

**THE MEANING OF ‘BLACK BEAUTY’
AS SEEN IN ANNA SEWELL’S *BLACK BEAUTY***

A SARJANA PENDIDIKAN FINAL PAPER

**Presented as Partial Fulfillment of the Requirements
to Obtain the *Sarjana Pendidikan* Degree
in English Language Education**

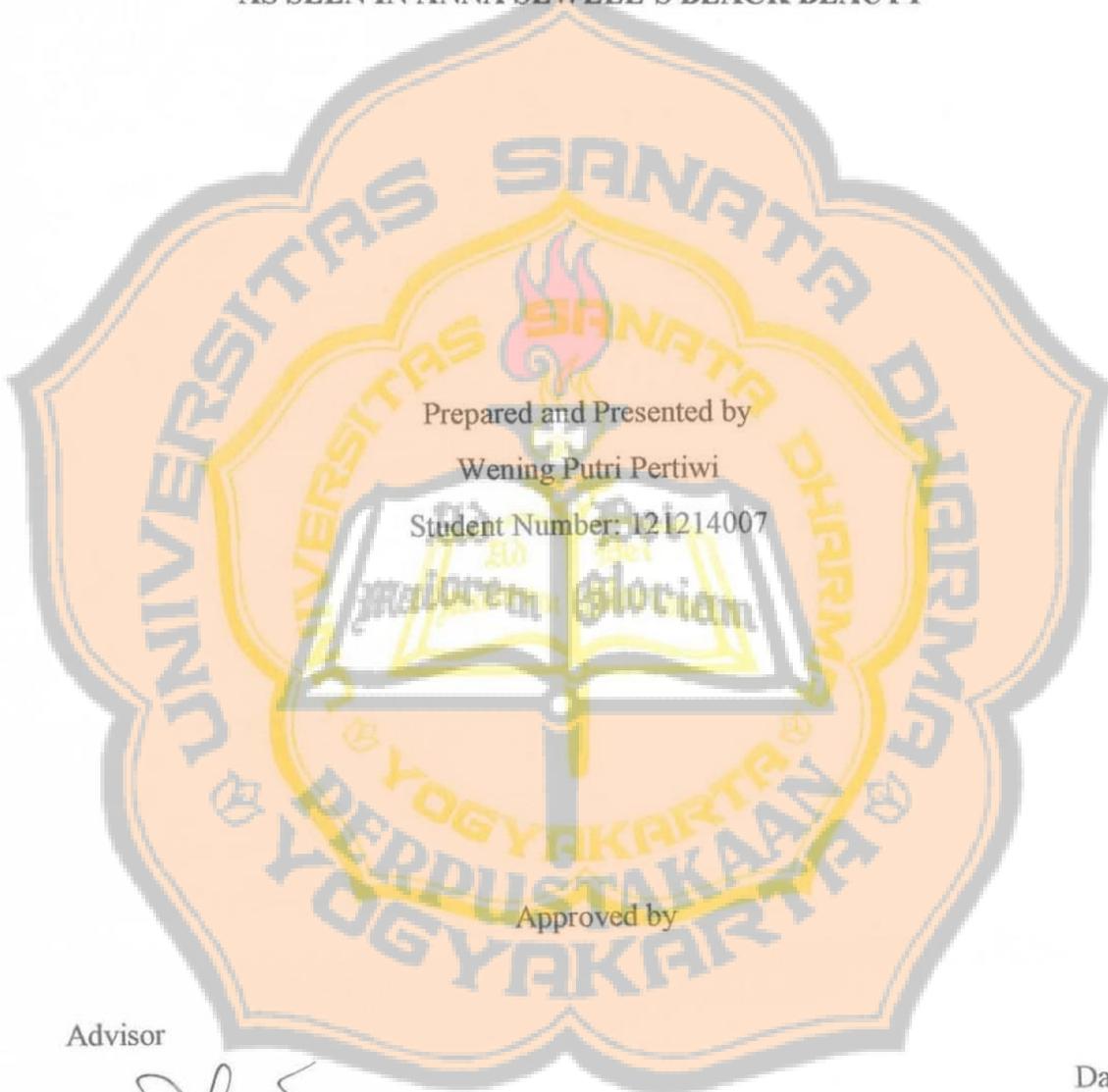


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DEPARTMENT OF LANGUAGE AND ARTS EDUCATION
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SANATA DHARMA UNIVERSITY
YOGYAKARTA
2017**

A Sarjana Pendidikan Final Paper on

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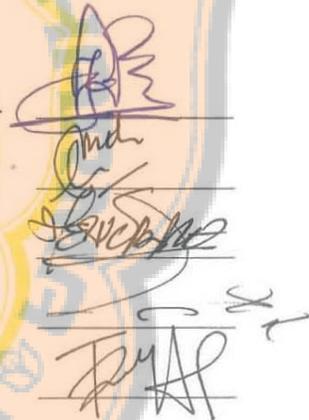
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ABSTRACT

Pertiwi, Wening Putri. (2017). *The Meaning of 'Black Beauty' as Seen in Anna Sewell's Black Beauty*. Yogyakarta: English Language Education Study Program, Sanata Dharma University.

This study analyzes a novel by Anna Sewell, entitled *Black Beauty*. It is a life story of a horse named Black Beauty, which is also the narrator of the story. It has a close relationship with its mother and becomes an embodiment of its mother's advice, which is to be a kind-hearted and hard-working horse. The novel reveals how Black Beauty and other horses have to be sold around and serve their masters. Sometimes, they are lucky enough to be bought by a gentle and kind master. Yet, more often than not, they have to endure the harsh treatment of the master who only sees them as working machines.

The aim of this study is to analyze the meaning of 'Black Beauty' as seen in the novel. There are two questions to answer in this study: (1) How is the main character in Anna Sewell's *Black Beauty* described? (2) What is the meaning of 'Black Beauty' as seen in the novel?

Two sources are used in this study. The primary source is Anna Sewell's novel entitled *Black Beauty*. The secondary sources are the books and web pages related to the theory of character and characterization, and feminism approach.

Based on the analysis, the researcher concludes that Black Beauty is a male horse with bright black coat and a handsome face. It is also an obedient, hard-working, and gentle horse which makes Black Beauty become its master's favorite. The researcher believes that Black Beauty represents Victorian women. The way it submits to its master and its gentleness indicate the expectation formed by the Victorian society toward women. Sewell also portrays Black Beauty as a male horse with the personality of 'proper' Victorian women to promote feminism.

This study provides some suggestions for English teachers and future researchers. For English teachers, this study can be used as one of the reading materials. As for future researchers who use the same novel, they can analyze Ginger's characteristic using feminism approach.

Keywords: Meaning, Feminism, *Black Beauty*

ABSTRAK

Pertiwi, Wening Putri. (2017). *The Meaning of 'Black Beauty' as Seen in Anna Sewell's Black Beauty*. Program Studi Pendidikan Bahasa Inggris, Universitas Sanata Dharma: Yogyakarta.

Penelitian ini menganalisis sebuah novel karangan Anna Sewell yang berjudul *Black Beauty*. Novel ini menceritakan tentang kehidupan seekor kuda bernama Black Beauty. Dari sang ibu, Black Beauty belajar untuk menjadi kuda yang baik hatinya dan pekerja keras. Novel mengungkap kehidupan Black Beauty dan kuda-kuda lainnya yang dijual dari tangan ke tangan dan harus melayani sang tuan. Terkadang, mereka cukup beruntung karena dibeli oleh tuan yang lembut hati dan baik. Namun, ada saat di mana mereka mendapat perlakuan kasar dari para tuan yang hanya melihat mereka sebagai mesin penghasil uang.

Tujuan dari penelitian ini adalah untuk menganalisis arti dari 'Black Beauty' seperti yang terlihat dalam novel. Ada dua pertanyaan dalam penelitian ini: (1) Bagaimana tokoh utama dari novel *Black Beauty* karangan Anna Sewell dideskripsikan? (2) Apa arti 'Black Beauty' seperti yang terlihat dalam novel?

Ada dua macam sumber yang digunakan dalam penelitian ini. Sumber yang utama adalah novel karangan Anna Sewell yang berjudul *Black Beauty*. Sumber yang lain berasal dari buku-buku dan halaman-halaman *website* tentang teori karakter dan karakterisasi, dan pendekatan feminisme.

