

**Zoocritical Perspectives on Two Novels: *Black Beauty* and
*White Fang***

A Dissertation Submitted

To

SIKKIM UNIVERSITY



**In Partial Fulfillment of the Requirement for the Degree of
Master of Philosophy**

Submitted By

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Date: 07/02/2020

DECLARATION

I Manoj Kumar Limbu, hereby declare that the research work embodied in the dissertation titled "**Zoocritical Perspectives on Two Novels: *Black Beauty* and *White Fang***" submitted to Sikkim University for the award degree of Master of Philosophy, is my original work and it has not been submitted earlier to this or any other University for any degree.

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CERTIFICATE

This is to certify that the dissertation titled "**Zoocritical Perspectives on Two Novels: *Black Beauty* and *White Fang***" submitted to Sikkim University for partial fulfillment of the degree of Master of Philosophy in the Department of English, embodies the result bonafide research work carried out by **Manoj Kumar Limbu** under my guidance and supervision. No part of the dissertation has been submitted earlier to this or any other University for any Degree.

All the assistance and help received during the course of the investigation have been duly acknowledged by him.

I recommend this dissertation to be placed before the examiners for evaluation.

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Submitted by **Manoj Kumar Limbu**, under the supervision of **Dr Parvinder Kaur**, Assistant Professor, Department of English, School of Languages and Literature, Sikkim University.

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1.1 Introduction

In the study of the relationship between Man and animal as presented in select literary texts, this dissertation examines this interrelationship, keeping in mind Man's superior position in our world and how man has used this position to dominate animals. The dissertation also attempts an examination of the extent to which Man has, or has not been able to control or repress his own animal instincts. Man has empowered himself to a level of superiority where he has established himself as a more civilized and rational living being than other animals. Human beings, as many have considered, are the paragons of creation and our nature is considered to be superior to any other earthly beings. Human beings have assigned to themselves a position of distinction bestowing upon them a dignity whereas they deny a sense of dignity to almost every other living creature. Man has not always treated other animals with fairness, in fact, the animals have been, more often than not, exploited and abused by the human being. It is this context of the man-animal relationship that this study endeavors to focus upon.

This research proposes to take up two texts as major studies: *Black Beauty* (1877) by Anna Sewell and *White Fang* (1906) by Jack London to discuss animal exploitation by Man and its presentation in literature. The dissertation examines the condition under which Man uses animals, how animals become allies of Man in order to harness the forces of nature to their mutual benefit. The study will also interrogate the areas where Man and animals stand as rivals.

This research has some clarifications regarding its scope of study: folklore of most cultures abound with instances of man-animal relationships; there are animal

stories or stories with animals as protagonists and narrators in well-known folk tales and literature such as *Aesop's Fables* and *Panchatantra*, but the nature of these works is different from what this research seeks to illuminate. The primary focus of this research is to put forward the story of the animal: *Black Beauty* and *White Fang*. In using the stories of these animals the research will try to understand and highlight the manner in which Man uses or abuses these mute beings. For example, by presenting the story of a horse through the voice of a horse, in *Black Beauty*, Sewell provides the reader with a rare perspective into the mind and heart of the animal, and though the title of Sewell's story about the horse has raised varied connotations about the use of the term 'Black' to suggest the colour of the animal, the examination of such intent is beyond the range of this present study. This study of *Black Beauty* and *White Fang* is more inclined towards the zoocritical approach to the select texts.

Black Beauty is an autobiography of a horse, who is the protagonist of the novel, and it is a description of the life journey of this horse that brings light to the plight of animals' suffering. It represents how Man and animal struggle for life at the hand of Nature. *Black Beauty* may be taken to be a good example of a story to discuss how animals are shown in fiction in connection to their relationship with Man. Anna Sewell draws our attention to the sufferings and exploitations of the animal because of certain selfish actions of Man. Sewell is said, to have written this novel in order to bring the plight of the horses to the forefront. *Black Beauty's* story demands that we question how we as the so-called superior beings treat other animals. Sewell's *Black Beauty*, apart from questioning the moral values of Man in his relation to animals, also raises important issues concerning animal exploitations.

In the same way, *White Fang* deals with the struggle for life by both human beings and animals, thereby drawing our attention to how similarly vulnerable are Man and animal when faced with the force of elemental nature. The novel presents a sequence where both dogs and their owners have to face extremely dangerous situations where they are placed at the mercy of Nature. This novel portrays how Man and animals are equally dependent on one another for their existence. Both the selected texts illustrate the interrelation that exists between Man, animal, and Nature. The two texts show the correspondent character. In these stories, we find that each of the three entities- Man, Nature, and Animal, how each is closely interrelated and dependent on the other. However, the contention of this dissertation is that Man often violets this interdependency. The study probes into the interactive connections of the three entities to understand the extent to which each is dependent upon the other. The different circumstances have helped to create a closely inter-dependent relationship between the Man and animals which, in fact, Man, as we will admit, is only a sophisticated animal, and it is not unusual for one to find Man unable to disguise his inherent aggressive innate animal even after centuries of civilising constraints. These two books that the dissertation bases its examination upon very clearly reveal such issues as animality in Man. *Black Beauty* and *White Fang* have shown that even though human beings are aware of the consequences of the natural imbalance, they continue to dominate and exploit animals. In this respect, this study acquires zoocritical approaches to the examination of animal issues.

The development of human has brought a mass transformation on the planet earth. Human beings are being a threat for millions of living species including themselves and the environment of the planet, bringing mass extinction of species, bio-diversity loss, climate change and global warming. Humans' excessive

exploitative activity on earth is the major cause to bring threat to biodiversity of the planet. Human beings are destroying the habitats that plants and animals need to survive. The anthropocentric ideology of human beings is grasping natural world in its hand, bringing humans at the verge of the end of the natural resources due to their excessive consumption and excavation of natural resources. It is severely affecting the animal kingdom and natural environment of the earth. In anthropocentrism, humans' existence demands the repression of animal, urging an eco-catastrophe and mass extinction of various species. Anthropocentrism has been proved as crucial in the destruction of animals species. For animals, it is impossible to escape anthropocentrism because they live among the humans in modern society (Baker 2000). Present relationship that exists between Man and animals portrays the same story of humans' domination on the earth. This man-animal relationship, in the context of natural crisis and anthropocentric world, must be explored and explain by the scholars.

1.1.1 Zoocriticism:

Zoocriticism is an emerging trend in studying the relationship between Man and animal, an approach to examine and understand the man-animal relationship with reference to literary text. Such an approach offers a view of Nature with a special focus on animals, and how animals subsist in connection with human beings.

The term "Zoocriticism", was appeared in literature as a cultural theory in the introduction of the book *Postcolonial Ecocriticism Literature, Animals and Environment (2010)* by Graham Huggan and Helen Tiffin. According to Huggan and Tiffin Zoocriticism is a method of literary research, which does not only discuss about the representation of animals in literature but also deals with the issue of animal

rights. In this book Zoocriticism has described as the presentation of different analyses that interfere with each in the perspective of environmental humanities and animal studies read through postcolonial literary texts. Zoocriticism traces its roots to animal studies, a formation that draws on philosophy, zoology, and religion. It is a new term in literature and to the most literary scholars, and the authors. The intersection of Zoocriticism with postcolonial critique is thinner compare to the more established ecocriticism; it is an uneasy fit beneath the umbrella of ecocriticism.

Zoocriticism also explains about Speciesism, which criticises the exploitation of other living beings by humans. Speciesism uses animals' lack of language and rationality to divide into a human and animal dichotomy just like Orientalist dichotomy of Edward Said, where on the basis of racism people are divided into white and non-white categories (Said, 1978). There are plenty of incidences in literary texts that represent animals in varied ways; however, it is felt that most depictions lack an animal perspective. Most of the textual representations of animals are seen to place animals in a place of secondary importance as compared to human beings; such representations limit the portrayal of animals as either trustworthy companion to human beings or in some way as a helpful tool to human beings. It is a common practice to have animals as a part of literary texts; however, the representation of animal perspectives is almost negligible. Animals have never been seen as equal companions to Man but most often abused even when the animal is a co-worker or other such helpful tool.

Zoocriticism has different perspectives of nature and its resources, including the living animals. It involves the method of analysing narratives from the perspective of a construed protagonist or animal agents and their behavioural and

emotional repertoire. It belongs to the fields of cultural and transdisciplinary animal studies being developed at present. Zoocritical perspectives introduce a distinguished narrative about animals which can be referred as 'zoonarratives'. Zoonarrative is distinguished from other types of literary fiction as it implies that animal text cannot be understood without considering the animals as an agent necessary to grasp the meaning of the text (Barcz, 2010).

Zoocriticism tries to bring awareness about the world's ecosystem criticizing anthropocentrism and environmental crisis for the animal. It enables humans to see and hear how experimenting with perception and form is centralised in the sensuous presence of the animals.

This dissertation brings various elements of the physical environment, including animals and Nature under discussions. It focuses on how humans have brought environmental imbalance in the ecosystem by abusing Nature. Human beings continue to dominate animals and Nature carelessly without thinking about the consequences of such selfish actions.

Black Beauty raises a voice drawing our attention to animals and towards their treatment by humans; this is possible because the story of the novel has been narrated by the protagonist horse Black Beauty in the first person. Black Beauty describes both good and bad experiences of its life. It shows a picture of the love and affection of the owner towards his horses on one hand and the presentation of brutality and mistreatment suffered by the horses at the hands of the other owners. Black Beauty spends his youth in a loving home, surrounded by his friends and cared by his owners. When circumstances change, he learns not all human beings are not so kind. Passing

from one hand to another, *Black Beauty* witnesses love and cruelty, wealth and poverty, friendship and hardship in its life.

White Fang depicts the ferocity of both human beings and animals through the story. Both men and dogs fight for survival under harsh circumstances of Nature where they learn the laws of Nature- kill or to be killed. The novel shows various aspects of animals' nature. It also demonstrates how animals behave in response to human treatment towards them. These texts illustrate how the relationship between animals and humans is the oldest one, which is still standing strong and bold, is a necessity to build a proper understanding of human beings about the animal world and lives.

1.2 Aims and Objectives

The objectives of this research are:

- To focus on various aspects of the man-animal relationship presented in the selected texts.
- To examine the use of animals as narrators in literary texts.
- To examine the grounds for animals and humans to be suspicious of one another.
- To examine human supremacy and its effect on the Natural world as presented in the selected texts.
- To arrive at a clearer understanding of the relationship Man shares with animals.

1.3 Statement of the Problems

We can't deny the importance of animals in our daily existence. Being the so-called superior species of the earth human being has been dominating the world with his power of knowledge and rationality. Humans have been living with animals on earth for a long time, yet there is an unabridged gap in their relationships. This research endeavours to examine the reasons for such a gap, by focusing on the various issues interconnected in this relationship of human beings and animals, and by also studying the significance of animals for the existence of human life on earth, this research has worked towards a wider perceptive of the relationship between Man and animal.

This research is based on the animal studies, which is an emerging branch of literature that focuses on animal's plight of exploitation and their relationship with human, questioning the ethical and moral value of animal for men. The relationship among the inhabitants of this earth is a complicated one. The relationship between Man and animal is generally expressed in terms of animals as allies of Man or Man as a competitor of animal for the natural resources of our planet. These imbalances in the Man and animal binary have raised many serious questions, which will be the key focus of this research.

1.4 Research Methodology

The research has been conducted through the close reading of the primary texts. It is qualitative research. Qualitative data have been collected from secondary sources like books, articles, journals, and other forms of publications of literature. This research is primarily based on a close analysis of the selected primary texts, *Black Beauty* by

Anna Sewell and *White Fang* by Jack London. This research will use other novels and short stories to explore the objectives at hand to arrive at a clearer analysis and interpretation of the issues under research. A considerable part of the research is to be resourced from discussions, interpretations and library resources.

1.5 Review of Literature

Zoocriticism is an emerging method to study the relationship between human beings and animals. The study of Zoocriticism started after the term 'zoocriticism' was applied by Graham Huggan and Helen Tiffin in their book called *Postcolonial Ecocriticism: Literature, Animals, Environment* (2010). This book itself is an important work on Zoocriticism. Here Graham and Tiffin have discussed and established the foundation of Zoocriticism. They have presented the idea of Zoocriticism in relation to the theory of post colonialism. A few works have already been done in this field of literature by some writers and scholars.

Anna Barcz in her book *Animal Narratives and Culture: Vulnerable Realism* (2017) has discussed Zoocriticism in the chapter of her book *Introducing Zoocriticism (A Theory of Animal Narratives)*. In this book, she discusses the difference between the life of animals and human beings in reality and in fiction. Further, she explores the idea of Zoocriticism and discusses its various aspects and importance.

Though the primary texts of this research *Black Beauty* and *White Fang* have been studied through some specific perspectives of ecocritical reading, they have not been studied under Zoocritical perspective as far as my knowledge concern.

Black Beauty of Anna Sewell has been discussed as *Violation of Animal Rights: Anthropocentric Domination in Sewell's Black Beauty* in his thesis by Laxmi Bhandari in 2014, a scholar of Tribhuvan University. In this thesis, he has looked at the text through the perspective of animal rights and a voice of animals focusing on the domination and exploitation of human beings on the animal kingdom. He has criticized animal subjugation, brutalization, and domination over animals by human beings.

Black Beauty has been discussed by Erin Bistline through the perspective of the pastoral tradition in her *Anna Sewell's Black Beauty: reframing the pastoral tradition*.

Bonnie L. Blossom's *Black Beauty as Antebellum Slave Narrative* (2008) has worked on the narrative style of the novel.

