

The Representation of Animalism Issue in Sewell's *Black Beauty*

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Abstract—Animalism is a figurative representation of animal images in artistic works. This study examines the animal and human characters' function in Sewell's *Black Beauty* in portraying animal cruelty and its background effect. Data were collected from the novel *Black Beauty* and Anna Sewell's biographies and descriptively analyzed. After the analysis, some animal characters in *Black Beauty* function as the animal victim. The rest were portrayed as gay and mercy animals well-treated by its owner. On the other hand, some human characters functioned as offenders. The rest portrayed kind-hearted fellows fond of animals, stand against abusive acts, and advised others to desist from hurting animals. The result showed that five factors affected Sewell's life background, namely ankle illness, Phillip Sewell, Late Industrial Revolution, Victorian Era, and Crimean War.

Index Terms—animalism, animal cruelty, characters, victim

I. INTRODUCTION

Before discussing the topic of this article further, it is significant to describe the basic concepts of literary works, as well as various expert opinions on works of literature and the things surrounding them. Life is a collection of stories that seem meaningless unless it is written. According to Sunardi et al. (2018), literature is viewed as a culturally valued text reflecting human activities. Pickering and Hoepfer (1981, p. 307) stated that it is a unique piece created due to man's timeless desire to understand, express, and share certain experiences. Literature is also a written piece of art published by a certain author (Arafah & Kaharuddin, 2019). Marliana et al. (2018) stated that it is a mirror or reflection of society. According to Taine (1987), literary work is not only centered on imaginative and personal facts, rather it is also a reflection or cultural record of specific ideas. Goldmann (1980) further stated that this meaningful structure represents the author's vision of the world, not as an individual but as a part of society (p. 24). Based on these definitions, literary works are a record of cultural events.

Literary works offer several benefits to the reader since they reflect life (Arafah et al., 2021). Community members tend to interact and communicate in a certain period, which later served as the background of how society lived when the piece was written (Fadillah et al., 2022). Literary works are closely related to history, usually sourced from past events or human experiences (Mutmainnah et al., 2022). Literature is a way of creating awareness associated with recent and past events and artistically transforming it into a written piece. This enables readers to acquire social and cultural information because literary works are people's creations, and the reality is not entirely true (Asriyanti et al.,

2022). Therefore, the author's biography and social background are a way to decipher whether it is based on a true-life story or imagination.

Several literary works genres, such as poetry, prose, and drama, are differentiated by their contents, complexity, and use of figurative languages. Based on its complexity, prose, specifically novels, usually tells about the characters' life in any particular order, time, and place, including conflicts and problem-solving capabilities. Peck and Coyle (1984, p. 102) stated that every page is highly detailed and usually reveals human values. Literary works comprise several useful lessons and are dependable information about people's lives and societal values (Purwaningsih et al., 2020). This tends to have changed over the years because the information technology era has revolutionized how people think (Arafah & Hasyim, 2019). Alongside this development, changes in literary taste have been profoundly impacted over the periods (Afiyah et al., 2022). It has inspired the author to be more creative in writing literary work related to the common problems of society (Siwi et al., 2022).

Currently, the advancement of technology has led to the easy acquisition of information. Learning literature is not only limited to the reading of books. It can also be performed online since this has become popular (Anggrawan et al., 2019). Science and technology development has a major impact on society by drastically how to live and how to believe (Suhadi et al., 2022). This is due to a specific event currently affecting the world, including Indonesia, namely the Coronavirus or COVID-19 pandemic. The rapid change in the situation affected virtually every aspect and triggered the use of online (Arafah et al., 2021). It is a known fact that every circumstance always has two sides. The internet's easy use tends to impact certain dimensions, specifically in terms of interacting and communicating with others on social media (Arafah & Hasyim, 2022).

