside the school gate, and engage in lawless fights. Strally (2016) believes that on the surface of Kipling's plot arrangement, in the late 19th century in England, more than 20 years after the implementation of the Basic Education Act, factual education was no longer in line with the country's development at that time. Education should obviously take on the responsibility of cultivating excellent talents with a sound physique for the empire. It is no longer just about what happens behind the classroom door, but also about the stories happening outside the classroom and even outside the school.

Undoubtedly, Kingsley, Carol, and Kipling all responded to the educational philosophy based on evolutionary thought in the form of novel texts. As Kingsley occasionally admonishes readers through the narrator's words, "You should be as strong and healthy as possible," and "learn everything by accepting lessons" (32), rather than simply memorizing.

## 5. Conclusion

On the premise of acknowledging animality, the process of strengthening human nature through moral education and achieving adulthood highlights Kingsley's concern and anxiety about the gradual loss of influence of religion in public life. Through "The Water Child", he attempted to arouse people's enthusiasm and dependence on religion, but this did not demonstrate Kingsley's refutation and resistance to evolution. In addition to showing support for Darwin in various occasions, Kingsley reverse proved Darwin's theory of evolution to readers with the fact that Tom in his works degenerated into a water lizard. Similarly, Lewis also echoed the kinship between animals and humans through the Alice series of novels. However, while emphasizing the importance of morality in promoting humanization, Lewis attempted to solve the issue of identity for the British people at that time. If humans evolved through animals and anatomy and morphology could not provide the correct answer, how could humans convince themselves to be different from others, whether they were humans or other species. Lewis's answer is clearly clear. Alice cleverly escapes the ambiguous and cyclical nature of the signifier and signified in the animal world by accepting language as a representation of the symbolic world, thus constructing her own identity and clarifying the boundary between herself and animals. Like the previous two authors, Kipling also expressed in "The Jungle Story" the above issues faced by humans, namely, since humans and animals are only differences in race, that is, differences in bloodline, how humans can distinguish themselves from other races and achieve superiority, except for their hairless form in childhood. Regarding the differences between humans and animals, Kipling's answer is creativity and emotion. On this basis, he emphasized the necessity of balancing animal animalistic and human nature, as well as preserving diversity for humans to be at the center of the universe, by leveraging the fact that Mogli integrated various animal skills to defeat external enemies. The evolutionary ideas expressed by the three authors in their respective novel texts regarding the relationship between animals and humans are undoubtedly influenced by their respective eras,

and also indirectly reflect people's acceptance and understanding of evolution. This interpretation, in turn, has a promoting effect on educational reform, especially primary education reform, to some extent, while science and Education and literature appear in an intertwined way in fantasy children's literature, pointing to the enormous plasticity and creativity of human childhood.

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