



NARRATIVE TECHNIQUES AND SOCIAL CRITICISM IN THREE
CLASSIC TALES ABOUT ANIMALS: *BLACK BEAUTY*,
I AM A CAT, AND *THE CALL OF THE WILD*

BY

MISS KANOK-ON TANGJITCHAROENKIT

A THESIS SUBMITTED IN PARTIAL FULFILLMENT OF
THE REQUIREMENTS FOR THE DEGREE OF
MASTER OF ARTS IN ENGLISH LANGUAGE AND LITERATURE
FACULTY OF LIBERAL ARTS
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ENTITLED

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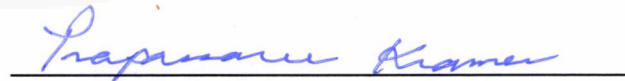
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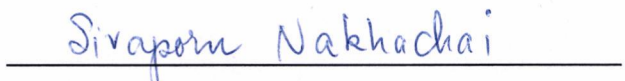
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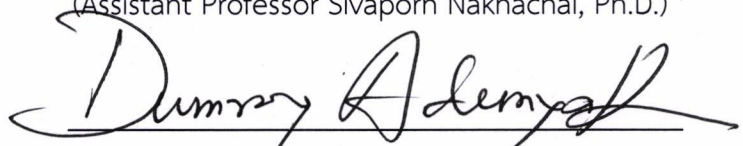
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Thesis Title	NARRATIVE TECHNIQUES AND SOCIAL CRITICISM IN THREE CLASSIC TALES ABOUT ANIMALS: <i>BLACK BEAUTY, I AM A CAT, AND THE CALL OF THE WILD</i>
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ABSTRACT

Animals have played a key role in human society since primordial time, and their existences have been presented in our tales for centuries. Nevertheless, in the literary world, the area that records human culture, history, emotion, feeling, philosophy, and social movement, animals are marginalized as minor literature. It can be roughly estimated that well over ninety percent of world literature is narrated by human protagonists. Within those other, “minor” works, animals typically have positions as symbols of human characteristics. Their natural behaviors have not been depicted, and their status remains an object of human comparison even in the literary works in which they play the role of protagonist. Hence, it is interesting to see animals as principal characters in novels whose persuasive narration invites the reader to get into their psychology.

The research examines the role of animal protagonists and how it helps depicting the issues in relation to the author’s ideology, background, and issues of concern. Three classic works from different genres, cultures, and times are selected to investigate how these aspects affect the selection of animal characters as well as

how the narrative techniques influence the reader's response. Anna Sewell's *Black Beauty* uses the horse protagonist with a narrative full of pathos to amplify the picture of animal abuse in the Victorian era. Natsume Soseki's *I Am a Cat* uses the cat protagonist using de-familiarization in his narrative to encourage the readers to detach themselves from their social context, with explicit satirical effect. Jack London's *The Call of the Wild* uses the dog protagonist with indirect interior monologue to explore the issue of self-awareness and to depict the concept of naturalism.

The analysis comes to the conclusion that although the authors belonged to different genres, cultures, and literary periods, the animal protagonists effectively help depicting the issues we overlook without causing bias to the readers. Moreover, emotional engagement, distancing effect, and self-awareness are significantly enhanced by the genuine nature of the animal protagonists. They are more suitable than humans because they are not overridden or stained by social values and culture. Therefore, the reader is convinced that their messages are reliable. However, the narrative techniques of the story must be compatible with the nature of the selected animal so the readers could obtain the messages of the author. These prove that animals can become protagonist in story in much the same way humans can, and the appropriate narrative techniques have high influence in achieving the author's objectives.

Keywords: Narrative techniques, Defamiliarization, Indirect Interior Monologue,
Reader-response

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CHAPTER 1

INTRODUCTION

“The gaze called ‘animal’ offers to my sight the abyssal limit of the human” – Jacques Derrida

Living on the same planet and survive through the history with human, animal plays the great role in human culture. Some species infiltrate to human imagination with the combination of each distinctive functional organ, leading to the creation of mythical beast such as Pegasus, a winged horse. Some species with beneficial instinct and/or biological structures were brought into domestication and raised for food, secondary products, labor, and companionship (Zeder, 2012). The relationship between human-animals is interwoven and co-evolved through times and history, and this is the result of our observation. However, in literary world, the area that records human culture, history, emotion, feeling, philosophy, and social movement, the animal is marginalized as we could roughly estimate that more than ninety percent of world literature is narrated by human protagonist. Still, animal have their outstanding position in Aesop fables, recognized as the oldest tales with animal as main characters. Later, the animal characters have been developed with more complicated representation. They become the agency for social satire, historical representation, or emotional appeal, for instance, and diverse narrative techniques are keenly employed by the author to depict these issues.