Berdasarkan analisis, penulis menyimpulkan bahwa Black Beauty adalah kuda jantan yang tampan dengan tubuh berwarna hitam mengkilat. Ia disukai oleh tuannya karena ia berwatak patuh, pekerja keras, dan lembut. Penulis juga menyimpulkan bahwa Black Beauty merupakan gambaran dari wanita di era Victoria. Sikap submisif yang ditujukan kepada tuannya dan kelembutannya mengindikasikan kesamaanya dengan ekspektasi masyarakat akan sikap wanita di era Victoria yang seharusnya. Sewell juga menggambarkan Black Beauty sebagai kuda jantan yang memiliki sikap seorang wanita di era Victoria agar pembaca mengenal feminisme.

Penelitian ini menyediakan beberapa usulan untuk para guru Bahasa Inggris dan para peneliti di masa mendatang. Untuk para guru, penelitian ini dapat digunakan sebagai salah satu materi pembelajaran membaca. Sedangkan, untuk para peneliti di masa mendatang yang menggunakan novel yang sama, mereka dapat menganalisis karakteristik dari Ginger menggunakan pendekatan feminisme.

Kata Kunci: *Meaning, Feminsm, Black Beauty*

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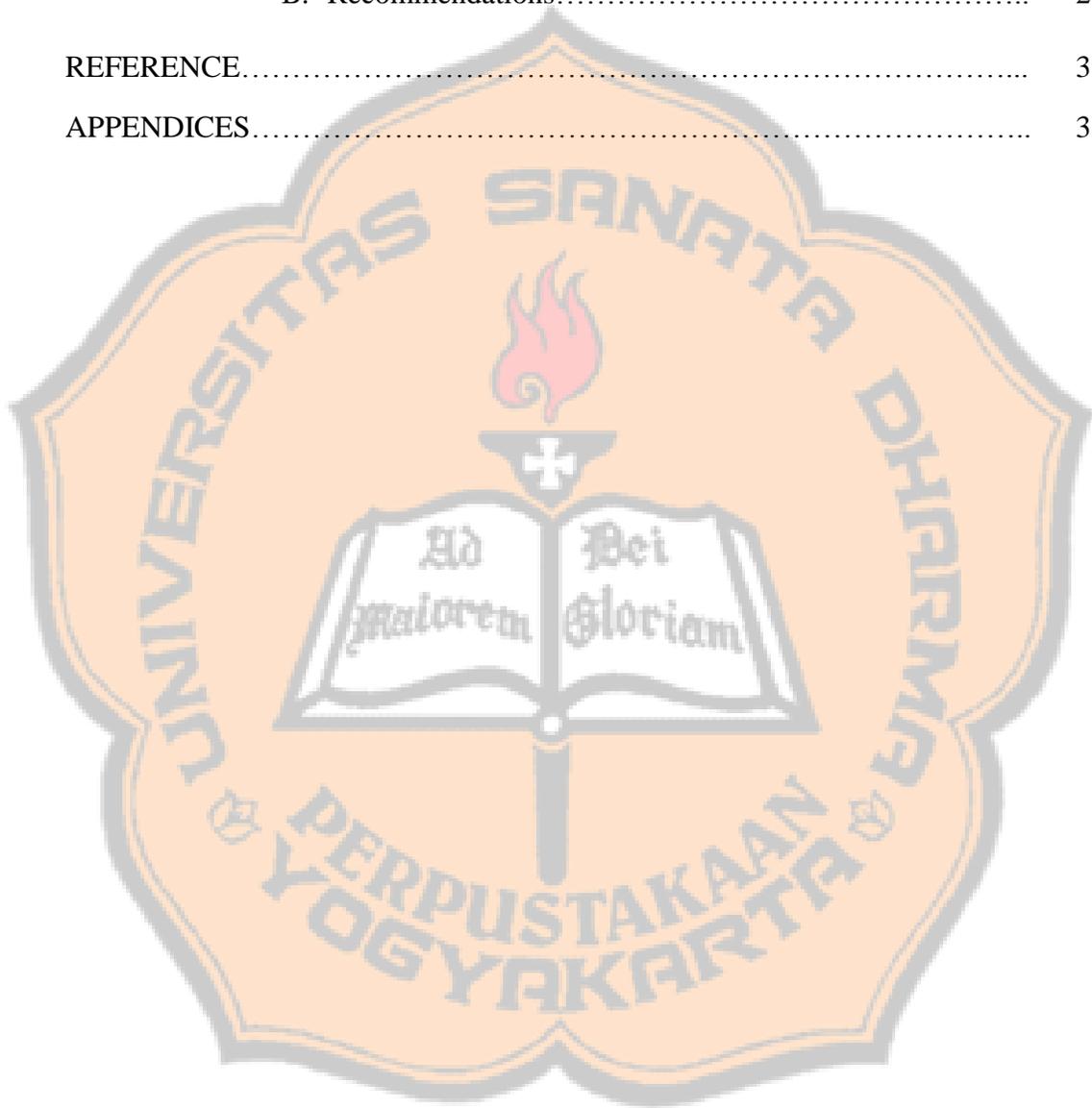
The thankfulness goes to all of my friends in **PBI batch 2012**, especially **Esthi, Cendra, and Icha**. I also send my gratitude to **SIX POINT FOUR** for letting me be a part of theirs and learn professionalism in SPD class.

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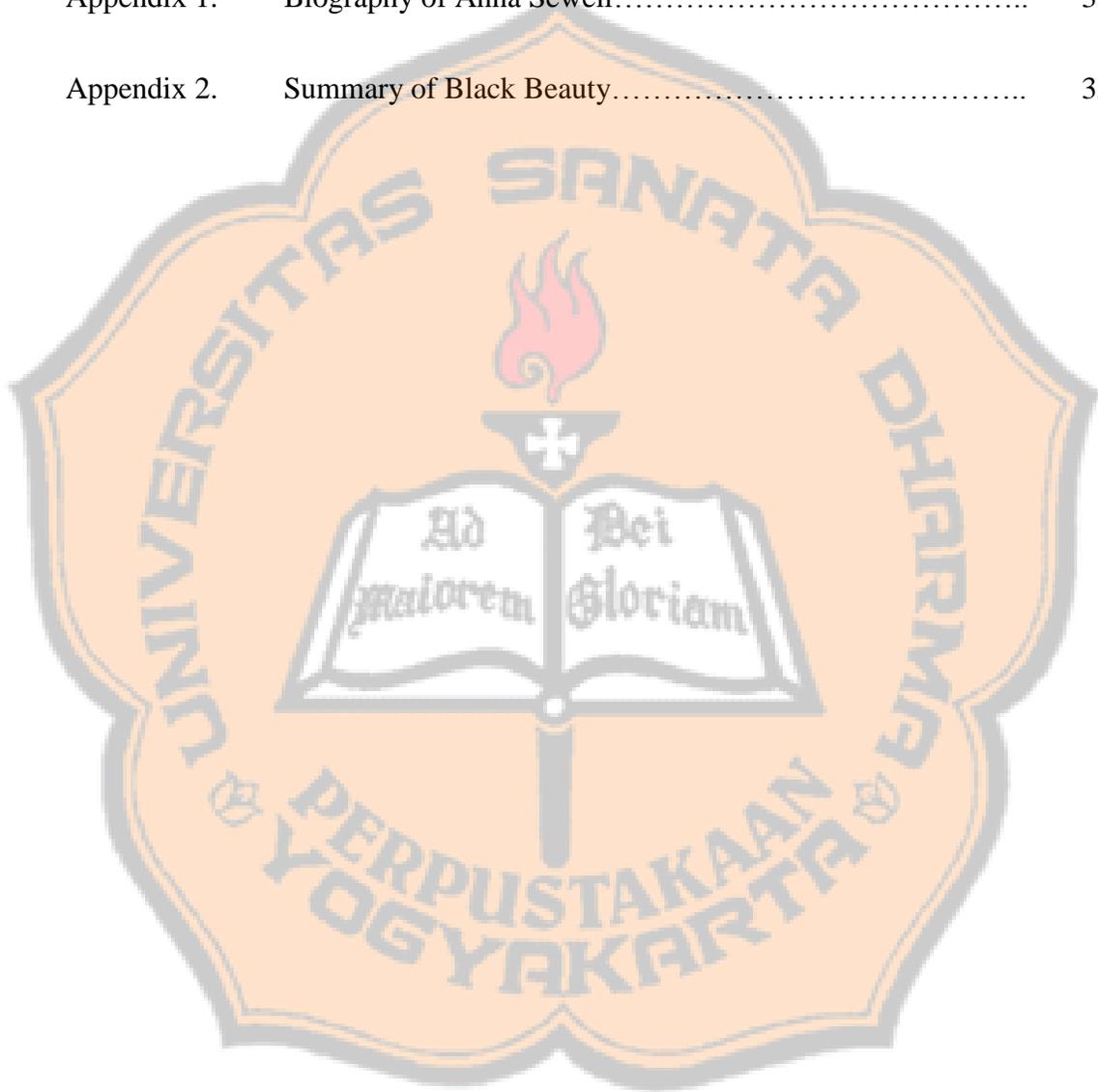
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CHAPTER I

INTRODUCTION

There are two things which are elaborated in this chapter, namely Background of the Study and Literary Review. Background of the study explains the reason of choosing Anna Sewell's *Black Beauty* as the primary data of this study. The second part is literary review. In this section, the researcher elaborates the theories, approaches, and methodology applied in this study.