White Fang has been studied as *Blessed Wolf: An Ecocritical Study of Jack London's White Fang* by Dr. Suresh Frederick, where he has presented the relationship between animals and Nature. Here he has focused on Jack London's essence of Nature and brings out the wild in its unique hues.

NasrullahMambrol has written an article titled *Zoocriticism and Postcolonial* (2010) which is based on Graham and Tiffin's book and mainly deals with zoocriticism in relation to post colonialism.

Sally Borrell in her journal published in *The Faculty of Law, Humanities and the Arts* titled *Animality as a Catalyst for Processing and Surviving Grief: Leap*, by Myfanwy Jones, has focused on animals in literature and conducts a parallel study of

human beings and animals, taking into account Myfanwy Jones' novel titled *Leap* (2015).

In the article *What Animal Mean in the Fiction of Modernity* (2008), the author Philip Armstrong, co-director of the New Zealand Center for Human-Animal Studies, has given a fresh and incisive contribution to scholarship in human and animal studies. In this article, he has argued that animals and stories about them have been closely bound up with the conceptual and material work of modernity.

Although there are a few works on Zoocriticism, but Zoocritical study of the *Black Beauty* by Anna Sewell and *White Fang* by Jack London has not been done yet, this allows the present research a significant area to explore using the perspective provided by Zoocriticism to look into the relationship between Man and animal. Therefore this research seeks to expand our knowledge about both animal and human studies highlighting the various aspects of human-animal life depicted in the texts that have been taken into account for this research.

1.6 Research Gap and Research Questions

The two books, *Black Beauty* (1877) by Anna Sewell and *White Fang* (1906) by Jack London, which have been taken up for examination for this dissertation, provide a perfect base for a zoocritical investigation into the interrelation between Man and animal.

Although some discussions and researches have been conducted on Zoocriticism and other aspects of Ecocriticism, the issues that are to be taken into consideration by this research have not been examined elsewhere. The selected texts have been studied

under various perspectives including ecocriticism and eco-feminism, a zoocritical approach and investigation into the issues at hand, as proposed by this research, will be the first of its kind.

The research has been looking forward to answers some questions related to the research problems. Some of the questions have been given below:

- What is the significance of having animals in literary narration?
- How do human beings relate to animals both as allies and rivals for resources?
- Does Man acknowledge his animality? How does Man respond to his natural animal instincts?
- To what extent are human beings and animals interdependent?

1.7 Chapter Division

1. Introduction
2. Relationship and Interdependency between human beings and animals
3. Animals as narrator, and their representation in literary fiction as opposed to in reality
4. Animals, humans and the nature of Animality
5. Conclusion

Chapter – I: Introduction

This chapter introduces the topic of research; it provides a brief overview of Zoocriticism in order to lay the basis of the argument being put forward in the

dissertation. By presenting a critical insight into the selected texts this chapter initiates an examination of the core questions to be taken up for discussion. Further, it also includes the statement of the problem, the review of literature, aims and objectives, research questions, methodology, chapter division which have been used for the research works on the given area and topic.

Chapter-II: Relationship and Interdependency between Human beings and Animals

This chapter mainly deals with the discussion of the relationship between human beings and animals taking into account how they aid one another and also looking into the relation of them for natural sources. Humans and animals each have their respective set of characteristics that differentiate them from one another; they both also share certain emotions, and instincts. This chapter explores some of these similarities and dissimilarities. The chapter further attempts to study the manner in which, similarities and differences between Man and animal, leads to the relationship between the two and to what extent are they interdependent upon each other.

In the novel *Black Beauty*, the relationship between the owners and their horses has been drawn in the story. It has portrayed man-animal relationship realistically showing how humans and animals depend on one another for the source of life on one hand, and how they get used to being exploited by the human on the other.

White Fang draws how animals and humans are dependent on one and another for existence. It shows various aspects of animal abilities. In the novel, Jack London

has shown that although wolves and dogs may not possess the means for abstract reasoning, they are capable of reasoning and learning. The novel also illustrates how animals are very adept at noticing and interpreting oral, facial and body expressions in humans. Animals are used not only for the purposes of works but also for sports and entertainment. Therefore the relationship between man and animals is an important aspect of this research.

Chapter- III: Animals as Narrator, and Their Representation in Literary Fiction as Opposed to in Reality

Though there is a large presence of animals in literature these presentations are mostly shown in a positive light, often concealing the sad reality of how animals are treated by human beings. The suffering caused to animals at the hands of Man is a crucial aspect of this dissertation. Stories about animals often omit this very important feature of the man-animal connection.

This chapter deals with the representation of animals in literary texts and their significance. It will focus on the discussion of how animals are portrayed in literature. The chapter also discusses the animal as the narrator and protagonist in selected texts.

Both texts, *Black Beauty* and *White Fang* which have been taken up, for the discussion; have presented the animal world with the human world. They have been able to draw attention on animals' sufferings by Man. They have raised very important issues related to animal independency and welfare. Both wild and tame sides of animals and human beings have been portrayed in *White Fang* and *Black Beauty*. One of the significant aspects of the novel *Black Beauty* is that it is an

autobiography of a horse and the horse himself is the narrator of the whole story. Black Beauty, through the story, raises his voice and his experience of working with humans.

Chapter-IV: Animals, Humans and the Nature of Animality

Animality is a quality not unique to the four-footed animals alone, Man too is seen to display aspects of animality (Human beings are after all also animals). What differentiates Man is the fact that he has controlled this aspect of his nature because of the constraints of civilization to a large extent and as a result of his rational faculties to some extent. On the other hand, unlike human beings, animals are known as 'animal' because of their irrationality, and untamed ferocity.

This chapter is taking up the nature of animality of both animal and human beings in an attempt to define animality. Animals are assumed to be more brutal, aggressive and irrational by nature, but the same can be said of humans too, both in fiction as well as in our day-to-day life. The two major characters from the texts *Black beauty* and *White Fang* have presented a kind of story that demonstrates the brutality, irrationality, and aggressiveness that one is likely to find in Man. *Black Beauty* describes the brutality and exploitation he endures at the hands of its human masters, this brings us to question the rationality of human beings. On the other hand, *White Fang* has presented the untamed, violence, and savage nature of both human beings and animals.

Chapter-V: Conclusion

This chapter analyses the previous chapters and discusses animal subjugation with reference to Zoocriticism. Animals have been used and exploited in various fields by human beings. Zoocriticism brings our attention to this aspect of animal suffering. Human beings are known as more rational than animals. With the development of their knowledge in science and technology human has achieved an extra power to dominate the world. Humans tend to challenge even nature and its calamities because of their excessive knowledge, skill, and ability. Human has created the world human centric by dominating all species of the world. Anthropocentrism has brought a threat not only to other species of the earth but also to nature and to the human being themselves. Unlike animals, human beings have the facility of verbal communication, rationality, and the best tools to apply their best knowledge and many more. Animals do suffer from the discrimination of their vulnerability and disability of expressing their experience or feelings to human beings. Even human beings underestimate the animals' value in human lives and the world ecosystem.

Relationship and Interdependency between Human Beings and Animals

This chapter discusses the relationship between human and animal with reference to the select texts *Black Beauty* and *White Fang*. Humans and animals are the natural inhabitants of our earth leading a relationship between them. They have been co-existed together since the millennium. The human-animal bond is mutually beneficial and dynamic between Man and animals. Human beings are known as superior living beings among the animal kingdom. The nature of the human-animal relationship is a complex one. Conflict is as much a part of that relationship as much as co-operation. Man is indeed an animal too and in his quest for survival one, Man has, over the long period of evolution and existence, found a way in which he could both dominate and counter other animals. This domination often includes the domestication of the animals just as much as his compelling greed in Man's effort to monopolize the resources of the earth for him alone.

In choosing these two texts *Black Beauty* by Anna Sewell and *White Fang* by Jack London, this chapter has attempted to study the duality of the human-animal relationship by examining the extent of their interdependency on each other. The bond between Man and animals is an older one. Human and animals have been sharing the same planet for a millennium, so they have a strong connection between them. In fact, both men and animals are the complements of each other. Human beings need animals for their day today affairs, and animals too sometimes benefit from the care they may receive from human beings, the relationship of the two is heavily tilted towards human as the bigger beneficiary. Animals by and large do not 'need' the man's support.

The view of human beings about non-human animals is unexpected from the animals' perspective:

Despite an increasing awareness of the welfare of animals, and an evolving interest in animal minds, animals are still treated, by and large, merely as resources for human use. Practices involving animals such as factory farming, entertainment, and experimentation demonstrate a general view of animals as objects, rather than as subjective individuals who have awareness of themselves and of their own experiences. (Thomas , 2016)

The ability to think, or use our mental capabilities is often cited as the prime difference between Man and animals. Human beings are considered themselves as the sole possessors of mental capacity. However, recent studies such as the one conducted by Kristin Andrews notes that there are well-supported views that posit a different system of reasoning and different graduation of reasoning that apply to both human and other animals, and that, ultimately, those are "questions for further research"

Man has proclaimed himself to be the superior animals among animal kingdom assigning him rationality, beliefs, and some special abilities (for example language for communication) which he denies to non-human animals. In the case of animals, the methodology and ideology of behaviourism denied the existence of the mental state of animals, such as beliefs and desires in favour of focusing exclusively on external and observable behaviours and conditions under which they were elicited. Cognitivism assumes that like human beings, some animals also have minds (Dennett , 1995). Arguments in favour of animals having minds tend to take two main forms- the argument from analogy and inference to the best explanation (Andrews ,2012).

The relationship between human beings and animals has beautifully drawn in a few numbers of literary fictions. In the novel *Life of Pie* (2001) by Yann Martel, has described an adventurous journey of man-animal relationship through its story. The story describes the survival of the voyage of a teenager with a hyena in a life boat after he loses his family and other animals of the zoo in a shipwreck. Another novel, *The Jungle Book* (1894) by Rudyard Kipling also depicts man-animals relationship, where a man-cub, Mowgli, is raised by a pack of wolves and some of the wolves accept Mowgli as a member of the pack, while few of them do not accept him to be a member of the pack. Bagheera the panther, Baalo the bear and Akela the leader of the pack fight for Mowgli against Sher Khan who does not accept Mowgli and wants to devour him. It has portrayed both good and bad aspects of the man-animals relationship.

The relationship between human and animals has multiple aspects. Zoolatry shows one of the aspects of the man-animal relationship. It refers to a ritual which involves animal worshipping as well as animal sacrifice. Animals are also worshiped by human beings in various countries in the world as a spirit of divinity. Animals have also been associated with religious qualities as an icon of certain divinity. In Hinduism, Buddhism, Christianity, and in classical religion of Greeks and Romans few animals are believed to have a connection with deity. The Greeks believed that the Owl is the symbol of Wisdom, and Athena is the goddess of wisdom and has a special affiliation to a bird, that is why Athena is often presented with an Owl. In Christianity, the lamb is the representation of Lord Jesus Christ. In the Gospels of John, it appears at John 1:29, John the Baptist sees Jesus and exclaims, "Behold the

lamb of God who takes away the sin of the world"¹. The Lamb of God appears again in John 1:36. Cow is considered to be a sacred animal in various religions such as Hinduism, Jainism and Zoroastrianism². Cow is also known as 'Kamdhenu', 'Gou Mata', the mother of all cow in Hinduism, and worshiped as a heavenly cow (Mani, 1975). The worship of animal is an integral part of the religion of ancient Egypt. Snake is worshiped as Apophis, the serpent the ancient Egyptian deity who embodied chaos. Snake is also worshiped in India

Black Beauty by Anna Sewell and *White Fang* by Jack London are two texts which portray human-animal bond. *Black Beauty* explores this relationship of horses in all of its complexity, from the close; compatible horse and his ostlers' relationship to the cruel, slave-like treatment of horses as the story also describes animal suffering at the hands of cruel owners. The novels, *Black Beauty* and *White Fang* reveal a relationship between human beings and animals that can be close, loving, as well as hellish and abusive too. These novels have shown both sides of the human-animal bond as they have portrayed Man's love for animals and have also shown the extent to which Man's behaviour towards animals is harsh and reprehensible.

The novel, *Black Beauty* shows how humans have much control over animals and they use this control for useless, selfish reasons and animals have to suffer needlessly. *Black Beauty* is an autobiographical novel of a titular horse named Black Beauty. The story has been narrated by the horse, Black Beauty himself. The horse's life journey takes us through his childhood, adulthood and work experiences. In this story narrated by the horse Black Beauty, we come face to face with his experiences,

¹Bulgakov, Sergei. *The Lamb of God*, 2008, pp 263

²Zoroastrianism or Mazdayasna is one of the oldest continuously practiced religion of world, which is centered on a dualistic cosmology of good and evil and an eschatology predicting the ultimate conquest of evil with theological elements of henotheism, monotheism and polytheism.

some of which is unfortunate. Black Beauty experiences both good and bad experiences through the journey of his life. He has brought the animal perspective of experience from the hand of human beings.

Black Beauty narrates many misfortunes and hardships a horse must undergo to serve their human masters. The early part of Black Beauty's life is spent at Grey's Farm, this perhaps is the only phase of Black Beauty's life that the horse finds pleasurable and devoid of stress. As Black Beauty passes one might have seen breaking in³ of horses in flairs or read about it in books, but listening to the account given by Black Beauty one realises the pain and discomfort. It is not at all glamour as the flairs made it out to be. Through the narration of his life, Black Beauty has recounted the suffering and emotions of animals, the pain of being exploited, a slave being separated from their own only to serve human purposes. Black Beauty states: "The first place that I can well remember was a large pleasant meadow with a pond of clear water in it"(3), where the horse Black Beauty recalls the happiest memory of his life when he was so young and playing happily with other colts at Grey's farm.

