

I. Representation of the Excluded and Oppressed Groups in Sewell's *Black Beauty*

The main aim of this thesis is to find out the subaltern condition of a group of people who are subjected to exclusion, estrangement, oppression and ostracism. They are oppressed and excluded by the so-called elites of the English society. Their voices of dissent and disagreement are silenced. The subaltern issue gives a clue to the subaltern position of women in the patriarchal society. In the broader level, it hints at the subalternization of those who raise their voices against the organized oppression and exclusion. The females are sexually and psychologically exploited by male characters of the patriarchal society in the novel, *Black Beauty*. Even the workers who are forced to live in utter penury also face the similar plight and predicament.

The way the owners of horses treat their horses shows that they practice exclusion, subjection, deprivation and dehumanization as well. The process of subjecting the powerless people to the level of subjection and subordination is found not only in the animal kingdom but also in the world of human beings. It is the nature of subjection and exclusion operative in animal kingdom that is equivalent to the subjection of the powerless people in the real world. The horses who are tortured to overwork represent the subaltern people whose voices are always suppressed. The relation between the horses and their owners is taken as the metonymy of unequal relationship between the powerful privileged people and the powerless subaltern people.

Black Beauty is about the life of a horse told in his own eyes. The story follows Black Beauty's hard life where he was not always treated kindly. As he goes through the hands of different owners, he learns how to be loyal even if he is not treated nicely. When Black Beauty goes through all these experiences, he encounters

illness and injury as well as having a good home and a good life. The indomitable will of black beauty and its passivity at the end can be taken in parallel to signify the endurance of alienated and excluded people. The voices of the excluded and oppressed people are expressed through the voices of horses.

Black beauty grows to be quite a black beauty, with a dark regal coat. This is interrupted only by a noble white blaze on his forehead and foot. Soon he is ready to be broken in. Squire Gordon offers to buy him once he is ready. Breaking in is to train a horse to bear a saddle and rider and respond to the rider's commands. On top of all that, the horse has to learn how to handle having a cart or carriage trailing behind it. The worst part for Black Beauty is the bit, which goes right over the horse's tongue and causes. Black beauty is able to become accustomed to even that hardship.

The leading members of the society in which excluded and downtrodden people live fabricate the idea of a worker's dignity, loyalty, gentility and indifference to marriage. They impose on their workers this idea of dignity. They create the impression that if a worker marries, he would lose his dignity. An excluded employee without dignity is not worthwhile to be hired again. This kind of prevailing prejudice robbed the individual freedom of workers. Not only is the individual freedom lost but the entire life of an employee is ruined. Affirming the rhetoric of loyalty, those elites diverted the romantic and social expectation of subaltern people like Elites. Only when old age dawns in his life, Stevens comes to become painfully aware of how he wasted his youths in the service of his master. He is left with the painful sense of nostalgia and dreadful retrospection

The notion of gender subaltern in the text has been dramatized through the implementation of the theoretical modality of gender subaltern as postulated by the thinkers of gender subaltern such RanjitGuha, GyatriChakravortiSpivak, and

Antonio Gramsci. On the strength of how the protagonist becomes the spokesperson of the subaltern voice, the research fulfills its aim hovering into three chapters. In the thesis, events, characters and themes in *Black Beauty* are compared to these definitions and concepts. The female gender had been made subaltern due to the relative domination which proves the notion of gender subaltern.

The purpose of the research is to probe into the elements of the helpless and downtrodden people ranging from underclass workers to women and homeless people are treated in a dehumanizing way. Their complaints and voices are silenced by the so-called elite people. Subaltern existence is always silenced in terms of the opportunities and rights. In the context of 1970s of India is characterized as equally remains as the soap bubble as regards in the treatment towards the female race in general. The subaltern self has been silenced with the absolute power that the males practices, to find which the objective of the research is. The subaltern group is victimized and tortured in the world of domination. The incidents of the novel mirror that the subaltern existences are silenced by the absolute power of the privileged class upon the downtrodden confirms the features of existentialism.

Several critics have analyzed the novel from the multiple perspectives which preserves the universal nature of the novel. Though the novel is claimed to be one of the truest stories of the world, many critics like Dave have given specific eyes on its trustworthiness. For Dave the novel has greater degree of efficiency to present the notion of the truth and reality in relation of the society. He says:

Throughout the book and the author describes how courageous protagonist is and how much she works for the rights of women.

However, I did not really see any evidence of this- as far as I could

see Sultana was driven by her selfish self-interest and nothing else. In fact, she comes across as a selfish and not very pleasant person. (12)

Thus, the novel is rich in mirroring the real figure of the social and political reality. The intact representation of the social and political reality in the novel adds the effort of social realism.

Another critic Putush Mernissi makes the feminist reading of the novel. For her, novel is the exact representation of the feminine subjugation. The exploitation of the females in the novel tempts the feminist critics. As claiming for the feminist tone Putush makes a point:

It does not matter whether you are a feminist or not, if there is a crime committed against humanity then as a human being you have to seal the fate of the oppressor and feel and try to assuage the pain of the oppressed. But many victims can be rescued, reinstated or taken care of, for the woman of Saudi Arabia it's a whole different ball-game whatsoever. (101)

Disabled and unable to walk, Black Beauty began learning about horses. He spends many hours driving his father to and from the station from which he commuted to work. His dependence on horse-drawn transportation fostered his respect for horses. Sewell's introduction to writing began in her youth when she helped edit the works of her mother.

Alfred Ginger makes a poetic judgment about Sewell's *Black Beauty*. The use of perspective in this memoir is particularly important. The use of anthropomorphic viewpoint is the special target of Ginger in the novel. He makes the following pronouncement regarding this novel:

Sewell uses anthropomorphism in *Black Beauty*. The text advocates fairer treatment of horses in Victorian England. The story is narrated from Black Beauty's perspective and resultantly readers arguably gained insight into how horses suffered through their use by human beings with restrictive technical objects like the bearing rein and blinkers as well as procedures like cutting off the tails of the horses.

(65)

Ginger describes the physical effects of the bearing rein to Black Beauty. Ginger highlights that Black Beauty's story is structured in a way that makes him similar to those he serves. The horses in the text have reactions as well as emotions and characteristics, like love and loyalty. These characteristics are similar to those of human beings. It is a novel that allows the reader to slide in and out of horse-consciousness, blurring the human/animal divide.

Henry Cobbet traces historicity in the memoir, *Black Beauty*. The black beauty stands for cab drivers who are oppressed by plenty of things. It has allegoric things. Its allegoric meaning is the most important dimension of the memoir. Cobbet's view is cited in the following extract:

The story is narrated in the first person as an autobiographical memoir told by the titular horse named Black Beauty—beginning with his carefree days as a colt on an English farm with his mother, to his difficult life pulling cabs in London, to his happy retirement in the country. Along the way, he meets with many hardships and recounts many tales of cruelty and kindness. Each short chapter recounts an incident in Black Beauty's life containing a lesson or moral typically related to the kindness, sympathy, and understanding treatment of

horses, with Sewell's detailed observations and extensive descriptions of horse behavior lending the novel a good deal of verisimilitude. (16)

When Beauty collapses from overwork, he has sold at auction to a kind farmer who nurses him back to health before selling him to the Bloomfield. Under the care of their groom, Beauty lives out the remainder of his days in a kind and loving home. The book describes conditions among London horse-drawn taxicab drivers. It includes the financial hardship caused to them by high license fees and low, legally fixed fares.

