

I. Introduction to Sewell's *Black Beauty* and the Issue of Representation

The present research analyzes the impact of capitalist ideology upon the working class, especially on the protagonist Black Beauty whose life has been judged in terms of its values and utility. Through the life and thoughts of a hard-working horse named Black Beauty, Anna Sewell in her novel evokes the subordination of the working class. Sewell vividly concretizes the ongoing dialectics of the society ruled by the capitalist ideology and while doing so she presents the then English society, i.e. the nineteenth century Victorian society. The protagonist of the novel, horse named Black Beauty, brought up from infancy to habits of docility and obedience, represents the ideal Victorian servant. Sewell suggests in her novel *Black Beauty* that the people of the working class are meant to be obedient and subservient to the upper class for their entire lives. The life and thoughts of the hard working horse Black Beauty supports this idea. Black Beauty never wavers from his belief in servitude, which is significant because he represents an ideal form of the working class in the capitalist society.

When he begins his life as a working horse, Black Beauty already understands what is expected of him. During his initial riding training, Black Beauty describes the challenge of a horse's daily life, "He must . . . always do his master's will, even though he may be very tired or hungry . . ." (11). The young horse adds, "What more could I want? Why liberty! . . . Now I am not complaining, for I know it must be so" (26). Even as a young colt, when acknowledging that he resents the constrictions of his life as a horse working for men, Black Beauty upholds that it is necessary for him to follow the will of his master.

Black Beauty is the story of class division and the story of domination, exploitation, hegemonization, commodification and objectification of the ruling class upon the working class. Most of the characters of this novel are divided into two categories, 'Haves and Have nots; the ruling class people and the ruled or the owners and the working class or capitalist

and proletarian'. Money, matters and prosperity declares the social status and there has been created a social disparity between these two classes on the basis of their possessions. The unequal distribution of wealth has shaped the lives of people accordingly. Domination, suppression, sense of alienation, and frustration are some of the characteristics of capitalist society. The capitalist or the ruling class always remains in mainstream of the society. They think themselves as the master of all products. Being a ruling class they use their value upon marginal group. Capitalists ignore the desire and interest of working class people. They become indifferent towards the emotion, feeling and plight of the working class people. On the other hand, the second class is the working class, dominated, exploited, hegemonized and the marginalized group. This group belongs to 'have nots' and empty handed. They are the victims of capitalists' order and ideology. The working people are used as a commodity and are judged in terms of their values and utility.

After spending a few years with his mother in the plantation and his breaking in (to break in a horse is to teach it to wear a saddle and bridle, and to carry on its back a man, woman or child; to go just the way the rider wishes and to do so quietly.), now begins Beauty's journey of life where he experiences varieties of treatments in accordance with the masters. First, Beauty is sent to St. Gordon's Park and is treated well but soon gets ruined when he falls at the hand of a careless drunkard Reuben Smith. Beauty gets his knee broken and is now useless for any gentleman's stable. He is then sold on to work for his living. The horse always serves his masters with all his efforts, no matter how difficult the task is. He is dominated, exploited and deprived of his rights but never wavers from his belief in servitude.

Maya Unfred Montgomey in her article "Accepted Slavery" analyzes the character of Anna Sewell's *Black Beauty* through a marxist lens. According to Montgomey, Anna Sewell suggests in her novel *Black Beauty*, the people of the working class are meant to be obedient and subservient to the upper class for their entire lives. The ruling class has

inferiorized and hegemonized the workers in such a way that they never waver from their belief in servitude. She states that Black Beauty faces many challenges throughout his life. Remembering times he has strained to pull carriages full of passengers up steep inclines, the horse asks himself, “What were horses made for, if not to drag people uphill?” (148). Here Black Beauty shows that he truly thinks he was created in order to serve mankind. In designing a protagonist who lives to serve, Sewell reinforces that the working class exists only to work for the upper classes.

Beauty has thus been inferiorized and hegemonized by his masters in such a way that he thinks it is his duty to serve them the way they wish. Montgomery further writes: “In *Black Beauty* by Anna Sewell, the horse Black Beauty believes his entire life that his purpose is to follow his masters’ orders without protest. Through this horse’s lifetime of accepted slavery, Sewell is suggesting that the working class should be obedient and do whatever their masters order . . . (2)”. Through her marxist reading of the text Montgomery concludes that through the horse’s lifelong, unchanging belief in his servitude, Sewell believes that the working class exists only to serve others.

Similarly, in his article, “Gentle Heart: The Story of Anna Sewell” Jen Longshaw writes that England in the nineteenth century was an unequal society that saw great poverty existing alongside the wealth of the aristocracy and burgeoning middle-classes. The Industrial Revolution saw the growth of towns and cities as the rural population migrated into urban slums to work in the factories and mills needed to supply the British Empire with the necessities of life. The horse played a vital part in this Dickensian nightmare working in coal mines as pit ponies, pulling barges along a vast network of canals, helping plough the fields and also providing transportation (1).

Robert Dingley, in his article “A Horse of a Different Color: Black Beauty and the Pressures of Indebtedness” finds Sewell’s novel a more than coincidental resemblance to the

most celebrated of all narratives of human slavery, Harriet Beecher Stowe's *Uncle Tom's Cabin*. He states:

Resembling Tom both in his docility and, of course, in his blackness, Beauty's career too begins in a happy home that is run on more or less enlightened feudal lines . . . Tom is bought by the fainéant, aristocratic Mr. St. Clare of New Orleans, and Beauty passes into the stables of Lord W-. In both novels the hero saves the life of a female member of the family and in both, the humane impulses of the male head of the household are compromised by the thoughtless cruelty of his wife. Marie St. Clare has her slaves flogged because it is less trouble than treating them decently; Lady W- insists on torturing her horses in order to give her equipage a fashionable appearance . . . (242)

Similarly, Gina Marlene Dorre, in her article "Horses and Corsets: Black Beauty, Dress Reform, and the Fashioning of the Victorian Woman" suggests that ". . . the body in question – that of "Beauty" – is not simply the body of a bridled, harnessed, and eventually broken horse, but is also the corseted and bustled woman in late – Victorian England . . ." (157). Dorre has analyzed the text through feminist prospective and has stated the decoration and commoditification of females in the society.

In this regard, the text has been analyzed through various prospectives, but the text has not been analyzed from Neo-Marxist prospective. Therefore, there exists a strong need to carry out a research in this text from a new prospective. Without proper study on the issue of domination, exploitation and hegemonization on working class people in the text the meaning of the text will remain incomplete. Having taken this fact into consideration, the present researcher proposed to carry out the research on *Black Beauty* from Neo-Marxist prospective. Intensive study of the text is at the core of this research. Neo-Marxism is used as the

theoretical tool and the text is analyzed from Neo-Marxism with special reference to the concept of Antonio Gramsci and Louis Althusser.