In the novel, Sewell has portrayed other instances of cruelty with horses even while horses are working for their masters. Breaking in is a must be processed for a new colt to get started working for their master. Every horse knows what breaking in and how cruel it is. It is less kind of training and more shaping a horse how he can serve man to his best. It means to teach a horse to wear a saddle and bridle and to carry men; to go just the way they wish and to go quietly. Besides this, he has to learn

³ Breaking in means to teach a horse to wear a saddle and bridle (Sewell, Anna. *Black Beauty*; Penguin Classics, Printed at Replika Press Pvt. Ltd, India, 1994)

to wear the collar, crupper, and breeching and to stand still whilst they are put on; then to have a cart or a chaise fixed behind him so that he cannot walk or trot without dragging it after him. Black Beauty explains about his breaking in as:

..to have a bit and bridle; my master gave me some oats as usual, and, after, a good deal of coaxing, he got the bit into my mouth, and the bridle fixed, but it was a nasty thing! Those who have never had a bit in their mouths, cannot think how bad it feels; a great piece of cold hard steel as thick as man's finger to be pushed into one's mouth, between one's teeth and over one's tongue, with the ends coming out at the corner of your mouth, and held fast there by straps over your head, under your throat, round your nose, and under your chin; so that in no way in the world can you get rid of this nasty hard thing; it is very bad! yes, very bad!(Sewell 10)

Black Beauty has described the unpleasant business of putting on the iron shoes for the very first time. He says how the blacksmith took his foot into his hand one by one and cut some portion of his hoof, then he took a piece of iron the shape of his foot and clapped it on. It drove some nails through the shoe quite into his hoof so that the shoe was firmly on. Ginger also explains the torture of breaking in at the hand of his cruel master. She says:

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 caught me by the nose, and held it so tight I could hardly draw my breath; then another took my under jaw in his hard hand and wrenched my mouth open, and so by force they got on the halter and the bar into my mouth; then one dragged me along by the halter,

another flogging behind, and this was the first experience I had of men's kindness; it was all force; they did not give me a chance to know what they wanted. (Sewell 23)

Man does not think about the pain that animals are going through serving them or fulfilling human wishes. Besides that, they cut their tail, fur, and teeth for various purposes. They never hesitate to snatch their freedom and dignity away. In the novel, while Black Beauty sees Sir Oliver has a very short tail he asks how that accident took place. Sir Oliver says:

..it was no accident! it was 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 off my long beautiful tail, through the flesh, and through the bone and took it away....it was not only the pain, though that was terrible and lasted a long time; it was not only the indignity of having my best ornament taken from me, though that was bad; but it was this, how could I ever brush the flies off my sides and my hind legs anymore?(Sewell, 34)

We not only prevent animals from living freely as animals, but we also compel them to live as we, humans, would like them to live. Man's possession of animals is not restricted to animal life alone; indeed, we continue to possess them even after their death. The demand for animal skin and furs that fuels the fashion industries is a testimony to this. The animal has been used by human beings for sports and entertainment from the very beginning. People use the animal for their merriment even day to day life. Animals are still a huge part of the sports and entertainment industries. Bullfighting, chicken fighting, fox hunting, and horse racing are still

popular in our societies. Animals, besides being coworkers for human, they are also a way of earning for human beings. A large number of animals have been using for performances in circuses for many years. Elephants, Lions, tigers and many other animals are trained to perform cycling, playing and gymnastics in circuses. Animals at the circus are forced to perform tricks at the circus. There are human performers also in the circus for the entertainment of the audiences, but they are highly paid and get never beaten while they are learning the tricks. Unlike human circus actors who perform tricks on the rope line, clowns, gymnastics, and these animals are subjected to the worst cases of animal abuse at a circus. Trainers routinely beat and whip animals at the training of various tricks that make no sense to them (Healey, 32). Black Beauty experiences, yet another aspect of slavery in the hand of each master each time he gets a transfer.

Horse carts were one of the most important means of transportation in the ancient period. People used to travel for their works by horse carts. Even the horse plays an important role in monarchy. They were the pageants of the royal family and were also used to drag chariot wheels in wars. Horse, buffalos, and cows are still involved in cultivation in several states in India. Cows and buffalo are largely used to plough the soil for cultivation in North Eastern region of India. Black Beauty also works as a cab-horse for Jerry in London. People hire Jerry's horse cab and he uses to earn his living for his family. Black Beauty was very good at the cart with his good pace and behaviour. He never disturbs passengers while riding the cab. Passengers were always preferred to Black Beauty's ride. Especially, Mrs. Briggs and her family was a kind of regular passenger of Jerry Barker.

There are few incidences in the story where Black Beauty saves his master's and mistress' lives. When Mrs. Gordon was very sick, Black Beauty was sent to get a doctor with John and Black Beauty brought the doctor home without being late. Mrs. Gordon was very serious and had not much time, but Black Beauty made it possible for bringing the doctor in time.

Black Beauty has to work for different masters through his journey of life as he was getting a transfer from one hand to another due to different reasons. His only religion was to obey his masters whoever it gets to be. Therefore Black Beauty has experienced both good and bad experiences at the hand of different masters. The journey of exploitation of horses begins when Black Beauty and Ginger move to Earshall Park to a new master. Unlike the groom of Grey's farm John, Mr. York the groom of Earshall Park, makes them wearing the bearing rein to keep their heads up while dragging the cart. The mistress of Earshall keeps shortening the rein just because she loves horses to hold their heads high while riding it. It shows how human beings are only concern about their comfort, but they never give a thought to other animals once.

When Mr. York went to London, Reuben Smith replaces him as a new horse groom at Earshall. One day Colonel Blantyre from Earshall had to return to his regiment. Black Beauty and Reuben Smith were arranged to drive him to the town. Smith took the saddle and bridles with Black Beauty, saw colonel off at the station. At the station, Colonel gave Smith some money at his hand and bid him goodbye. On the way back home Smith rode him to White Lion and he was missing, leaving Black Beauty to get ready by four o'clock. Smith did not come back by four o'clock. It was already about to nine o'clock and one of Black Beauty's nails was coming along but

the ostler did not notice that. Smith comes at nine fully drunk and starts the journey. He made Black Beauty gallop frequently giving sharp cuts with his whip and scolding urging to go faster, though Black Beauty was at full speed. He rode Black Beauty through the road, over which no horse could be driven quickly without risk of danger. Black Beauty's shoeless foot was suffering dreadfully; the hoof was broken and split down very quickly, and the inside of it was cut by the sharpness of the stones. Black Beauty stumbled out of pain and fell with violence on both knees. Black Beauty somehow recovered his feet and limped to the side of the road where there were no stones. Smith was far-flung off too by Black Beauty's fall. He did not rise from there, but just made a slight to do so and then started groaning. The place was solitary, not much frequented and it was night. So they had to stay there for hours before the help came to them.

After Black Beauty is completely healed he is taken to Living Stables as a job horse. There Black Beauty experiences, yet another aspect of slavery. About the cruelty of the horse drivers Black Beauty says:

..there is steam-engine style of driving; these drivers were mostly people from towns, who never had a horse of their own and generally traveled by rail. They always seem 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 loaded as they please. And be the roads heavy and muddy, or dry and good; be they stony or smooth, uphill or down-hill it is all the same- on, on, on, one must go at the same pace, with no relief and no consideration.(104)

Black Beauty talks about the behaviour of cab drivers towards their horses. They never consider horses' ability whether they are able or not to drag the cab during the bad road condition and stormy weather. Rory who was working with Black Beauty has a very odd pace because her legs were too short than a regular horse. Her driver uses to whip and drew her blood out while she could not match her speed with her partner. Rory says to Black Beauty, "I know my paces are very bad, but what can I do? It really is not my fault, it is just because my legs are so short" (Sewell 106). Rory was upset even with herself for what she is facing at works.

After working as a cab-horse, Black Beauty was sold to Mr. Barry. The first groom that Barry hired to take care of Black Beauty, as his groom, was stealing Black Beauty's food- oats, crushed beans, hay and bran from the stable for his rabbits that the groom's wife has at their house. He used to leave Black Beauty without food bullying his master. The second groom was found to be a 'humbug'. He was too lazy that he hardly cleans stable and the drains around it. Black Beauty was not able to stay there and eat nicely in that condition. He was becoming weaker and mostly ill at that time. Being disgusted, deceived by his two grooms and looking at Black Beauty's health; Barry decides it's better to sell Black Beauty in a horse fair.

In the novel *White Fang*, Jack London illustrates the relationship between Man and animal in a more realistic way. The novel *White Fang* reflects the true facts and pictures of their relationship between two different species of the earth, having the same kind of struggle and obstacles in their lives.

The storyline begins with an incredible description of hunting, killing and fighting for existence in a spruce forest of Northland; both humans and animals are going through an unseen danger that lures around the deep icy forest. Wild animals

are trying to attack humans' dogs and to devour them, including their masters. Bill and Henry, a friend of each other, are the strange travelers in the forest of Northland during the winter. Bill and Henry sledge towards McGurry, with 'a long narrow' 'oblong box'. In the box, there are the remains of a dead-man, 'beaten down' by the wild wolves. Their journey with the coffin through the still and cold lands of Northland reflects the less hope of their lives in the wild. It shows the life in fragility and wilderness. In the middle of their journey and camping, they found that they are losing their dogs day by day mysteriously. It brings more danger and threatens them with the fear of death by the wild. The killing of men and animals by both sides represents the animalistic perspective of their instincts that man and animal possess.

The possession of the spirit to kill or to be killed resembles both Man and animal in their longing for life. In the story the life of Man depends upon the death of wild animals or the life of wild animals depends upon the death of men. It shows the binary dependency of these two species of the earth. The concept of human's superiority is vehemently imposed to the notion of other animals which probably misleads the humans because of the pride of being called the superior living being on the earth. The fame of human beings called superior animals, probably creating a major problem for the rest of the non-human animals and the planet. Human beings are causing changes in our natural environment in the name of the growth and development, which threaten the life of living beings and our planet creating a global environmental crisis. Human beings to the land of non-human animals often make hazards to the animal kingdom. In the story human being's invasions, traveling in the forest of Northland and their camping create a dangerous situation like famine for the animals that live on that island.

Bill and Henry are roaming in the heart of Northland facing a lot of disasters and dangers. They are trying to keep safe themselves and their sledge dogs from the wild wolves that are roaming around them, with their hungry eyes on them. The pack of wolves frequently steals their fishes and dogs for their food, even killing humans sometimes.

The story describes the pack of the wolves as 'land-sharks' as they approach towards their camp with their hungry nature and circle the campsite. The killings and attacks from the side of men or wolves signify the cruelty that both species have for each other. Nature is presented as the witness of their enmity as well as their relationship. This relationship has revealed that man and animal, they both are compelled to follow their own instinct and the role of nature. She-wolf represents the conflict between domestic yearnings of animals to be domesticated by Man for the sake of companionship and their natural instinct to kill for their own survival for the sake of a life of freedom. She has struggled for the lives of her family members and herself. She and White Fang have also possessed the same emotions and feelings as a human. But their feelings and emotions have recognized as invalid and unconcerned to humans. She always keeps the hope of the company and helps for them from the side of humans. Her approaching towards the campsites of Man depicts her longing for human company and also represents the negligence of Man.

The relationship in this story between the travelers and the White Fang and other wolves discloses the true picture of the relationship between Man and animal. Especially, the relation of travelers and White Fang draws a very realistic description of the relationship between Man and animal. Recovering from the mother lynx attack, White Fang and his mother She-wolf join the human society, a group of Indians, from

where She-wolf once ran away to the jungle from her earlier master. Now she is reuniting her master's society with her cub White Fang again. White Fang was totally in puzzle because his wild instinct was telling him to run away from the human, at the same time he did not have the choice to choose because they were already in his mother's former owner's society. This may be because of the reason that he felt an inherent attraction to human society.

While an Indian approach towards him and touches his head, White Fang cannot decide if he should fight back or yelp. But finally, he bites his hand. This nature of White Fang reveals the wildness in his instinct as a wolf. And the Man gives him a few clouts on his head and makes him yelp. White Fang hears the laughter of Indians at his this behaviour. Here the clouting and laughter of Indians show the human attitude towards White Fang, the animal who could not do anything, even while getting clouts and laughter by the group of Indians. It shows the superiority of Man and the obligation of an animal. It clearly depicts the self-surrender of White Fang who does not dare to fight his master back; even he is not able to react according to his instincts White Fang's uncertainty 'to fight' or 'to yelp' to that Man stands for the animal to be surrendered themselves to Man or to fight for their own freedom from the grasp of the human being. It also highlights the superiority of human beings to an animal. Gray Beaver an Indian, former owner of the She-Wolf, recognizes her as Kiche. Recalling the She-wolf as Kiche and naming her cub as White Fang, Gray Beaver emphasizes his mastery over these two wolf-dogs. Gray Beaver insisted on his mastery and shows poorness and pettiness towards White Fang and his mother Kiche and also shows his affection for them throwing some pieces of meat. White Fang regards Beaver` as their god since he saves them from the attack of other dogs in human society several times. Man's punishment to the animal for their mistakes or

misbehaviours is a symbol of their violent authority over the innocent animals. It also portrays men as masters and animals as their slaves. The relationship between Man and the animal can be related to 'the master-slave dialect' of Goerge Wilhelm Friedrich Hegel. White Fang is always used by the Man on the island as the slave. He transfers from one hand to another for the purpose of fulfillment of the self of his masters. Beaver takes them to the Indian camp, where they meet Lip-lip, and other dogs and puppies. It shows human universal superiority to other non-human animals, since Beaver has owned lots of dogs as the Kiche and White Fang. Again the enmity between Lip-lip and White Fang represents a struggle for not only life but also for dominance, power, and mastery over others.