Dianne BaublitzCopans slightly hints at the question of survival. It fosters all the idea of enhancing survival by dramatizing all the hardships and horrors associated with Black Beauty. Copans makes the following extract:

At one point, black beauty and Ginger are sold to Lord Westland at Earl's Hall in London. Lady Westland is unkind to the horses and makes them wear bearing reins so that they hold their heads high, which was fashionable in London at the time. A tragic event occurs, caused by a drunken groom who cares for Black Beauty; Beauty falls and his legs are badly cut. Though he survives the fall, he can no longer handle long hours and hard work. (67)

Black Beauty is sold to a London cab driver, Jerry Baker. When Jerry falls ill, Beauty is eventually reunited with Joe. The young groom used to look after him in the early days. The gallant Black Beauty spots his old friend Ginger, from whom he has long been separated. They are old horses by now. They share stories about what has happened in their lives since their parting.

James Gilroy notices how the meaning of beauty changes from one narrative moment to the other. Gilroy's perceived reality on this regard is mentioned in the following extract:

The earliest days of his youth are over and he can no longer roam around meadows and spend his days resting with his mother anymore. Despite this loss of liberty, Beauty is still happy to be in this situation rather than a situation where the owner was cruel or neglectful, and soon enough he becomes accustomed to the life-long burden of servitude towards humans. One day when in conversation with his friends Ginger and Merrylegs, he hears stories of wicked masters. (44)

The former horse tells of her harsh upbringing. It scarred her for life to have a neglectful master. Thus the horses of Birtwick begin their long discussion amongst themselves concerning the faults in humans rule over horses. It is reflective of the cruelties horses often face. So this memoir is often held as the masterpiece of the extraordinariness of ordinary life.

Oscar Emmanuel concentrates on the mode of character portrayal in the memoir, *Black Beauty*. The title character is the most important character that is appealing and identifiable. The identifiable appeal and aura is most supportive character. Emmanuel makes the following argument:

Black Beauty' features a colorful cast of characters, both horse and human. *Black Beauty* is the title character and narrator of the story. He's a well-bred horse, the son of a wise old mare named Duchess and said to be the grandson of a famous racehorse. He's named for his shiny black coat and also has a white star on his forehead and a single white hoof. Beauty makes friends with several horses on his life journey. Merrylegs is a jolly fat pony who is a favorite of the Gordon's children at Birtwick. Ginger is a beautiful, chestnut mare whose temper has been spoiled by ill treatment. (76)

Ginger bites and kicks almost everyone until the Birtwick coachman learns to calm her. She learns how to be a gentle, hard worker through her friendship with Beauty. Beauty's other friends include a wise old horse named Sir Oliver and Captain. A former war horse serves in the Crimean War before going into cab work.

Malcolm Jones' response to Anna Sewell's writing is mild and palatable. He presents Sewell's writing as a creative work and creative brain. He praises:

Sewell paces a story as well as any writer alive. She knows how to tell a love story without getting cute. She understands how to blend realism and fantasy in just the right proportions. And she has a knack for writing about everyday matters-fixing dinner, going for a walk- in such a way that the events at hand, no matter how mundane, are never boring. (4)

The thematic diversity is the hallmark of Sewell's writings. Her power of imagination and word-power is praised by Jones. He also claims that Sewell has vast knowledge about writing with passion, creating a never- boring subjects of contemporary issues. He praises Sewell for her use of everyday language and matters.

Moreover, Jason Boog is a critic who makes criticism on Sewell's writings. Regarding Sewell's formalistic dimension he comments:

Sewell writes in a new style of Japanese prose, while juxtaposes and merges distinctly American motifs and diction with such traditional Junbungaku theme as love, death and the self. Sewell's fiction frequently alludes to commercial brand names and cultural icons of marginalized countries. Much of her work has been noted for its surreal qualities, blending bizarre plots twists and unique narration. (19)

Boog's perspective on Sewell's writing suggests that Sewell juxtaposes different ideas in his writings. Her thematic concerns are related to love, death and self. The self has become much important in her writings. Her surreal qualities also suggest that she somehow manages to blend magic and realism in her writings. The bizarre plot twists and unique narration suggests that her vibrant quality of her works.

Mary Hawthorne probes Sewell's memoir from the vantage point of how memory plays an instrumental role in the construction of reality. Hawthorne reveals the following idea concerning *Black Beauty*:

Sewell's memoir *Black Beauty* also concerns the plight of lover. The couple is too young to fully realize their fated rightness when they separate. They never lose their vivid memories of each other. Their recognition, when they meet years later, is one of joyous disbelief. In this version of the tale, Sewell contemplates the way in which memory not only lingers. It gives rise to overwhelming longing for the unreclaimable past. (23)

Memories undoubtedly play a paramount role in shaping and sustaining the fresh version of reality. Although there is no doubt in tracing the cause effect relationship between the reality and fantasy, memory's role cannot be avoided as a useless stuff.

Although all these critics talked about the different aspects of the memoir, none of them has focused upon the issue of voicing the voiceless. *Black Beauty* stands for the subdued and silenced groups of excluded groups. The subaltern groups and excluded community of oppressed people are enabled to give expression to their voices. In the mainstream society, the excluded and alienated people would hardly get inspiration and recognition. In this memoir, the neglected and silenced people and

their voices are projected in this memoir. Since the topic is fresh and researchable, the researcher probes this issue in the light of subaltern theory.

The researcher makes use of the subaltern theory. The term 'subaltern' refers to the populations that are "socially, politically and geographically outside of the hegemonic power structure of the colony and of the colonial homeland" (Guha 87). In describing history told from below, the term 'subaltern' is derived from Antonio Gramsci's work on cultural hegemony, which identified "the groups that are excluded from a society's established structures for political representation and therefore denied the means by which people have a voice in their society" (Gramsci 43). Subaltern Studies enters postcolonial studies through the works of the Subaltern Studies Group. Subaltern began to denote the colonized peoples of the Indian subcontinent. It describes a new perspective of the history of an imperial colony as told from the point of view of the colonized rather than that of the colonizers. In the 1980s, the scope of enquiry of Subaltern Studies was applied as an "intervention in South Asian historiography" (Spivak 21).

Spivak encourages but also criticizes the efforts of the subaltern studies group. It is a project led by Ranajit Guha that has appropriated Gramsci's term "subaltern" locates and re-establishes a voice or collective locus of agency in postcolonial India. Although Spivak acknowledges the "epistemic violence" done upon Indian subalterns, she suggests that any "attempt from the outside to ameliorate their condition by granting them collective speech invariably will encounter the following problems: a logocentric assumption of cultural solidarity among a heterogeneous people, and a dependence upon western intellectuals to speak for the subaltern condition rather than allowing them to speak for themselves" (76). As Spivak argues, subalterns will in fact "re-inscribe their subordinate position in society. The academic assumption of a

subaltern collectivity becomes akin to an ethnocentric extension of Western logos--a totalizing, essentialist mythology as Derrida might describe it”(33).