A. Background of the Study

Until these days, women are still struggling against discrimination directed toward them. Many powerful and influential women have joined in the effort in their own ways. Michelle Obama is one of them. The former First Lady of the United States bravely tears down stereotypes and becomes a role model for many young girls and women of colors. There is also another prominent figure such as J. K. Rowling. She changes the life of her readers through her phenomenal *Harry Potter* series. The influences of both, Michelle Obama and J. K. Rowling, are not something that can be ignored by the society. People these days show a great deal of acceptance towards these women figures. They are even moved by them. Yet, this kind of acceptance has not been recognized for very long.

In the earlier eras, especially in Victorian era, society at large considers women's place is in the home. The Victorian era itself formally begins in 1837 and ends in 1901. It is in accordance to the year when Victoria becomes queen and the year of her death. Spender (1983) mentions that the society in Victorian era believes that domesticity and motherhood are sufficient emotional fulfillment for females. In that patriarchal period, women are meant to be kept at home, taking care of the children and keeping their husband happy (p. 3). Considering that is how the Victorian society assumes the role of women, women in that era who choose to play a role outside of the society's expectation are met with disapproval.

Aphra Behn, a famous British female playwright and poet, is one of them. She speaks up against the repression of women through her female characters in her plays. Her strong and independent female characters are able to gain people's attention. Yet, instead of getting positive responds, she is suspected of plagiarism. People believe that women are not capable of intelligent ideas and formations of their own independent opinions ("Early Feminism in England", 2011).

When Aphra Behn struggles to break the gender discrimination through her play and poetry, Mary Astell does so through her satirical writings. The most prominent work from her is *Some Reflections upon Marriage Occasioned by the Duke and Duchess of Mazarin's*. In her published writing, she states that the reason women are submitting themselves to men is because they are manipulated into this submissive position. Astell believes that women are mostly wise enough to love and

fit their submissive role since they do not have the autonomy or power to do otherwise (“Early Feminism in England”, 2011).

According to Spender (1983), in 18th century, satire works are dominated by men. It is acceptable for male authors to write satire, yet when female authors do the same thing, they are labeled as “nasty” or “bitchy”. It is acceptable for Jonathan Swift, the author of *Gulliver’s Travel*, to suggest that “babies are to be boiled to death to solve the famine problem in Ireland” (p. 3). Yet, when Astell suggests that women should submit totally to the tyranny of men, the society sees her as a conservative woman and questioning her “satirizing ability” (p. 3). They believe that satirists’ qualities which include intelligence, wit, and sense of humor are owned by men only.

Despite the cold responds, those women figures in Victorian era keep on creating works to voice out their opinions regarding to the oppression directed to Victorian women. They capture and present the discrimination directed to women in many ways to gain the society’s attention. Showing the real situation in society through literary work is one of them.

There are several books, articles, poems, until plays, regarding women’s inferior position have been produced. To study further on the reality of women’s living predicament in the Victorian era, a novel entitled *Black Beauty* is chosen to be analyzed. The novel is a good choice for the study as it is an honest attempt by the author to portray the real life.

Black Beauty is an 1877 novel written by Anna Sewell. It is a life story of a horse named Black Beauty, which is also the narrator of the story. Black Beauty is a

strong and dependable horse. It has a close relationship with its mother and becomes an embodiment of its mother's advice, which is to be a kind-hearted and hard-working horse. The novel reveals how Black Beauty and the other horses have to be sold around and serve their masters. Often, they are lucky enough to be bought by a gentle and kind master. However, there are times when they have to endure the harsh treatment of the master who only sees them as working machines.

Anna Sewell, the novelist, mentions that *Black Beauty* is originally aimed to induce kindness, sympathy, and an understanding treatment of horses. She has to use a horse-drawn carriage to grant her a better mobility since she has permanent injuries on both of her ankles. It contributes in building her love for horses and concern for the treatment of animals, hence the writing of the book.

This research on Anna Sewell's *Black Beauty* is focusing on answering two research questions, which are:

1. How is the main character in Anna Sewell's *Black Beauty* described?
2. What is the meaning of 'Black Beauty' as seen in the novel?

The first research question is elaborated using the Theory of Character and Characterization. The theory helps the researcher to analyze Black Beauty's characteristics, both physical and personality. The result of the analysis is used as a means to study the deeper meaning of Black Beauty character as seen in the novel. Feminism Approach is applied in this step. The theory of character and characterization and feminism approach are elaborated in the next part of this chapter.

B. Literary Review

Anna Sewell's world-famous novel entitled *Black Beauty* is used as the object of discussion in this research. A brief explanation on the life of Anna Sewell's can be found in Appendix 1. *Black Beauty* tells a story about the life of a horse called Black Beauty, who also acts as the narrator of the story, set in England in 19th century. Black Beauty is a strong and dependable horse. Being close to its mother, it learns how to be a gentle and kind-hearted horse. The novel reveals how Black Beauty and the other horses have to serve one master to another. The summary of the novel can be found in Appendix 2.

Several studies on the same novel have been conducted by other researchers. One of the studies is focusing on the correlation between the treatment of the horses in the novel and the treatment directed to women in Victorian era through feminists' point of view. Meijer (2008) mentions that, just like the horses which are abused by their masters, the women living in Victorian era are abused by the men (p. 20). In the Victorian patriarchal society, Meijer reveals that the men are "abusing" (p. 6), "disciplining" (p. 10), and "prostituting" (p. 13) the female body. Meijer firmly argues that *Black Beauty* is Anna Sewell's way to show the oppression experienced by women in Victorian era (p. 20).

The research on the meaning of 'Black Beauty' as seen in Anna Sewell's *Black Beauty* is the researcher's attempt to contribute to the studies on the novel. To complement the other studies which have been conducted, this study is focusing on

revealing Victorian women's living predicament by analyzing *Black Beauty's* characteristics, especially its personalities.

In studying Anna Sewell's *Black Beauty*, an approach is needed by the researcher to learn deeper about the topic. Rohrberger and Woods (1971) mention that an approach is necessary to understand the nature, function, and positive values of literary works (p.3). It is needed to analyze, criticize, and understand a literary work. In this study, the researcher uses Feminism Approach. Feminism is a belief that women and men should be equal. Freedman (2001) mentions that "Feminisms concern themselves with women's inferior position in society and with discrimination encountered by women because of their sex" (p.4). Feminism aims for reducing and overcoming discrimination against women in aspects such as social, economic, political, and cultural order.

The approach explained above is applied in order to study the meaning of 'Black Beauty' in Anna Sewell's *Black Beauty*. Feminism approach is used as a means to find out the relation between *Black Beauty's* characteristics as seen in the novel and women's struggle for equality.

The researcher also uses Theory of Character and Characterization. According to Stanton (1965), characters are "the individuals who appear in the story" (p.17). He also adds that a character is "one of the most important elements in the literary works" (p.17). Henkel (1977) mentions in his book, *An Introduction to Techniques of Interpreting Fiction*, that there are three kinds of characters. Those characters are major character, secondary character, and minor character. The major characters are

observed the most by the readers (p. 87). They are created to present convincing dramatizations of the human issue of the book. Characters which are not the majors yet still establish the context and interact with the major characters are the secondary characters (p. 94). Meanwhile, the minor characters, being the less complex ones, function to construct a composite picture of the human condition issued in the novel (p. 99).