Marx's theory of representation, consciousness and ideology is presented in *The German Ideology* (Marx and Engels [1845-49] 1970). Marx uses the term "ideology" to refer to a system of ideas through which people understand their world. A central theoretical assertion in Marx's writing is the view that "ideology" and thought are dependent on the material circumstances in which the person lives. Material circumstances determine consciousness, rather than consciousness determining material reality: "The hand-mill gives you society with the feudal lord; the steam-mill society with the industrial capitalist" (29). A system of ideology plays the role of supporting the class advantage of the dominant class, according to Marxist theory. The concept of commodity fetishism is discussed in *Capital* (Marx 1977). Marx uses this concept to refer to the pervasive and defining illusion that exists in a commodity society. A commodity is perceived solely in terms of its money equivalent (its price), rather than being understood as standing within a set of social relations of production. The labour of the operator of the shoe-sewing machine disappears and we see only the money value of the shoes. Marx believes that this is a socially important form of mystification; the market society erases the relations of domination and exploitation on which it depends.

During the 1930s, a group of critics emerged from Frankfurt school, came in mainstream raising the voice based on Marxist theory but their views differed than those of the classical marxist. These critics focused more on the social influences such as politics, religion, and mass media that perpetuate not only the economic oppression but also the social oppression. Neo-marxism thus developed as a movement of twentieth-century political and social theorists who emphasized the humanism and idealism of Karl Marx's early works (written before he formulated his theories of dialectical materialism and economic

determinism). The neo-marxists emphasized psychological liberation instead of political revolution and thus were closer to some strains of anarchism than to state socialism or communism.

The Italian Marxist Antonio Gramsci significantly extended Marxist thinking about ideology and consciousness in the 1930s. Gramsci gave ideology a more active role in politics and history than classical historical materialism. He argued that the proletariat has the ability to influence the terms of its consciousness, so there is an extended struggle between the bourgeoisie and the proletariat over the terms of the representation of the existing social reality. The bourgeoisie generally exercises “hegemony” over the terms of ideology through its control of the instruments of consciousness, but the proletariat can exert influence through its own cultural institutions. This prospective introduces a major change into the classical theory of ideology, in that it denies that the subordinate class is simply the passive tool of the dominant ideology. Gramsci came up with the concept of hegemony. His exploration and elaboration of the concept of hegemony has become a central tenet on Neo-Marxist theorizing. Gramsci uses the term “hegemony” or moral, ethical leadership, to describe the means by which consent is achieved.

The French Philosopher Louis Althusser’s *Ideology and Ideological State Apparatus* establishes the concept of ideology, which is based on Gramsci’s theory of hegemony, whereas hegemony is ultimately determined entirely by political force. Ideology draws on Freud’s and Lacan’s concept of the unconscious and mirror phase respectively, and describe the structure and systems that enable the concept of the self. Althusser provided an influential prospective on the role of ideology in a class society in *Lenin and Philosophy*. Generally characterized as offering a structuralist interpretation of Marxism, Althusser’s writing on the role of ideology in the social system diverge from the interpretation offered in the German Ideology. Althusser takes issue with the notion that ideology is a feature of consciousness;

instead, he refers to an institutions that produce and reproduce social states of knowledge. And he disputes the assumption that there is an external social reality independent from ideology; rather, all features of reality are expressed in language and are inseperable from the features of conscioussess singled out as “ideological”.

This research has been divided into three chapters. The first chapter deals with the introduction and the issue of representation. The second chapter presents a discussion on the significance of the hypothesis along with the textual analysis and the last chapter concludes the main points and includes the finding of this research.

II. Interpellation of an Individual in Sewell's *Black Beauty*

Through the life and thoughts of a hard-working horse named Black Beauty, Anna Sewell in her novel evokes the subordination of the working class. Sewell vividly explores the ongoing dialectics of the society ruled by the capitalist ideology and while doing so she presents the then English society i.e. the nineteenth century Victorian society. The protagonist of the novel, the horse named Black Beauty, brought up from infancy to habits of docility and obedience, represents the ideal of a Victorian servant.

The Italian Marxist Antonio Gramsci used the term 'hegemony' to denote the predominance of one social class over other (e.g. bourgeois hegemony). This represents not only political and economic control, but also the ability of the dominant class to project its own way of seeing the world so that those who are subordinated by it accept it as 'common sense' and 'natural'. Gramsci defines hegemony as the essential concept given by the great masses of population to the general direction imposed on social life by capitalist society i.e. the ruling class. Gramsci states, "Hegemony is, to establish moral, political and intellectual leadership in social life by diffusing one's own world-view through the fabric society as a whole, thus equating one's own interest of society at large". (Mapping Ideology, Slavoj zizek, 198)

Gramsci defines hegemony as the power of the ruling class to convince the other classes that their consents are the interests of all, that a social class achieves a predominant influence and power, not by direct or overt means, but by succeeding in making its

ideological view of society to pervasive that the subordinate classes accept and participate in their own oppression. Hegemony consists of socio-political power that flows from enabling the spontaneous consent of populace through intellectual and moral leadership or authority as employed by the subalterns of the state. The power of hegemony is thus primarily through consent rather than armed force.

Black Beauty's mother always thinks that she and her family is born just to serve their masters. From his very infancy Black Beauty is taught to accept that he is inferior to his masters and should always act in accordance to their will. His mother one day says:

You have been well bred and well born; your father has a great name in these parts , and your grandfather twice won the Cup at the Newmarket races; your grandmother had the sweetest temper of any horse I ever knew, and I think you have never seen me kick or bite. I hope you will grow up gentle and good, and never learn bad ways. Do your work with a good will; lift up your feet well when you trot, and never bite or kick even in play. (2)

This shows how the working class people think themselves that they are born just to serve their masters. In the story Black Beauty's mother always advises that Beauty should always be loyal towards his masters. She does never teaches her son to be strong enough to raise voice if there is any injustice or mistreatment towards him. Rather she encourages him always to please the masters saying the better he behaved, the better he should be treated, and that it was wisest always to do his best to please the master. She further says:

. . . There are a great many kinds of men: there are good, thoughtful men like our master, that any horse may be proud to serve; but there are bad, cruel men, who never ought to have a horse or a dog to call their own. Besides these, there are a great many men foolish, vain, ignorant, and careless, who never

trouble themselves to think; these spoil more horses than any one, just for want of sense. They don't mean it, but they do it for all that. I hope you will fall into good hands; but a horse never knows who may buy him, or who may drive him. It is all a chance; but still I say, 'Do your best wherever you are, and keep up your good name'. (15)

For Gramsci, hegemony is a form of control exercised primarily through a society's superstructure as opposed to its base or social relation of production of predominantly economic character. Gramsci splits superstructure into two major levels: one can be called 'civil society' that is an ensemble of organisms commonly called 'private' and that of 'political society' or state. Civil society includes organizations such as churches, trade unions and schools which as Gramsci notes are typically thought of as private or non-political, including economy. Political society is the arena of political institutions and legal constitutional control. A major piece of Gramsci's project is to show that civil society's ways of establishing an organizing human relationship and consciousness are deeply political and should in fact be considered integral to class domination, especially in Western Europe. According to Gramsci, civil society corresponds to 'hegemony' while political society or state corresponds to 'direct domination or command'. The former is the realm of consent and later of force.