For some people, specifically learners, the willingness to study the social background of a story is affected by either their personality or the environment (Arafah et al., 2020). The environmental characteristics of a literary work are reflected in the language adopted and the social environment. The language needs to be written effectively, and the author should adopt diverse words and utterances while the readers must understand its meaning based on a logical principle (Yulianti et al., 2020). Furthermore, the modernization concept in the environmental aspect affects certain changes as well as influences the way people understand the language used, as was the case in the Tolaki community of Konawe Regency, Southeast Sulawesi, where lexicons associated with the traditional technological systems had shifted to modern ones and changes the readers' original perception of an utterance or word (Takwa et al., 2022).

Indonesia is a large country with many people from diverse ethnicities who live together as a society. Besides humans, animals are also reared as either pets or livestock. Several cases have been reported that they were either abused or subjected to numerous cruel acts. In the latest incident reported by *Vice Indonesia*, animals in Markas Kostrad Cilodong Zoo, Depok, were creased, skinny, and lived in dirty cages. Yayasan Scorpion Indonesia, an environmental care group, stated that 90% of wildlife parks lacked proper habitat. One of the members, Marison Guciano, stated that virtually all wild animals at the zoo live in agony (Vice Indonesia, 2019). Additionally, the writer was convinced that Indonesia lacked knowledge of animal cruelty. For example, Kumparan.com (2017) reported that at Jakarta Selatan, a dog was left in a locked car for eight hours without food and water and survived on only a small amount of air supply.

Presently, people are unaware of the kind of activities defined as animal cruelty, these creatures are usually treated inappropriately. The California Penal code defines it as the malicious or intentional maiming, mutilation, torture, or wounding of an animal. This law states that anyone who overworks, tortures, torments, deprives these creatures of necessary food, drink, or shelter, beats, mutilates, or kills them is guilty of a misdemeanor or felony (Tochukwu et al., 2013). Referring to this definition, animal cruelty is an activity carried out by humans that tend to threaten the lives of these creatures in various ways. It is part of the animalism issue defined as a figurative representation of their images in artistic works (Buriboevich, 2020). In the most general sense, animalism is a sentient human relationship with animals (Shastina, 2015). It is triggered by several factors, and psychology is one of them (Purwaningsih et al., 2020). Unstable emotions also affect people's behavior and cause them to forget certain values (Mokoginta & Arafah, 2022). Images of animals in *Black Beauty* are mostly about the abuse of characters and the exploration of human nature through the prism of the animal world.

This study was carried out based on the belief that animals also need love, affection, and attention, therefore, they have to be properly treated. There should be no excuse to abuse them because they are perceived as a meaningful symbol to the environment, particularly during social communication, and also as God's creatures (Hasyim et al., 2020; Hasjim et al., 2020). It is an undeniable fact that in some regions, animals are used for certain ritual purposes. For instance, the presence of chicken in the Maccera' Bulung Ritual in Luwu, South Sulawesi, Indonesia, is a form of gratitude for the current paddy growth (Arafah et al., 2020). However, assuming this study was not carried out, this moral issue is bound to continue. It is expected that this study contributes to reducing animal cruelty as well as inspires people to behave appropriately towards animals.

II. LITERATURE REVIEW

Goldmann (1981, p. 103) stated that genetic structuralism is a method of literary study that analyzes both intrinsic and extrinsic elements. The intrinsic elements are characters, point of view, theme, plot, and setting. The extrinsic element includes the author's biography, social background, and when the literary work was written. Swingewood and Laurensen (1972, p. 68) defined genetic structuralism as an application in the concrete study that firstly seeks to

identify certain structures within a particular text. Secondly, relates them to concrete historical and social conditions, groups, and classes associated with the writer's vision.

Iswanto in Jabrohim (2014, p. 80) stated that genetic structuralism is an approach in literature study developed to react against pure structuralism, which is anti-historical and causal. It was introduced by Lucien Goldmann, a France philosopher and literary theorist, in his book entitled *The Hidden God: A Study of Tragic Vision in the Penance of Pascal and the Tragedies of Racine* in 1956. According to Ratna (2013, p. 122), Goldmann criticized pure structuralism in the 60s by combining Piaget's Genetic Psychology as an assimilatory and accommodation element and Marx's Dialectic Theory as infrastructure and superstructural processes. Goldmann (1981, p. 40) stated that humanity, collective subject, author's worldview, understanding, and explanation concept are several supporting elements of genetic structuralism. The gap between structuralism (intrinsic) and sociological approaches (extrinsic) was also intended to be bridged.