1.1 History of Animal Literature: From Aesop to Spiegelman

Many people assume that animals appear in literature for the first time in Aesop’s fables in the late to mid-6th century BC, but modern research reveals that the oldest fables might originate from Mesopotamia where Old Babylonia, Middle Assyria, and Neo-Assyria were engaged in its revision (S. A. Handford, 1954; Williams, 1956). During these periods, the animal was depicted for causal ideology; for

example, the origin of Etana's vehicle (the King of Kish in Sumerian) comes from the tales of betrayal between the eagle and the snake, which is similar to the Egyptian version of "The Eagle and the Cat". The only difference is the Egyptian version was developed into didactic purpose, for the story teaches the lesson that "he who becomes a robber will be robbed". Later, the moral tales flourished in the creations of Aesop, and the Egyptian fables was turned into "The Eagle and the Fox" as known until today. Friedrich Wilhelm von Bissing, a German Egyptologist, claimed that Egyptian fables were introduced to Greek culture by Eudoxus of Cnidos around 408-353 BC. (Williams, 1956: p.73). In the early periods, we will see that whether in the Mesopotamian, Egyptian, or Greek (Aesopian) version, the animal was thoroughly anthropomorphized with flat characteristic, suggesting that human observation was superficial at that time; only the explicit behavior of each animal was depicted. They were narrated according to what people think toward them; for example, the eagle is a bird of prey and its physical appearance is sharp and fearful. In contrast, the serpent is, by its surface, calm and passive, the cat and fox looks similar by its size so people tend to think that they are soft and submissive. However, Aesop's original story indicated the image of the fox in different way. The fox in Aesop's fables is cunning, pretentious, and cowardly such as the fox in "The Fox and the Lion". It reflects that people's observation grows slightly more detailed and accurate. Its cautiousness and theft behavior possibly made the Greeks think of it as a dishonest animal. This clarifies that fables do not work towards establishing their own reality, and the interpretation of moral lessons is varied according to the psychology of the reader and cultural context. Thus, the animal characters could lead to different interpretations without strategic narrative techniques.

Animal representation becomes tremendously varied in correspondent with later literary movements. In medieval times, Geoffrey Chaucer's *The Canterbury Tales* used imagery to form the mental image through the animal's characteristic, as seen in "The Wife of Bath's Tale" in which the wife compares her clothes with a cat's fur. Jonathan Swift's imaginary animal in *Gulliver's Travels* was illustrated with absolute reason and its representation is much complicated than the animal in

Chaucer's. The mythical creature with horse-like appearance "The Houyhnhnms" gained success in de-familiarizing its position from the reader's mind because of its strange existence and the surrealistic society. The Houyhnhnms symbolized the perfect humanity i.e. rational, selfless, and just, which is not only beyond human stereotype but it might be the first time that an animal was used as a device to satire human society. Two century after *Gulliver's Travels*, Art Spiegelman launched the graphic novel *MAUS* in 1980, using animal features to tell the story of the Jewish Holocaust in World War II. The animal characters were anthropomorphized, but the distinctive feature of each species still remains to help the reader clearly understand the situation. The mice are the Jews, the cats are the Nazis. These depict the predator-prey relationship as similar to the Jews/mice who would be caught by the Nazis/cats despite all their efforts. Animals in Spiegelman's *MAUS* were employed with complicated technique; he utilized their otherness as a device to blur the line between cruel reality and imagination, as he remarked that "There's so much I'll never be able to understand or visualize ... reality is too complex for comics ... so much has to be left out or distorted." (Spiegelman in Pfeiffer, 1986).

The development of animal representation is evident. It goes along with the complicate, strategic narrative technique with the aim to depict the author's issues of concern like social satire or distorted reality. However, one thing that exists unchanged is the absence of the animal's genuine nature and behavior. These stories still convey animal manner according to people's general viewpoint. Furthermore, its representative status is lower than human. To clarify, the wife in Chaucer's poems compared herself to the cat with the intention to claim her husband's love. It means the status of the cat must be inferior to her or else her comparative image would not be pitiful enough to get interest from the husband. The cat and mouse (including the pig as to the comic) in Spiegelman's *MAUS* were displayed in negative aspects; the cat explicitly shows its cruelty as a predator and the mouse is pathetic and helpless as a prey. I don't mean to criticize that these exemplified literatures are not worthy to read, but as long as the animal shares the place on this earth and we are getting benefit from their domestication, labor, secondary products, and

companionship, they deserve better position, particularly in the literature which narrative embraces human experiences.