Gramsci further delineates these two distinct forms of control as: firstly, social hegemony names the spontaneous consent given by the great masses of the population to the general direction imposed on social life by the dominant fundamental group, i.e. the ruling class in Gramsci's Western Europe, the bourgeoisie; this consent is historical prestige which the dominant group enjoys because of its position and function in the world of production. Secondly, political government names the apparatus of state coercive power which legally enforces discipline to those groups who do not consent either actively or passively. However,

this apparatus is consisted for the whole of society in anticipation of moments of crisis of command and direction when the spontaneous consent has failed.

The capitalist society has constructed such an ideology that the people of the working class are meant to be obedient and subservient to the upper class for their entire lives. The life and thoughts of the hard working horse, Black Beauty supports this idea. Black Beauty never wavers from his belief in servitude, which is significant because he represents an ideal form of the working class in the capitalist society.

Ideology is a system of ideas and representations which dominate the mind of a man or a social group. In *The German Ideology* (1884), Karl Marx and Friedrich Engels elaborated a polemical definition and critique of ideology. They also gave more diverse suggestions about how to understand ideology. They argue:

The production of ideas, concepts and consciousness is first of all directly interwoven with the material intercourse of man, the language of real life. Conceiving, thinking, the spiritual intercourse of men, appears here as the direct efflux of men's material behavior . . . We do not produce from what men say, imagine, conceive, nor from men as described, thought of, imagined, conceived in order to arrive at corporeal man; rather we proceed from the really active man . . . They have no history, no development, but men, developing their real existence, their thinking and the products of their thinking. Life is not determined by consciousness, but consciousness by life. (qtd. in Eagleton 4).

Ideology, the way we often use the term, refers to a set of beliefs, awareness and articulation. For Marxist, the term is much more encompassing and is a belief system that is a product of cultural conditioning.

When he begins his life as a working horse, Black Beauty already understands what is expected of him. During his initial riding training (breaking in), Black Beauty describes the challenge of a horse's daily life, "He must... always do his master's will, even though he may be very tired or hungry" (11). The young horse adds:

What more could I want? Why, liberty! For three years and a half of my life I had had all the liberty I could wish for; but now, week after week, month after month, and no doubt year after year, I must stand up in a stable night and day except when I am wanted; and then I must be just as steady and quiet as any old horse who has worked twenty years. I must wear straps here and straps there, a bit in my mouth, and blinkers over my eyes. Now, I am not complaining, for I know it must be so. I mean only to say that for a young horse, full of strength and spirits, who has been used to some large field or plain where he can fling up his head, toss up his tail, gallop away at full speed, and then go round and back again with a snort to his companions- I say it is hard never now to have a bit more liberty to do as he likes. (26-27)

Even as a young colt, when acknowledging that he resents the constrictions of his life as a horse working for men, Black Beauty upholds that it is necessary for him to follow the will of his master. In this way the text introduces the idea that though it may not be pleasant to subject oneself to the will of the master, it is nevertheless the right thing to do. The children born into the working class understand the expectation that their lives are dedicated to serving a master.

'Ideology' is thus a way of looking at and interpreting of living in the world. It also conveys something as general as a system of ideas, values and beliefs either true or false. Ideology is a term that embodies all the problems associated with the cultural complexity of language. It also has a rich history with various contradictory meanings.

The word 'ideology' was originally used in the late eighteenth century to define a 'science of ideas' or 'philosophy of mind'. Ideology has been widely used in the discourse of political theory, particularly in Marxist theory. The concept of ideology was most powerfully developed in Marxism because Marxism always seeks to be not narrowly political but a more comprehensive kind of theory. Ideology, in fact has become the term through which Marxists have been trying to articulate in various ways.

Ideology is a set of beliefs, aims and ideas. The main purpose behind an ideology is to offer change in society through a normative thought process. Ideology is a system of abstract thought applied to public matter and thus makes this concept central to politics. It represents the deceptive belief pattern when we see it from classical Marxist point of view: Ideology is a false consciousness because it is not used on socio-economic background. Marx views that capitalist or bourgeoisie try to dominate the people through their ideologies. Many later Marxists consider it to be constituted largely by unconscious prepossessions that are illusionary, in contrast to the scientific knowledge of the economic determinants, historical evolution and present constitution of the social world. A further claim is that, in the present era of capitalist economic organization that emerged during the eighteenth century, the reigning ideology incorporates the interest of the dominant and the exploitative class, the bourgeoisie who are the owners of the means of production and distribution as opposed to the proletariat or wage earning working class. This ideology of those who live in and with it, it is claimed, seems a natural and inevitable ways of seeing, exclaiming, and dealing with the envioring world, but in fact, has the hidden function of legitimizing and maintaining the position, power and economic interest of the rulling class. Bourgeoisie ideology is regarded as both producing and permeating the social and cultural institutions and practices of the present era- including religion, morality, philosophy, political and the legal system, as well as literature and other arts.

Louis Althusser, in his “Ideology and Ideological State Apparatus” defines ideology as a ‘representation’ of the real condition of existence. It means that ideology distorts our view of the true condition of existence. We find different ideologies: religious ideologies, ethical ideologies, legal ideologies, political ideologies and so on. For Althusser, ideology works through ‘Ideological State Apparatus’ that include law, political system, educational system and all social institution. He says, “Ideology is the necessary element of ‘society’ itself; a structure essential to the historical life of societies . . . indispensable in any society if men are to be formed, transformed and equipped to respond to the demands of their conditions of existence” (312). Althusser furthermore states that in a class society ideology is the reality whereby, and the element in which, the relation between men and their conditions of existence is settled to a profit of the ruling class and in a classless society ideology is the reality whereby, and the element in which, the relation between men and their conditions of existence is lived to the profit of all the men which implicate that even in a classless society ideology is an important part.

One feature of Althusserian Marxism is a rejection of Marx’s Hegelian essentialism, i.e. a reduction of things to a single principle of essence. Althusser rejects two kinds of Marxist essentialism . . . ‘economism’ (economic determinism) and ‘humanism’ in which social developments were seen as expressive of a pre-given human nature. He condemns ideas like ‘human potential’ and ‘species being’ which are often put forth by Marxist outgrowth of a bourgeoisie ideology of humanity. In rejecting economism, he sees ideology as itself a determining force shaping consciousness, embodies in the material signifying practices of ideological state apparatus and enjoying ‘relative autonomy’.

Althusser builds up the work of Jacques Lacan to understand the way that ideology functions in society. Thus, he moves away from the earlier Marxist understanding of ideology. In the earlier model, ideology was believed to create what was termed “false

consciousness’’ but he opposes its definition; he declares instead that ideologies vary according to the form and practices of each mode of state apparatus, that the ideology of each mode operated by means of a type of discourse which interpellates the individual to take up a pre-established ‘subject position’ that is a position as person with certain views and values which, in every instance, serve the ultimate interest of the ruling class. Althusser explains that for Marx, “ideology is thought as an imaginary construction whose status is exactly the theoretical status of the dream among writers before Freud. For those writers, the dream was the purely imaginary that null, result of the day’s residues’’ (56). Althusser, by contrast, approximates ideology to Lacan’s understanding of ‘reality’, the world we construct around us after our entrance into the symbolic order. For Althusser, as for Lacan, it is impossible to access the “real conditions of existence due to our dependence on language’’. However, through a rigorous scientific approach to society, economics and history, we can come close to perceiving if not these ‘real conditions’ at least the ways we are inscribed in ideology by complex process of recognition.