Based on the aforementioned explanation of Genetic Structuralism, it was concluded that structuralism is an approach that focuses only on the literary work itself. On the other hand, Genetic structuralism involves adding genetic factors such as the author's biography and social background. In some cases, the author who has experienced certain events tries to complain about these situations at the time by producing a literary work (Arafah & Kaharuddin, 2019). This theory emphasizes the relationship between literary work and its social environment.

Based on Endraswara (2003, p.20), the study on the genetic structuralism approach could be formulated as follows:

- a. The analysis starts with intrinsic elements, such as characters, point of view, theme, plot, and setting.
- b. Furthermore, it is followed by studying the author's biography.
- c. Lastly, investigating the social condition that influences the literary work.

As earlier mentioned, genetic structuralism includes three attributes: (1) intrinsic elements of literary work, (2) author's biography, and (3) social background. Wellek and Warren (1990, p. 283) stated that the intrinsic aspect is the part that involves the literary creation. It includes characters, points of view, theme, plot, and setting.

III. METHODOLOGY

This study was carried out by applying the procedure and principle of the qualitative method. Data was collected by close reading and understanding of the literary work and taking notes of certain words and sentences. These were analyzed using the genetic structuralism approach to identify the function of animal and human characters that are reflected in the novel as well as Anna Sewell's life background that influences the depiction of animal cruelty, which led to several conclusions.

IV. FINDINGS AND DISCUSSION

In *Black Beauty*, human and animal characters are used to portray the entire story. Animal characters in this novel include Black Beauty, Duchess, Rob Roy, Merrylegs, Ginger, Justice, Sir Oliver, Skye's children, Sawyer, and Bill's ponies, Two Horses, Max, Lizzie, Rory, Peggy, Merrylegs's look-a-like, and Prince Charlie's ponies, Butcher's horse, Captain, and Hotspur. On the other hand, the human characteristics are **1. The Owners** Farmer Grey, Douglas Gordon, Mrs. Gordon, Mr. Blomefield, Samson, Fashionable Gentleman, Mr. Sawyer, Earl of W---, Lady Anne, Blantyre, Livery Stable's Owner, Mr. Barry, Prince Charlie, Jeremiah Barker, Corn Dealer and Baker, Nicholas Skinner, Mr. Thoroughgood, Willie, Three Ladies, **2. The Coach-men, Grooms, and Hostlers** James Howard, John Manly, Joe Green, Tattersall's Groom, Principal Hotel's Hostlers, Mr. Bond, Mr. York, Reuben Smith, Flicher, Alfred Smirk, and **3. Drivers and Carters** Huntsmen, Captain Langley, Bill, Lord George, Careless Driver, Rory's Driver, Seedy Sam, Jakes, Skinner's Cab-Horse Driver, and Dr. White.

In portraying animal cruelty, some of the characters play the role of victims, while the others were portrayed as gay because they were well-treated by their owners. On the other hand, some human characters played the role of offenders, and the rest were portrayed as being kind-hearted, fond of these animals, and creating awareness against all forms of abusive acts. A total of 18 pairs of characters, including the victim-offender, were also listed using a series of scenes to portray animal cruelty.

A. *Black Beauty – Joe Green*

Black Beauty became a victim when Joe Green failed to handle its illness properly. According to Black Beauty, "Soon I began to shake and tremble, and turned deadly cold; my legs ached, my loins ached, and my chest ached, and I felt sore all over" (Sewell, 2018, p. 99).

B. *Black Beauty - Reuben Smith*

Due to the fact that Reuben Smith was drunk, he abused Black Beauty by ignoring the fact that its foot was hurt by a sharp stone and forced it to keep walking as described:

On this road, with one shoe gone, I was forced to gallop at my utmost speed, while my rider was busy whipping and uttering curses. Of course, my shoeless foot suffered dreadfully; the hoof was broken and the inner part cut by the sharpness of the stones (Sewell, 2018, p. 137).