Theory of characterization is used to discover further about characters in the novel. Laar and Schoonderwoerd (1969) state:

Character in a novel should not be static. There must be development. While the plot, the story, goes forward, the characters should go forward too and vice versa. Character may be delineated or drawn either from the inside by analysis of motives etc., or from the outside by description of external elements. Characters may also be drawn by showing them in contact with other characters and by showing how they react to another human being. The way one character behaves to another character – the interplay of characters – may tell us a good deal about them (p.171).

Rohrberger and Woods (1971) explain that characterization is an author's creative process in creating a character. This process consists of describing the character's physical appearance, style, manner, thought, action, and other's opinion about him or her (p.231). By understanding this process, the characteristics of a character will be easier to describe.

In this study, Murphy's theory of characterization is applied to analyze the characters. According to Murphy (1972), there are nine ways for authors to make their characters understandable (p. 160). Among of those methods, there are

understanding characters through their ‘speech’, ‘reaction’, ‘character as seen by another’, and ‘conversation of others’. Those four methods are explained below:

1. Speech

To understand a character through speeches means that the characteristic of a person in the novel is shown through what he says. Whenever the person speaks, makes conversation with others, and puts forward his opinions, he gives the reader an insight into his character (p. 164).

An example of this method of understanding a character can be found in Anna Sewell’s *Black Beauty*. When Black Beauty is conversing with another horse named Merrylegs about a mare named Ginger’s habit of biting and sniping at people (p. 24), Black Beauty responds with, “I never bit anything but grass, hay, and corn, and I could not think what pleasure Ginger found it” (p. 25).

Black Beauty’s response shows that it does not approve of Ginger’s attitude. The disapproval implies that Black Beauty has a characteristic which is the opposite of Ginger’s. Therefore, through Black Beauty’s speech, the author shows that Black Beauty is a good-tempered and gentle horse, as opposed to Ginger’s hot-headed characteristic.

2. Reaction

Another way to learn a character is through his reactions. The author of the novel gives the reader a clue to a person's characteristic by showing the reader how that person reacts to various situations and events (p.168).

There are several parts in Anna Sewell's *Black Beauty* which demonstrate how a character's reactions help the reader to understand the character's characteristic. One of them is shown below:

One day I was loaded more than usual, and part of the road was a steep uphill. I used all my strength, but I could not get on, and was obliged continually to stop. This did not please my driver, and he laid his whip on badly. "Get on, you lazy fellow," he said, "or I'll make you." (p. 233)

From the extract, Anna Sewell shows the reader that the driver is an impatient and ignorant man. The man is put in a situation when Black Beauty's power has reached its limit. Drivers, who are knowledgeable about how horses work would not overload the cart or, at the very least, let the horse to have some rest. Instead of acknowledging Black Beauty's need, the driver forces the horse to keep on moving by whipping and threatening the horse. The reaction shows that he is an impatient man as he is unwilling to take some times let the horse stop, even for a while. Moreover, he is also ignorant of the horse's need since he is blatantly forcing Black Beauty to move despite the horse's exhaustion.

3. Character as Seen by Another

A character's physical appearance and personality can also be learned from how the character is seen by another. Instead of describing the character directly, the author can describe him through the eyes and opinions of another (p. 162). This particular method to tell the reader about a character's description can also be found in Anna Sewell's *Black Beauty*:

John seemed very proud of me; he used to make my mane and tail almost as smooth as a lady's hair, and he would talk to me a great deal; of course I did not understand all he said, but I learned more and more to know what he meant, and what he wanted me to do. I grew very fond of him, he was so gentle and kind; he seemed to know just how a horse feels, and when he cleaned me he knew the tender places and the ticklish places; when he brushed my head he went carefully over my eyes as if they were his own, and never stirred up any ill-temper. (p. 29)

From *Black Beauty*'s point of view, the reader is able to learn that John Manly, *Black Beauty*'s groom, cares a lot about the black horse. It is apparent that the man sees *Black Beauty* as more than just his 'job'. The horse's fondness toward its groom only emphasizes how well he takes care of the horse. By showing the reader how *Black Beauty* sees John, Anna Sewell describes the groom's characteristics to the reader.

4. Conversation of Others

A novel typically has more than one character. As those characters usually interact and hold conversations with one another, there are bound to be moments when they talk about another character not included in the conversation. Those

conversations can also be the means for an author to give the reader insight to a person's characteristic (p. 167).

There are several occasions when a conversation between characters gives the readers clues about another character. Written below is one of them:

“Would you like Ebony?” said she; “he is as black as ebony.”

“No, not Ebony.”

“Will you call him Blackbird, like your uncle's old horse?”

“No, he is far handsomer than old Blackbird ever was.”

“Yes,” she said, “he is really quite a beauty, and he has such a sweet, good-tempered face, and such a fine, intelligent eye—what do you say calling him Black Beauty?”

“Black Beauty—why, yes, I think that is a very good name. If you like, it shall be his name;” and so it was (p. 28).

The conversation is held between Squire Gordon and Mrs. Gordon. In the conversation, Mrs. Gordon gives a clear description on Black Beauty's physical appearance. Through the conversation between two characters in the novel, the reader can gather that Black Beauty is a black horse with a sweet, good-tempered face, and fine, intelligent eyes.

Those four out of nine methods by Murphy are applied by the researcher to learn about Black Beauty's characteristics in this study. In doing so, the researcher focuses on Black Beauty's speech and its reaction to certain events. The horse's characteristic can also be learned through other characters' description and conversations.

The method of the study used in this research is library research. The primary source in the study is a novel entitled *Black Beauty* by Anna Sewell. The researcher also uses some secondary sources which are books related to feminism and internet.

The study on Anna Sewell's *Black Beauty* is done in several steps. First, the researcher read *Black Beauty* for several times in order to have deeper understanding about the character and the story. Second, the researcher formulated two research questions in accordance to the focus of the study which is to find the meaning of 'Black Beauty' as seen in the novel. Third, the researcher looked for theories and approaches to be used as means to answer the research questions. The researcher decided that Theory of Character and Characterization and Feminism Approach are the best theory and approach to be applied in the study. Fourth, the researcher gathered the data on Black Beauty's characteristics from the novel. The data was acquired by analyzing Black Beauty's speeches and reactions to certain events, and from the other characters' view on Black Beauty. Next, the researcher analyzed the data on Black Beauty's characteristics and applied the result to seek the meaning of 'Black Beauty' as seen in the novel. The researcher derived resemblances between Black Beauty's characteristic and the characteristic of 'ideal' Victorian women. The idea of 'ideal' Victorian women is formed by the society in Victorian era. The result of the analyses also shows the correlation between the portrayal of Black Beauty as a male horse and feminism in Victorian era. For the last step, the researcher drew conclusions based on the study. In the conclusion, the researcher mentioned the result of analyzing Black Beauty's characteristics and their relation to the character of 'ideal' Victorian women and feminism. The researcher also provided some suggestions for future researchers and teachers.

CHAPTER II

DISCUSSION

This chapter answers the research questions in this study. It is divided into two sections. In the first section of the chapter, the researcher describes the characteristics of Black Beauty as found in Anna Sewell's *Black Beauty*. In the second section, the researcher uses the findings to find out the meaning behind the term 'Black Beauty' as seen in the novel.

A. The Description of Black Beauty

In this part, the researcher analyses how Black Beauty as the main character of Sewell's *Black Beauty* is portrayed. The description of Black Beauty's character is explained both in physical and personal traits.

1. Physical Traits

According to Murphy (1972), the physical traits of a character described in a novel can be seen through what other characters say about their appearances, such as face, skin, and eyes (p. 162). Black Beauty's physical traits are described thoroughly by other characters in the novel. It also gives a description on its own physical appearance at some point in the novel through its speech.

Mrs. Gordon, as one of the characters in *Black Beauty*, describes Black Beauty as “quite-a-beauty horse” with “a sweet, good tempered face, and such a fine, intelligent eye” (p. 28). Another *Black Beauty*’s character, Joe Green, Black Beauty’s groom, also gives a depiction on Black Beauty’s physical appearance. As he is reunited with the horse which used to be put under his care, he says:

“White star in the forehead, one white foot on the off side, this little knot just in that place;” then looking at the middle of my back—“and, as I am alive, there is that little patch of white hair that John used to call ‘Beauty’s three-penny bit.’ It must be ‘Black Beauty!’ Why, Beauty! Beauty! Do you know me? –little Joe Green, that almost killed you?” (p. 251)

Black Beauty also brings forth a description about itself. It states that its coat is bright black with one white foot and “a pretty white star” on its forehead (p.16). It is also mentioned that Black Beauty is “about fifteen and a half hands high”. Its height makes it possible to function as both riding and driving horse (p.48).