Black Beauty is the victim of capitalist ideology and its hegemony. He serves his masters with all his effort, no matter how arduous. Of his time with a master who enforced highly uncomfortable bearing reins for the sake of fashion, Black Beauty recalls, “. . . I determined to make the best of it and to do my duty, though now going out was a constant harass instead of a pleasure . . . ’’(117). Here Black Beauty is recognizing that his life is unpleasant but still considers it his duty to refrain from complaint and continue to work hard for his master. His belief in servitude is unchanged. Through this attitude the text advocates for the working class to ignore their hardships and focus on serving their respective masters, as is their duty, and to remain faithful even if life is challenging.

Black Beauty faces many challenges throughout his life. Remembering times he has strained to pull carriages full of passengers up steep inclines, the horse asks himself,

. . . What were horses made for, if not to drag people uphill? Walk! A good joke, indeed! And so the whip is plied and the rein is jerked, and often a rough, scolding voice cries out, “Go along, you lazy beast!” And then comes another slash of the whip, when all the time we are doing our very best to get along, uncomplaining and obedient, though often sorely harassed and downhearted. (152-153)

Here Black Beauty shows that he truly thinks he was created in order to serve mankind.

The humans, or the upper class in *Black Beauty* don't think very highly of the horses, the working class. At one point Black Beauty overhears a conversation between two men referring to horses as dumb beasts, and he thinks to himself, “Dumb beasts! Yes, we are. . .” (163). By accepting this judgement from his masters, Black Beauty condemns not only himself but every other horse to be considered creatures inferior to human beings both in social class and in intelligence.

Gramsci sees the role of the intellectuals as a crucial one in the context of creating a counter hegemony. He is clear that the transformation from capitalism to socialism requires mass participation. There is no question that socialism could be brought by elite group of dedicated revolutionaries acting for the working class. It has to be the work of the majority of the population conscious of what they are doing; and not an organized party leadership. The revolution led by Lenin and the Bolshevik in Russia in 1917 was not the model suitable for Western Europe or indeed any advanced industrial countries. The Leninist model took place in backward countries with a huge peasantry and a tiny working class. The result was that the mass of the population was not involved. For Gramsci, mass consciousness is essential and the role of the intellectuals is crucial. It is important at this juncture to note that when Gramsci

writes about intellectuals, he is not referring solely to the boffins and academics who sat in ivory towers or wrote erudite pieces for academic journals only read by others of same ilk.

He writes that all men are potentially intellectuals in the sense that of having an intellect and using it but not all intellectuals by social function. He means that everyone has an intellect and uses it but not all are intellectuals by social function. He explains this by starting that everyone at some times fries a couple of eggs or sews up a tear in a jacket; we do not necessarily say that everyone is a cook or tailor. Each social group that comes into existence creates within itself one or more strata of intellectuals that gives it meaning that helps to bind together and helps it function. They can take it the form of managers, civil servants, the clergy, professors and teachers, technicians and scientists, lawyers and doctors essentially; they have developed organically alongside the ruling class and function for the benefits of the ruling class.

Gramsci maintains that the notion of intellectuals, as being a distinct social category independent of class, is a myth. He identifies two types of intellectuals: traditional and organic. He writes that Intellectual in the functional sense fall into two groups. In the first place there are the 'traditional' professional intellectuals, literary, scientific and so on, whose position in the interstices of society has a certain inter class aura about it but derives ultimately from past and present and conceals as attachment to various historical class formations (3).

Traditional intellectuals give themselves an aura of historical continuity despite all the social upheavals that they might go through. The clergy are an example of that as are the men of letters, the philosophers. These are what we tend to think of when we think about intellectuals. They like to think of themselves as independent of ruling groups, this is usually a myth and illusion. They are essentially conservative allied to and assisting the ruling group in society. The second type is the organic intellectuals. According to Gramsci there are the

“organic” intellectuals, the thinking and organizing elements of a particular fundamental social class. Those organic intellectuals are distinguished less by their professional, which may be any job characteristics of their class than by their function in directing the ideas and aspirations of the class, which they organically belong. (3)

This is the group mentioned earlier that grows organically with the dominant social group, the ruling class and it is their thinking and organizing element. For Gramsci, it is important to see them for what they are. They produce the educational system to perform a function for the dominant social group in society. It is through this group that the ruling class maintains its hegemony over the rest of the society. Having said that what is required for those who wish to overthrow the present system is a counter hegemony, a method of upsetting the consensus, of countering the ‘common sense’ view of society.

Gramsci sees one of his roles as assisting on the creation of organic intellectuals from the working class and the winning over of as many traditional intellectuals to the revolutionary causes as possible. He attempts this through the columns of a journal called *L’Ordine Nuovo*, subtitled *A Weekly Review of Socialist Culture*. This journal came out at the same time as the huge spontaneous outbreak of industrial and political militancy that swept through in 1919. This outbreak mirrored events throughout the industrial world that shook, the very foundations of capitalist society. Gramsci’s insistence on the fundamental importance of the ideological struggle to social change means that this struggle is not limited to consciousness raising and must aim at consciousness transformation- the creation of socialist consciousness. It is not something that could be imposed on people; but must arise from their actual working lives. The intellectual realm therefore is not to be seen as something confined to elite but to be seen as something grounded in everyday life, helping to create a counter hegemony that would undermine existing social relations which is Gramsci’s contribution to the development of a philosophy that would like theory with practice. His

philosophy is a direct counter to those elitists and authoritarian philosophies associated with the Fascism and Stalinism. His approach is open and non-sectarian. He believes in innate capacity of human beings to understand their world and to change it.

Black Beauty is hegemonized. He embraces his own inferiority. After years of being overworked by the upper classes, the mistreated horse continues obediently. Forced to pull a heavy loaded cart through his exhaustion Black Beauty explains, “The load was very heavy, and I had had neither food nor rest since the morning; but I did my best, as I always had done in spite of cruelty and injustice” (265). After all his years as a working horse, here Black Beauty is acknowledging the cruelty of serving humankind, and still perseveres in his effort to serve his master as best as he can with no complaint. His belief in servitude under his master has remained unchanged despite a lifetime of cruelty. Through Black Beauty’s blindly selfless mindset, the text is suggesting that the working class should always strive to do their best to follow their masters’ orders despite cruelty or injustice. Furthermore, through the horse’s firm belief in serving his masters inspite of a cruel life, the text asserts that all people of the working class should remain faithful to their servitude through their old age even after they experience harsh life due to abuse and unequal treatment.