1.2 Animal Narratives in Three Selected Texts

I have mentioned recently that the absence of animal's genuine nature has persisted even in the literary works in which animals play the role of protagonist. Hence, it is interesting to see novels with animals as their principal characters whose persuasive narration invites the reader to get into their psychology. Despite the different species of animal protagonists, these animal protagonists - Beauty (the horse), Neko (the cat), and Buck (the dog) – share the same ability: they are able to foreground the author's psychology, background, ideology, and concerned issues through their animal behaviors. In addition, their status as the other that normally reduces the value of their existence is exposed with tactical narrative techniques, making it perceptible to the readers as well as causing us to question our society and our own identity. It is amazing to see three different species from different times, different cultures, and using different narrative techniques lead us in the same direction while preserving their true nature as a horse, a cat, and a dog.

1.2.1 *Black Beauty*

The three selected books, *Black Beauty*, *I Am a Cat*, and *The Call of the Wild*, received positive receptions from readers at the time of their first debuts. Among these, Anna Sewell is the only author who wrote only one book. In fact, she finished *Black Beauty* only five months before her death. Circulated within the family and internal sphere because of her disability, her manuscript was bought by her mother's friend who worked at local publisher. She lived a little longer to see the grand reception before she passed away. The black horse tells the story from its point of view, describing his dramatic experiences and feelings when he and his equine companions are whipped, made to toil, and forced to drag a cart with the use of a bearing rein (a fixed rein that causes the horse to raise its head and arch its neck) without concern for the limits of their nature. Sewell simulated the real

climate of Victorian England in her novel with vivid, realistic details. Her equine characters are varied. All of them suffer from maltreatment at the hand of humans but in different ways, depending on whether they are ignorant men, alcoholics, the rich, the poor, or soldiers. It seems she implied to the readers that our inhumane behaviors are the causes that exploit the life of these equine creatures regardless of class or economic status. The protagonist's narration reminds us that every time we whip a horse to force them gallop at full speed, they have to tolerate the painful whip that cuts their flesh but they know they must obey our command; only because they don't have the voice to appeal us to stop.

The story is not entirely realistic, however, since Sewell added Pathos to the direct interior monologue in order to make the voice of the horse protagonist excessively sympathetic, pitiful, and distressed. To put it simply, Sewell dramatized the feeling of the horse to move the reader's emotions. The intensive emotions thus make the reader change their point of view and that's why *Black Beauty* brought about the prohibition of bearing reins in England and Europe after its publication. Modern study considers the effect of emotions as part cognitive psychology¹. In the article "The Influence of Emotions on Beliefs" written by Frijda et. al (2000), the authors briefly explain the influence of emotions from a cognitive perspective:

[T]he influence of emotion upon beliefs can be viewed as the port through which emotions exert their influence upon human life. Beliefs fueled by emotions stimulate people to action, or allow them to approve of the action of the others in political contexts. That is why Aristotle provided a detailed discussion of emotions in his *Rhetorica*. (p.1)

¹ Baruch Spinoza defines emotion as "states that make the mind inclined to think one thing rather than another." This proves that the influence of emotion has been considered for centuries (see Nico H. Frijda, Anthony S.R. Manstead, and Sasha Bem, "The influence of emotions on beliefs." in *Emotion and Beliefs: How Feelings Influence Thoughts*, ed. Nico H. Frijda, Anthony S.R. Manstead, and Sasha Bem (Cambridge: Cambridge University Press, 2000), 1-9.