C. *Black Beauty-Jakes*

Jakes, a carter who works with corn dealers and bakers, overloaded and tortured Black Beauty as described:

I felt the heavy load and struggled for a few yards when I was whipped again, and I kept pushing forward. The pain was excruciating, the cart whip was sharp, and I was hurt quite a great deal as much as my poor sides. Being punished and abused when I was doing my best was disheartening. A third time he flogged me cruelly (Sewell, 2018, p. 252).

Besides, Jakes also placed Black Beauty in an inappropriate small and dark stall, which made the animal go blind, as described as follows:

I may as well mention that I suffered from another cause; I had heard horses speak about it but had never experienced such evil. I was put in a poorly-lit stable, with only one small window at the end, and the consequence was that the stalls were almost dark. Asides from the depressing effect this had on my spirits, it weakened my sight, and when I was suddenly brought out into the glare of daylight, it was really painful (Sewell, 2018, p. 255).

D. *Black Beauty – Nicholas Skinner*

Meanwhile, when Nicholas Skinner owned Black Beauty, this cab-horse driver starved, overworked, and overloaded this animal until it passed out as described:

... I had no rest, and my driver was just as mean as his master. He cruelly whipped me with something that had a sharp end and sometimes drew blood. I was whipped under the belly, and the lash was flipped over my head (Sewell, 2018, p. 257).

“The load was heavy, and I was neither given food nor allowed to rest since morning, but I did my best as I had always done, despite the cruelty and injustice” (Sewell, 2018, p. 257).

E. *Hare – Huntsmen*

At some point, huntsmen rode a horse while hunting a hare near Farmer Grey. Black Beauty witnessed everything and described it as follows:

“One of the huntsmen whipped the dogs, and this tore through their flesh. He held them up by their bleeding legs, and all the gentlemen seemed pleased” (Sewell, 2018, p. 19).

F. *Ginger – Fashionable Master*

The fashionable master loves dressing his horse by putting on a high and tight check-rein. He considers any horse that its head held high as handsome:

He only cared about having a stylish turnout; I think he knew little about horses, he left that to the coachman, who usually told him I have an irritable temper! That I had not been properly broken to the check-rein, but I would soon get used to it, however, he was not fit to handle it because whenever I am usually miserable and angry, in the stable rather than being smoothed and quieted by kindness, I got only surly words or a blow. If he had been civil, I would have tried to bear it, moreover, I was willing to work hard, but being tormented for nothing angered me. They had no right to make me suffer, besides my mouth was sore, and I felt pain in my neck, and windpipe, and if I had stayed there long enough, it would have affected my breathing (Sewell, 2018, p. 47).

G. *Ginger - Samson*

One time, the son of Ginger's owner, Samson, used to overwork, chuck it with rein, and flog it vigorously. Ginger further recounted its story as follows:

One day, I was overworked, and I felt miserable and angry when I lay down to relax. The next morning he came early and used me round for a long time. I had barely rested for an hour when he returned with a saddle and bridle, including a new kind of bit. I could never tell how it happened, he had just mounted me on the training ground when something I did put him out of temper, and he chucked me hard with the rein. The new bit was painful, and I reared up suddenly, angered him the more, and he started flogging me. I was absolutely upset, and I began to kick, plunge, and rear as I had never done before, and we had a regular fight. He stuck to the saddle for a long time and punished me cruelly with his whip and spurs, but I was extremely provoked and needed to get him off my back (Sewell, 2018, p. 43).

H. *Ginger – Tattersall's Groom*

This impatient groom always flogged Ginger even on its head whenever it walked slowly, as described as follows:

If I failed to move the moment he wanted me, he would hit me above the hocks with his stable broom or the fork, whichever he has in his hand. He was rough, and I started to hate him, despite being too high-mettled for that, and one day when I was aggravated, I bit him, and he became outrageous and started to hit me on the head with a riding whip (Sewell, 2018, p. 48).