German Marxist critic Theodor Adorno argues that the working class people are always hegemonized and reified in the capitalist society. The lives of these people is very difficult and is just like being in an open air prison where their feelings, emotions needs and desires are all killed and never respected. They are forced to live a machinery life and are comodified as the products whose names are the trademarks to be sold for several times. Adorno writes:

By making culture his object, he objectifies once more. Its very meaning, however, is the suspension of objectification. Once culture itself has been debased to ‘cultural goods’. With its hideous philosophical rtionalization, ‘cultural values’, it has already defamed its *raison d’etre* . . . the illusionary

importance and autonomy of private life conceals the fact that private life drags on only as an appendage of the social process. Life transforms itself into the ideology of reification- a death mask. (1034-1038)

An individual in the capitalist society is always judged in terms of its values and utility. “. . . but the black one must be sold; 'tis a great pity, but I could not have knees like these in my stables” (144). When Black Beauty hurts his leg because of the carelessness of the drunkard groom Reuben Smith, then his master Earl of W- no longer wants Black Beauty in his stable. The horse who was once a pride and loved by everyone is now a burden and not suited in any gentleman's stable. “Then he must go to the dogs,” said Skinner. “I have no meadows to nurse sick horses in-he may get well or he may not; that sort of thing does not suit my business. My plan is to work 'em as long as they'll go, and then sell 'em for what they'll fetch at the knacker's or elsewhere” (267).

Such is the life of every workers in the capitalist society where peoples' rationality has been controlled by money and materials. People have lost humanity and are always running for profit. Human relation is counted in terms of profit and loss and no one is ever ready to help others unless he finds any gains for him/herself. Black Beauty has been working hard throughout his life. He spent his childhood, his youth and his old age working for his masters. But now when he is turned old and sick, his masters just want to get rid of him. So is the plight of the workers.

The beliefs of employers of the early nineteenth century helped to shape the sphere of life for industrial workers. These harsh conditions were largely practised because the industrial employers believed in “Laissez-Faire” or the free market policy. According to this theory, every individual was responsible for his or her own well being, and state policy toward labor relations was largely that of non-interference. Except for a few philanthropic employers who took pride in paying higher wages, providing decent housing and insisting

that their workers' children attend school, the majority of employers sought to reduce the cost of production and maximize their profit. For them human labour was nothing more than a good to be sold and they wanted to pay the least they could.

Wages for the industrial workers is extremely low despite the harsh conditions. Most workers' families are unable to make sufficient income to provide themselves with the necessary goods to sustain their lives. Food prices and housing rents for industrial workers is very high in comparison to the wages which results the low standard of life of the workers. Although the wages for the workers is already very low, employers sought to find workers who would work for even lower wages. An alternative that they find is the labor of the women and children. Employers often fire men and hire increasing number of women and child workers who are willing to work for even half the wage of adult men.

Black Beauty's master one day receives a letter from his brother-in-law, Sir Clifford Williams of Clifford Hall who wants a trustworthy young groom. Clifford's old coachman who has lived with him for twenty years is getting feeble and he wants a man who would be able to step into the old man's place when the old man was pensioned off. James is to be sent to Williams of Clifford and before his going his master talks to James:

"How old are you, James?" said master.

"Nineteen next May, sir."

"That's young. What do you think, John?"

"Well, sir, it is young; but he is as steady as a man, strong, and well grown; and though he has not had much experience in driving, he has a light, firm hand, a quick eye, and is very careful. I am quite sure no horse of his will be ruined for want of having his feet and shoes looked after." (73-74)

As in the text some parents are simply unable to make money to buy food and education for their children; consequently, many children are pushed to the streets or sent to factories and rich people's houses to work as a domestic servant and earn money. The master has now planned to send James to his brother-in-law Clifford Williams to work as a groom. Little Joe Green, a boy of fourteen years is replacing James. In his very young age Joe Green has come there to work as a domestic servant in order to support his family. One day before James' departure John recalls his bygone days:

. . . I was just as old as Joseph when my father and mother died of fever, within ten days of each other, and left me and my crippled sister, Nelly, alone in the world, without a relation to whom we could look for help. I was a farmer's boy, not earning enough to keep myself, much less both of us, and she must have gone to the workhouse but for our mistress . . . Then the master took me to the stable under old Norman, the coach that then was. I had my food at the house and my bed in the loft, and a suit of clothes and three shillings a week , so that I could help Nelly. (88-89)

Child labour is wide spread. Many parents of industrial workers' families do not receive sufficient money to support all the members of the family. Children are often thought of as burdens. As a result, many of them are sent out to the street or sent to factories to work and earn money for the family. Children are favoured over adult labourers because employers could pay a child much less than an adult eventhough their productivity is comparable; there is no need for strength to operate industrial machines and children learn to operate machine fast. James and John had a conversation one day about Little Joe Green who is hired as a new domestic servant in Black Beauty's master's stable:

“ I wonder who is coming in my place.”

“Little Joe Green! Why, he’s a child!”

“He is fourteen and a half,” said John.

“But he is such a little chap!”

“Yes, he is small, but he is quick, willing and kind hearted too, and wishes very much to come, and his father would like it; and I know the master would like to give him the chance. He said, if I thought he would not do, he would look out for a bigger boy; but I said I was quite agreeable to try him for six weeks.”

“Six weeks!” said James, “why, it will be six months before he can be of much use! . . .” (87-88).

In the capitalist society the worker’s condition in the factories and working places is as bad as their living condition. Most have to work long in dangerous and unsanitary conditions under strict supervision of the factory owners and work place rules. Many workers are day-to-day workers and many people are laid off during seasons when less work is needed. Holiday do not exist, and there is nothing even close to job security or insurance. Working conditions were most terrible in the first half of the century in England when no government regulations protecting labourers were enforced. Because the machines in the factories were extremely efficient, employers wanted to keep them running as long as possible. Once Merrylegs shares his griefs with Black Beauty, “Boys, you see, think a horse or pony is like a steam engine or threshing machine, that can go on as long and as fast as they please. They never think that a pony can get tired, or have any feelings . . .”(44).

People always think that a horse is something like a steam engine, only smaller. At any rate, they think that if only they pay for it, a horse is bound to go just as far, and just as

fast, and with just as heavy a load, as they please. And be the roads heavy and muddy, or dry and good, be they stony or smooth, uphill or downhill, it is all the same- on, on, on, one must go at the same pace, with no relief and no consideration. These people never think of getting out to walk up a steep hill. Oh, no, they have paid to ride, and ride they will! The horse? Oh, he's used to it! What were horses made for, if not to drag people uphill? Walk! A good joke, indeed! And so the whip is piled and the rein is jerked, and often a rough, scolding voice cries out, "Go along, you lazy beast!" And then comes another slash of the whip, when all the time the workers are doing their very best to get along, uncomplaining and obedient, though often sorely harassed and down-hearted.