Realistic details allow the reader to connect the scenes in the story to their reality, but the horse's excessive emotions alter the reader's existing beliefs about the horse by establishing their humane soul. To move or change the reader's beliefs, it is important to insert human traits into animal characters because general readers certainly believe that animals are just a kind of living things; they possess less consciousness than humans. It is the result of the long-accumulated beliefs (I will discuss about the accumulated beliefs soon). But if the animal characters are able to voice how they are feeling when they are whipped, how they are feeling when their dignity is destroyed, the boundary between human (the reader) and the animal vanishes. The reader would spontaneously equate the horse as part of their clan, and it is the point that we start fathoming to the equine's perception. This is how the process of Anthropomorphism works in *Black Beauty*. Sewell might know that pathos alone might not be powerful enough to persuade the reader, and to break the reader's existing beliefs, anthromorphism is needed in her narrative. The success of Sewell's technique is proved by the overseas reception when *Black Beauty* neighed to American readers in 1890. The voice of the exploited horse created vast sympathy in American people, leading to concern for equine welfare. The article "On Cruelty to Horses" in the *Exponent* newspaper, of Hagerstown, Indiana mentioned that:

[S]ince the recent publication of the work by Anna Sewell, entitled *Black Beauty*, attention has been called more and more to the cruelties practiced on the horse, [...] we forget that the horse is a very fine and delicate animal, sensitive as man to pain and hardships and almost human in its sense of hearing and understanding. (p.2, *Hagerstown Exponent Newspaper*, August 13, 1890, accessed July 8, 2018).

Today, horses are treated with understanding and kindness. The study of equine intelligence is widely conducted. People are able to get into the

deepest level of horse psychology, and we can connect people with disorders such as autism with the horses, as we can see in alternative medicines like hippotherapy. This is Sewell's legacy, though it is not much evident in the literary sphere.

1.2.2 *I Am a Cat*

Twenty eight years after Sewell manifested her horse protagonist in a single work, on another continent Natsume Soseki debuted his writing career with a cat protagonist in *I Am a Cat* or "*Wagahai wa Neko de Aru*" in Japanese (1905). Although the novel is overshadowed by Soseki's late fictional works like *Botchan*, *Kokoro*, *Sanshiro*, and *Sore Kara*, *I Am a Cat* received great acclaim among Japanese readers. This is proved by the fact that the first chapter of the book was originally written as a complete work. Soseki did not intend to continue its sequel, but he changed the mind because readers highly requested it. "For this reason", says Itô Sei, "every chapter is so designed as to constitute an independent short story or an essay" (Sei, 1970). The figure of Soseki is well-known in the western world along with Dazai Osamu or Haruki Murakami, though only among readers who engage in Japanese fictions. Perhaps, his identity as the scholarship student who spent two years in England helps bridging the distance between western and eastern literature. His novel *I Am a Cat* embraces the sense of Japanese comical performance Rakugo and the satirical novels like Jonathan Swift's *Gulliver's Travel* and Charles Dickens's *The Pickwick Papers*, and this is why *I Am a Cat* is satirical in tone. Significantly, the nameless cat protagonist in the story is the only animal character that completely detaches itself from the human sphere both in the reader's view and the atmosphere in the novel. It is very difficult to see the animal protagonist who could present its genuine nature without too much anthropomorphism: Neko (the cat protagonist – the word means "cat" in Japanese) is the only one to accomplish this task. Presumably, it is a result of Soseki's attempt to depict realistically the atmosphere in his time (late Meiji era, around 1900 – 1912) and criticize the absurdity of its people, society, culture, and values. Therefore, Neko was applied to this task. As a cat who is the pet of a nameless master (in Japanese version it shows his name as Kushami) who is a teacher, his feline status allows him to walk around the

neighborhood. Often, he wanders around the house and sees the lives of humans. He sometimes travels to the neighbor's house and gets the chance to hear humans talking. Upon these occasions, he makes comments on what people are talking about or what people is doing based on his innocent perception.

Neko's comments are the result of Soseki's de-familiarization technique. In fact, it is not difficult to make comments on the others or any circumstances, but that is the case of general comment. If the author attempts to criticize the key issues as well as convince the readers to agree with the criticism, it is not appropriate to use a human character because (to be human) he/she must possess cultural background and personal belief. This may cause bias to the reader if such character expresses opinion or performs in opposite way to the reader's attitude. Moreover, Japanese people are well-known for their extraordinary nationalism. If the author aims to criticize his own tradition, culture, and society, it is important to set up a commentator who would be agreeable to the reader's perception. Neko in *I Am a Cat* surpasses this point because his animal identity is spontaneously excluded from human agreement and disagreement. To establish an unfamiliar feeling in the reader – which will help the reader to see things from a different perspective, the cat protagonist must act and react in a cat-like manner so that the reader would segregate him from their human cognition. Additionally, Neko's animality is beneficial for satire since he uses the pronoun “wagahai” in substitution for himself. Wagahai means “I” in English, but in lordly manner. For the reader, it is comical to see the cat – an animal whose identity is lower than human—refer to himself in such a lordly style as “wagahai” and criticize our society. Spontaneously, we are convinced to accept Neko as fictional commentator. The first-person narrative effectively invites us to see things through his observation, thus when he criticizes human society the reader fails to recognize his presence. Rather, we are enticed to take Neko's criticism seriously, and by this mental process, the reader becomes aware of the flaw of his/her own culture and the human's true identity in the context of westernization in Meiji period.