Regarding to its sex, it is implied that Black Beauty is a male horse by its mother:

“...The colts who live here are very good colts, but they are cart-horse colts, and of course they have not learned manners. You (Black Beauty) have been well-bred and well-born...” (p. 10)

From the mother’s wording, it is apparent that Black Beauty is one of the colts although the mare disapproves the other colts’ attitude. Colts are the term used to describe young male horses. Therefore, it is proven that Black Beauty is a male horse.

The researcher concludes that Black Beauty is a handsome male horse with fine and soft black coat. It stands fifteen and a half hands tall. It has a distinguished white star on its forehead, and a sweet and good-tempered face.

2. Personality Traits

The researcher also analyses Black Beauty's personality traits. According to Henkle (1977), authors create major characters to carry out ideas or messages in a story to the readers. As the main character in Anna Sewell's *Black Beauty*, Black Beauty's personality plays an important part in determining how the ideas in the story are carried out. Black Beauty's personality traits as the main character in Anna Sewell's *Black Beauty* are elaborated below.

a. Obedient

It has been mentioned by Murphy (1972) that there are several ways for authors to make their characters understandable (p.160). One of the ways to convey the character's characteristic is through the conversation of other characters. In Anna Sewell's *Black Beauty*, one of the main character's personality traits can be seen from the conversation between the groom, John Manly, and the master, Squire Gordon. The conversation is set after John rides Black Beauty to the field to test its paces. As he comes back from taking Black Beauty around, Squire Gordon comes up to him and asks about the horse.

“Well, John, how does he go?”

“First-rate, Sir,” answered John; “he is as fleet as a deer, and has a fine spirit, too; but the lightest touch of the rein will guide him. Down at the end of the common we met one of those traveling carts hung all over with baskets, rugs, and such like; you know, Sir, many horses will not pass those carts quietly; he just took a good look at it, and then went on as quiet and pleasant as could be. They were shooting rabbits near the Highwood, and the gun went off close by; he pulled up a little and looked, but did not stir a step to right or left. I just

held the rein steady and did not hurry him, and it's my opinion he has not been frightened or ill-used while he was young" (p. 27).

Black Beauty's characteristic also can be found through its reaction to certain events throughout the story. It is on a stormy day when Black Beauty has to pull a dog-cart which is mounted by its master and its groom. Suddenly, an oak tree crashes down right in front of the horse and its passengers. The sudden tumbling of the tree which is caused by the strong wind frightens Black Beauty, yet it forces itself to stop still as its groom command it so. Despite the tremor running through its body, it still does its groom's command (p. 61).

From the description above, the researcher finds out that Black Beauty is an obedient character. It knows how to follow orders given to it. Even though it is surprised or even frightened, it tries its best to obey its masters.

b. Hard-working

As a horse, Black Beauty prides itself as a hard worker. It is apparent in some points in the story. One of them is when Black Beauty has to pull an overloaded cart on a steep hill and to use all of its strength even though it fails later on (p. 233). The fact that the horse gives its all in doing its work shows its hard-working personality.

Other characters in the novel such as John Green, Black Beauty's groom, also imply the hard-working trait possessed by the black horse. It is revealed through his conversation with a doctor as shown:

John stood by me and stroked my neck; I was very hot. The doctor came out with his riding-whip.

“You need not take that, sir,” said John; “Black Beauty will go till he drops. Take care of him, sir, if you can; I should not like any harm to come to him.”
 “No, no, John,’ said the doctor, “I hope not,” and in a minute, we had left John behind (p. 90).

The doctor is meant to treat Black Beauty’s master’s lady yet his horse is exhausted for the day. It is impossible for him to ride his own horse to the master’s house. Sensing the urgency of the situation, John offers up Black Beauty for the doctor to ride so that he is able to reach the master’s house as soon as possible. John mentioning that the doctor does not need to whip Black Beauty in order to keep it galloping as it will “go till he drops” suggests that it is a hard worker. Black Beauty’s eagerness to obey its masters’ command leads him to be a hard-working horse.

c. Gentle

Another personality trait of Black Beauty shown through its speech is its gentleness. In the earlier chapters, situated in Birtwick Park, Black Beauty is having a conversation with another horse, Merrylegs. They are discussing Ginger, a mare which has “a bad habit of biting and snapping” at its masters whereas Black Beauty has never bitten anything but grass, hay, and corn. Black Beauty also mentions that it “cannot think what pleasure Ginger finds it” (p. 25).

In another part, when it is working as a job horse, it thinks to itself:

“...for I was a ‘job horse’, and was let out to all sorts of people who wished to hire me; and as I was good-tempered and gentle, I think I was oftener let out to the ignorant drivers than some of the other horses...” (p. 136)

Black Beauty implying that it never bits and snaps at its masters shows that it is good-tempered and gentle. This personality trait is the result of another eagerness to obey. Before Black Beauty is broken in, its mother advises it to “grow up gentle and good” and “never bite or kick even in play” (p. 10). Living up to its mother’s advices, Black Beauty grows up into a gentle horse thus resulting it to be favored by its masters and drivers.

As the major character in Anna Sewell’s *Black Beauty*, Black Beauty has some distinguished traits compared to other characters in the novel. Black Beauty is an obedient, hard-working, and gentle horse. The researcher believes that there are several factors involved in the development of Black Beauty’s obedience, hard-working personality, and gentleness. One of those factors is its own mother. Black Beauty’s mother, Duchess, is a wise, old horse (p. 10). When Black Beauty is about six months old, its mother gives an advice:

“I wish you to pay attention to what I am going to say to you. The colts who live here are very good colts, but they are cart-horse colts, and of course they have not learned manners. You have been well-bred and well-born; your father has a great name in these parts, and your grandfather won the cup two years 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 your feet up well when you trot, and never bite or kick even in play” (p. 10).

Black Beauty is having a rather rough play with other colts when its mother calls the young horse to give it the advice. It is apparent that Duchess, Black Beauty’s mother, disapproves of the biting and kicking involved in the rough play, hence the

advice. This particular advice plays a great role in shaping up Black Beauty's characteristics, especially its gentleness.

Beside the advice given by Duchess, the researcher also believes that Black Beauty's breaking in is also significant to the development of the black horse's character. Black Beauty describes breaking in as "a means to teach a horse to wear a saddle and bridle, and to carry on his back a man, woman, or child; to go just the way they wish, and to go quietly" (p. 16). Black Beauty also gives further explanation on breaking in:

Beside this he (a horse) has to learn to wear a collar, a crupper, and a breeching, and to stand still while they are put on; then to have a cart or a chaise fixed behind, so that he cannot walk or trot without dragging it after him; and he must go fast or slow, just as his driver wishes. He must never start at what he sees, nor speak to other horses, nor bite, nor kick, nor have any will of his own; but always do his master's will, even though he may be very tired or hungry; but the worse of all is, when his harness is once on, he may neither jump for joy, nor lie down for weariness (p. 17).

The process of breaking in cultivates Black Beauty's obedience. From the process, the black horse learns how to submit entirely to its master's wishes. The researcher also believes that the process also shapes Black Beauty into a hard-working horse. It goes hand in hand with the horse's obedience. As the black horse is eager to do its master's wishes, it pushes itself harder so that the master's demand can be fulfilled.

Breaking in can be a painful experience for horses. To make the procedure a bit more bearable for the horse, the one who does the breaking in needs to know exactly what he is doing. Black Beauty is broken in by its first owner, Squire Gordon.

The man does not wish for Black Beauty to be frightened or hurt, therefore he breaks Black Beauty by himself (p. 16). Black Beauty describes him as a “good, kind man” (p. 10). As Squire Gordon really knows what he is doing in the breaking in process, Black Beauty turns into a good-mannered horse, just as he wishes. The way Squire Gordon handles Black Beauty’s breaking in develops the black horse’s gentle characteristic. How the manner of breaking in affects the horse’s characteristic also can be seen in Ginger’s character. Ginger is one of Black Beauty’s friends. One day, after Black Beauty tells Ginger about the black horse’s breaking in, Ginger responds with:

“Well,” said she, “if I had had your bringing up I might have had as good a temper as you, but now I don’t believe I ever shall” (p. 33).