I. *Sir Oliver*

Sir Oliver was tormented after his tail was cut off for fashion when it was still young, as described as follows:

It was no accident! It was a cruel, shameful, and cold-blooded act! When I was young, I was taken to a place where these cruel things were done, I was tied up fast till I was unable to stir, and then my long and beautiful tail was cut off, through flesh and bone, and taken away (Sewell, 2018, p. 57).

J. Skye's Children

Same with Sir Oliver, no explanation was given before cutting off that of Skye's children. Merrylegs witnessed when they were brought back to the stall and recounted the experience to Black Beauty as follows:

"In the evening, poor Skye brought them back, one by one, and they were, all bleeding and crying pitifully, they all had a piece of their tails and a soft flap of their pretty little ears cut off" (Sewell, 2018, p. 58).

K. Sawyer's Pony – Mr. Sawyer

Mr. Sawyer forced his pony to leap over the gate by whipping it dreadfully and chucking it with therein. However, this was witnessed and described by Black Beauty:

Just as he came to the park gates, the little thing turned toward them. The man, without offering a word of warning, wrenched the creature's head round with such force and suddenness that he nearly threw it on its haunches. After it recovered and continued moving, he began to lash it furiously. The pony plunged forward, but the strong and heavy man's hand held the pretty creature back with such force that it almost broke its jaw while still being whipped. It was a dreadful sight for me, for I knew the extent of pain inflicted on its delicate little mouth (Sewell, 2018, p.64).

L. Bill's Pony – Bill

Bill has a short pony that cannot jump over a high gate, irrespective of how it is usually tortured. The angered pony raised its hind leg and dropped the boy in the bushes. Black Beauty, who witnessed the accident, described it as follows:

The pony could not leap, and the boy cut it with the whip, forcing it to turn to the other side. Then the boy got off and gave it a hard thrashing and knocked it on the head, and he tried to make it leap again, shamefully kicking it but still, the pony refused (Sewell, 2018, p. 73).

Bill also abused another animal as James Howard had seen it one time. He described the incident during a conversation with John Manly.

"I vividly remembered it, one day just before afternoon school, I found him by a large window catching flies and pulling off their wings" (Sewell, 2018, p. 75).

M. Horse in the Stall – Principal Hotel's Hostler

When Black Beauty, Ginger, and the master, along with the grooms, stopped at the principal hotel to rest at night, the stable was on fire due to a careless hostler named Dick, who dropped his firing pipe. James Howard saved black Beauty and Ginger but the two other horses were burnt to death:

"There was a dreadful sound before we got into our stalls—the shrieks of those poor horses that were burnt to death in the stable—was terrible!" (Sewell, 2018, p. 89).

N. Two Horses – A Carter

The two horses were made to drag a cart full of overloaded bricks trapped in the mud. They were unable to make a single move, however, the carter whipped it vigorously without attempting to help them. According to Black Beauty:

Two horses were straining and struggling with all their might to drag the cart out, but they could not move it.

The sweat streamed from their legs and flanks, their sides heaved, and every muscle was straining while the man, fiercely pulling their heads, swore and lashed them brutally (Sewell, 2018, p. 104).

O. Max – Old Dealer

Before Max was bought by Earl of W---, A dealer had trained and paired Max with other horses to pull its mistress's carriage around. Max shared the story and what it feels like in Chapter 23.

What I suffered from that rein for four hourly-lengthy months pulling my lady's carriage is hard to describe, but I am sure that, if it had lasted much longer, either my health or my temper would have given way. Before that, I never knew what it was to foam at the mouth, however, the effect of the sharp bit on my tongue and jaw, and the constrained position of my head and throat, always caused me to froth more or less (Sewell, 2018, p. 124).

"Besides, there was pressure on my windpipe, which often made me breathe uncomfortably, after work my neck and chest were usually strained and painful, my mouth and tongue felt tender, and I was worn and depressed" (Sewell, 2018, p. 124).