Nonetheless, the narrative of the animal character in Soseki's novel usually goes back and forth between animality and human characteristics. Soseki does not use de-familiarization alone; he also anthropomorphizes Neko in several scenes to institute a sense of familiarity to the reader. Neko's anthropomorphism frequently appears when the author focuses on representing issues about human ideology. It is unreasonable for an animal character to fathom into human feeling and ideology with its animal perception. Therefore, to depict the issue about middle-class pretentiousness (which is specifically strong in Japanese culture), Neko has to possess human thoughts and feelings to intimate what he experiences to the reader.

The narrative techniques in *I Am a Cat* fit the concerned issues of the author. Neko becomes an icon of satire especially in reference to Japanese literature or literature with animal protagonists. His image can be found all over the world as the testimony of Soseki's cross-cultural wisdom.

1.2.3 *The Call of the Wild*

Animals in Jack London's novel are rigid, fetal, and vigorous. His dog protagonist Buck has its opening as the domestic noble dog for only three pages before he is abducted to the market and learns the law of the club at the hands of humans. Along his unexpected journey to Yukon, the westernmost land of Canada, Buck is changed by starvation and violence until he reaches the hands of two mail carriers who tie him to a sled and drive him to the isolated, arctic wilderness. The environment of the northern territory is harsh and uncivilized, but it resembles the world in the ancient times when Buck's ancestors, the grey wolves, lived with primordial humans. This activates the Buck's wild instincts, and at the end of the story he decides to go back to the forest. Compared to the three selected texts, the narrative of *The Call of the Wild* is the most realistic one because it belongs to naturalism – the genre that absorbs the insights of realism but essentially believes in determinism, the effects of heredity, and the rule of biological survival. Thus, the animal character is utilized as a device to depict naturalist concepts. Among the thousands of species in the animal Kingdom, the dog is selected as the protagonist according to its status as the descendent of wild animals. The domestic dog shares

its origin with grey wolves. This makes Buck's awakening instinct realistic in itself. Also, his ferociousness is understandable to the reader because London simulates the real climate of the Yukon as the setting in *The Call of the Wild*. Through his sharp, heavy, and intensive language, the reader could easily imagine the harshness of the northern environment and how it turns the domestic dog into a feral beast. Like many naturalist writers, London employed indirect interior monologue as a narrative technique to draw the reader into the protagonist's mentality to observe his feeling and the flow of consciousness with the guidance and comment from the omniscient narrator. The most significant feature of naturalism is its objective explanation. It means the narrator must not engage sentimental words or exaggerate the narrative beyond the bounds of reality. Therefore, when the reader sees the last torment of Buck, we know he is too tired to get up but cannot not feel how he is thinking about the cruel whip. The violence is presented before our eyes, but the emotion is completely absent: "He exchanged the whip for the customary club. Buck refused to move under the rain of heavier blows which now fell upon him. [...] He had a vague feeling of impending doom" (p.105).

The emotionless narration detaches the reader from absorbing into sentimentality. Although this technique sends *The Call of the Wild* to the spotlight as a powerful novel—as proved by his overnight success—London was accused of being pessimistic. But rendering the realistic life is his tendency, and in London accepted that life is not rigid. In his view, the environment is indifferent to our destiny and by the force of our genetic factors, we have no choice but to be dominated by and adapt to the law of nature:

[I] look at things dispassionately, scientifically, and everything appears almost hopeless; after long years of labor and development, the people are as bad off as ever. There is a mighty ruling class that intends to hold fast to its possessions. I see years and years of bloodshed. I see the master class hiring armies of murderers to keep the workers in subjection, to beat them back should they

attempt to dispossess the capitalists. That's why I am a pessimist. I see things in the light of history and the laws of nature. (London, 1913; cited in Vidal, 2016)