Beaver first sells Kiche to another Indian to pay off his debt. White Fang cherishes Man's companionship with Gray Beaver, but he never cherishes his true love with White Fang, instead, he only commands for his obedience and respect for himself. This points out the negligence of human being toward animals and shows that they only use the animal to fulfill their wishes and purposes. Once, White Fang defends Beaver's son, Mit-sah, from a group of boys. And then when one of the boys attempts to club the White Fang, Beaver defends him from that boy. Beaver saves White Fang from that boy not for the reason that he is his companion but only for that he saved his son from that group of boys. Here Jack London portrays the self-centered nature of human beings. Greay Beaver and White Fang meet, a Whiteman, Beauty Smith at Yukon Fort. Beauty Smith traps Beaver to sell him White Fang. Beauty Smith starts offering Beaver bottles of liquor each day and makes it a habit of drinking. When Beaver has left nothing to pay off the money for liquor he hands over Beauty Smith his White Fang.

Beauty Smith tortures White Fang in various ways. He uses violence and bondage to control White Fang, which entirely subdues his loyalty to Gray Beaver. Smith takes the benefit of White Fang's fighting skill and ferocity. He makes White Fang a professional fighting dog. White Fang fights and earns money for Smith winning the bet of battles. Beauty always takes him to bet with other dogs and horses. White Fang wins most of the battles for Beauty, but he still tortures him physically. White Fang wins the battles using his hatred of Beauty Smith which motivates his ferocious fighting and survive the ring. Once, White Fang has to fight a bulldog, Cheerokee, who is way stronger than him. White Fang loses the fight to Cheerokee and Beauty Smith starts kicking him insanely, by that time a gentleman, Mr. Weeden Scott rescues White Fang from Beauty Smith and takes him to his home.

Unlike Beaver and Beauty Smith, Scott treats White Fang more affectionately and gently. Though, the treatments from his former owners help to shape White Fang's violent and rebellious nature. He has been trained to obey his owner, but also to oppress the other dogs. White Fang becomes more suspicious about Scott and Matt, he hardly trusts them in the beginning. While Scott approaches towards him talking in a smooth and gentle voice, White Fang grows suspicious, when Scott lowers his hand over his head he bites his hand. Matt gets his rifle and goes to shoot him, but Scott stops Matt and saves the White Fang. Then they see White Fang hiding behind a cabin. They both conclude that White Fang is 'too intelligent to kill'. Gradually Scott and Matt become friendly to White Fang. He discovers the appropriate owner in Scott with whom he feels more secure and comfortable about his life. Scott's nurturing and care for White Fang transforms into love for each other. White Fang shows his love and adoration for his master by working dutifully for him as a guard and sledge dog. One day when Scott is about to board a steamboat for California White Fang follows

him, even coming out from the cabin, breaking its walls he waits for his master in the steamboat.

In California, White Fang is welcome by Scott's family estate, although the dogs of their family become jealous and aggressive towards him, including Collie, the female sheepdog, they become his mates later. After two nights White Fang raids the chicken house of Scott, killing fifty chickens. Scott scolds him with wrath holding White Fang's nose down to the chicken, after that he never kills chicken. Thus the relationship of White Fang with Scott becomes better than other the family members. White Fang saves Scott and their family from thieves twice. White Fang learns to bark. Usually, he used to howl only. For him barking is a signal of his domestication or good communication to a human being, while howling is the call of his wildness and ferocity.

Thus the man-animal relationship that has been portrayed in these novels has explained both tame and wild behaviours of Man and animals. It has brought out the painful pictures through the story where animals have been compelled to serve in favour of human beings, at the same times it has depicted a happier relationship between Man and animals too. Animals like dogs, horses, and cows are very close to human beings while wild animals like tiger, hyena, elephant, and lion maintain a distance with human beings, but still there exists a relationship of interdependency between Man and animals. The experiences of horses, at Birthwick Park represent the pleasure aspect of man-animal relationship while the experience at most of the stables, except Birthwick Park represents the cruelty of humans towards animals. The relationship of White Fang with Grey Beaver and Beauty Smith portrays human domination and exploitation on other animals.

Animals as Narrator, and Their Representation in Literary Fiction as Opposed to in Reality

3.1 A Brief Introduction to the Beast Fables and Animals Story

Fables are one of the oldest forms of narration in both orally and written storytelling. They compose a significant part of the folklore of most of the cultures. Fables can be found in the various fields of literature or the culture of almost all countries and languages. One distinctive characteristic of a fable is its use of animals as narrators and these animals represent some special human characteristics or attributes with a moral lesson of the story.

Aesop's Fables is one of the oldest and most well-known collections of fables in Western literature. Aesop's name has been transliterated as Aesopus, Hesopus, Esopus or Esopus and is often credited with a popular redefining of the genre. Most of these fables feature animals with some lessons of value and moral. Aesop has used both Man and animals in his fables, but the inclusion of animals in his fables is generally acknowledged as a regular facet of the *Aesopic fables*. Margaret Blount has noted on the feature of animals in Aesopic fables as "The genius of Aesop was to use the animals as the fixative, in an unforgettable way".

On the basis of animals' representation, fables have been divided into three categories: Aesopic, Libystic and Sybaritic. In general Aesopic fables refer to the fables that feature animals only. Aesopic fable is often distinguished by the use of animals such as in *The Grasshopper and the Ant* and *The Fox and the Grapes*. The fables which represent both Man and animals in the story are known as the Libystic, for example, La Fontaine's *L'ours et l'amateur des jardins* and Aesop's *The Bald Man and the Fly*. An eminent Latin scholar Isidore of Seville divided fables into Aesopic

(animal featured) and Libystic (both animal and human featured). Isodore of Seville says:

Fables are either Aesopic or Libysitic. Aesopic fables are those in which dumb animals are imagined to have spoken with each other, or in which the speakers are things which have no soul, as cities, trees, mountains, rocks, and rivers. In contrast, Libystic fables are those in which there is verbal interchange of men with animals with men (The Etymologies 1.40.2)

In ancient Greece the fables which were featured by only human in the story known as Sybaritic (Ziolkowski, 1993)

These animal stories and beast fables have a significant impact on our society. Beast fables and animal stories have been told to us generation after generation as a moral value in education. Fables were the most widespread narrative genre of literature since classical times. It was narrated in a wide variety of languages and often represented in visual arts. *Aesop's Fable*, *Panchatantra Stories*, and *The Jungle Book* are a few well-known beast fables of all time. Animals were often portrayed as the representation of human traits in the stories, for example, wolves as stupid, foxes as sly and cunning, loins as tyrannical and all of these greedy, hungry and very cruel, cows, sheep and goats as their often prey which are meek and helpless.

Geoffrey Chaucer's *Nun's Priest Tale* serves to anthropomorphise animals (non-human) and can be understood allegorically at various levels. Every animal character has an individual name and personality. Its allegory reflects the animality of human through the animal characters. The physical description of Chauncleer by narrator of the tale suggests an allegory of royal finery. Chaucer has portrayed animal as human speaker. Instead of crowing, Chauncleer begins to "syngel/ whan that the

brighte sonne gan to sprynge/ In sweete accord, 'my life is faren in londe!' ” (2877-79). Lady Pertelote renders Chaunticleer's dream meaningless. Pertelot's act of trying to goad Chaunticleer out of fear proves him to have a human status as she says: "Have ye no mannes hert, and han a berd?" (2920). Then Chaunticleer's long account of the history of meaningful dreams brings him to the realm of being the fully human. The fox, Don Russel, is an allegorical figure for devil, which catches Chaunticleer using flattery.

Fables do not carry any purpose of representing the perspectives of animals and their issues, though it presents animals as its characters. Most of the fables illustrate humours and satire on society or an individual. Animals are portrayed as a mere representation of human where animals are anthropomorphised with speaking, thinking ability and rationality.

3.2 Representation of Animals in Literary Fiction and its Reality

The relationship between Man and animals carries a bond of mutual dependency. Animal plays a very important role in human society. They also have an important contribution in the development of literary fiction. Animals have left a tremendous remark in the field of literary narration and oral traditions of human society. Animals are represented in a large number in various kinds of literary genres, but in most of these literary works, animals are portrayed as human agents to represent their thoughts and ideas. These texts of animals show the human perspective about the world, keeping animals in the secondary position. Generally, the presence of animals is either meant to support human character in the story or to represent human

attributes through their character. The view of representing animals in these works is anthropocentric.

The story of the animal's life is quite different as we see in literary fiction in general. Even the reality is very cruel and unpleasant unlike we see in literary fiction normally. There is a need of representation the real scenario of animal exploitation and suffering in literary works rather than to present only the pleasant part of animal life. There is a need to explain the life of animals. Most of the animal fictions deal mainly with human concerns and humours.

There are numbers of works that feature animals as protagonists and its characters. The novel *Jungle Book* (1894) by Rudyard Kipling is one of the most famous works featuring all animal characters depicts the lives of animals. Though it focuses on the struggle of animals for the existence, but fails to highlight animals suffering by humans. *A Dog's Purpose* (2010) by W Bruce Cameron is a wonderful work which shows a dog discovering the meaning of its own existence in the lives of humans. As the dog reincarnates multiple times over a course of five decades, it tries to find his worth in humans' lives and tries to find a way to serve human. *Volpone* (1606), one of the well-known works by Ben Johnson represents the comedy of humour and satire on human society. It has portrayed human follies through the characters of animals.

There are small numbers of authors or works who present us with stories told about the animals by the animal themselves. The reality of animal suffering and exploitation is not represented in most of the animal fiction usually. In those literary works only pleasant aspects of human-animal relationships are shown. Even if it has the animal character as its co-character or even as the protagonist of the story, it fails

to represent animals truthfully. Animals have an important role in the field of poetry too. Large numbers of well-known poets have used animal metaphors and animal imagery in their poetry. The presence of animal metaphors and animals appear in literary texts in various ways. In most of these prose or poetry which has the presence of animal characters or animal imageries represents the individual expressions and feelings of the writer. Even after playing the key role in a work, animal often represents the human thoughts and ideas as an agent.

Representation of animals in literary fiction has failed to give us a proper representation of the man-animal relationship which does not blur the distinction and animal exploitation by humans but clearly represents each in its life. One of the contributions of animal studies generally has been to reveal how human culture has imagined and constructed boundaries between the human and the animal, even as we have shared the planet with animals and built industries, nations and empires by defining, killing and exploiting them(Oerlemans , 2018). Defining the boundaries between Man and animals, Cary Wolf has shown that this boundary has played a significant role in enabling various kinds of racism and imperialism (Wolf , 2003). Wolf has noted that representation of animals is a way of rendering as consumable or otherwise marginal because non-human animals are virtually without power within human culture represents them as only objects and as radically other.

Elizabeth Atkins in her article, *Man and Animals in Recent Poetry*, has presented the evidence that “in American poetry written since World War one of the most significant new developments is now seen to be the fascination which animal life holds for the poet”. There Atkins notes that she has surveyed literary journal over a period of fifteen years and she has founded 236 poets had published “earnest and

philosophical poems about animals” and these poetry present “intimate portraiture ...with fidelity of detail worthy of the old Dutch portrait printers”. Teresa Mangum argues that the representation of animals in literature “cannot escape the binary opposition that separates humans from the non-human animals” because writers and animals are “penned in by the convention of character and the plot that organize genres (Mangum , 2007)”.

Animals also have been a very important way of expressing human feelings and their modes. There are many examples of animal metaphor and allegory used in poetry. Animals are also used by poet to represent certain kind of symbol and imagery. In the poem *The Darkling Thrush*, Thomas Hardy has used the bird as a metaphor for hope and optimism in the despair situations of lurking death. Emily Dickenson has beautifully depicted a bird coming down to and eats worms, pecking grass and hops by a beetle in the poem *A Bird Came Down the Walk*. When the speaker of the poem saw the bird it takes a fly frightening by the speaker. There the bird symbolises for the quick, lively, ungraspable wild essence that distance nature from human beings who desire to appropriate or tame it. In the poems *The Lamb* and *The Tyger*, poet William Black has used “lamb” and ‘tiger’ to represent two opposite side of human soul. “Little lamb”, in the poem, is “tender”, “meek” and “mild” a representative of Jesus Christ, while “The Tyger” is “dread”, “fearful” and representative of evil. There are many poems which have anthologised, represent animal centrally such as “The Fish,” “Hurt Hawks,” “Ode to a Nightingale,” “Rime of Ancient Mariner,” “Skunk Hour,” “The Snake,” “Song of Myself” and “Two look at Two”.

The uses of animals in such works are more or less straight forward case of anthropomorphism and allegory. Animals are made to represent human attributes through their role and character. Generally in literature animals make an appearance mere as a kind of animate furnishing of the fictional world. This would be a case of details realism: in everybody's experience, we encounter kitchens with dishes left to dry on the rack beside the sink and with dogs and cats sleeping on mats and sofas. In this case, as well as animals are present but the question of the significance of the animal representation is not there (Bolongaro , 2009).

Generally, the real picture of the animal exploitations and its issues are not illustrated as the novel *Black Beauty* has drawn through its story. There is representation of animals in literary fictions, but most of them present an animal as the co-character which helps the other character (human) to get focus on or help the story growing. The story like *Black Beauty* plays a significant role for animal counterparts; it raises the voice of animals against all discrimination, exploitation, and brutalization by a human.