The realm of culture – of reading, writing and representation – does not exist fully beyond the social, historical and material matters of the globe. In *Companion to Postcolonial Studies*, Edward Said has suggested, culture may well normalize, legitimate and encourage European colonialism:

Neither imperialism nor colonialism is a simple act of accumulation and acquisition. Both are supported and perhaps even impelled by impressive ideological formations that include notions that certain territories and people require and beseech domination, as well as forms of knowledge affiliated with domination: the vocabulary of classic nineteenth-century imperial culture is plentiful with such words and concepts as ‘inferior’ or ‘subject races’, ‘subordinate peoples’, ‘dependency’, ‘expansion’, and ‘authority’. (8)

At one level – not the only one, of course, but an important one nonetheless – colonialism was a matter of representation. The production of culture could also reproduce imperial ideological values, and cultural creativity contributed greatly to lubricating the machine of colonization.

With the opening of the discourse came new problems, the most important being elucidated by Spivak who asked a very good question in her groundbreaking essay, “Can the Subaltern Speak?” The term “subaltern” comes out of the empire itself, for it is a British term for a military designation. A subaltern is “a lieutenant, an officer whose rank is one notch higher than the non-commissioned soldiers and below the high ranking officers. The term was carried over from the military to connote the “natives” who were designated as mid-level bureaucrats and factotum figures in the

service of the Empire”(21). In order to be effective the subaltern had to learn the language of the colonizer and thus lost authenticity and was slightly removed from their native culture. By speaking the language of the dominator or the ruler, the subaltern validated or “recognized” the Master.

The trap for the colonized was certainly recognized by the early post-colonial writers but it was a problem that has yet to be resolved. When one writes/speaks in what one hopes is an authentic voice, such as Luce Irigaray, then one is not always heard and the impact is limited to one’s own community. When post-colonial critics use “the theories of European philosopher’s thinkers and apply these Eurocentric ideas to the post-colonial condition, these same writers who question the appropriateness of Europeans speaking of and about the same colonial condition are speaking in the language of the master” (77).

Subaltern politics is confined theoretically to the lower story. It could not threaten a political structure. This alienated subalternity from political histories of popular movements and alienated subaltern groups from organized, transformative politics, in the past and in the present. In this regard, David Ludden makes the following observation:

The meaning of subalternity in Subaltern Studies shifted as the framework of study increasingly stressed the clash of unequal cultures under colonialism and the dominance of colonial modernity over India's resistant, indigenous culture. Subalterns in India became laughing stock of a nation; their identity and consciousness reflected India's colonial subjugation. This approach has organized an impressive collection of enduring scholarship on colonial texts, vernacular resistance, bureaucracy, police, factories, communalism,

ethnography, prisons, medicine, ethnography, science, and related topics. It has also enabled Subaltern Studies to speak as India's subaltern voice. (11)

As claimed by Ludden, freeing subaltern subjectivity consists of the analytical and rhetorical liberation of Indian culture from its domination. It is restricted by the colonial archive and by modernity. Ingenious methods for uncovering fragments of subaltern nationality become the project's particular attribute. The political autonomy of subalternity is hotly contested as a general claim and in specific circumstances. There is plenty of room for Subaltern Studies in the Indian historical profession.

Guha also opened Subaltern Studies by declaring a clean break with most Indian historians. He announces the project's ambition to rectify the elitist bias in a field dominated by elitism and bourgeois-nationalist elitism. Guha did not elaborate, but his colonial elitists surely came from Oxford and Cambridge and his "bourgeois-nationalist elites must include almost everyone else. Where the Marxists fit into his picture is unclear, but his brief discussion indicates that he believed colonialism spawned all historical writing about India before the rupture announced by Subaltern Studies"(Ludden 9). He suggests:

The historiography of peasant insurgency in colonial India is as old as colonialism itself; it then describes the 'discourse on peasant insurgency' as 'a discourse of power' under the Raj; and it proceeds to cite interventions by Gramsci without mentioning Indian histories of peasant insurgency. Subaltern Studies launched itself with an act of rejection, denying South Asia's previous history from below. The importance of this opening act is suggested by its reiteration and reemphasis. (9)

In this project, historians and post-colonial critics stand together against colonial modernity to secure a better future for subaltern peoples, learning to hear them, allowing them to speak, talking back to powers that marginalize them, documenting their past”(12). A liberated imagined community can only come into its own. Historians need to shake themselves free of modernity's master narrative.

This thesis is divided into three chapters. The first chapter introduces the topic, elaborates the hypothesis and includes different reviews of critics. The second chapter consists of the thorough analysis of the text from the perspective of subaltern theory. The last chapter is about the conclusion of the thesis.

II. Sewell's *Black Beauty*: An Allegorical Representation of Subalterns

The major thrust of this thesis is to show how voices of the repressed and excluded people are represented by the horse black beauty. The black beauty, which is the name of the horse, has to face several torture, exhaustion, exploitation and overwork. The owner of the horse does not bother to plumb the depth of the horse's exhaustion and passivity. Human beings think that horses are born for carrying loads, and for other works that happen in the daily lives of the people. Though black beauty is not able to communicate truths about its sufferings, it would be obvious that its suffering is appealing. Those who have the capacity to feel empathetically the suffering of others can identify with it. But those who are indifferent to the suffering of the other remain unaffected and rigid.

Even the underclass employee who runs the cart has identity. But those elites who employ them hardly recognize them as human beings with distinct sense of selfhood. Stevens remembers how his father always used to talk about a joke about how an elite master often calls his butler. For many years, black beauty's father had also lived lives of total submission and loyalty. He is not allowed to express his fear and doubt. He is always pressurized to put on smile and jocular appearance.

This research rests on Subaltern Studies. It adopts how the subversive spirit of subaltern studies resists the process of the stigmatization of subaltern people. Although Subaltern Studies cover a wide range of postcolonial ideas, the researcher has been specific on the aspect of woman as subaltern and the interconnection with other theoretical insights particularly in the Indian subcontinent. Though it is easy to associate subalternity with the lowest socio-economic classes, social castes, and peasantry, social expectations of women allow for the presence of subalternity in all classes. Theorists of subaltern studies have noted that gendered subalternity is

particularly complex, as often, the restraints of gender transcend class, allowing subalternity to exist outside of the lowest socio-economic sections of society.

In "Can the Subaltern Speak?" Spivak discusses the lack of an account of "the Sati practice, leading her to reflect on whether the subaltern can even speak"(4). Spivak recounts how Sati appears in colonial archives. Spivak demonstrates that the "Western academy has obscured subaltern experiences by assuming the transparency of its scholarship" (12). Spivak writes about the process, the focus on the Eurocentric subject as they "disavow the problem of representation; and by invoking the Subject of Europe, these intellectuals constitute the subaltern Other of Europe as anonymous and mute" (11). The socio-economic and racial factors are liable for the inception of stigmatic condition. The subaltern is "a person or a group of people that have been excluded from society. They do not have a voice, and are lost in the world due to assimilation and colonialism" (27). In other words, "Subaltern" is a term applied to those who exist at the bottom of a hierarchical power system without any means of improving their social condition.