From the mare’s response, it is implied that Ginger has bad experiences in its breaking in and it affects the mare’s characteristics. Moreover, the mare also describes its breaking in as “a bad time for me” (p. 34). Ginger does not have Black Beauty’s good temper and the mare’s painful breaking in is one of the causes.

Black Beauty is an obedient, hard-working, and gentle horse. There are several factors in play in how the black horse manages to acquire those traits. Those factors are its mother’s advice, its breaking in, and the manner of its breaking in. Each of those factors plays a huge role in shaping up Black Beauty’s obedience, gentleness, and hard-working personality.

B. The Meaning of 'Black Beauty' as Seen in Anna Sewell's *Black Beauty*

Black Beauty is a novel written by Anna Sewell in 1877 with a horse called 'Black Beauty' as the main character. Living up to its name, Black Beauty is portrayed as a male horse with bright black coat and a sweet, good-tempered face. It being a physically beautiful horse apparently is not the only reason for its master to name the horse 'Black Beauty'. Being an obedient, hard-working, and gentle horse, Black Beauty's personality is also worthy of the name. Yet, is that all? Does being a physically and personally beautiful black horse explain the meaning of 'Black Beauty'? It does not.

Black Beauty is not just a horse. It is a symbolization of women living in Victorian era, the era in which *Black Beauty* is written. Black Beauty's personality lives up to the portrayal of a 'perfect woman' often defined by the Victorian society.

Black Beauty is known as an obedient horse. In Victorian society, it is often expected for a woman to be obedient. People will not bat an eye if they see an obedient woman, yet they are quick to note in any way if they see a man being submissive and obedient. They expect men to be able to stand for themselves and not to defer to any power they are subjected to, so it is unnerving for them to see a man being submissive or obedient. Yet, when it comes to women, Victorians believe that obedience is 'beautiful' on women. Women look good if they submit to the power around them which is often to be their husband. There are two things which are expected from Victorian women, the first one is to keep her husband happy, and the second one is to raise her children. If by keeping her husband happy she needs to

submit herself to him, then so be it. This goes along well with how Black Beauty is portrayed as it is also expected to keep its master happy, no matter how it is treated.

Black Beauty has to endure a rough treatment as shown:

One day I was loaded more than usual, and part of the road was a steep uphill. I used all my strength, but I could not get on, and was obliged continually to stop. This did not please my driver, and he laid his whip on badly. "Get on, you lazy fellow." he said, "or I'll make you." (p. 233)

It is apparent that Black Beauty is abused by its master, whipped even when it is, in fact, overloaded. Being an obedient horse, Black Beauty silently endures the treatment. Yet, even if it lashed out, what good would it bring? Black Beauty would only make its master become angrier and dish out more punishments. This happens to Black Beauty's horse-friend, Ginger. A male character named Samson has been ill-using the mare and Ginger finally has enough and rears up angrily. In response, Samson punishes the mare cruelly with his whips (p. 36). Again, this phenomenon can also be seen in the life of Victorian women: they have no power over their 'master'. According to Koubek (2012), Victorians' expectation in women's obedience goes as far as making sure they are unable to sue (p. 12). If their husband becomes forceful, they can only submit to them. The abuse done by the 'masters' toward 'Black Beauties' is still happening these days, even with the more advanced laws. More than 70% of domestic abuse victims are women. More than a half of them are unable to sue their abuser for various reasons, mainly the abused are afraid of what the abusers will do if they somehow escape the authorities ("National Coalition against Domestic Violence", 2015). Those cases are what Anna Sewell tries to

portray through the character of Black Beauty. Living in the era when men basically rule the life of women, it is impossible for Sewell to dish out her argument as it is. By disguising it as a quite straight forward yet heart-touching story about horses, Anna Sewell is able to bring forth her view on how women's obedience leads them into a restrictive life.

Not only is Black Beauty obedient, but it is also a gentle creature. It is often described as 'sweet-tempered' by its master and it is also the reason why it becomes its master's favorite. Black Beauty once mentions that it has never bitten anything but grass, hay, and corn (p. 25). The fact that it never bits people or other horses shows its gentleness. This captures perfectly the gentler nature of Victorian women, compared to their masculine counterpart. This is also the reason why Victorian women are trusted with grooming their children so that they are able to live in the society later. As women responsible in taking care of her children become a common occurrence in the Victorian society, people are starting to create yet another expectation for women. It is to be expected for a woman to be gentle. Women with less than gentle personality tend to be frowned upon and people take it into their responsibility to put them into place. This is can be seen in the novel from Black Beauty's fellow, a mare called Ginger. The mare is famous for its bad temper. Being far from obedient and gentle, Ginger is often flogged or whipped into submission by its master (p. 32). This is another attempt from Anna Sewell to show how women, especially in Victorian era, are treated when they try to step out from the 'box' created by the society for them. Abuse usually becomes the easiest way for the

'masters' to put them into submission, punishing them for not deferring to their supposed role.

Yet, being as docile as they come, Black Beauty is often to be taken advantage of. Black Beauty mentions:

"...and as I was good-tempered and gentle, I think I was oftener let out to the ignorant drivers than some of the other horses..." (p. 136)

This indicates that women in that era, even as they are conforming to the role created for them by the society, they are still subjected to abuse. It is as if no matter how they act, it will always end with them getting the short end of the stick. They are met with violence either way.

Up to this point, it has been mentioned repeatedly how Black Beauty is the portrayal of Victorian women. Yet, it is best to not be forgotten that Black Beauty is a male horse. Why would Anna Sewell use a male horse to represent the females of Victorian society?

As it has been stated by Freedman (2001), feminism occurs because of women's inferior position in the society and the discrimination encountered by women because of their sex (p. 4). Feminism is women's effort in overcoming discrimination against them in aspects such as social, economic, political, and cultural order. Sometimes, the society in general perceives feminism as women's attempt to rise against men and dominate them. This incorrect perception is one of the reason why in some cases, people are still afraid to acknowledge women's power. They are afraid when women defy the gender role which has been assumed by the society.

When women free themselves from their gender-based confine, it is not for the sake of dominating men. It is so that women have an equal standing as men.

In order to be men's equal in a patriarchal society, such as Victorian society, women rebel. Burford (2014) mentions that Victorian women are supposed to be pretty and not passionate. They are meant to settle down, get married, and have children. The feminists of Victorian era refuse to conform to these 'roles'. They break out of the 'box' created by the Victorian's society to confine them. One of the most prominent figures of feminism in Victorian era is Charlotte Brontë, an English novelist and poet, whose novel, *Jane Eyre* (1847), has become classic of English literature. Brontë refuses to bend against the societal expectation. Gaskell describes her as a passionate woman, especially in pursuing her career as a writer (p. 303). At first, Brontë writes under a male pen name, Currer Bell. Later, when her books become famous, she starts to write under her own name. Finding out that Currer Bell is in fact Charlotte Brontë, the Victorian society starts to criticize her work not as the work itself, but as the work of a woman. Brontë then states to those who tell her she should not be writing because she is a woman that she has "just as much of a right to use her imagination and gain profits from it" (p. 303). It does not matter what the Victorian society thinks of her being a woman writer as she keeps on writing.

Charlotte Brontë seeks to be men's equal. She seeks to have the same recognition the Victorian society shown toward men. It is apparent how the Victorian society reacts toward women who do not conform to their 'role'. They try to put them into their expected place, reminding them of their 'nature'. This is equivalent to what

Anna Sewell has written in *Black Beauty*. The masters of the horses demand obedience from the animal. They prefer the horses to be submissive. Black Beauty has conformed to its submissive role. Due to its submissive personality, it becomes its masters' favorite (p. 136). On the other hand, Ginger, the mare who is Black Beauty's friend, receives different treatment as the mare refuses to submit. The mare is flogged and whipped, forced to bow down to its masters (p. 32). Ginger is the Charlotte Brontë of *Black Beauty*. Brontë also receives 'whipping' and 'flogging' from the 'masters' in Victorian society. The society refuses the idea of a woman who is not staying in her home and just be 'good'. Charlotte Brontë is judged because she rebels.