P. Rory – Rory's Driver

Rory was bleeding due to an ignorant driver trying to make a straight turn for the corner and fail to pull over to his side, which caused one of its gig shafts to pierce Rory's chest. Black Beauty was with Rory and described the accident as follows:

The man was trying to make a straight turn for the corner, and when he sighted us, he could not pull over to his side, and the entire impact was on Rory. The gig shaft was thrust right into its chest, making him stagger back with a cry I shall never forget. The other horse was thrown upon its haunches, and one shaft was broken (Sewell, 2018, p. 154).

“And there was poor Rory with his flesh torn open and the blood streaming down” (Sewell, 2018, p. 154).

Q. *Captain's Friend – Soldier*

Captain told Black Beauty a story about his friend who died during the war. Captain and his master, a noble soldier, witnessed the death of their friend, who was killed in the middle of the war. The complete story is stated in Chapter 34.

I, and my noble master, engaged in several activities without getting wounded, and despite seeing horses being shot at, and bullets piercing through with lances and gashed with fearful saber-cuts, I don't think I have ever been this scared (Sewell, 2018, p. 183).

R. *Gray Pony – Cab-Horse Driver*

Black Beauty once saw Merrylegs's look-a-like pony. The gray pony looked so dull and abused by the driver while it tried its best to drag the cart. Black Beauty reported the entire incident in Chapter 41.

Once, I saw a little gray pony with a thick mane and a pretty head, so much like Merrylegs that if I had not been harnessed, I would have neighed him. He was doing his best to pull a heavy cart, while a strong rough boy was whipping him under the belly and cruelly chucking at his little mouth (Sewell, 2018, p. 222).

These paired characters and scenes from the novel properly portrayed animal cruelty. In ensuring the story seemed interesting, Sewell intrigued the readers by providing animal and human perspectives, thoughts, and dialogues. *Black Beauty* successfully strengthened human empathy and understanding of animal cruelty, inspiring the reader to treat these creatures more properly, not as an object or things but as living beings.

Anna Sewell, the author of *Black Beauty*, is a British novelist concerned about the humane treatment of horses. She was born on March 30, 1820, in Norfolk, England, and died on April 25, 1878, at Old Catton, Norfolk, five months after her only work *Black Beauty* was published. Sewell, who had been an active child, hurt her ankle when she was 14 on her way back from school. This led to the development of crippling bone disease. After that day, she was unable to walk properly and had limited mobility.

She was always at home with her strict Quaker family. Moreover, her writing was affected by her beliefs which focused on self-reliance, moral responsibility, and consideration of God-creatures. Anna's parents, Isaac and Mary Wright Sewell, made her stay at home due to financial hardship, making her close to her mother. As an author, Mary wrote several popular children's novels, such as *Mother Last Word* and *Thy Poor Brother*. Inspired by her mother's works, Anna started to write her book in 1871. She wrote it on paper and sometimes dictated it to her mother from the sofa in their house. Her goal was to stimulate kindness, sympathy, and an understanding treatment of horses.

However, in her mid-thirties, she was unable to walk by herself anymore, hence, she was supported by a pony cart that she has not whipped. But her illness worsened, and she was confined to her room, and this made her postpone her writings until 1876. Anna was worried that she might be unable to complete her literary piece, which made her over-work herself to complete it even when her health was in bad condition. Jarrold's local publisher published *Black Beauty* on November 24th, 1877. Sewell's novel became a universally notable appealing children's classic tale selling over 400 editions and 50 million copies in 50 languages.

Based on Sewell's background, the writer explained five factors that affected how and how Anna Sewell wrote *Black Beauty*, focusing on this study topic, namely animal cruelty. The result obtained after analyzing several sources of Anna Sewell's biographies are as follows.

S. *Ankle Illness*

At the age of 14, Anna Sewell injured her ankle when she got back from school. After that accident, her mobility was restricted, and she heavily relied on a cart dragged by a horse. Black Beauty, the main character, also suffered a leg illness caused by Reuben Smith. Therefore, Sewell's ankle was hurt, while Black Beauty's knees were injured.