In India, this often relates to members of "the lower economic classes, social castes, and peasantry as these are often the marginal, illiterate, and dispossessed, though social expectations of women allows for the presence of subaltern peasants in all classes"(Spivak 15). Theorists of subaltern studies have also noted that gendered subalternity is particularly complex, as often, the restraints of gender transcend calls, allowing for subalternity to be free from pure association with socioeconomics. Spivak further concluded that there is a methodological problem within Subaltern Studies as a historiographical project. In this project, it is impossible to "retrieve colonized women's subject position"(65). In this situation, the subaltern woman would have no subject position to begin with. In other words, subaltern history is

confronted with its own limits. Although Spivak provides a deconstructive approach in her analysis of the project, a spirit of Marx remained embedded in her articulation for the future direction of Subaltern Studies. She argued:

It is well known that, for reasons of collusion between pre-existing structures of patriarchy and transnational capitalism, it is the urban sub-proletarian female who is the paradigmatic subject of the current configuration of the International Division of Labor. The subalternists highlight the differentiation within the political realm in Indian society, between the elite and subaltern domains. They have demonstrated the limitations within the traditions of history writing on nationalism. In addition, it offers diverse ways of investigating the subjectivity of the subaltern condition in colonial India. (40)

Spivak later provided a disquisition on this topic developing the idea of the new subaltern. The subaltern is not an autonomous subject outside the domain of elites. This sort of notion is initially proposed at the start of the project. As time passes by, it comes to be understood as constructed by dominant discourses produced by elites.

Anna Sewell depicts facts about the plight and predicament of those whose voices are seldom heard, seldom recognized. Black beauty becomes the medium to externalize the repressed voices and pathos, agony and alienation of those who are forced to stay outside the realm of mainstream society. The suffering of black beauty becomes the microcosm which portrays the sufferings, atrocity and exploitation. The following extract represents this sort of situation:

The first place that I can well remember was a large pleasant meadow with a pond of clear water in it. Some shady trees leaned over it, and rushes and water-lilies grew at the deep end. Over the hedge on one

side we looked into a plowed field, and on the other we looked over a gate at our master's house, which stood by the roadside; at the top of the meadow was a grove of fir trees and at the bottom a running brook overhung by a steep bank. (1)

The reference to the master indicates that the position of the horse is subordinate. The horse is not completely free. It has to work for the master. The master can command anything at his whim and impulse. In addition, the relationship between the horse and the master can be extended to any kind of unequal power relation where the self or the master seeks to establish a kind of dominion over the other. The other, the excluded and marginalized oppressed groups are undoubtedly unacknowledged.

To probe the issue at hand, the researcher makes use of some of the theoretical insights of subaltern theorists. The term 'Subaltern' signifies a person in lower rank or subordinate status. The term subaltern is used in postcolonial theory. The exact meaning of the term in current philosophical and critical usage is contentious. Some thinkers use it in a general sense to refer to marginalized groups and the lower classes- a person rendered without agency by his or her social status. Others, such as GayatriChakravortySpivak use it in a more specific sense. She argues:

Subaltern is not just a classy word for oppressed, for other, for somebody who is not getting a piece of the pie. In postcolonial terms, everything that has limited or no access to the cultural imperialism is subaltern- a space of difference. The working class is oppressed. It is not subaltern group in the real sense of the term. Many people want to claim subalternity. They should see what the mechanics of the discrimination are. (271)

Spivak uses the term 'subaltern' in a specific way. This term refers to the exploitation and oppression of vulnerable groups of people. But the notion of exploitation differs from the Marxist notion of exploitation. It is simply unheard voice. If a person's voice is not heard, it is subaltern situation. A person without lines of social mobility is subaltern figure.

The plowboy, Dick, is harsh on horses including black beauty. Without a purpose, he throws pebbles at the group of horses. Though the horses do not mind this sort of rudeness of Dick, they say that are sometimes hurt by the plowboy when he acts upon his whim. The following extract clarifies the point:

There was a plowboy, Dick, who sometimes came into our field to pluck blackberries from the hedge. When he had eaten all he wanted he would have what he called fun with the colts, throwing stones and sticks at them to make them gallop. We did not much mind him, for we could gallop off; but sometimes a stone would hit and hurt us. (3)

The treatment of the horses in general and the black beauty in particular indicates how the powerless are subjected to coercion in the name of manners and discipline. Though the experience of the black beauty is that of an animal, its underlying meaning should not be dismissed ruthlessly. On the basis of power, discipline, civility and code of conducts in real life, the powerful exerts exclusionary influence over the powerless.

The subalterns by definition are groups who have had their voices silenced; they can speak through their actions as a way to protest against mainstream development and create their own visions for development. Subaltern groups are creating social movements which contest and disassemble western claims to power. These groups use local knowledge and struggle to create new spaces of opposition

and alternative futures. From such perspective, the term also includes females who have been silenced to voice themselves by the male dominated society.

Initially, the term, derived from the work of the Marxist theorist, Antonio Gramsci, entered postcolonial studies through the work of the Subaltern Studies Group, a collection of South Asian historians interested in exploring the role of non-elite actors in South Asian history. In the 1970s, the term began to be used as a reference to colonized people in the South Asian subcontinent. It provided “a new perspective on the history of a colonized place from the perspective of the colonized rather than from the viewpoint of the colonizers. Subaltern Studies began in the early 1980s as an intervention in South Asian historiography” (57). While subaltern study began as a model for the Subcontinent, it quickly developed into a vigorous postcolonial critique. The term, ‘Subaltern’, is now regularly used in domains ranging from history, anthropology, sociology, human geography to literature.

About the subaltern, Ranjit Guha writes “Subaltern” is “a name for the general attribute of subordinate, whether this is expressed in terms of class, caste, age, gender and office or in any way” (27). Explaining the aim of Subaltern Studies in Subaltern Studies, Guha writes, “The aim of subaltern studies is to promote a systematic and informed discussion of subaltern themes in the field of South Asian Studies”(48). Because, all the dimensions of study such as caste, gender, ethnicity could be found in South Asia.

When the black beauty was still a colt, it saw a bitter circumstance. Hounds come chasing their hunt. At first the object of their hunt is not clearly noticeable. Slowly and gradually, black beauty and other colts come to the conclusion that they are exposed to hunting. Hunters come riding on horses in their hunt for their favorite animals. Though hounds cannot pose threat to horses, they pose threat to other

creatures too. In an insecure and vulnerable existence, animals like black beauty feel restless and fearful. This sort of lives exposed to unpredictable forces can be extended to the overpowering of the weak by the powerful and the stronger. The following extract is illustrative of this point:

Before I was two years old a circumstance happened which I have never forgotten. It was early in the spring; there had been a little frost in the night, and a light mist still hung over the woods and meadows. I and the other colts were feeding at the lower part of the field when we heard, quite in the distance, what sounded like the cry of dogs. The oldest of the colts raised his head, pricked his ears, and said, "There are the hounds!" and immediately cantered off, followed by the rest of us to the upper part of the field, where we could look over the hedge and see several fields beyond. (7)

Masters are busy in their own works. First of all, they think about their own safety and power. But they hardly think about the safety of their livestock. Horse and other animals are exposed to violence, threat, insecurity and vulnerability. At the human level, the vulnerability of the creatures in the animal kingdom is almost on the par with the exclusion, ostracism and marginalization of the helpless underprivileged people.