It has been mentioned previously that Brontë uses a male pen name before she decides to use her own name. It is not without reason. Meijer mentions in her study that in Victorian era, it is easier to listen to a man's voice (p. 19). By using a male pen name, Brontë has more liberty in expressing her ideas through her works. The power of men's voice is proven further when Brontë finally uses her own name on her works. The Victorian society reviews her works as they are when she uses the pen name Currer Bell. Yet, as she changes the pen name into her own name, the society starts to review her works based on her gender. Anna Sewell seems to understand this concept.

The researcher believes that Anna Sewell wants to promote feminism through her novel, *Black Beauty*. In order to have her idea to be accepted by the society, she uses a male character to deliver the idea. She, then, creates a male horse named Black Beauty. Anna Sewell portrays Black Beauty as a male character whose personality is

submissive, the Victorian society's idea of ideal women's personality. She does not portray Black Beauty as a character who is powerful and domineering. Instead, Black Beauty possesses Victorian women's gentleness and obedience. Anna Sewell puts the usually dominant character in women's shoes. She wants to show what it means to have to conform to the 'masters' of the society, to be submissive. Anna Sewell wills the Victorian society to acknowledge women's reasoning in wanting to be equal with men through Black Beauty and the treatment it receives from its masters.

In Victorian society, it is ideal for women to be submissive. Yet, not every woman is willing to be put in the conformation. There are women who choose to create their own idea of an ideal woman. They are women who want to be recognized by the society. They want their achievement to be acknowledged and their voice to be heard. Anna Sewell creates the character of Black Beauty to fulfill this purpose. Anna Sewell 'lures' the Victorian society to accept the idea of Black Beauty by portraying it as a male horse. Yet, instead of giving the society their depiction of male superiority, Anna Sewell put the black horse in the society's conformation of women. She puts the male character in Victorian women's position. By doing so, the Victorian society is expected to understand women's struggle against the social expectations directed toward them and how those expectation lead them to be judged unfairly.

CHAPTER III

CONCLUSIONS AND RECOMMENDATIONS

This chapter consists of two parts. The first one is the conclusion of the study. In this part, the answers to the research questions are summarized. The second part is the recommendation in which the researcher related the discussed topic to the teaching field.

A. Conclusions

There are several things to be concluded in this section. The first one is related to Black Beauty's characteristic. The second one is related to the meaning of 'Black Beauty' as seen in the novel.

In accordance to its name, Black Beauty is a bright black horse with sweet and good-tempered face. Black Beauty is often described as an obedient horse. It is in its best interest to obey its master's demand. Its eagerness to please its master becomes the reason why Black Beauty is also a hard-working horse. The male horse is willing to push its own physical boundaries to do its master's order. Moreover, Black Beauty is a gentle horse which is resulted in it being its master's favorite.

Black Beauty is a symbolization of Victorian women. The black horse's personality lives up to the portrayal of a 'proper women' defined by the Victorians. Its obedience indicates the restriction which is forced toward Victorian women. It also reflects the expectation for women in that era to be obedient toward her husband.

Black Beauty's gentleness and hard-working personality reflect the nature of Victorian women which resulting in them being expected to stay at home and taking care of their children.

Black Beauty is a male horse yet it is depicted to possess the personality of a proper Victorian woman. Anna Sewall wants her idea to be easily accepted by the Victorian society; hence she portrays Black Beauty as a male horse. She gives the male horse characteristics which represent the submissiveness of Victorian women and the treatment directed to them. The purpose is for the society to understand Victorian women's struggle against the 'role' formed by the Victorian society for them.

B. Recommendations

This study will be a great aid for teachers in conducting class activities. There are two reasons for this. First, *Black Beauty* is a phenomenal work by its author and can be used as a reading material. This novel is suitable for reading sessions in senior high school as it is told in a straightforward way. The activities are divided into three; they are pre-reading, whilst-reading, and post-reading activities. In pre-reading activity, the teacher gives some leading questions about horses. The students are asked to give description of horses' characteristics. After that, the teacher hands the students a passage from the novel to be read. The teacher then guides the class to whilst-reading activity. After the students finish their reading, the teacher divides the students into groups and asks them to retell the story in turn. The teacher needs to

make sure that the students mention the characters, setting, beginning, middle, and the end of the story. In the post-reading activity, the teacher invites the students to choose one memorable event from the passage. After that, the students are asked to share the reason of choosing the event. The students can also share a certain moment in their life which reminds them of the chosen event.

This research may also be used for the future researchers. This novel provides an insight toward the reality of human life wrapped in a clever packaging. This study focuses mainly on Black Beauty as the main character, yet there are still several others characters which are interesting to be discussed. The one the researcher suggests is the topic about Ginger's characteristic which is seen through feminism. Ginger is Black Beauty's horse fellow. They have spent some time working together as driving horses in the earlier parts of the novel. Throughout the story, Ginger shows some distinguished way in dealing with its life as a driving horse. Using feminism approach, Ginger's characteristic can be an interesting topic to be discussed.

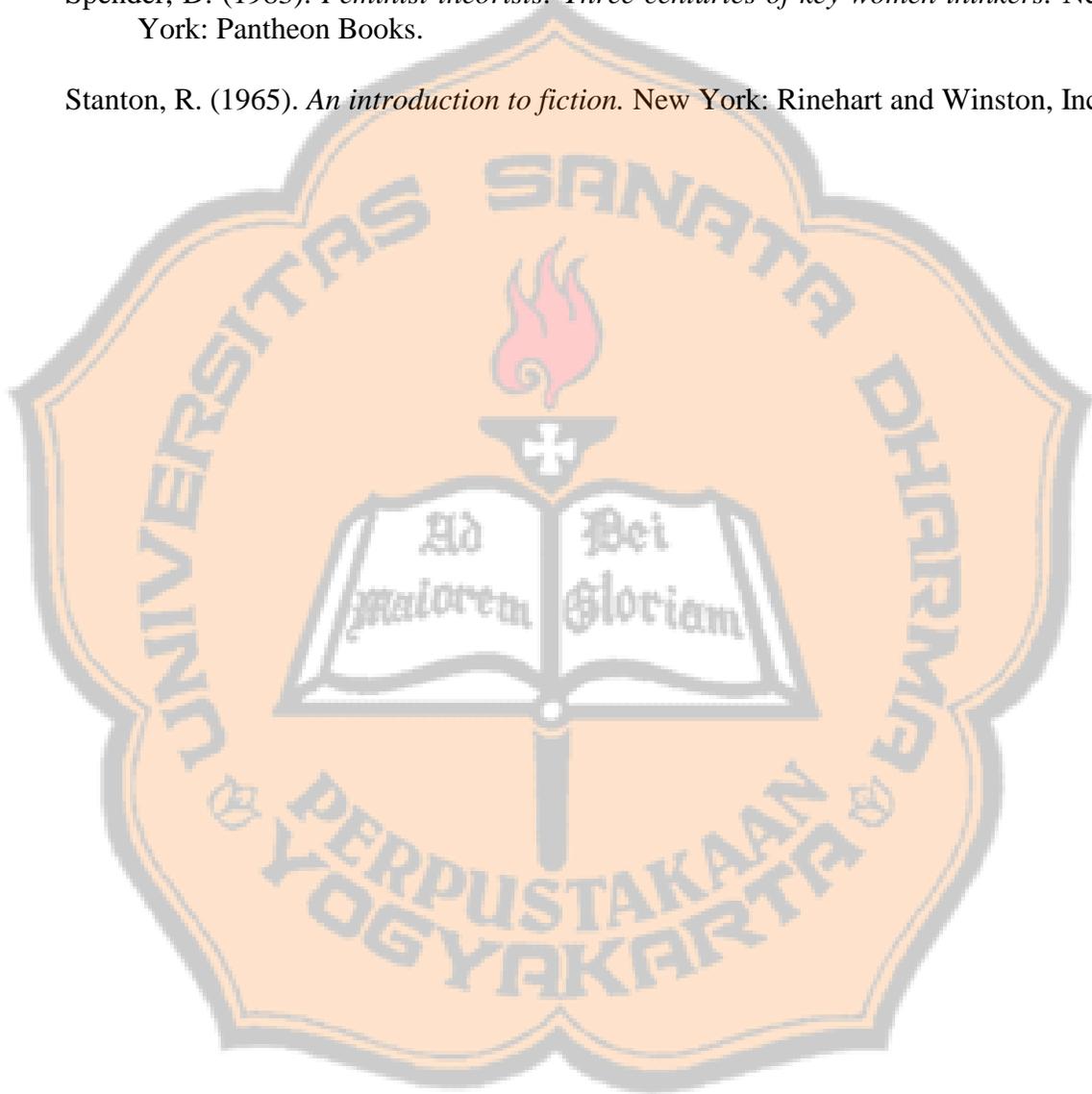
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APPENDIX 1