Black Beauty often recalls his pitiful stories of the days where he had to work day and night without any rest and proper care. Black Beauty remembers his working days as a horse and his cruel drivers who treat workers like machines and think that if only they pay for it, they are bound to work as hard as they please. The horse is tired and exhausted because of the overload but his master never thinks that the worker is also a lump of blood and flesh and needs any rest and care. ". . . men will go so fast, and if one can't keep up to other horses, it is nothing but whip, whip, whip, all the time" (156). Next is Seedy Sam, a father to six children, is bound to work day and night for his livelihood. He stands fourteen or sixteen hours a day and hasn't have a Sunday leave for the last ten or twelve weeks. He works hard but still it's very difficult for him to manage good food and warm cloths for his children.

My children and I have known what that is before now. I've six of 'em, and only one earns anything. I am on the stand fourteen or sixteen hours a day, and I haven't had a Sunday these ten or twelve weeks. You know, Skinner never gives a day if he can help it; and if I don't work hard, tell me who does! I want a warm coat and a mackintosh, but with so many to feed, how can a man get

it? I had to pledge my clock a week ago to pay Skinner, and I shall never see it again. (218)

Workers have really a miserable life. Sixteen hours of labour per day was so common even in those days that workers were overjoyed when the factories finally switched to the twelve hour shift system. Fitting themselves into the system of the factory was the hardest part for the workers. They had to begin and finish their work exactly on the assigned time with no breaks, coordinate with other workers and machines, and repeat the same work everyday without exception with strict supervision of the owners. The work places were also very unpleasant for the workers. These places were packed to the capacity with only a little light and air circulations and temperatures often very high inside. The exhaustion from work in such begriming conditions resulted in the deterioration of the physical health of the workers. The same happens with Black Beauty. The horse is once sold to a corn dealer and baker named Jakes whom Jerry (Black Beauty's master) knew and with him he thought Beauty should have good food and fair work. But Jakes, like the other carters, made the horse pull heavy load. In addition he always had the bearing reins up, which prevented the horse from drawing easily. By the time the horse had been there three or four months, he found the work telling very much on his strength. The poor animal expresses his griefs in the following words:

Good food and fair rest will keep up one's strength under full work, but no horse can stand against over-loading; and I was getting so thoroughly pulled down from this cause that a younger horse was bought in my place. There was only one very small window at the end, and the consequence was that the stalls were almost dark. Besides the depressing effect of this had on my spirits, it very much weakened my sight, and when I was suddenly brought out of the darkness into the glare of daylight, it was very painful to my eyes. Several

times I stumbled over the threshold and could scarcely see where I was going.

(260)

Poverty is really a crime in the capitalist society because of which workers are doomed to live a very miserable life. Workers are forced to work day and night and in lack of proper food, rest and sleep, many of them meet untimely death. Here is an example of Seedy Sam, a poor cab-horse driver who meets his untimely death because of hard work.

“Hallo!” Said one, “what’s up with Seedy Sam?”

“He’s ill in bed,” said the man; “he was taken ill last night in the yard, and could scarcely crawl home. His wife sent a boy this morning to say his father was in a high fever and could not get out; so I’m here instead.”

The next morning the same man came again.

“How is Sam?” inquired the Governor.

“He’s gone,” said the man.

“What! gone? You don’t mean to say he’s dead?”

“Just snuffed out,” said the other; “he died at four o’clock this morning. All yesterday he was raving- raving about Skinner and about having no Sundays.

‘I never had a Sunday’s rest,’ these were his last words. (221-222)

Same is the story of poor Ginger. After a twelve month’s run off at Earlshall, she was considered to be fit for work again and was sold to a gentleman. For a little while she got on very well, but after a longer gallop than usual, the old strain returned and after being rested and doctored, she was again sold. In this way she changed hands several times but always getting lower. Ginger shares Black Beauty her experiences of not having any rest and care.

I was bought by a man who keeps a number of cabs and horses, and lets them out. You look well off, and I am glad of it; but I cannot tell you what my lesson has been. When they found out my weakness, they said I was not worth what they gave for me, and that I must go into one of the low cabs and just be used up; that is what they are doing- whipping and working me, with never thought of what I suffer. They paid for me, and must get the money out of me, they say. The man who hires me now pays a deal of money to the owner every day, and so he has to get it out of me first; and so it goes on all the weeks round, with never a Sunday rest. (224)

Be it the story of Seedy Sam or that of poor Ginger, the plight is the same. Both the workers are exploited and ruined in such a way that they finally meet their death. Sam, a father to six children, is bound to work day and night for his livelihood. He stands fourteen or sixteen hours a day and hasn't have a Sunday leave for the last ten or twelve weeks. He works hard but still it's very difficult for him to manage good food and warm cloths for his children and while struggling with the evil world he finally dies leaving his children alone. Poor Ginger too has been toiling throughout his life but never gets any food and rest or any kind words. “. . . I never had any one, horse or man, that was kind to me . . . The man that had the care of us never gave me a kind word in my life . . . (29). Ginger is exploited and ruined to the worst and he even wishes for his own death, “. . . Men are stronger, and if they are cruel and have no feeling, there is nothing that we can do but just bear it- bear it on and on to the end. I wish the end was come; I wish I was dead. I have seen dead horses, and I am sure they do not suffer pain; I hope I may drop down dead at my work, and not to be sent off to the knacker's” (225). Same is the story of every workers in the capitalist society where the poor people have been always dominated, exploited and ruined to the worst.

Inhumanity has become the next distinct characteristics of the capitalist society where the power holding group show their indifference towards the plight of the poor and the helpless. Black Beauty once hears two people talking, “. . . Do you know why this world is as bad as it is?” . . . It is because people think *only* about their own business, and won't trouble themselves to stand up for the oppressed, nor bring the wrong-doer to light . . .” (216). People are running after their own profit and comfort and are never aware that there are also the poor and helpless people around. People think only for their own business and won't bother themselves to stand up for the oppressed group.

Captain is an old horse working in Jerry Barker's stable as Black Beauty's partner. Captain who has now turned into a London cab horse was once a war horse trained as an army horse for his owner, an officer of cavalry going out to the Crimean war. Poor Captain recalls his dreadful days in war how the wounded horses were treated. Black Beauty one day asks Captain if the wounded horses were left to die. No, replies Captain, the army farriers went over the field with their pistols, and shot that all were ruined. Some that had only slight wounds were brought back and attended to, but the greater part of the noble, willing creatures that went out that morning never came back. In the stables there was only about one in four that returned (188). This is how the workers are supposed to live in the society ruled by inhumanity, cruelty and indifference. Men are employed for profit making and whenever they are found no more useful they are washed up just like the wounded horses in the war.

Society was unequal even in the nineteenth century England, and a great poverty existed alongside the wealth of the aristocracy and the middle classes. The Industrial Revolution led to the growth of towns and cities as the rural population moved into urban slums to work in the factories and mills owned by wealthy families. Horses played a vital role at this time. Horses worked in coalmines, pulled barges along canals, ploughed fields and worked as a chief means of transportation. However, they were often mistreated . They were

beaten by their masters and made to pull over loaded wagons. Many died of exhaustion as did poor Ginger where she stood in her harness. “. . . A cart with a dead horse in it passed our cab stand. The head hung out of the cart tail, the lifeless tongue was slowly dropping blood; and the sunken eyes! . . . I believe it was Ginger.” (225).