Those who have never experienced the difficulty of being in the laboring class, or even the modern reader, might feel that London's nature is excessively dramatic. To borrow Theodore Roosevelt's popular term, London is one of "the nature-fakers". If London and the others (naturalist writers) really understood nature, Roosevelt charged, they would not humanize animals in such preposterous and unbelievable ways (Leonard and Campbell, 1996). But if the reader closely reads *The Call of the Wild*, it reveals that under Buck's preposterous and unbelievable behavior, in fact, remains the mutual origin of human and dog. This is not to mention the modern study which clarifies the fact that dogs can kill a large bear or a group of humans, the killing of the dog protagonist, however, is the instinct of human beings in pre-historic times. Usually, when the omniscient narrator lurked the sentimental words, it indicates the idealistic image of Buck and, most important, the origin of human beings. This is another essence of *The Call of the Wild* that London wished to suggest. To detach the reader from emotional immersion but raise the reader's self-awareness, the indirect interior monologue is the most suitable narrative technique.

This is a rough introduction to the narrative techniques in three selected texts. The depth process Sewell, Soseki, and London applied to present the issues about which they were concerned will be discussed further. The interplay between each animal protagonist and narrative techniques will be explained in detail. At this point, the three authors deserve the applause for their preservation of animal behavior, things that are rarely seen among the minor group of literary works about animals.

It is notable that there have been a number of scholarly works on the general topic of animals in literature, which this thesis did not use or cite, primarily because they did not concentrate on the issues to be considered here. Among them

are *Animal Rites: American Culture, the Discourse of Species, and Posthumanist Theory* by Cary Wolfe (2003), which focuses on the animal discourses in negotiating anxieties related to gender, race, sexuality, and class in American literature (such as Michael Crichton's *Congo* and Jonathan Demme's *The Silence of the Lambs*) (Lundblad, 2004); *The Philosophy of the Animal in 20th Century Literature* by Jamie Johnson (2009), which argues about how evolutionary theory and the Romantic emphasis on sympathy create an historical shift in our perception of humans and nonhumans based on classic works of literature, particularly Herman Melville's *Moby-Dick* and William Faulkner's *The Bear*; and *Kafka: Toward a Minor Literature* by Gilles Deleuze and Félix Guattari (1986) which conducts a psychoanalytic reading of the insect transformation in Franz Kafka's *The Metamorphosis*. The works of these critics reveal that there remain diverse interpretations in literature about animals. The focus on narrative techniques and the animal roles in social criticism in this thesis is just a part of the interest in post-humanist criticism.



CHAPTER 2

BLACK BEAUTY: PATHOS AND VOICES OF THE VICTIM

Five months before the death of its author was the time when the most powerful story about a black horse was launched. Black Beauty, the eponymous horse protagonist, galloped at full speed into the world of Victorian literature, manifested himself as an outstanding character across the parade of fictions and texts which variously captured the critical issues of society: class, gender, sexuality, and psychology, for instance. *Black Beauty* did not only leave his hoof prints on the pages of Victorian literature, he also revealed the marks on his figure as an indication of the damage caused by humans' unfair conduct and cruelty to his equine companions. The public response toward Black Beauty's scar was considered one of the most forceful movements in British history, as mentioned in Naomi Wood's review of Adrienne E. Gavin's *Dark Horse: A Life of Anna Sewell*:

[T]he book was phenomenally successful, people immediately responding to the voice of the horse and the appeal against cruelty to these living engines of Victorian work and play. Anticruelty societies worldwide promoted the book, pirated it, and made sure its message reached not only children but also groomsmen, cabbies, and others who worked with horses. (Wood, 2004, p.375)

The hoof prints of the black horse are priceless. Sadly enough, Anna Sewell, the lame lady who released the black horse to the world earned only £40 in total for the publication of her manuscript.

The story of a black horse might overshadow the existence of Anna Sewell. Worldwide readers tend to recognize the figure of the black horse with beautiful appearance, cleverness, and gentle behavior rather than being interested in

the author's background. However, if you dismiss Sewell's biography and her intention in writing this remarkable novel, you will fail to fathom what lies beneath the black shiny skin of this equine creature. The color of this gentle horse, blackness is a result of all colors mixed together. Sewell's *Black Beauty* embodies a great deal of the Victorian climate, beliefs, and human nature – especially in the way they treated horses. These were rendered through the highly emotional narrative in *Black Beauty*, and this narrative style, undoubtedly, was a result of Sewell's upbringing. Born into a Quaker family to her mother Mary Wright Sewell who was Sewell's first and influential teacher, Anna and her brother Philip learned the virtues of honesty, industry, thrift, self-reliance, and self-denial from Richard Lowell Edgeworth's *Practical Education* (Glueckstein, 2006). In addition, she received her mother's sympathetic mind as well as the strong will to be against animal cruelty. The evidence of Mary Sewell's commiserative tendency lies in her famous book *Walks with Mamma, or Stories in Words of One Syllable* (1824) which teaches natural history and stands emphatically against cruelty to animals (Wood, 2004). It is not hard to understand why Sewell became so sensitive that she chose emotional persuasion as the narrative style for *Black Beauty* to raise people's awareness and encourage animal rights and welfare. However, the contact she had with horses also had an implicit effect upon her narrative style.