Subaltern studies come as a social theory to speak against colonialism and bourgeois nationalism. The focus of Subaltern Studies is on the consciousness of the subaltern classes. GayatriSpivak's introduction to selected Subaltern Studies IV cites about subaltern consciousness and the colonial subject as the basis of theorization perceive there as making "a theory of consciousness or culture rather than specially a

theory of change”(4). Postcolonial Cultural Criticism and literary theory has embraced subaltern studies endeavor in deconstructing historiography, Spivak writes:

Subaltern consciousness is subject to the elite that are never fully recoverable that it is always asked from its recovered signifiers indeed that is effaced even as it is disclosed that it is irreducibly discursive. Negative Consciousness is conceived of having historical stage peculiar to subaltern rather than grounding positive view of consciousness, should not be generalized as the group’s methodological presupposition. (339)

Spivak argues that Subaltern provides the model for a general theory of consciousness. Some elitist objectify the subaltern and are caught in the game of knowledge as power. So, subaltern studies seem to suggest that its own subalternity in claiming a positive subject position for the subaltern might be re-inscribed as a strategy for time. DipeshChakravarty, in his seminal essay, “Invitation to a Dialogue” points out about subaltern consciousness as “the peasantconsciousness”(72). This research is mainly concerned with the subaltern subjects.

A cold steel is put forcibly into the mouth of a horse. Not only the black beauty but other horses also go through the same fate. It is the most oppressive form of control over horses. The black beauty narrates “I had of course long been used to a halter and a headstall, and to be led about in the fields and lanes quietly, but now I was to have a bit and bridle; my master gave me some oats as usual, and after a good deal of coaxing he got the bit into my mouth, and the bridle fixed, but it was a nasty thing!”(17). Human beings do not think about how painful it is for the horses on whose mouths hard steel object is put. It is the human insensitivity and indifference

that are hinted as the target of the black beauty on the allegoric level. The following extract highlights human insensitivity and indifference:

Those who have never had a bit in their mouths cannot think how bad it feels; a great piece of cold hard steel as thick as a man's finger to be pushed into one's mouth, between one's teeth, and over one's tongue, with the ends coming out at the corner of your mouth, and held fast there by straps over your head, under your throat, round your nose, and under your chin; so that no way in the world can you get rid of the nasty hard thing; it is very bad! Yes, very bad! At least I thought so; but I knew my mother always wore one when she went out. (18)

All horses are at pains to know how human beings exploit them and how they ultimately ignore them. The horses lament that they are born for serving their masters. But they cannot tolerate human insensitivity. The relationship between the horses and their master can be interpreted at the human level. The horse represents the excluded other and the insensitive self of the master refers to the privileged class.

The socio-economic and racial factors are liable for the inception of stigmatic condition. The subaltern is “a person or a group of people that have been excluded from society. They do not have a voice, and are lost in the world due to assimilation and colonialism” (27). In other words, “Subaltern” is a term applied to those who exist at the bottom of a hierarchical power system without any means of improving their social condition. In India, this often relates to members of the lower economic classes, social castes, and peasantry as these are often the marginal, illiterate, and dispossessed, though social expectations of women allows for the presence of subaltern peasants in all classes. Theorists of subaltern studies have also noted that gendered subalternity is particularly complex, as often, the restraints of gender

transcend calls, allowing for subalternity to be free from pure association with socioeconomics. Since this trend in Indian historical and social studies has been so influential, modern Indian literary, dramatic and cinematic texts have reflected a strong interest in the suffering of the subaltern classes.

Except putting on hard object of steel on the mouths of horses, the master puts iron shoes on the hooves of horses. The black beauty, in a pensive mood, laments that this is the most atrocious experience she has faced in her life. In a pathetic and tortured mood, she says “the next unpleasant business was putting on the iron shoes; that too were very hard at first. My master went with me to the smith's forge, to see that I was not hurt or got any fright”(26). This endurance of the narrator can be extended in human level and interpreted as the expression of the atrocity committed by the powerful to the excluded subaltern group. In a pensive mood her narrative flow moves and she goes on saying that “the blacksmith took my feet in his hand, one after the other, and cut away some of the hoof. It did not pain me, so I stood still on three legs till he had done them all. Then he took a piece of iron the shape of my foot, and clapped it on, and drove some nails through the shoe quite into my hoof, so that the shoe was firmly on”(27) The narrator says that the stiffness and heaviness of her feet made her incurably miserable.

Another female horse narrates what sorts of tortures she had to endure when she fell into the hand of a coachman who is rough and harsh. The coach increases the misery of the horse one after the other. Keeping in view the misery and pathos of the second narrator, it can be known that the sufferings of the excluded and ostracized people are beyond measure. The following extract is suggestive of this mode of comprehension:

No, said she, he only cared to have a stylish turnout, as they call it; I think he knew very little about horses; he left that to his coachman, who told him I had an irritable temper! That I had not been well broken to the check-rein, but I should soon get used to it; but he was not the man to do it, for when I was in the stable, miserable and angry, instead of being smoothed and quieted by kindness, I got only a surly word or a blow. If he had been civil I would have tried to bear it. I was willing to work, and ready to work hard too; but to be tormented for nothing but their fancies angered me. (41)

Both the narrators detail misery, exhaustion, thirst, confinement and unnecessary atrocities like putting iron shoe and cold steel on mouth. The domination and exploitation, along with the denial of the humanity of human beings are some of the subaltern issues that need review and reexamination in this research. Only when I apply the unequal relation between horses and their masters in the human society, I come across profound truth associated with subaltern life, identity and challenges faced by the subaltern people.

According to GayatriChakravortySpivak, subaltern women are subjected to oppression more than subaltern men. They do not have proper representation, and therefore, are not able to voice their opinions or share their stories. No one is aware of the daily struggles they face; subaltern women are ghosts in society: “I think it is important to acknowledge our complicity in the muting, in order precisely to be more effective in the long run”(227). It is not only colonialism that silences the subaltern, but also those of us who are watching the oppression taking place around the world, and not doing anything about it. Most importantly, the long established male hierarchy and the social norms considering males being superior have paved the way

to the victimization of the women too. Spivak adds the following viewpoint in this regard:

It was the history that was produced as a discourse in which Europe remained the central referent—explicitly or implicitly—which had assumed a dominant presence of all historical knowledge. The question of how this knowledge was to be provincialized became a central problematic within Subaltern Studies. This was an epistemological, if not ontological, issue that was raised, with the acknowledgement that perhaps there was no resolution. After all, the idea of Europe is made provincial in the postcolonial scholar's mind once its existence as a dominant discourse was already known. (10)

The internal changes within the project have become pronounced. The convergence of Subaltern Studies with postcolonial studies promotes the idea of a search for the postcolonial scholar's self-consciousness in the writing of historical discourses. Indian history as a discourse is now described as subaltern to the dominant discourse of history.

Whiplashing is the most harmful and dehumanizing practice from which no subaltern figures like John and the narrator are free. The son of the master took John for a ride. With the John, Black Beauty also had to go carrying the master. The boy seeks to ride John but due to inconvenience John refuses to take the boy. Taking John's inconvenience, the boy whiplashes John in such a callous way that it is very difficult for him to endure. Interpreting this case of atrocity as the stark expression of extreme inhumanity, the torture and violence over the body of subaltern figure are clearly manifested in the society where unequal status and power relation breed violence. The following extract exemplifies the point:

One day when John and I had been out on some business of our master's, and were returning gently on a long, straight road, at some distance we saw a boy trying to leap a pony over a gate; the pony would not take the leap, and the boy cut him with the whip, but he only turned off on one side. He whipped him again, but the pony turned off on the other side. Then the boy got off and gave him a hard thrashing, and knocked him about the head; then he got up again and tried to make him leap the gate, kicking him all the time shamefully, but still the pony refused. (37)

Whiplashing is the most unpredictable form of violence to which not only the narrator but John and others are prone. They are not competent enough to give expression to their agony and alienation. When they are nearly at the spot the pony put down his head and threw up his heels. John sends the boy neatly over into a broad quickset hedge. He sets off home at a full gallop. John laughs out quite loud in a moment of excitement and agony.