BIOGRAPHY OF ANNA SEWELL



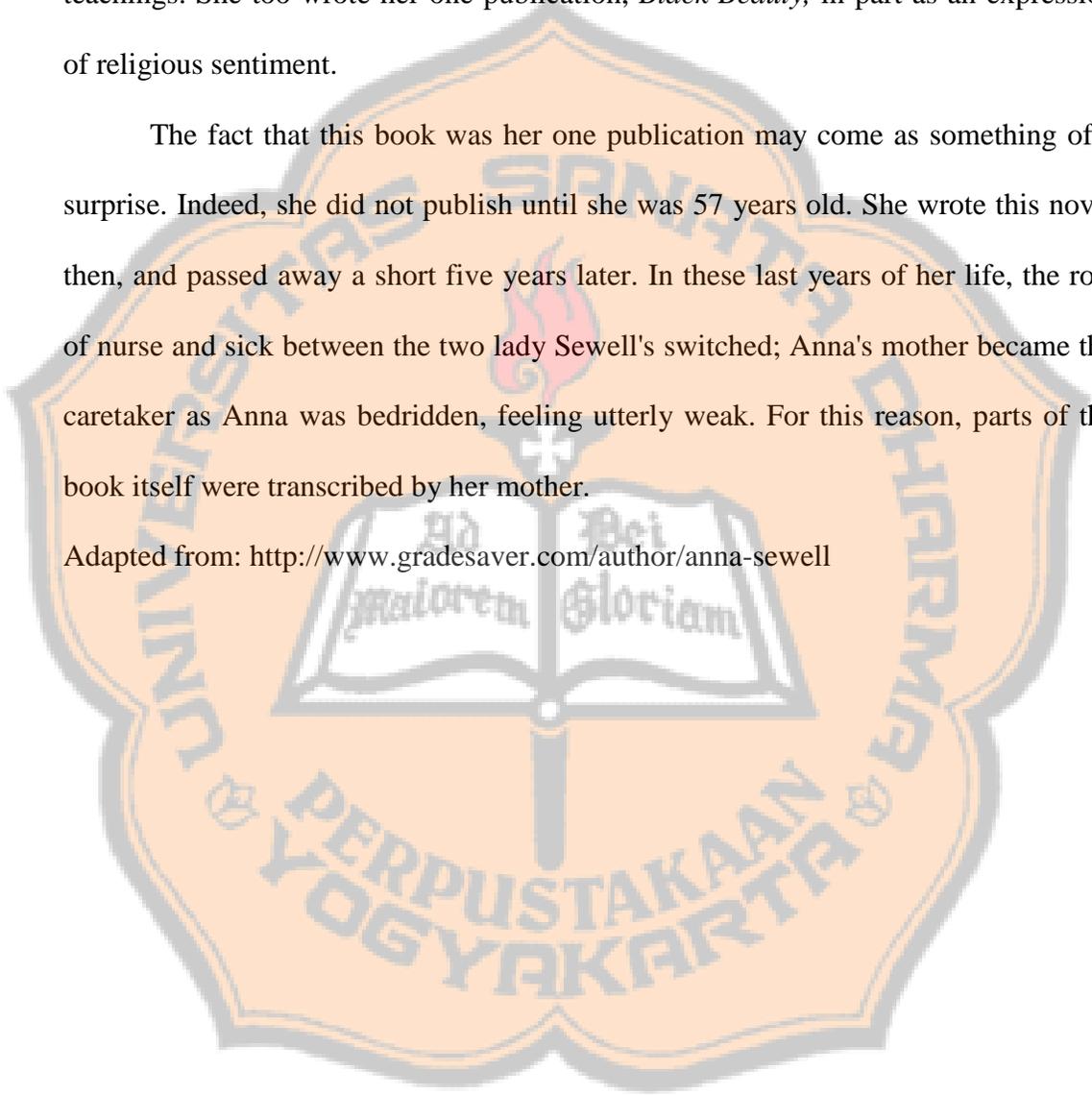
Anna Sewell was born to a family of East England. Most of her education she received at home. At the age of fourteen she sustained an injury and was for the rest of her life unable to walk or stand for any significant period of time. Instead, she had to walk with the assistance of a crutch, and could barely stand for extended periods of time. In such a situation, she took a great loving to horses, driving them or riding them whenever she could. Horse-riding enabled her to remain active and travel about despite her injury. Due to her strong love of horses and the long amounts of time she spent riding, Sewell became quite sensitive to the horse behavior and nature.

Never married, Sewell spent the latter part of her life by her mother's side. She had one younger sibling: a little brother named Philip. She would take care of her mother during this time. The two of them remained very close throughout Anna's lifetime. Together they left the Society of Friends and joined the Church of England, despite the fact that Sewell had been born into a practicing Quaker family.

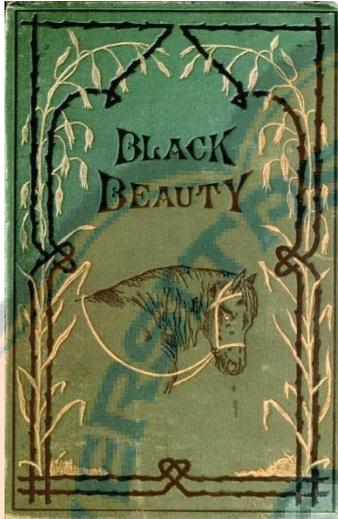
Writing was a way of expressing this spirituality, and they used this medium of writing to great impact. Her mother would write books on religious morals and teachings. She too wrote her one publication, *Black Beauty*, in part as an expression of religious sentiment.

The fact that this book was her one publication may come as something of a surprise. Indeed, she did not publish until she was 57 years old. She wrote this novel then, and passed away a short five years later. In these last years of her life, the role of nurse and sick between the two lady Sewell's switched; Anna's mother became the caretaker as Anna was bedridden, feeling utterly weak. For this reason, parts of the book itself were transcribed by her mother.

Adapted from: <http://www.gradesaver.com/author/anna-sewell>



APPENDIX 2

SUMMARY OF *BLACK BEAUTY*

Black Beauty is the compelling tale of a young thoroughbred that captured the hearts of Victorian England in the early 1800s. It is told by its hero, a remarkable black horse born with one white foot and a white star on its forehead. In its own unique voice, Black Beauty tells the story of its life from the time it was a young colt who grazed the meadow in country pastures, to its work pulling a cart on the cobble-stoned streets in London, its experiences with both kind and cruel treatment, and the last home where it finally finds love and happiness.

Setting the scene for the story, Black Beauty's describes its first home with Farmer Grey as a pleasant meadow with a pond of clear water. It tells of when it was young and lived on his mother's milk, free to run by her side and lie close to her at night. Throughout the book, Black Beauty strives to be a good horse and follow the advice its mother, whose name was Duchess, gave it when it was a very young foal.

Its first home is with Mr. Gordon and his family, who treat their horses well. It is cared for by a groom named John Manly who never uses a whip, and whose wife gives it the name Black Beauty.

Over the years, Beauty learns to carry riders and pull a carriage. It goes from being treated well to receiving cruel treatment from one of its owners who rides him hard and uses a whip. Along the way, it finds companionship in Merrylegs, a mischievous pony, and Ginger, a rebellious filly.

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 its legs are badly cut. Though it survives the fall, it can no longer handle long hours and hard work.

After the accident, Black Beauty is sold to a London cab driver, Jerry Baker. When Jerry falls ill, Beauty is eventually reunited with Joe, the young groom who used to look after it in the early days.

One of the saddest moments in the story is when Black Beauty spots its old friend Ginger, from whom it has long been separated, in a park. They are old horses by now, and they share stories about what has happened in their lives since their parting. Shortly after their conversation, Ginger passes away.

The story ends with Black Beauty once again in a kind and loving home with nothing to fear. It is old and tired, but it has lived a good life.

Adapted from: <http://www.hyperink.com/Summary-Of-Black-Beauty-b968a12>