The nature of horses as wild animals is significant in shaping Sewell's narrative style. Unlike cats that autonomously chose to engage themselves with human civilization, horses used to live freely in the wilderness and were captured by humans to hunt for their meat. This is the primitive history of horses. Although the history of horse domestication remains controversial, historians agree that horses might have been introduced to human culture for the use of agricultural work and warfare. In Britain, the domestication of horses had begun in 1066 when William, Duke of Normandy (later known as William the Conqueror) shipped a herd of thousands of horses from Eurasia to the British Isles as warfare transportation and chariot power. Despite the fact that horses have taken a great part in the development of British civilization and historical arts, the equine-human relationship

remains equivocal. The innate nature of horses as wild animals make the equine species remain restive, leading to the “breaking” – the training process that make horses manageable for people. Compared to the feline nature as briefly introduced in the previous chapter, cats have developed greater relationship with humans, especially in the domestic sphere (e.g. house, palace, or even in the brothel as the pet of a geisha). Previously, when I started saying “What's the first thing that comes to your mind when I say ‘horses’?”, it is plausible that general people might think of a strong creature with four long legs, full of strength and spirit, which could somehow be dangerous as well for they could immediately and unconsciously respond to stimulus by striking or kicking vigorously (I suppose the picture of stunt horses might come to your mind right now). The horses’ genuine nature and our demand for domestication, therefore, automatically bring about a gap of understanding. And if Anna Sewell aimed to fix this gap, she must have employed appropriate narrative to her fiction to help the general readers understand the creatures they are not familiar with. To transform a vigorous creature into a submissive one, human features are employed because it is the quality that Sewell and the general readers share in common. This is the reason that anthropomorphism is explicitly presented in every equine characters in *Black Beauty*.

Sewell’s highest ambition in writing *Black Beauty* is not complicated at all. She wished to raise sympathy among people in England so that her writing would become the incentive to the improvement on animal rights and welfare. In fact, her generosity was not limited only to horses. In *Black Beauty*, Sewell included other animals, as addressed through the voice of Black Beauty on page 61 that “not only men and women, but horses and donkeys, dogs and cats, cattle and birds; there was no oppressed or ill-used creature that had not a friend in them”. But the reason she used the horse as the main protagonist is very relevant to her personal experience; as I will discuss in the next session “Why a horse”. In the case of Sewell, although she had spent almost half of her life with horses as working animals that pulled her carriage, she did not have any opportunity to study or observe their true nature as wild animals. She merely perceived a single side of horses: the tamed ones which

had suffered from urban usage and social values – fashion, for instance. Thus, Sewell's amplification of equine rights and sympathy were based on her personal ideology. If only she had known wild horses, she might not have deep sympathy, for wild horses do not fall into a submissive state like cart horses. For Sewell, horses are vulnerable, companionable, and gentle. This is the fundamental reason that *Black Beauty* was written with lots of sympathetic scenes and a sentimental narrative. And in order to develop intimacy between the horses and the general readers (or in my previous words to tighten the gap of understanding), *Black Beauty* was created and narrated with anthropomorphic features. Finally, to achieve her ambition in promoting the rights and welfare of the horses, "Pathos" – the mode of persuasion through emotional appeal was applied prominently throughout the book. There is no evidence if Sewell has read Charles Dickens novels or not since both Sewell and Dickens similarly narrated the story through sentimental description, but according to Sewell's personal closeness as well as the factor of the equine nature I have presented lately, these are the significant influence toward Sewell's writing. Regarding the effectiveness of her narrative techniques (Pathos and anthropomorphism) and how they dominantly change the readers' beliefs and perspectives, I will discuss in this chapter.