Black Beauty is an animal autobiography of the horse named Black Beauty. Animal autobiography has a distinguished nature of bringing animals forth in the story. In an animal autobiography, a nonhuman teller provides an account of situations and events in which he or she has, throughout the life history leading up to the current moment of narration, participated as an experiencing self(Laura, 1994).

DeMello comments on the range of purposes informing autobiographies by nonhuman tellers, in effect situating instances of this narrative mode at different increments. DeMello describes the animal narrative as follows:

These animals [i.e., animals narrating their life experiences] often speak for us—allowing writers to discuss concepts like loneliness, alienation, or slavery, through the voices of animals—helping us understand what it is to be human. But speaking animals today are much more than simply allegorical devices. Increasingly today, animals are allowed to speak for themselves, demonstrating a new awareness of animal subjectivity, and a desire on the part of many animal lovers to give that subjectivity a voice. (DeMello, 2013)

Black Beauty unveils many hitherto un-emphasised facts related to animals and how they suffer, as the story narrates the animal's perspective of their life, it has revealed many incidents of human cruelty and untold stories about animal exploitations. The representation of animals with their own concerned perspectives and issues slightly affects the anthropocentric idea of the human being. It shows animal exploitation and the harsh behaviour of human being and human society towards animals. There are very few texts which actually represent animals and their own perspectives, whereas they speak the reality of themselves. The reality of animal suffering and exploitation is not represented in most of the animal fiction normally. In those literary works only pleasant parts of human-animal relationships are shown. Even if it has the animal character as its co-character or as the protagonist, it fails to represent animals truly.

Black Beauty has represented animals with their own issues and concerns. It has addressed the hidden story of animal exploitation by human beings. It has highlighted the brutality of animal domination and subjugation replicating the reality of animal abuse and suffering. The use of animals in different works in daily human life has been reflected in the novel. The journey of Black Beauty's life has shown both well and evil experiences of horses since it has depicted both the good and bad

aspects of human behaviour. Humans use animals for various purposes and most of the animal use draw extreme pain and hurt to animals, and human even never cares for it. In the case of the horse, each and every horse has to go through a hard process of breaking in where they have got their nose piercing for reins, iron boot. With the most incidences of cold blood acts of humans, Black Beauty has mentioned the kindness of humans too. His birthplace, Birthwick Park was the only place that he reminds he has good memories with humans. Black Beauty says: “Our master was a good, kind man. He gave us good food, good lodging, and kind words; he spoke as kindly to us as he did to his little children” (4). Black Beauty starts his journey from Birthwick Park after his breaking in. Each and every human being of Mr Gordon’s family was kindhearted. Black Beauty meets Merrylegs and Ginger at Birthwick Park. Ginger has her own story; she never had a kind word except for harsh words and ill behaviour. It made her compels to snap and bite others (human or non-humans). Ginger “was in the loose box, she used to snap very much. One day she bit James in the arm and made it bleed... (15)”. Merrylegs also had a different story. He explains how the children of Bloomsfield family made him carry them turn by turn. He says:

Boys, you see, think a horse or a pony is like a steam engine or a thrashing machine, and can go as long and fast as they please;...they must be broken in, as we were colts, and just be taught what’s what. The other children had ridden me about for nearly two hours, and then the boys thought it was their turn, and so it was, and I was quite agreeable. They rode me by turns, and so I galloped them about up and down the fields and all about the orchard for a good hour (31).

The story of Black Beauty has revealed many incidents of the cruelty of ostlers. Once Joe and Black Beauty “saw a cart heavily laden with bricks; the wheels had stuck fast in the stiff mud of some deep ruts; and the carter was shouting and flogging the two horses unmercifully (69).” The carter was so harsh and unkind that even he refused to lighten the load of the cart.

The horses in the novels including Black Beauty are transferred from one hand to another due to various reasons and had so been exploited most of the time by their owners or the caretakers. Horses had no option but to do whatever their owner wanted them to do. The story shows men are already exploiting animals making them work, taking the chance of animals' inability to rebel against them. Horses have worked for humans as labourer, as a means of earning and transportation, besides all these, humans have been unable to take care of their horses. In fact, Black Beauty has narrated the story of the thief ostler, who used to steal his oats, beans, vetches and ryegrass for his rabbits that his wife has back at home.

Horse cart is an ancient means of transportation. Men used to travel or transfer heavy loads with the help of horse carts, in fact, horse carts used as primary means of transportation. The cart owners, who used to earn their living by running carts, run horses as fast as a machine without concerning the health of horses and without giving them rest.

The charm of Black Beauty's friend Ginger was fade away because of daily the heavy workload in the hand of different owners and ostlers. “The beautifully arched and glossy neck was now straight and lank, and fallen in, the clean straight legs and delicate fetlocks were swelled; the joints were grown out of shape with hard work; the face that was once so full of spirit and life, was now full of

suffering...(155)” and she was frequently coughing while taking breath. She used to stand for herself while she was being ill-used but now she has no strengths to jump, snap or bite even if she is being abused. Ginger says she used to fight back the evil “but it’s no use, men are strongest, and if they are cruel and have no feeling, there is nothing that we can do, but just bear it on, 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 the pain. I wish I may drop down dead at my work, and not be sent off the knackers’ (156)”. One day Black Beauty comes across an old warhorse that served to his best during various kinds of wars and worked for his master. When he was weak, old and unable to work anymore he was sold for money.

The novel, *White Fang* represents different aspect of the human-animal relationship. It has brought humans and animals to the level of an extreme situation of existence where both Man and animals have driven wild and ferocious. Jack London has depicted the wilderness of Man and animals in the story. The story tells us about the struggle for existence in a lonely island, Northland. The trails of wolf dogs and human beings for food lead them to an extreme situation to kill or to be killed. *White Fang* has drawn both wild and domestic animals fighting for and against each other. Through this novel, London has reflected the duality of the wild and tame nature of humans and animals. The novel shows the animals and humans both share the nature of the wilderness.

Bill and Henry two friends are traveling in their sledge dogs, being threatening by the wild animals in the Iceland. There are many packs of wolves surrounding their camps, hunting and snatching their sledge dogs and foods at night. They make fireworks and stay awake all night. She-wolf is one of the leaders of the packs. She-

wolf and her groups, with One-eye (her partner), were traveling and hunting one place to another. Their cub starts learning adventure of life. The novel shows an important aspect of animals' life too. It shows how the animals are also fighting among them, with each other for the existence of life. One day One-eye goes for hunting, but he never comes back from there. Now only the option She-wolf has is to go for hunting herself leaving the cub at the cave alone.

One day, the cub suddenly comes out of the cave and sees a camp of humans. He goes closer and stands in front of a few Indians. A few of the Indians walk over to him. They were unknown creature and strange object of flesh and blood for him. He was confused about whether he should yield or fight.

He yielded till the hand almost touched him. Then he fought, his teeth flashing in a snap that sank them into the hand. The next moment he received a clout alongside the head that knocked him over on his side. Then all fight fled out of him. He sat up on his haunches and ki-yi'd. But the man whose hand he had bitten was angry. The cub received a clout on the other of his head. Whereupon he sat up and ki-yid'd louder than ever. (London ,95)

The Indians were laughing at the cub and his mother came in between the cub and the Indians, standing for her cub. Grey Beaver, an Indian suddenly recognized that She-wolf was their 'Kiche', which was lost during the previous famine. They tie a string around her throat of Kiche separated from her cub. The cub is experiencing everything for the first time. They name the cub as White Fang. Salmon Tongue, an Indian rolls White Fang on his back. White Fang feels strange and uncomfortable but does not try to snap too. He knows he is not able to escape from it. Everything is new and strange for White Fang.

White Fang heard strange noises approaching. He was quick in his classification, for he knew them at once for man-animals noises. A few minutes later the remainder of the tribe, strung out as it was on the march, trailed in. There were more men and many women and children, forty souls of them, and all heavily burdened with camp equipage and outfit. Also there were many dogs; and these, with the exception of the part-grown puppies, were likewise burdened with camp outfit. On their backs, in bags that fastened tightly around underneath, the dogs carried from twenty to thirty pounds of weight.” (London, 99)

“And though there was no reason in his brain for a clear conception of so abstract a thing as justice, nevertheless, in his own way, he felt the justice of the man-animals, and he knew them for what they were- makers of law and executors of law (London ,100)”.

During the time, when Kiche was tethered separately, White Fang was running all around the camps inquiring, investigating, and learning about the Man. "The more he came to know them, the more they vindicated their superiority, the more they displayed their mysterious powers, the greater loomed their god-likeness (London ,108)". Human has been so invincible and mysterious in their each and every works. For White Fang, they were not less than the god. White Fang experiences humans as the god of rule makers and breakers. “The man-animals were gods unmistakable and inescapable”. The Indians have been treating their dogs and wolf dogs in the way they want.

He belonged to them as all dogs belonged to them. His actions were theirs to command. His body was theirs to maul, to stamp upon, to tolerate. Such was

the lesson that was quickly borne in upon him. It came hard, going as it did, counter to much that was strong and dominant in his own nature; and, while he dislike it in the learning of it, unknown to himself he was learning to like it. It was a placing of his destiny in another's hands, a shifting of the responsibilities of existence. (London ,109)

The novel, *White Fang* also reflects the humans using the animal as a source for economic supports. Grey Beaver was in debt of Three Eagles. Beaver hands over Kiche, with a strip of scarlet cloths, bearskin, and twenty cartridges to pay the debt. White Fang and Kiche have separated again. This time the Three Eagles take Kiche away on a canoe. White Fang sees his mother taken aboard, he tries to follow her but he gets knocked back to the land by Three Eagles. Grey Beaver takes White Fang back to his camp, delivering multitude blows on him. The blows come faster, heavier, shrewder to hurt. White Fang was beating and being manhandled for the first time. 'He broke down and began cry and yelp'.

After White Fang's parted from his mother, Beaver starts behaving unusually. White Fang starts getting blows and kicks from Beaver while he shows his wrath for losing his mother. All the dogs in the camps followed the lead of Lip-lip, a domestic dog. White Fang was different from them. He was the breed of wolf and dog, probable they sense the enmity that domestic dog feels for the wolf. Situations make White Fang make him such a fighter that no other dogs or wolf was able to stand against him for long. He could whip many of them in a single fight. All the young dogs in camps were on the verge of coming running and pitch upon him. Out of this pack-persecution, White Fang learnt two most important things about the fight: "how

to take care of himself in a mass-fight against him- and how, on a single dog, to inflict the greatest amount of damage in the briefest space of time."

White Fang becomes notorious among the other animals and humans as well. He tried to flee away from the human camps but unable to do so because he was left alone in that jungle. White Fang felt the lurking of danger, unseen and unpredictable in the jungle. He was suspicious of the looming bulks of the trees and of the dark shadows that might conceal all manner of perilous things. He comes back again to the camp of Grey Beaver.

White Fang starts as a sledge dog after joining the camp. Grey Beaver goes on a journey up to the Meckenzie with Mit-sah and Kloo- kooch. There were seven puppies in the sledge team. White Fang was the youngest one. The sledge itself was without runners, being a birch-bark toboggan, with upturned forward end to keep it from ploughing under the snow.

White Fang has a relationship with other dogs around the camps, but it was one of warfare and enmity. He never played with them. He knew only to fight with them. The more White Fang has toiled the sledge the more he was getting stronger with wrath and wildness. The months passed by, the journey of Grey Beaver was still continued. White Fang was spewing hate for Beaver.

He had no affection for Grey Beaver. True, he was a god, but a most savage god. White Fang was glad to acknowledge his lordship, but it was a lordship based upon superior intelligence and brute strength. ...Grey Beaver did not caress, nor speak kind words. It was not his way. His primacy was savage, and savagely he ruled administering justice with a club, punishing transgression with the pain of a blow and rewarding merit, not by kindness but by

withholding a blow ... It was true that they sometimes gave meat, but more often they gave hurt. (London ,139)

In the camp, there was no restriction for men in beating or kicking their dogs when the dogs were not obeying the order of their masters or unable to work for them anymore. There was no point of apology from men for beating the helpless dogs. One of the biggest crimes, for dogs in the camps was to bite their owners. The dogs had no options to show their anger to their gods even if they beat them to death. The dogs have to obey each and every order of their gods to get foods and protection.

Food and fire, protection and companionship were some of the things he received from the god. In return, he guarded the god's property, defended his body, worked for him, and obeyed him. (London ,143)

White Fang was fighting for his masters and for his existence. Both men and animals came to know about his ability and sharp techniques of fighting. It was summer, White Fang and Beaver arrived at Fort Yukon valley, crossing the great watershed between Meckenzie and Yukon. There they meet a white man named Beauty Smith His name was Beauty Smith and was totally antithesis of his name. Beauty Smith desired to have White Fang, looking at his delighted ferocious prowess. Unfortunately, Grey Beaver refused to sell White Fang to him. Smith traps Beaver, making his habit of drinking. He supplies Beaver liquor in exchange of goods. When Beaver is left with nothing he stakes White Fang to pay the debt of liquor.