The social dogmas have not only made “illusions of the illiterate and lower class women but also the educated and economically sound. They are to be called hegemonized if readers take the words of Antonio Gramsci” (6). Gramsci comparatively familiarizes the history of the subaltern groups as being as complex as the history of the dominated class and their struggles. Even when they raised their voices against the complacent elite group, the subaltern were still subject to the activities of the elites. He opines that the history of subaltern class has less access to the means and social and cultural institutions by which they can construct their representation.

The use of the term subaltern is drawn from Antonio Gramsci's writings referring to "subordination in terms of class, caste, gender, race, language and culture, and was used to signify the centrality of the dominant/dominated relationships in history"(5). Subaltern studies develop a major critique against Euro-centric narratives of history and their influence on the production of knowledge in the social sciences. It dwells on an aspect that cognitively feeds into creating/sustaining particular forms of power relations. Rather than omitting the history of the dominant, the Subaltern project aims to "reify and celebrate the writing of history from a non-elitist worldly lens; history from the margins"(84).

Various threatening and formidable forces surround the lives of John, Beauty and other creatures. They used to assume that wilderness is their natural habitat. But the encroachment of the wilderness and the outburst of their master's whim are the root cause of their fear, threat and uncertainty. Their uncertainty and fear are almost synonymous to the uncertainty and fear faced by the ostracized subaltern people in any society. The following extract throws light on this issue:

No doubt we were very foolish, but danger seemed to be all round, and there was we knew to trust in, and all was strange and uncertain. The fresh air that had come in through the open door made it easier to breathe, but the rushing sound overhead grew louder, and as I looked upward through the bars of my empty rack I saw a red light flickering on the wall. Then I heard a cry of "Fire!" outside, and the old hostler quietly and quickly came in; he got one horse out, and went to another, but the flames were playing round the trapdoor, and the roaring overhead was dreadful. (48)

It is the hostler who treats those creatures in a condescending manner. He is adept in applying the technique of subjugation. That is there is fear and threat from his side. Apart from this, there are other equally important source of torture and torment. For some time, Beauty and John try to endure all that happen in their lives assuming that they are part and parcel of their natural lives. As the impact of such happening lead to their agony and degradation, they could not help taking this course of action as a form of domination.

David Ludden says that the meaning of subalternity in Subaltern Studies shifted as the framework of study increasingly stressed the clash of unequal cultures under colonialism and the dominance of colonial modernity over India's resistant, indigenous culture. Subalterns in India became fragments of a nation; their identity and consciousness reflected India's colonial subjugation. This approach has organized an impressive collection of enduring scholarship on colonial texts, vernacular resistance, bureaucracy, police, factories, communalism, ethnography, prisons, medicine, science, and related topics. It has also enabled Subaltern Studies to speak as India's subaltern voice.

Methodologically, recuperating subaltern subjectivity entails the analytical and rhetorical liberation of Indian culture from its domination by the colonial archive and by modernity. Ingenious methods for uncovering fragments of subaltern nationality became the project's particular specialty. Subaltern Studies thus becomes what Ludden calls "a post-colonial critique of modern, European, and Enlightenment epistemologies. A new kind of cultural essence for India is found in iconic residues of hidden identities, expressions of difference, and misunderstood mentalities"(12). Critical readings of colonial texts, oral histories, and ethnographic techniques are employed to reveal India's cultural roots in subaltern subjectivity.

Smith is another horseman who comes to work on the behalf of York who went to London last week. Beauty, John and other creatures are appreciative of the mild temperament of Mr. Smith. Unlike other coachmen and employees of stable, he is pretty mild, soft and kindhearted. All the creatures are happy at his temporary sojourn in the stable. He is an antithesis of human beings who are on the path to degradation. The following extract casts light on this brand of soft-hearted humanity:

Now I must say a little about Reuben Smith, who was left in charge of the stables when York went to London. No one more thoroughly understood his business than he did, and when he was all right there could not be a more faithful or valuable man. He was gentle and very clever in his management of horses, and could doctor them almost as well as a fairer, for he had lived two years with a veterinary surgeon. He was a first-rate driver; he could take a four-in-hand or a tandem as easily as a pair. He was a handsome man, a good scholar, and had very pleasant manners. I believe everybody liked him; certainly the horses did. (59)

Even the ordinariness of Mr. Smith appears to be the most loved and vied brand of humanity. If all the people work in this way, there would be no need to discriminate, subjugate, dominate, exclude and ostracize. It is the arrogance and greed for power and obsession with power that are the root cause of the fall of humanity and the origin of social evils like subalternization. The only wonder was that he should be in an under situation and not in the place of a head coachman like York.

Smith is addicted to drinking. Though he is soft and mild, he has an incorrigible blunder. That is the addiction to drinking. One day while he was riding on black beauty, the horse stumbled and fell off the horse. He fell off the deep ditch

beside the road. Consequently, in the mood of inebriation, he got injured seriously. He breathed his last on the spot. Due to his blunder, Smith lost his life. The minor fault of Beauty is also involved in it. But unfortunately, the whole blame is put on the shoulder of the horse. This whimsical and tendentious judgment of mankind has put other creatures in miserable condition. These creatures even have to face unexpected punishment. The following extract illuminates the point:

This could not go on; no horse could keep his footing under such circumstances; the pain was too great. I stumbled, and fell with violence on both my knees. Smith was flung off by my fall, and, owing to the speed I was going at, he must have fallen with great force. I soon recovered my feet and limped to the side of the road, where it was free from stones. The moon had just risen above the hedge, and by its light I could see Smith lying a few yards beyond me. He did not rise; he made one slight effort to do so, and then there was a heavy groan. I could have groaned, too, for I was suffering intense pain both from my foot and knees; but horses are used to bear their pain in silence. (64)

The narrator is guilt-struck by this sudden act of stupidity. This act of stupidity takes the life of Smith. She is not involved in the disastrous end of the life of Mr. Smith. His own fatal mistake is seen as the most important factor in the disastrous end of his life. The narrator remarks “I uttered no sound, but I stood there and listened. One more heavy groan from Smith; but though he now lay in the full moonlight I could see no motion. I could do nothing for him nor myself, but, oh! How I listened for the sound of horse, or wheels, or footsteps!”(66) The road is not much frequented. There are no sounds but a few low notes of a nightingale. Nothing moves but the white

National narratives, orientalist images, ethnic stereotypes, and Hindu fundamentalism are much more influential. In opposition to these, subalterns have made little headway. Peter Gran says that “Readings of the Indian history contained in Subaltern Studies are inflected variously by national contexts in the world of globalization” (125).