There were also some very cruel fashion, including the ‘docking’ (cutting short) of horse’s tail to improve it’s appearance. This was extremely painful for the horse and prevented them from swatting flies away, causing them to be stung and bitten. Black Beauty often wondered how it was that Sir Oliver (his friend in the same stable) had such a very short tail. It was only six or seven inches long, with a tassel of hair hanging from it. One day in the orchard Beauty ventured to ask Oliver by what accident he had lost his tail. “Accident!” the horse snorted with a fierce look, “it was no accident! It was a cruel, shameful, cold-blooded act! When I was young I was taken to a place where these cruel things were done. I was tied up, and made fast so that I could not stir; and then they came and cut my long, beautiful tail through the flesh and through the bone, and took it away.”(48-49).

It was really a dreadful act! But it was not only the pain, though that was terrible and lasted a long time; it was not only the indignity of having the best ornament taken from those creatures, though that was bad; but it was that how could they ever again brush the flies off their bodies. Oliver further adds , “You who have tails just whisk the flies off without thinking about it; and you can’t tell what a torment it is to have them settle upon you, and sting and sting, and yet have nothing in the world with which to lash them off. I tell you it is a lifelong wrong, and a lifelong loss . . . ” (49). Ginger asks what did they do it for. For fashion! says the old horse, with a stamp of his foot. “For fashion! if you know what that means. There was not a well-bred young horse in my time that had not his tail docked in that shameful way, just as if the good God that made us did not know what we wanted and what looked best” (49). Sir Oliver’s tail is lost but what can he do against this men’s cruelty? He

can do nothing except bearing every pains and cursing the sinners- “Why don’t they cut their own children’s ears into points to make them sharp? Why don’t they cut the end of their noses to make them look plucky? One would be just as sensible as the other. What right have they to torment and disfigure God’s creatures?”(51).

There was also the bearing rein, which was used to pull the horse’s head in towards the chest in order to give a noticeable arch to the neck. “Are you never going to get those horses’ heads up, York? Raise them up at once, and let us have no more of this humouring and nonsense”(118). This was considered to be a very desirable look, much sought after in carriage horses but it meant that the animal was unable to breathe properly and later develop respiratory problems.

Max, the horse who had always been used to the tight rein makes Beauty listen the story of what people think about tight reins. People won’t buy them unless their heads were held high through tight reins. The London people always wanted their horses to carry their heads high, and to step high; of course it was very bad for the horses, but then it was good for trade. The horses were soon made used to, or got diseased, and they come for another pair. The London people would think it very fine to see their horses raising their heads high with tight reins and foaming at the mouth but it is just as unnatural for horses as for men to foam at the mouth: it is a sign of some discomfort. It causes pressure in the windpipe which makes breathing very uncomfortable. Max says:

What I suffered for four long months with that rein it would be hard to describe; but I am quite sure that, had it 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; but now the action of the sharp bit on my tongue and jaw and the constrained position of my head and throat, always caused me to foam more or less at the mouth. (121)

The bearing rein is a strap running from the bit in the horse's mouth to the harness across its back, and sometimes on to a crupper that encircles the tail. When tightened, the trappings prevents the horse from lowering its head, it also applies additional pressure to the horse's sensitive mouth area. According to many horsemen and veterinarians, excessive tight-reining of a horse reportedly damages its windpipe and significantly shortened its life. In addition it causes a severe discomfort. These harnessing devices were initially designed to curb the horse from bearing down on the reins which would help lessen the driver's fatigue. But later the very use of this rein became a matter of style. It was fashionable to fit carriage horses with rigid cruppers which purportedly gave the tail elegant height, and bearing rein elevated the horse's head.

Day by day, hole by hole, our bearing reins were shortened, and instead of looking forward with pleasure to having my harness put on as I used to do, I began to dread it. Ginger, too, seemed restless, though she said very little. At last the worst was over; for several days there had been no more shortening, and I determined to make the best of it and to do my duty, though now going out was a constant harass instead of a pleasure; . . . (117).

This tight bearing rein is also the symbol of the strict rules and regulations assigned to the workers in the capitalist world. Though the world seems dazzling outside, there lacks a comfortable working environment, no cooperation and only suffocation. Workers are dominated, exploited and ruined to the worst but still compelled to continue their job just like the horses with their tight bearing reins.

The act of breaking in is not less painful. To break in a horse is to teach him to wear a saddle and bridle, and to carry on his back a man, woman or child; to go just the way the rider wishes, and to do so quietly. Besides this, the horse has to learn to wear a collar, a crupper and a breeching; and he must learn to stand still while these are put on. Then he must

be taught to have a cart or a chaise fixed behind him so that he cannot walk or trot without dragging it after him. He must then learn to go quickly or slowly, just as his driver wishes. The horse must never start at what he sees, speak to other horses, bite, kick or have any will of his own; but must always do his master's will, even though he may be very tired or hungry. But the worst of all is that when his harness is once on, he may neither jump for joy nor lie down for weariness. Now, the next thing is to get the bit into the horse's mouth and fix the bridle. “. . . What a nasty thing the bit was! Those who have never had one in their mouth cannot feel how bad it feels” (11). A great piece of cold, hard steel as thick as a man's finger is pushed between the teeth and over the tongue of the horse, with the ends coming out at the corners of mouth, and is held fast there by straps over head, under the throat, round the nose and under the chin so that no way in the world can the horse get rid of the nasty hard thing. “. . . Bad! bad! yes, very bad! (12)”. Ginger recalls her experiences in the following way:

“But when it came to breaking in, that was a bad time for me. Several men came to catch me; and when at last they closed me in at one corner of the field, one caught me by the forelock, another took me by the nose, holding it so tight I could hardly draw my breath, and a third, grasping my under jaw in his hard hand, wrenched my mouth open; and so by force they got on the halter and put the bar into my mouth. Then one dragged me along by the halter, and another flogged me behind. This was the first experience I had of man's kindness: it was all force. They did not give me a chance to know what they wanted . . . ” (30).

Next comes saddles and putting on the iron shoes and many more thing to wear . . . a stiff, heavy collar just on the next and a bridle with great side-pieces, called blinkers, against the eyes. And blinkers indeed they were, so that the horse could not see on either side but

only straight in front. These are all the acts of breaking in or in simple words, the training for a worker so that s/he remains within the owners' control or the capitalist ideology.

Workers are not only dominated and exploited but often commodified, reified and objectified for the interest of the ruling class in every capitalist society. They are treated as a machine, a mere machine which is to be bought and used for profit and then thrown away when there remains no more use of it. The working class people are not only hegemonized but also commodified and reified in the capitalist society. The life of the people is very difficult and is just like in an open air prison where their feelings, emotions, needs and desires are all killed and never respected. They are forced to live a machinery life and are commodified as the products whose names are the trademarks to be sold for several times. Ideology distorts the reality in one way or another level and falsely presents, as natural and harmonious what is artificial and contradictory. An individual loses his/her identity and reality in the society and is judged in terms of his/her values and utility. It happens with Black Beauty. Black Beauty is called with series of names- Darkie, Black Beauty, Black Auster, Jack, Blackie and Old Crony- as he passes through the series of owners.