White Fang fought a number of fights for Beauty Smith and was never lost to anyone. He won every fight with his skill of fighting and ability to hurt other dogs. One day White Fang had to fight, Cherokee, a bulldog, was strong enough to challenge his wrath and technique of fighting. After a long fight between two, both

are injured heavily but yet no one was willing to give up. Unfortunately in front of giant Cheerokee , White Fang's size and height could not stand much longer. Finally, White Fang had practically ceased struggling. His eyes were beginning to glaze. Beauty knew that the fight was lost. He began to kick White Fang savagely. Beauty Smith kept kicking him on the ground. He was about to deliver another kick a gentleman stopped him saying: 'You coward! You beasts!'The name of the gentleman was Weeden Scott. The crowd began to grow unruly, and some of the men were protesting against the spoiling of the sport. White Fang was too weak to stand and walk. His eyes were almost closed and the surface of them was glassy. His jaws were apart, and through them the tongue protruded, dragged and limp. Weeden Scott took White Fang home with the help of his assistant Matt. White Fang was doubted by Matt in the beginning. Matt was sure that White Fang must be still having the wild nature since it was sledge dog and used to fight for someone, but Mr Scott was assuring him, again and again, to behave very kindly towards him because he still had chance to be tame and domestic animals. White Fang was not feeling free to take the piece of meat while they were offering him food. White Fang experiences everything different from than earlier. He slowly comes to know about kindness and care from Mr Scott's family. "White Fang did not need the encouragement. The return of the love-master was enough. Life was flowing through him again, splendid in it an expression of much that he felt and that otherwise was without speech" (London ,227). White Fang finally was finally in the good hand, since Mr Scott loved him unlike Beaver and Smith. White Fang starts living a happy life eventually.

3.3 Animal Narrator and its Significance

Portraying animals as speaking characters in literary fiction is not a new way of writing. There are a large number of stories, novels, and poetry which have depicted animal as speakers as humans, they are attributed with the quality of humans. Animals have also been seen as the narrator of the story in a few numbers of fictions.

There are a few texts which represent animals' perspective of suffering in the hand of human beings. *Black Beauty* is one of those stories, which represent animals, their own voice and perspectives, unlike the other literary fiction about animals. The most significant aspect of the novel *Black Beauty* is its narrator Black Beauty, a horse. As a narrator of the story animal, like Black Beauty, gets a bigger opportunity to address their own problems instead of representing human attribution or co-working with human characters. Telling the story using ones' own voice, as an animal, provides the animal narrator a way to share their own issues and to explain about the world they are living. It has a privilege for animals to showcase their feelings about the world, whether it is their anger or affection for humans. Moreover, it is an important stage for them to point out the injustice which has been doing to them by human beings. So literature is one of the most important channels to speak about the exploitation and animal submerging by human beings. The story of Black Beauty shows how the owners of the horses are ruling their life without giving a second thought about their freedom, comfort, and ability. Their owner makes them carry overloads without considering the worst road or weather condition. The novels show the extent to which a human being may become a beast in order to get his animal to work for him; such is the nature of human greed and cruelty. Sometimes they keep shortening the reins, they make them wear an iron shoe and sometimes they cut their

tails just to make them beautiful to look on the eye of the customer of horse cab. One night Black Beauty had to carry the cart in such a street full of sharp stones with a fully drunk rider Rueben. He was whipping Black Beauty and wanted him to run faster and faster in that night. Black Beauty was overdriven because his legs were badly cut by that sharp stones and severely wounded.

Anna Sewell in *Black Beauty* has represented the real facts of man-animal complexity, bringing forward the voice of animals. The voice of animals has highlighted both the pleasant and unpleasant behaviour of humans towards non-human animals. It has explored the human's kindness towards the animals as well as the extreme exploitation of animals by humans. Anna Sewell has declined here the elusive nature of animal stories, providing an account of true stories about animals.

The presentation of the exploitation of horses in the novel *Black Beauty* has illustrated a conspicuous picture of animal's struggle at the hand of human beings. The story reveals the untold story of labour exploitation of innocent horses, which are usually ignored by the human being even in literary fiction. It also reveals the hypocrite nature of human beings. Animals are used for human beings in their service. The human being is not aware of any animals' concerns. *Black Beauty* has portrayed many incidents of human being's cruelty on animals, taking advantage of animals' inability to stand and raise their voice against human beings.

Unlike the story of *Nun's Priest Tale* or *Volpone*, the story of *Black Beauty* has not represented animals as agent of humans. The novel presents animals as the lead character, representing animal concerns itself. In the novel, the animals have expressed their feelings about their life and the struggle by own, which is one of the

distinguishing aspects of the novel. Animals' voice has been more important and center of attraction in this novel because the narrator himself is an animal.

Black Beauty has also depicted the yearnings of animals for freedom. The story of animal abuse and human hostile such as breaking in and its cruelty is more obvious through the narration of the horses from the story. It has deliberately drawn the keen attention of readers and has presented the animal issues in front of them. The story of Ginger shows how innocent and dumb animals are subjugated by their fellow-animal human being. This narration of animal life also has made us able to understand the perception of animals regarding human beings. The horses Black Beauty, Ginger, Merrylegs have depicted a different kind of idea about their respective owners. They have presented their idea about humans from an animal perspective depending upon the treatment of human beings towards them. In the novel, both the positive and negative aspects of human nature have been described by the animals, which mostly reflect animal exploitation to the utmost level of human cruelty. In the story of *Black Beauty*, shows every character from the story carries a significant tale of suffering in the hand of human beings. The story has portrayed how animals have to be a slave to human beings until their last breath. Animals get no space to stand by and stand for them. They are supposed to work according to their master's wishes, even if there are really bad conditions of weather or health. Black Beauty shows human beings always have a tendency of ignoring non-human animals. They never take care of animals the way they do for a human. Black Beauty gets hurt deadly while going to get the doctor for Mrs. Gordon. Black Beauty had to gear up his speed as much as possible since the condition of Mrs. Gordon was very critical. The main dealing of this text is to bring the animal issue forward and focus on these issues, where the self-narration of an animal is deemed to be more convenient. The

animals are not the mere presentation in this novel; they are portrayed as the major subject of the focus of the reader.

Animals are still being used in daily life of humans. The relationship between Man and animals has been always prevalent in every human society. There are many incidences even in our real life where animals have save the life of human beings. Though man and animals relationship reflects both optimistic and pessimistic aspects of their life, and in building this relationship though men and animals are equally responsible but men have an excessive responsibility for the injustice and unfair that haves been doing to animals.

Animals, Humans and the Nature of Animality

This chapter seeks to explore the extent to which Man is still an animal. Centuries of evolutionary developments have indeed, so it seems, favoured and nurtured Man over all other species of the animal kingdom. The accepted view is that Man is the paragon of all animals, this chapter challenges this observation. The chapter examines the role Man has played and continues to play in order to prevail over all other earthly inhabitants; it also studies how Man achieved this predominance. Further, this chapter attempts to discuss the extent to which Man himself is an animal, especially in its interaction with other animals. This chapter contends that Man often allows the veneer of his civilising behaviour slip particularly when he is attempting to subjugate animals that are unable to match up to Man's brutality: Man's animal nature is exposed. One, therefore, sees that 'animality' is not limited to animals alone, Man himself may often show degrees of 'animality', although by and large we tend to associate the nature of animality only with the four-legged, tail bearing animals. One may be familiar with instances when a person who has underperformed or has committed a crime, as being referred to an animal.

Human cruelty and animal suffering is not an unusual instance in our daily life. We often come across animals or animals working for humans in our surroundings. Humans and animals are both living beings of the planet earth, but they are still difference from each other on various aspects such as the shape of their body and organs, rationality, medium of communication, and behaviour. Humans are blessed with special attributes, qualities, and abilities which separate them from other animals.

The general concept about humans and animals simply differentiates these two species from each other. When we think about or pronounce the term 'human' usually comes a positive vibe of kindness and generosity in our mind, while the term 'animal', brings an idea of wild and hostility. In general, people believe the difference that exists between Man and animals are based on the ability of human beings. Humans are supposed to be more rational having a complex medium of communication while animals are devoid of these qualities. Humans might be animals, but humans alone possessed rationality, language, consciousness, or emotions (Noske, 1997).

These kinds of differences create a hierarchy among the species of the planet. Though human beings are considered as the superior animal, the position of human beings among the animal kingdom is often questioned by the nature of animality. Science and history have proven that human beings are the evolution of Neanderthals and Homo sapiens that existed millions of years ago. What makes the descendant of a primate Human? To what extent are the Homo sapiens, or Man as we know this creature, different from any other animals?

4.1 Defining Human and Animals

The concept of human being is always different from the concept of animal in people's mind. Humans are also a species of living beings like other animals such as gorilla, tiger, cow, bird, wolf, horse and monkey. Humans are considered as more civilised, rational, thoughtful and most importantly idealistic being. This concept of human beings is contradictory to their activities. Human beings have been causing harm to the environment of the planet earth unlike the other animals. Humans, with the growth

of their population, as their mental prowess grew refined and nations developed, more and more of natural resources were harvested without any thoughts towards replenishing these gifts of mother earth. Now human beings, in the name of development, are invading the lives of wilds and their lands, deforesting the greenery of the earth and creating a world full of concretes and pollutions. Humans are polluting the atmosphere in the name of the industrious development, producing poisonous gas, global warming and climate changes. They are bringing a threat to the existence of living beings, including humanity. After bringing these kinds of threats to earth, its environment and living beings, humans are not even aware of this crisis and their harmful behaviours. Instead of it, human beings are conquering all living and non-livings of the planet with its superiority. What makes human being showing off their spirit of conquest and proud of their superiority, even being the responsible for almost the entire natural and animal crisis on earth? It suspects human beings' superiority, self-assertion and excessive domination on other animals. Humans are now making laws and schemes of Human Rights and ethics for the development of mankind. Implement of these laws for human rights and human ethics without defending the ethics of all living beings (human and non-human animals) at the same time, will not be possible for human beings success in their mission since the all livings are interrelated to each other. The anthropocentric ideology of human beings will bring soon the extinction of its species including others (Guillaume ,2013).

There are many interpretations and explanations about the evolution of mankind. Regarding the discoveries of human evolution, Robert John Braidwood, an archeologist and anthropologist said:

New discoveries and new techniques for the interpretation of the evidence of mankind's past appear almost daily. The newer finds and techniques necessitate reconsideration of older evidence. Slowly but surely we move toward fuller understanding of those beings whose history holds the greatest fascination for all of mankind-men themselves (Braidwood ,1948).

Human beings have a very long history of its existence and evolution. All the living species are evolved from a common ancestor are bunched together under the heading 'genus' (plural genera). The animals such as Lions, tigers, leopards and jaguars are the different species within the genus Panthera. The species Sapiens evolved from the genus called Homo (Man) (Harari ,2015).The theory of human evolution says that humans are the successor of Homo erectus, Neanderthals and Homo sapiens apelike ancestors existed almost millions of years ago. After millions of years of evolution in their nature and body, they have arrived in this phase of mankind. The history of evolution proves that human beings have a connection with the primate species.

Humans used to live in the caves and trees among the animals during the prehistoric era. During this period humans were not evolved and flourished as much as modern humankind, they were in between animals and humans in transition and lived among the animals without any consciousness of human-animal separation.

Michel de Mongtaigne argues that the dichotomy of Man and animals based on rationality and language is unjustified in his article *Man is No Better Than the Animals* (in his *An Apology for Raymond Sebond*). Here Montaigne has challenged the deeply rooted view of human superiority among living beings. Montaigne has explained language, rationality, altruism, emotional capacity and the possession of souls regarding humans and animals, which are considered as responsible for

distinguishing humans from animals. He has criticised human's superiority as their self-claimed recognition among the animal kingdom. According to Montaigne, the status of humans as a superior living being is their presumption about themselves which is not justified to other living beings. Montaigne states that the presumption of human's superiority over other animals has no good reasons- "presumption is our natural malady" and argues that it is by this 'vanity' that Man "attributes to himself divine characteristics (401)".

Though humans are also animals, they have different recognition among other animals. Humans have transformed them into a position where they have been ruling the planet as the superior living being. Leonardo da Vinci said: "Man is truly the king of all animals, for his cruelty is greater than that of animals. We live from the others' death, we are walking tombs."

The novels *Black Beauty* and *White Fang* have well-portrayed how humans and animals are different from each other based on their quality and ability and their way of life. Anna Sewall in *Black Beauty* has highlighted the humans' dominance on dumb and helpless animals using their ability and wisdom. The stories of the horse have also brought the failure of animals into focus to challenge the superiority of human beings. The novel has beautifully depicted the animal brutalisation at their works and their sufferings; hence they are not able to stand against the injustice done by human species.

The novels have also delineated few examples of humanity and mankind which appropriately define the nature of a human being. *Black Beauty* has described the only happy moment that he had in his entire journey of life was at his first home,

Birthwick park, where he was borne and brought up. About the experience at Birthwick Park black beauty says:

Our master was a good, kind man. He gave us good food, good lodging, and kind words; he spoke kindly to us as he did to his children. We were all fond of him, and my mother loved him very much. When she saw him at the gate, she would neigh with joy and trot up to him. He would pat and stroke her... (4).

White Fang has also illustrated the reality of the relationship between humans and wild animals. It has drawn a picture of how human beings domesticate the wild animals and make them work for them. The life of the she-wolf, the mother of white fang, shows humans' victory over the wild animals. She-wolf once ran away from the human society to the wild, but eventually had to come back to the society for food, safety, and their existence.

4.2 Paragon of Human and Animal

In the human-animal relationship, animals have always been an important asset to humans. Animals are always considered to be inferior living beings to humans. Animals are just a mere representation of animality, whereas human beings are far away from the tag of the animal. They are considered more civilized and advanced than other animals. Some well-known figures separate humans from animals on the basis of rationality, as they consider animals are irrational, unlike human beings. Therefore human behaviour is not analogous to the nature of animality. Emanuel Kant has ethically differentiated animals and humans in his writings.

Black Beauty and *White Fang* have explored both human and animal worlds and their perspectives. These stories have reflected both the human and animal worlds with a more realist presentation of its issues and concerns. The story of *Black Beauty* has presented the slave life of horses, drawing many examples of slavery.