Peter Gran argues, for instance, “that in India, Subaltern Studies is read against liberalism, Marxism, and religious fascism, whereas in the US, its principal novelty is its ability to represent India by being read into ideologies of difference and otherness”(13). Though globalization circulates texts and ideas around the world, it nonetheless divides reading environments. Guha’s own later contributions to the project reflect the internal shift as well. Generally, Guha advocates that “those interested in questions of subalternity should alter their methods of inquiry by hearing the small voices of history as a way to further challenge the dominant statist discourses”(76). He proposes that turning to oral traditions is a way to write about women and their experiences in colonial and postcolonial India for the next stage of the project. He argues that “by making such a methodological shift within Subaltern Studies, new opportunities for further study would immediately become apparent. Perhaps such a statement was an acknowledgement of the silences within the project and a claim for theoretical and methodological openness on subaltern themes that remained to be written”(102). The internal plurality is encouraged and celebrated. Guha continues to identify the subaltern as subordinated and marginalized within Indian society.

Black beauty hears from Ginger her story. She is treated harshly. Her masters took her from her mother and threw her amidst a bunch of unfriendly colts. Thus she grows up; the men laid their hands harshly upon her. Ginger responds with physical

resistance, kicking out and fighting. This only made matters worse. Her breaking in is in this way quite hard on her. She describes one rider—Samson—who is cold and hard. He always drives her to exhaustion, often coming home drunk. One time, he drives her to exhaustion during the night then the next morning and then again that afternoon. By that time, Ginger is so tired that she just refused to cooperate, eventually throwing him off. He responds by whipping her and leaving her out in the sun. Samson's father eventually comes out to take care of Ginger. He is involved at the same time blaming Samson for his anger. He soon is dismissed and another man, Job, takes over her training. He is, in contrast to Samson, thoughtful and steady. The following extract elucidates how Ginger and Black share their stories of pathos and oppression:

Soon after that meeting, Ginger and Black Beauty stood again together and she told him more of her story. She was sold from master to master and soon she was in the hands of an uncaring gentleman. The coachman forced her to wear a checkrein, which she explains holds the horse's head constantly up, unnaturally higher than normal, and forces the head to stay that way. The immobility of her head made it much harder to get work done, since it both caused huge pain and also prevented her from looking around. (71)

When Black Beauty asks if his master did not have sympathy for him, he replies that all his master cared about is style and fashion. With all this, Ginger explains that she would be ready to serve her master. Her story continues and she explains how she went from master to master in this way. She ends up at Squire Gordon. While she does appreciate the kindness of John and James, she still can get worked up sometimes. Black Beauty observes her kind treatment continuing. He notes that

Ginger became more loving and calm. After that point, he would ask for her advice and spend time in conversation with her. Those around Ginger marveled at her change.

Guha argues that the politics of subaltern classes in colonial India did not exhibit the characteristics of the rural groups described by Gramsci. Specifically, he disagrees with one of Gramsci's central claims that "subaltern groups are always subject to the activity of ruling groups, even when they rebel and rise up"(10). Guha stated that the domain of subaltern politics is autonomous from elite politics. He says that "It neither originated from elite politics nor did its existence depend on the latter" (11). He claims that subaltern politics tends to be violent because subaltern classes are forced to resist "the conditions of elite domination and extra-economic coercion in their everyday lives"(16). Guha explains that factors of domination and coercion were not simply based or determined by the class dynamics in Indian society. He points out that British colonialism leaves an uneven impact on economic and social developments in India.

Therefore, it is necessary to understand how different sections of society are affected from area to area. Within Indian historiography, "the emphasis on understanding politics on the basis of class structures had obscured the fact that one group which is dominant in one region or locality of India, was actually dominated in another"(21). Guha claims that it is imperative for the historian to understand the heterogeneity and ambiguity in within society. By so doing they must sort out these tensions on the basis of a close and judicious reading of evidence.

Sir Oliver suggests that humans cut off the ears of their own children or similarly mutilate them. The gruesome imagery of such a statement immediately triggers disgust and anger. However, the longer-term result of his statement is to get

the reader to understand what he is going through. The absurdity of Sir Oliver's suggestion also serves a purpose. It emphasizes "the fact that humans naturally understand that cutting the ears of a baby will hurt it not help and will permanently handicap the child. Sir Oliver's point is that they should realize in just the same way that cutting the ears of puppies or cutting the tails of horses or forcing some other man-made modification on the animals will not benefit but will always harm"(87).

Another man pays a visit to the stables to gossip with a stableman. He forgets his pipe there to devastating consequences. Black Beauty awakens and cannot breathe. A fire has spread in the barn, and will soon burn the whole structure down! The stableman bursts in and attempts to lead a horse out but to no avail. The horse will not budge. He goes to "each horse in turn desperately trying to lead it out but each horse is too frightened to budge, even Black Beauty. Giving up hope the man turns and runs out of the stables. Soon though, James comes, putting on a cheery face as always"(77). He is able to coax Black Beauty out of the stables and then returns to save another horse. Then the fire engine arrived and the fire was eventually put out, not before "two horses were burned to death though. Their shrieks could be heard in the distance during those dark hours of the night and Ginger and Black Beauty could not help but hear those terrible cries. All because one man forget his little pipe as he went on his way to gossip with a buddy"(78). The following extract highlights the core aspect of the situation that is going out of the control:

James points out that he is too young and little to be of much use but John argues in his favor, saying he has the right heart for the job. He also explains his own story: how he was once a young orphan and he had a crippled sister to look after. The master took him in as a stable-hand for the old stable-master of that time—Norman. Now Norman

could have turned up his nose at this young inexperienced plow-hand but instead he took John in like a son and patiently taught him the job.

So how could John not do the same for little Joe Green, he asks? (81)

James leaves soon after and Joe begins his new job. He is at pains to learn and master all this new information. Even with all his effort, it was impossible for him to not make any mistakes. This is nowhere clearer than in the aftermath of one harrowing adventure. One night, the mistress becomes dangerously ill. Without a doctor the fear she will lose her life. He forgets to put any blankets or warm coverings on Beauty, thinking it would be too hot. So the horse soon began to shake and shiver and became deadly cold. When he returns home, John is furious to find Beauty thus.

For Gramsci, “in order for a particular social group to gain (and maintain) power, they must establish a form of social and political control which combines physical force or coercion with intellectual, moral and cultural persuasion or consent”(17). Gramsci writes:

The supremacy of a social group manifests itself in two ways, as domination and as intellectual and moral leadership. Coercive social control, or domination, typically operates through the State.

Consensual social control manifests itself as intellectual and moral leadership. It derives from those institutions and practices associated with civil society. It should be stressed that State and civil society do not always operate exclusively, and coercive and consensual forms of social control can be found in both spheres. (37)

Religious practices and coercive authority operates along a spiritual dimension. It is not therefore physically violent. To a dissenting individual, the threat of

excommunication or social exclusion may be just debilitating. However, the term hegemony is essentially used to refer to the intellectual, moral and cultural unity.