There was a great deal of bargaining, running up and beating down; and if a horse may speak his mind so far as he understands, I should say there were more lies told and more trickery carried on at that horse fair than a clever man could give an account of . . . To examine me, buyers began to pull my mouth open, then to look at my eyes, next to feel all the way down my legs, and to give me a hard feel of the skin and flesh, and, lastly, to try my paces. What a difference there was in the way these things were done! Some did it in a rough, offhand way, as if one was only a piece of wood . . . (171)

Of course a horse fair is a very amusing place to those who have nothing to lose.

Black Beauty has been not only dominated and exploited, throughout his life, the horse has

been passed from owner to owner in a descending social scale, where he becomes bitterly aware of his true value, “. . . They always seemed to think that a horse was something like a steam engine, only smaller. At any rate, they think that if only they pay for it, a horse is bound to go just as far, and just as fast, and with just as heavy a load, as they please . . .” (152). The act of buying and selling continues in the society having two distinct polarities—haves and have nots. An individual is often commodified and objectified and is always judged in terms of its values and utility.

Workers, though dominated, exploited, commodified, objectified and ruined to the worst, still are always faithful and loyal towards their masters. Black Beauty is such a loyal servant who serves his masters in every situation not caring how dangerous, risky or unpleasant it is. He does not even care for his life and is always ready to serve. It was Black Beauty who saves John and his master in the stormy night, “. . . if your Black Beauty had not been wiser than we were, we should all have been carried down the river at the wooden bridge” (65). Again the horse shows his selfless service during his mistress’s illness. “. . . John told my master he never saw a horse go so fast in his life; it seemed as if the horse knew what was the matter. Of course I did, though John thought I did not; at least, I knew as much as this, that John and I must go at the top of our speed, and that it was for the sake of the mistress.” (98). In Birtwick Park, in order to save his mistress’s life, Black Beauty runs all his way to Doctor’s home and back to the Park again without caring his own life. Though tired and exhausted, Beauty runs in such a way that after returning home he becomes very ill. In many other cases, either in the case of the fire in the inn or in the case of Lady Anne, the horse acts bravely in order to save people’s lives. “These animals are truly trustworthy, . . . ‘My dear madam, you need not be anxious about the children; my old Merrylegs will take as much care of them as you or I could . . . ’” (45).

Being away from one's own family, friends and relatives is also a traumatic experience of the workers in a capitalist world. Separated from his mother and sold while still little more than a foal- "a horse never knows who may buy him, or who may drive him. It is all a chance!" Beauty's mother resignedly tells him. The horse born in Farmer Grey's stable spends only a short span of his life there with his mother. He is then sold to Mr. Douglas Gordon and then to Earl of w- whose wife demands that Beauty and Ginger wear bearing reins to hold their heads up high. Beauty here gets his knee broken because of the careless groom Reuben Smith. Then the master of the livery stables purchases the horse and hires him out to people in Bath who wish to rent a horse. Then to Mr. Barry, then after to Mr. Jeremiah and then Mr. Nicholas Skinner, a ruthless cab horse owner. Beauty is then sold to Farmer and finally reaches the hand of Joseph. Black Beauty does indeed pass through the hands of all kinds of men- good, cruel and foolish. While being passed from one master to the next the workers are moved from place to place and are made away from their family and friends and are made to live aloof. ". . . I had never heard that before. So poor Rob Roy who was killed at that hunt was my brother! I do not wonder that my mother was so troubled. It seems that horses have no relations; at least they never know each other after they are sold" (23). Such is the plight of the workers who do not know what their life and destiny is all about.

While reading the primary text through the Neo-Marxist lens, the researcher finds the crucial domination of the capitalism over the working class. Black Beauty resembles the whole working class, their plight and miseries.

III. Predicament of the Working Class in *Black Beauty*

Taking a horse's story as an allegory for human life and through the life and thoughts of the hard-working horse named Black Beauty, Anna Sewell in her novel evokes the subordination of the working class. Sewell vividly concretizes the ongoing dialectics of the society ruled by the capitalist ideology and while doing so she presents the then English society i.e. the nineteenth century Victorian society. The protagonist of the novel, horse named Black Beauty, brought up from infancy to habits of docility and obedience, represents the ideal Victorian servant.

The capitalist atmosphere of the novel is set up in such a way that the prevailed ideology not only dominates, exploits and ruins but also hegemonizes the working class in such a way that they never waver from their belief in servitude. The text introduces the idea that though it may not be pleasant to subject oneself to the will of the master, it is nevertheless the right thing to do and the workers are only meant to be obedient and subservient to the upper class for their entire lives. The working class certainly embraces their own inferiority and think that they are born just to serve their masters.

After all his years as a working horse, Black Beauty acknowledges the cruelty of serving humankind, and still perseveres in his effort to serve his master as best as he can with no complaint. His belief in servitude under his master has remained unchanged despite a lifetime of cruelty. Through Black Beauty's blindly selfless mindset, the text is suggesting that the working class should always strive to do their best to follow their masters' orders despite cruelty or injustice. Furthermore, through the horse's firm belief in serving his masters inspite of a cruel life, the text asserts that all people of the working class should remain faithful to their servitude through their old age even after they experience harsh life due to abuse and unequal treatment.

Black Beauty is the story of class division and the story of domination, exploitation, hegemonization, commodification and objectification of the ruling class upon the working class. Most of the characters of this novel are divided into two categories, 'Haves and Have nots or capitalist and working people'. Money, matters and prosperity declares the social status and there has been created a social disparity between these two classes on the basis of their possessions. The unequal distribution of wealth has shaped the lives of people accordingly. Domination, suppression, sense of alienation, and frustration are some of the characteristics of capitalist society. The capitalist or the ruling class always remain in mainstream of the society. They think themselves as the master of all products. Being a ruling class they use their value upon marginal group. Capitalists ignore the desire and interest of working class people. They become indifferent towards the emotion, feeling and plight of the working class people. On the other hand the empty handed or the working class are the victims of capitalists' order and ideology. These people are often commodified, objectified and reified and judged in terms of their values and utility.

Intensive study of the text is at the core of this research. Neo-Marxism is used as the theoretical tool and the text is analyzed from Neo-Marxism with special reference to the concept of Louis Althusser and Antonio Gramsci. Society is unequal, a great poverty exists alongside the wealth of the aristocracy and the middle classes. This poverty has become just like a crime because of which the workers are doomed to live a very unpleasant and miserable life. Long working hours without proper rest and exhaustion from such begriming working conditions has resulted in the deterioration of the physical, mental and psychological health of the workers. In addition, inhumanity has become the next distinct characteristic of the capitalist society where the power holding groups show their indifference towards the plight and suffering of the poor and the helpless.

At last, through the minute study of the primary text, with reference to Althusser's and Gramsci's notion of Neo-Marxism the researcher has come to the conclusion that Anna Sewell's *Black Beauty* depicts the prevalent domination of capitalism over working class. *Black Beauty* resembles the working class who always remain under the hegemony of capitalist ideology.

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