Black Beauty hurt its knees after one of its shoes was gone, and it was forced to gallop barefoot on a long path full of sharp stones. Reuben Smith forced him to move it along. Meanwhile, moments later, it was unable to bear the pain anymore. Black Beauty dropped to the ground and threw Reuben Smith into the air until he fell a few yards away. Sewell portrayed herself in the novel using the main character. But differing from hers in reality which was restricted mobility, Black Beauty healed even though its knees were not in perfect shape.

T. *Phillip Sewell*

In her life, Anna Sewell traveled severally to many parts of England. She had only one brother, Phillip Sewell, who used to frequently visit their grandparent's house in Dudwick Park in Duxton, along with their mother. In December 1866, Phillip's wife died, leaving him with seven children. Moments later, Phillip's grief and difficulties in caring for his children led to his poor health.

In 1867, Anna, who did not get married, decided to move in with her parents to Old Catton to nurse her brother and raise her nephews and nieces. Anna and her parents lived in a white house near her brother's house. Phillip had a black

horse named Bessie, which inspired her as her novel's main character.

Based on her experiences in riding and traveling with the horse to England, her observations, and Bessie as her inspiration, she wrote her masterpiece *Black Beauty* from 1871 to 1877. Even though she encountered several difficulties due to her restricted mobility, she completed her novel within six years.

U. Late Industrial Revolution

In the 1800s, several changes were recorded, including Industrial Revolution. Horses became a significant and vital part of transportation. Virtually everyone used them to transport people or their luggage. Anna Sewell, who heavily relied on horses, witnessed certain manipulation. These creatures were overworked, overloaded, and became a victim of great cruelty, moreover, they usually died frequently due to harness and neglect.

In her novel, Anna portrayed this phenomenon using some animal characters. For example, Ginger died due to being overworked as a cab horse in Nicholas Skinner's company. It worked for seven days and often got whipped and flogged if it walked slowly.

V. Victorian Era

The Victorian era was the period in Great Britain ruled by Queen Victoria from 1837 to 1901. It was marked by a period of peace, prosperity, and wealth known as Pax Britannica. This era made the people of Great Britain proud of their country, besides the people's culture was affected, including their fashion.

Sewell depicted this phenomenon in her novel by portraying the ill-used checkrein that forced horses to place their heads higher and tighter, which London people loved to see and referred to as a stylish dog. One of the characters named Max was forced to use the checkrein, which hurt its neck, and the use of a sharp bit made its mouth produce too much froth. At that time, people considered it a fine good-looking horse, while on the contrary, it was a sign of discomfort.

Sewell also used two animal characters named Sir Oliver and Skye's children to portray animal cruelty. Both suffered a lot when their tail was cut off because the people felt it made them look stylish.

W. Crimean War

Crimean War occurred between the British cavalry and Russian force in 1854. Light Brigade charged it under the command of Lord Cardigan. The war began when the Russian attacked the British and French supply depot at Balaclava near Chersonesos on the Black Sea Crimean Peninsula. Light Brigade tried to counterattack but failed. He brought 673 horse riders to the war and left with 195 at a night roll call.

Sewell depicts this war in a horse character named Captain. In Chapter 34, this character shared its story when it was brought by its master, a soldier to the Crimean War. Captain witnessed one of its friends shot with bullets piercing through with lances and gashed with fearful saber-cuts. The horsemen left the horses dying from their wounds in the middle of the war.

V. CONCLUSION

Anna Sewell explores human nature through the prism of the animal world. She represents one of the animalism issues, namely animal cruelty, seriously, using multiple lines declaring their emotions when human characters abused them. This animal-human interaction was reported based on her personal experiences and social background in England during the 1800s. Sewell's view of animal lives mirrored the actual situation when she lived in the Victorian era, which successfully captured the customized tradition of how these animals were sold from one owner to another. They were treated differently and had varying experiences, which impacted their behaviors. Humans need to treat these animals kindly as living creatures, not as objects.

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