4.2.1 Kant's View on the Difference between Humans and Animals

Emanuel Kant has a very distinguished explanation of the difference between humans and animals. Kant has distinguished humans from animals on the basis of the presence of rationality in their nature. According to Immanuel Kant humans are rational and possess reasoning ability, unlike non-human living beings. The animal is devoid of reasons. The presence of rationality in human nature and absence of it animal nature grounds many distinctive binaries of Man and animal such as 'moral and non-moral status,' 'end and means,' 'personhood and thingness'. Kant states:

Now I say that the human being and in general every rational being exists as an end in itself, not merely as a means to be used by this or that will at its discretion...Being the existence of which rests not on our will but nature, if they are beings without reason, still have only a relative worth, as means, and are therefore called things [Sachen], whereas rational beings are called persons because their nature already marks them out as end in itself. (Kant ,1998)

Narcissistic thoughts of humans have raised them to the level where they are not looking back to the non-human beings. They have led them to the utmost position among the animal kingdom. The revolution of human has brought them to the position of supremacy.

The fact that human being can have the representation “I” raises him infinitely above all the other beings on earth. By this he is a person...that is, a being altogether different in rank and dignity from things, such as irrational animals, with which one may deal and dispose at one’s direction (Lectures on Anthropology, 7,127)

Regarding the ethics of human to non-human beings, Kant believes that human has a duty to refrain from harming other rational beings for only they are not animals and have the same rationality. But humans do not have any regret or apology for if they have intentionally or unintentionally harm an irrational being (animals). In Kant’s *Lectures on Ethics* he states as follow:

So if a man has his dog shot because it can no longer earn a living for him, he is by no means in breach of any duty to the dog, since the latter is incapable of judgment, but he thereby damages the kindly and humane qualities in himself, which he ought to exercise in virtue of his duties to mankind. (Lectures on Ethics. 459, 212)

Therefore focusing on the way Man has been treated animals for a long time helps us understand why we have treated our peers so badly.

Humans have both rationality and animality in their nature. The behaviours of humans towards animals show an unpleasant sense of human responsibility towards other animals. The animals are often treated as nothing but none living beings. The fact, the human is also a species of the animal kingdom is mostly not interested part for human beings. By the term 'animal' we generally create the picture of a non-human living being. The human being is also an animal; he does have the nature of

animality. Human behaviour and their treatment towards animals show they do have some inherent instinct, which makes them act like animals.

4.3 Humanity and Animality

Animality and Humanity are two polarised concepts of civilization. Dictionary definition of humanity is -Humankind, Understanding, sensitive, benevolence; Synonyms are kindness, compassion, altruism gentleness, nature which specify in humankind. While the dictionary meaning of animality is a quality or nature associated with animals, vitality natural unrestrained irrational response to physical drives or stimuli, Synonyms: animalism, beastliness, bestiality, brutality, brutishness (Merriam Webster Dictionary). Though human sounds very benevolent by definition, history has been proving it wrong. The scenario of human nature, in reality, is different from what the term 'human' defines it. In the various field of their life, humans are seemed to be more animalistic than other non-human beings, which fact challenges the difference between humans and animals. Human beings claim to be at the top of the hierarchy, among the living beings, yet they are destroying nature and the other animals living around us.

Animality is one of the dominant instincts of any living beings. Violence and savagery are linked to the instinct of hunger, protection, desire, and anger. In the case of human beings, if they behave voluntarily or even sadistically, as torture; when he has an aggressive or belligerent behaviour; when he commits serial murders, rapes; when he decimates entire ethnic groups, in that case that Man is accused of being animal. Animality is posited as something inferior to humanity, and as something to

be conquered and exploited, early modern Europeans made concerted efforts to maintain distinction boundaries between themselves and animals (Thomas, 1983).

The concept of soul is more specific to Man rather than other animals in theology and philosophy. The etymology of the word 'soul' is 'anima' which means 'breath of life'; and the Latin term 'animal' is derived from the word 'anima', which means "be alive, vital principle". Some religion believes that the blood contains the soul of livings (Guillaume ,20). Aristotle is the first in *De anima* (On the Soul) to explain what the soul is: "the soul is the first grade of actuality of a natural body having life potentially in it" He differentiates it in four parts: the vegetative (reproduction and growth), the sensitive (feeling and sensing), the mobility (moving) and the intellective one (understanding). According to Aristotle, the animal does not possess an intellective soul, exclusively reserved for beings like "man and possibly another order like man or superior to him". On the contrary, according to Jean Prieur:

If by soul one means the non-corporeal part of a being, the seat of sensibility, of understanding and of will, the source of thoughts, of emotional ties and passions, the common subject of all the affective and intelligent modifications in one's consciousness, yes animals do have a soul. If by soul, one means courage, noble sentiments, the generous instincts of individuality considered from a moral point of view, yes animals do have a soul. If by soul we mean, an immaterial principle, but yet subtle and substantial, which leaves the body at the time of death, if by soul we mean a double of the being resembling what he was and allowing him to continue to live in the other world, yes, animals do have a soul. I shall say more, the animal is a soul: animal est anima (Prieur ,1986)

If the soul means the existence of living spirit then animals also have a soul because animals are the living par excellence too. In this consequence, the difference between humanity and animality seems questionable since the primary nature of humans and animals resembles each other.

Hunting is one of the natures of animality. The nature of hunting can be seen in both human and animal species, but the differences are animals hunt either for their food or security and human hunt for both food and pleasure. Regarding the hunting habit of humans Voltaire said "Hunting is the surest means to suppress men's feelings towards the creatures who surround them". For the human, hunting animals can be compared to the pleasure of killing, just like the industrial breeding, a genuine legalised slaughterhouse, the bullfighting. Corrida is one of the cultural heritages of Spain; it is a series of at least six bullfighting' held publically. Emile Zola described as "Corrida is neither an art nor a culture but the torture of a designated victim". Thus humans still behave as animal proving that humanity is still at the very beginning of its long evolution.

Human also have some records of their animality. Human beings have a long history of war among themselves, where there are many records of killing and slaughtering of animals and humans themselves. The history of wars shows human beings as one of the bloodthirsty and aggressive species of the planet. Warfare and brutality have been omnipresent nature to human beings. According to Pythagoras, "So long as men will slaughter animals, they will kill one another. He who seeds murder and pain cannot harvest joy and love"

The novel *Black Beauty* has shown many of the examples of such animality of humans and humanity of animals. Black Beauty has illustrated few incidents which

prove animals can also sense imminent danger just as well as Man is said to do. In this case, the animal seems not less worthy than a human being. One day, on the way back home, John and his master got late and they took a short cut. It was a dark stormy night with heavy rain. Many meadows and streets were underwater. Rivers were floating with high water faster. In the middle of the way they came across a wooden bridge, and only they could just see was water over the middle of it, because of the dark night. John and his master had no idea about the condition of the bridge. They led Black Beauty to step on the bridge, but Black Beauty hesitated. The moment his “feet touched the first part of the bridge” he “felt sure there was something wrong (42)”. He did not dare to move on, they gave him some sharp whips and cut he jumped but did not go forward. John was still trying to push him onwards asking him what the matter was. Black beauty was unable to tell him but knew that the bridge was not safe. After sometimes a Man came tossing a torch and told them that the bridge was broken in the middle and part of it is carried away.

Black Beauty saved the life of his mistress too. When mistress was suffering from severe illness, Black Beauty helps to get a doctor in time. If there would have been a minute delayed in getting doctor then they would have lost Mrs Gordon. Black Beauty rode off the distance to his best to get the doctor with John taking his life in danger. Beauty says “...for two miles I galloped as fast as I could lay my feet to the ground; I don't believe that my old grandfather who won the race at Newmarket could have gone faster.” John “would have let me go slower, but my spirit was up... (63)”. Black Beauty galloped with the same speed coming back with the doctor. This hard work of Black Beauty save his mistress' life but it affected him severely. His body was very hot. His whole body was shaking and “turned deadly cold”. “I was now very

ill; a strong inflammation had attacked my lungs, and I could not draw my breath without pain (64).”

The novel has depicted human being’s animality beating horses almost to death. Their treatments of humans towards the animals are not less than animality. Black Beauty has narrated many examples of animal beating very rudely by humans. One day when Black Beauty and John were out for a business of their master, they saw a boy of Mr. Bushby was severely beating a pony. The boy was trying that pony to leap over the gate with a load which was too heavy to leap for the pony. When the pony was turned off the gate, the boy got off the pony and started kicking it. “..The boy got off and gave him a hard thrashing, and knocked him about the head; then he got up again and tried to make him leap the gate, kicking him all the time shamefully, but still the pony refused (45)”.

There is another example of human animality. Reuben an ostler rode back Black Beauty home over sharp stone full way after seeing off Colonel Blantyre at the station. It was a very dark night and Reuben was so drunk that he was not able even to know what he was doing to his horse.

Beyond the turnpike was long piece of road, upon which fresh stones had just been laid; large sharp stones, over which no horse could be driven quickly without risk of danger. Over this road, with one shoe gone, I was forced to gallop at my utmost speed, my rider meanwhile cutting into me with his whip and with wild cursed urging me to go still faster. Of course my shoeless foot suffered dreadfully; the hoof was broken and split down to the very quick, and inside was terribly cut by the sharpness of the stones (92).

There are lots of incidences that have shown Black Beauty force to carry overload during the different masters as he was sold from one hand to another. Even he was used for overtime work as a cab-horse for his owner.

Jack London has presented the real pictures of animality and wildness in *White Fang*. He has portrayed a very crucial life of both humans and animals, full of killing and dominating in the land of Northland Iceland. He has shown not only the battle of humans and animals but also the killing among the other animals themselves. The story of the novel describes hunting and killing as the daily routine of the human and animals in their life

The environment of the northland has played an important role in the life of living beings, leading an extreme wildness in Yukon Valley. Both living and non-living animals are the victims of the wilderness of the dark jungle and cold Iceland. The living beings (human and animal) of the valley have been driving into extreme lethal situations by their environmental and biological need for survival. In the novel, he dark forest of the Northland and the frozen island aware of the upcoming danger. The novel begins with the description of the struggle of Man and animals in the island surviving multiple famines. The only rule both men and animals have got there is to 'kill or to be killed'. Henry and Bill two friends travel sledging their dogs, in search of food and shelter for safety. The fear of wild is surrounded by dark forest in the Iceland.

On the sled, securely lashed, was a long and narrow oblong box. There were other things on the sled- blankets, an axe, and coffee pot and frying pan; but prominent, occupying most of the space, was the long and narrow oblong box (2).

The novel has presented two different groups of animals, one who fights and serves for human another who kills both humans and their dogs. The wild animals are attacking the human camps and killing their dogs, snatching their foods. Even nature is cruelly shown in this context of Man and animals relationship.

Lord Alfred's death in the hand of the wolves, make their lives more haunting. Both Henry and Bill, with their dogs, become more anxious while the wolves' howls intensify among the dark forests. Each and every night become tremendous and more ferocious than ever for them since the howling of wolves' pack brings an intense danger towards their lives. They first lost Frog, then Fatty and then Spanker, who are considered to be more brave and courageous dog among all. Their death shows the ravenous nature of the wolves and their will to survive during the course of famine. This famine makes them to do anything to survive, even to eat the leather ties that used to bind their canine brethren.

The pack of the wolves, led by a she-wolf, one of the leaders of their packs often attacks the human camps. The she wolf often visits human campsites, including Bill and Henry's camp. It can be seen as the curiosity of wild animals regarding human society and about man. They are fighting with each other for nothing but for their own existence. Nature has made them in that way. In the story, wishing the wolves that surrounded them to go away and for the sake of their lives bill says, 'I wish they'd strike somewhere, an' go away an' leave us alone', 'They do get on the nerves horrible'(Lodon) and Henry replies with sympathy.

Ben and Henry were traveling with a sledge, suddenly the sledge turns over and everyone fell down including the sledge dog One-ear. A she-wolf with her pack threatens them. She-wolf deceives One-ear with a smile at him and sniffing at him.

When she takes her into the bushes of the dance forest, Ben follows them. After sometimes Henry hears an outcry from the bushes. Ben becomes the prey to those wild wolves.

Henry somehow runs away to the tent saving his life from the wild. He sees Bill's dead body the under the bush, from a distance, obscuring his view. This unpredictable accident shocked Henry; he sits silently taking a deep breath for a while. Rising up suddenly, he starts trailing along with his two remaining dogs. He camps in his next stop and makes fireworks around his camp so that he can stay safe from the pack of wolves. Next night the she-wolf awakes him up from sleeping. He throws a hot brand into her mouth, burning her flesh and hair. He also ties up a burning pine-knot to his hand to keep himself from falling asleep. The pack of the wolves comes again howling, but Henry somehow has got rescued by a group of travelers. Here London has described the enmity between animal and Man. The killing of Bill in the hand of a wolf pack shows their wildness, wrath, and anger for human. In the same way, Henry's throwing the hot burning brands of pine to the pack of wolves also represents their attitude of fighting back to them. The enmity between White Fang and the men on the Iceland presents the bloodshed and the conflict between Man and animal.

During the next famine, a young gray wolf, one-eye joins the pack with the she-wolf. The pack roamed here and there searching for food and prey until they hunted down moose and creatures. One-eye, She-wolf and their mates team up and kill the three years old leader of the pack. One-eye becomes new younger leader of the pack. The she-wolf and one eye become very good mate and start to visit the human campsite and the different places of the jungle together in search of their food.

Both of these two try to settle them in a safe place or lair where they can have available food and shelter as the human have settled in their campsite.