In the aftermath of beauty's injuries, his master sends him to a meadow to recover. There he becomes quite lonely, having been used to company. One day he looks up to find Ginger entering the meadow's gate. However, their joy in meeting abates when Beauty learned why Ginger came. The following extract works as a standing example of how much injuries and wounds George had to endure:

Lord George had severely injured her by driving her too hard. To push her to her limits had been his general practice, and one day he pushed her too far and her health deteriorated. So the two horses kept each other company in that meadow. They did not gallop around as they used to, yet still they enjoyed being with each other. This continued until the earl returned. The injuring of his two horses causes the earl much displeasure. He reluctantly decides to sell Beauty—because he cannot have discolored knees like that in his stables—and leave Ginger in the meadow for a year. (81)

Mr. York suggests selling him to a master of livery stables in Bath. Soon enough Beauty is on his way to a new home. Beauty finds a good, though not excellent, place to live. Beauty is at the whim of many masters. He is a job horse now. When some customer needs a carriage or horse he comes and rents from this establishment. These customers, unlike Beauty's previous riders, would too often not know how to ride or drive a horse properly.

In narrating the difficulties of life as a job horse, Beauty lists three styles of riding which hurt the ridden. They are "the first, he mentions, is the tight-rein drivers. These fellows do not give an inch of leeway when they hold the reins; instead, they

insist on holding the reins so tight across the horse that the creature has no liberty to move its head at all and can barely function. On the opposite end of the spectrum is the loose-rein rider”(91). These riders cannot help the horse at all if there is some problem in the road. Apart from holding the rein-loosely, these men will also tend to be neglectful in caring for the horse. The following extract shows how much Smirk is subalternized and subjected to the vicious process of oppression and ostracism:

Instead Smirk would spend his time looking in a mirror, fixing his hair and adjusting his bow tie. In front of the master he was always showing great attention, and so everyone thought him to be a wonderful young groom. To Beauty though, he was just a conceited and lazy little fellow. The most glaring example of this was his neglecting to clean Beauty’s stables. Every time it got dirty he would take out some straw and throw on some clean straw, but he never would clean it out completely. This began to make Beauty quite ill. Soon enough Mr. Barry notices the bad smell and orders Smirk to clean it out completely. (94)

The boy suggests that they have the bricklayer check the drains. It can be concluded there is nothing wrong with the drains at all. It takes his money and was on his way. For Beauty though the problem become worse than before. Weeks in such conditions left Beauty’s hooves in a poor condition. His overall health continued to deteriorate as Smirk neglected to exercise him or feed him properly.

To serve the master is the major goal of Smith in his life. He idealizes his master, his mansion, his acquaintances and his social standing. But after the death of the master, his friends begin to make a mockery of the master’s prodigal disposition and demonstrative sense of pretension. It is the master and his loyalty to master that

Smith reveres a lot. But the master's own friend's jibe at him, Smith begins to feel crestfallen. He feels cheated and hoodwinked by the ideals of serving a seemingly ideal man like Smith. The following extract is expressive of Smith's increasing sense of growing alienation and bitterness resulting from the denudation of his respected master, the master:

Of course, there are many people these days that have a lot of foolish things to say to the master, and it may be that you are under the impression I am somehow embarrassed or ashamed of my association with his lordship, and it is this that lies behind such conduct. Then let me make it clear that nothing could be further from the truth. The great majority of what one hears said about his lordship today is, in any case, utter nonsense, based on an almost complete ignorance of the facts.

(84)

The master's denunciation by his own friends makes Smith sad. He begins to assume that the ideals that he endorses are truly fragile. Furthermore, he develops the awareness that it was not good to sacrifice the youthful days of his life to serve master. For not being selfish and self-centric, he had committed the biggest blunder in his life. Painful sense of loss is further heightened by the mockery of master following his death.

When the two meet over cocoa, Ginger can well imagine what more Smith might wish for in life. It is clear by the way she says these words that she would like a family. She is tired of waiting for Smith to figure this out. This frustration is the cause of Ginger's outburst when Smith persists in talking about work duties. She tells him she is tired. She is weary not only in a physical sense, but in a spiritual one as well. She is tired of waiting for Smith to realize that he loves her, because she already

knows that she loves him. She is frustrated by his incessant formality. Smith does not “understand any of this. Stevens again acts stupidly when Ginger's aunt dies. He is so socially rigid that he is unable offering her any words of condolence or consolation. The only things Stevens can ever speak to Ginger about are affairs of the household”(87). These memories are sad moments for Smith because he now appears to realize that they were turning points in his relationship with Ginger.

Thus, it is concluded that the issue of voicing the voiceless is reflected in the novel. Beyond the subaltern concerns there are also legal ramifications of this extensive usage of horses. Cruelty towards horses is a huge worry. Horses had a significant role in labor as work animals. This position sometimes is susceptible to their exploitation and abuse.

III. Sewell's Vision of Social Inclusion

The core finding of this research is that the subaltern people who struggled for the abolition of apartheid are suppressed strategically. In *Black Beauty*, through the means of animal characters the critical edge happens to target the various exclusionary and alienating practices from which subalterns suffer a lot in society. They manipulated the underprivileged and the subaltern people to fight actively for the emancipation from restrictive and suppressive forces of mainstream society.

The elitists created deceptive atmosphere where many subaltern people died and only the elitist people survived. In addition, the preferences of subaltern people are avoided by the elitist figureheads of elitism. Instead of recognizing the rights of subaltern people to freedom, equal treatment and access to opportunity, the elitist and the privileged people continue to subdue the ultimate likings and demands of the excluded people. Lingering vestiges of subalternization not only block the progress of an individual but also the progressive forces of society. The positive effect of including the displaced and helpless people do not lie at the top of political agenda of the post-apartheid government.

Social regression seems to be transmitted from one generation to another and from one culture to another. Carnage, chronic outbreaks of violence and directionless anti-apartheid movement are intersected. So the harrowing experiences faced by those who are involved in the movement have to be studied and examined in broader light. The direct impact of these events can be seen in the cultural integrity and historical continuity. The protagonists attempts to escape from the prison of his mind. However, intimate memories and dark secrets rise up at will to paralyze their psyches. This sort of circumstances brings them face to face with the geneses of their own individual and intensely personal stories in history.

Severing one's roots is shown to be nigh impossible because the past is etched onto the psyche. When some of the docile rebels of the camp nurtured their belief in the redemption, in divine providence, luck or destiny, they are mocked by other captives who were so pessimistic that they thought that it is antihuman to nurture belief in god, salvation and divine intervention. Though physical bodies of inmates of the camp were under the control and confinement of African guards of the camp, their spiritual lives too went out of their control.

Much of this change had such a large attraction to people because of the massive logistical issues surrounding the upkeep of horses. In 19th century England, London lay at the center of this problem. Estimates suggest that in that capital city were about 300,000 horses serving all kinds of functions. This huge number of horses all had to be fed, sheltered, cleaned and looked after. The usage of horses in London thus perpetuated a logistical nightmare for the city. The horses' waste alone required a network of street cleaners and haulers.

The city as a whole was not the only entity that bore the cost of these horses. Each individual horse owner had to expend significant amounts of money to maintain the horse. They of course had to be cared for. Their equipment had to be bought, cleaned and maintained. Their owners also had to hire grooms and coachmen. All together the cost of maintaining a horse in 19th century London was more than the cost of maintaining a car today.

In order to condemn this cruel behavior, Sewell has the heroes of the story constantly oppose this behavior. She also illustrates how it will be better off for both owner and horse to have a more peaceful co-existence. Here Sewell is giving them a voice, and is hoping that such an expression will be enough to change society. Trial and transferal repeat many times throughout the story. Beauty begins his story with

his birth and continues until his death. He is constantly maturing throughout, constantly growing and learning new things. Despite living to an old age he remains the life-long student.

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