Their longing for shelter shows their awareness for their future resurfacing their instinct and the call of nature. This also represents the animal instinct which is similar to human concerning about the future or upcoming danger. It is the basic instinct of living being on the earth that has been raised the question of being prepared for the upcoming problems. One day when One-eye returned to the lair from prey he found She-wolf has given birth to a litter of beautiful pups. She was guarding them from him. She was scared that he might eat the litter of pups. Her violent nature is governed by the instinct of a mother for her cubs, and compels her not to trust other, even the father of the cubs. Her protective nature resembles the human instinct that draws a relationship among the members of family and help to understand the emotion and feeling of their colleague or species member. But One-eye can feel the instinct of a mother; he comes closer to the pups and snuggles gently. From that day one eye understands his responsibility as a father and goes to hunt more intensively than ever for food for his family. On his trail, One-eye obstacles with a lot of dangers for his family, risking his own life. He fights with a meaty porcupine but cannot beat it down. He loses it in favour of easier prey. He kills a ptarmigan. Taking back that chicken like bird he faces off a lynx. They fight for a long, it pounce him piercing his face and runs away and one eye goes back to cave with that injured porcupine and dead ptarmigan and feeds his pups.

Among the new born puppies of She-wolf, there was a grey cub, White Fang, which was stronger and ferocious than the rest of the pups. He can senses and smell all the things around when he was too young to do so, even when his eyes are not

open yet. It shows the inclination towards life, growth and survival. She-wolf often rebukes him for his curious nature and capability to experience new world. He used to crawl towards the wall of the cave which leads out to the jungle. She-wolf's rough rebuking to white fang reveals her love and affection towards her puppies. Although White Fang's curiosity for the wall of the light, represent his fascination with life and experience as a human child ask so many questions since his mind is full of curiosity. He silently observes his fathers' coming and going through the walls of light. When the famine strikes their liar, one eye desperately goes to hunt but gets nothing. All of the cubs, except white fang die for the lack of food. The death of the fellow puppies of White Fang indicates the harsh of life and existence on the earth. At the same time, lone survival of white Fang indicates the struggle of life and his inner strength. It shows death as the norm, while survival is the exception. One day One-eye is got killed by the mother lynx during his hunting. Both lynx and one eye fight for their offspring. They were compelled to commit violence and to kill each other for the sake of their own survival during the famine. After the death of his father One-eye, White Fang co-operates his mother in hunting. Within his first two days of hunting going outside of the cave he kills a weasel's pup. Although his intention to kill the weasel was not for the purpose of food but for play, he learns to survive independently which build his confident and ambition to cope with a different kind of environment. But the famine forces him to take his ambition of hunting for the sake of his survival later. His mother was attacked by a mother lynx which was taking the revenge of her pup's death. White Fang gives his hand and they both kill that mother lynx too. On that very day White Fang comes to know the rule of existence is –to be killed or kill.

One after another famines bring the threatening of life to every living being in that unknown land. Every living being is molded into a savage beast by the

environment. There was no trust among the living species for each other. Men and animals were killing each other at the same time animal and animals were fighting too. There was always an unknown fear lurking around them whether it is men or animals. Every living being was fighting for its survival since there was no more guaranty of their living. If men and animals are killing each other, at the same time one animal was killing another one too.

London has put both the positive and negative instincts that animals and humans possess in the story. He also has presented the wild nature of Man with his sensible and civilised instinct at the same time the tame and calmness in the nature of White Fang along his wild and brutal instinct against other animals. White Fang's life portrays both wild and tame nature of animal. Since his inherent nature of wild wolves makes him brutal and wild but they affectionate care of his last owner Scott transform him to a tame and calm animal. It shows that animals are also a peace lover, like human being, they never want to kill the innocent Man until and unless Man do harm to them. But while the Man treatment intrigues them, only then they hunt Man as their prey. With remained three dogs, while bill and Henry set their camp in a place on their way and tie their dogs. The wolves grow bolder, coming closer to their campsite during the nights

During a famine, She-wolf becomes weak and thin spending most of the time trailing meat. Famine broke when she brought a lynx kitten, partly grown like the cub. She-wolf joins her older human society with White Fang, from where once she ran away to the wild. During the famine the animals on the island become a cannibal. They are killing each other for the food for themselves. The law of the meat during the famine makes them eat or be eaten. The narrator in the story states about the cub:

Had the cub thought in man-fashion, he might have epitomized life as a voracious appetite and the world as a place wherein ranged a multitude of appetites, pursuing and being pursued, hunting and being hunted, eating and being eaten, all in blindness and confusion, with violence and disorder, a chaos of gluttony and slaughter, ruled over by chance, merciless, planless, endless. (London ,91)

The situations that White Fang faces through this phase of lie make him stronger and stronger. He knows about the man-god now. He was compelled to be rude and learns the law of life. He starts fighting with the situations and even his fellow animals like the other dogs that he had around the camps after coming in touch with humans.

White Fang became wickeder and more ferocious than it was his natural right to be. Savageness thus developed exceeded his make-up. He acquired a reputation for wickedness amongst the man-animals themselves. Wherever there was a trouble and uproar in camp, fighting and squabbling or the outcry of a squaw over a bit of stolen meat, they were sure to find White Fang mixed up in it and usually at the bottom of it. They did not bother to look after the causes of his conduct. They saw only the effects, and effects were bad. He was a sneak and a thief, a mischief maker, a fomenter of trouble; and irate squaws told him to his face, the while he eyed them alert and ready to dodge any quick-flung missile, that he was a wolf and worthless and bound to come to an evil end (London ,119).

In the fall of the year, Smith took White Fang from Yukon to Dawson as "the fighting Wolf". White Fang was exhibited as 'the fighting wolf' at Dawson. Large numbers of people and dogs use to come there from various places for the fight. All sizes and

breeds of dogs have been brought there and the fights were usually till death. White Fang continues his fight. He never knew his earlier fights with Lip-lip and the whole puppy packs stood him in good stead. There was the tenacity with which he clung to the earth. No dog could make him loose his foot. White Fang was never known to lose his foot. Mackenzie hounds, Eskimo and Labrador dogs, huskies and Malamutes all tried it on him, and all of them failed.

Black Beauty and *White Fang* both have shown the nature of animality in both human and animal's nature. The incidents that have been described in these stories make a clear picture of the nature of animality can be found in humans too. It is not only the animals that carry a wild and ferocious instincts, humans also carry these types of cruel instincts within their nature. The painful pictures of beating horses and dogs in the stories because of they are unable by their strength to hold their responsibility, show that human are still at the level of animal, and human still have to walk a long distance to reach humanity.

CONCLUSION

The relationship between Man and animals draw a very complex picture of human dominance in the animal kingdom. Though animals lack of certain kinds of qualities than humans, but they have been wild as much as human beings think animals to be. Animals as inferior animals to humans have been suffering under the rule of humans.

Humans and animals have been complementing for each other. The interdependency between humans and animals is one of the profound aspects of their relationships. This interdependency of man-animal relationship has so far favoured human beings more as compared to the benefits animals may have derived from Man. In this binary of human-animal relationships, humans always had the upper hand as they have dominated all other forms of life on the earth. Human beings are more dependent as they have various uses of animals in their day to day life, while animals somehow depend on humans. Among the other animals, only pet animals are perhaps slightly more dependent on humans as these pets are domesticated, the food and security for them are provided by their master. Though domestications of the pet or other animals can be seen for the purpose of animal welfare and security by some individuals or animal rescuer organisations, most of the purposes of pet domestications are involved with the self of human beings. Most of the people have pets because that pet animal is special, attractive and lovable, so humans want to hold that pride of animals on them. If we look at the use of animals, whether as a consumer or as co-workers animals have been used vastly for human beings. The animal has been a source of cooperation, production of necessary goods including food while humans for animals have hardly been a co-worker and more exploiters. The suffering of animals has been the most normal incident in human life.

Animals are also worshiped by human beings in various societies. Animals such as cows, pigs, snakes, and elephants are worshiped in various countries around the world at the same they are also used to sacrifice animals in front of deity. Since ancient time, cow is worshiped as 'Laxmi' the goddess of treasury in Hinduism in India. Pig is worshiped as a sacred animal to God in Egypt. White elephants are believed to contain the soul of a dead person and worshiped in Thailand. Thus, the relationship between humans and animals has been a significant impact in human society.

Sewell's *Black Beauty* has drawn the reality of Man and horse relationship in the story about the horse. In the story, the owners of the horses are dependent on their horses for their multiple works, sports, transport and to earn their livelihood, while horses get nothing except extreme torture and suffering. To get beaten by ostlers at work is their daily routine for horses. Human beings leave extreme effects of animal exploitation and subjugation in the man-animals relationship. The novel *White Fang* has also shown the dominance of human beings over wild and domestic animals. Depicting the wildness of the wolves and dogs, the novel has also explored the brutal aspects of human nature where they are beating their dogs without any merci, making them fight for their own living. As the journey of life of Black Beauty and White Fang, shows animals are used as a tool for the comfort of human beings. The relationship between animals with human beings is multipurpose, where animals have been always subdued to human beings. Animals, for human beings, are workers, means of transportation, the source for livelihood and friends in need, while in the case of humans, for animals, most of all are master, exploiter, and dictators.

The relationship between Man and animals that have been portrayed in these novels, *Black Beauty* and *White Fang*, can be compared to a relationship that exists

between master and slave. Animals have been being treated more like the slave of human beings than as their fellow species.

The exploitation of animals in the man-animal relationship is not always presented in literary works; though there are large numbers of works that have been done on animals. Most of the relationships between humans and animals that we come across in our real-life stand on the contradictory to what we see or read in most of the animal fiction. Animals are being used in every field of human beings' life, such as in works, industry, sports, hobby, entertainment, and various forms of arts and fiction, and even in the production of ornaments, clothes, and foods for humans. Pet animals such as dogs and cats have been always good friends of human beings. Though human beings are engaged with the nurturing of their pets, such as dogs, cats, and kids somehow their selfish nature still exists in that case. They have been capturing the animals and making them live a life that does not actually belong to them. No one can deny the importance of animals in human life.

The living species, on the basis of their characters and features can be divided into- Human being and animal. Human has been most active and affective animals in the animal kingdom. The environmental and ecological balance primarily depends upon the human race.

Animal beings are closely related to the daily life of human beings. Animals play a significant role in various aspects of human life such as a co-worker, a company and as a production of food. They have a special connection with human society. The animal represents various facades of human society. Different societies and communities have a different kind of view and presumption regarding animals. Every society reflects multiple aspects of animal life.

The presence of animals can be found in various ancient works of literature such as the Hindu sacred epic *Ramayana*, *Mahabharata*, and ancient fables such as *Aesop's Fables*.

The representation of animals in literary society and writing depends upon the thought and the idea that the writer has about the animal. Animals have been one of the important tools of writing, but the representation of animals in most of the literary fiction is unable to reflect the unfolded story of their suffering. Representation of animal suffering in literary fiction reflects the story of human cruelty.

Human beings now are at their peak point of success, conquering all the challenges, leaving all species behind, leading themselves to a state of utmost victory, hence they have become a threat to the living and non-living beings of the planet. Human has got victory over the planet but has been a failure to keep their existence safe. They are creating an ecological imbalance killing and invading living beings and greenery. The revolution in Science and Technology is bringing atomic and nuclear wars, airstrikes, and biological weapons. Each and every activity of daily human life, one way or the other is causing harm to other species including the environment.

The development of Human beings in science and technology and its new invention is leading human beings towards a world of chaos, full of natural disasters, pollution, global warming, climate-changing, mass extinction of species and biodiversity. If human beings keep doing this kind of chaos towards living beings and environment, then there will be an end of humanity soon. According to Marguerite Yourcenar if human beings do not stop torturing animals soon, they will take no time to torture themselves as she said, "Man has little chance to stop being a torturer for man so long as he will continue to practice on the animal his job as executioner". The

planet is on the way to its end because of the harmful activities of human species, and this end will come to be soon until and unless human beings do not stop causing harm to Mother Nature and its environment including living beings. Representation of animal exploitations and environmental crisis in literary works brings light to the fact of human cruelty and anthropocentrism. The stories of animal suffering must be reflected in literary fiction. The stories, such as, *Black Beauty* and *White Fang* help to bring the issues of animal exploitation forward and questioned the injustices done by human beings.

Humanity and animality both are different concepts as human behaviour is always considered as more reasonable and ethical, than the behaviour of other animals. Human has been separating themselves from other animals. The instinct of animality is believed to be found in the nature of non-human animals only. Present human is the evolution of ancient apeline animals and has a quite mysterious history of their existence. Therefore, humans are one way or another, have a connection with animals in terms of their nature and behaviour. A close representation of animal suffering by human beings in literary fiction draws a different picture of humanity. There are many examples of human behaviour towards animals in our daily life which depicts the animality in human beings. The relationship of humans with animals unfolds the animality of human beings.

Human beings and animals, both have a meek and aggressive nature. Human beings are more conscious about this aggressive nature of animals, while they have been avoiding the existence of the same nature within themselves. Humans do have the nature of killing and exploitation. The cruelty of animal slaughterhouses is one of the examples of humans' animality. Animals who survive feedlots, dairy sheds and

farms go through a hellish life. Animals are cramped onto vehicles and have to travel a long distance, sometimes for two-three days, without food, water and rest during the journey towards the house. Many of the animals collapse and get sick before reaching the slaughterhouse. The animals who make it to slaughterhouse healthy enough to walk, are frightened and don't want to leave the vehicle. Humans use to shock them with electric pods, dragged off with chains, and slaughter them.

The binary of man and animals is one of the important aspects of living beings. A mutual understanding between these two binaries is very much needed for sake of its existence and the ecology of the environment. The suffering of animals in the hand of human beings represents the emptiness of humanity. Human beings have a long way to go to reach the age of civilization in reality.

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