2.1 Why a Horse?

Only if people have a chance to study Sewell's biography, they would see that the horse protagonist in *Black Beauty* is explicitly inspired by her life experience. However, this worldwide best-seller not only outsold contemporary writers like Charles Dickens, its popularity even eclipsed its creator. Even nowadays, there are small numbers of literary critics who profoundly study Sewell's biography in relation to *Black Beauty*. Indeed, Sewell's life is magnetic to cultural critics since they think it is worth studying how such a sheltered lady brought vast impact on horse culture in the Victorian era through her single masterpiece, as Anne H. Lundin (2005) suggests in her article, claiming that "Literary critics tend to disparage

bestsellers as lesser temporal works, while cultural critics ask different kind of questions. As Jane Tompkins asks, what is it that makes certain texts be ‘sensational designs’ that perform ‘cultural work?’” (p.280). According to my analysis of Anna Sewell’s biography and the social context in her time, I presume that and her horse protagonist may be carried by two factors: personal experience and her psychology.

2.1.1 Personal Experience

As regards Sewell’s personal life, the most explicit influence seems to result from her injury. Naomi Wood explains in her review of Adrienne E. Gavin’s *Dark Horse: A Life of Anna Sewell*² that:

[W]hen Anna was in her early teens, she sprained her ankle badly. It was the beginning of a lifelong invalidism, culminating in her painful death at 58 from symptoms resembling lupus, an autoimmune disease in which the body attacks its own organs. [...] For most of her life, then, horses offered Anna's chief experience of comparative freedom of movement and independence. (Wood, 2004, p.374)

Lame – the word in Naomi Wood’s review—is compatible with *Black Beauty*’s condition, and a word which the readers can often read in Sewell’s work. Sewell’s lameness proves that the dark horse is the form of her self-identification. Instead of submerging herself within interior pain and reflecting how disturbing her injuries was as many woman writers did, Sewell decided to translate her mental anguish through the equine characters, not to compensate for her physical and psychological abjection but to amplify her only friend (horses)’s silent

² “Dark Horse: A Life of Anna Sewell” is one of the few sources which deeply researches Sewell’s biography, personal life, and family background and analyzes them as the roots of her only literary work *Black Beauty*. Since literary critics tend to disregard Sewell’s background as a result of the critical popularity of her novel (as I have mentioned before), Gavin’s biographical work becomes an important source for my study. However, I have to cite the “review” article because Gavin’s text is rare indeed.

suffering. For example, in Chapter 28 “A Job Horse and His Drivers” the story tells us about Black Beauty’s deterioration to “a job horse” in which he “was let out to all sorts of people who wished to hire me (him)” by “all the different kinds of bad and ignorant drivers” (p.134). Black Beauty almost becomes “lame” because the ignorant driver keeps whipping him to go fast on the stony road. When Black Beauty becomes “lame” because a sharp stone fixes itself between his shoe and the frog of his hoof, the driver gets enraged and repeatedly blames him as “lame horse”: “By that time I was going so lame with the pain that at last he saw it, and called out, ‘Well, here's a go! Why, they have sent us out with a lame horse! What a shame!’”, (p.136). Suffering from the half-pathetic state, it is possible for Sewell to imagine what would the horses were going to feel when they suffered from being “lame”. The fact that her injury caused her lupus, culminating in her life-long pain (and death at the end) resonated with the form of the inarticulate creature, but to make the horse crippled by the ignorant man (or in other words, caused by the other) is not related to her personal lameness. It is Sewell’s dramatization, which enhances her technique of pathos to the readers. However, we cannot deny that her dominant nature is the root of the equine story. It is doubtless why modern critics tend to see Sewell’s figure as masculine, for Black Beauty himself (the transformational character originated from Sewell’s lameness) also “connected with the humane ideal of the Christian gentleman [...] who embraces the values of hard work, earnest effort, and fair play central to contemporary conceptions of normative masculinity” (in “Introduction” of *Black Beauty: His Grooms and Companions. The Autobiography of a Horse* by Anna Sewell; Guest ed., 2011, p.x).

Apart from personal experience, fifty-eight years of Sewell’s life in the Victorian era is another powerful motivation for her verisimilar depiction of the lives of working animals. Horses were widely used as the main vehicle for the bourgeoisie, and got tortured cruelly even on the street. Although there was a royal patronage to support the Society for the Prevention of Cruelty to Animals (SPCA – later became RSPCA with ‘R’ with Queen Victoria’s permission) in 1840 which led to the revision of the law, in 1849 and 1854 to cover domestic animals not

previously protected, the horses and other draft animals still suffered from cruelty. If some suggest that Sewell's novel tends to be overstated, they should know that there was an official document exposing the real picture of cruelty toward working animals which is not different from Sewell's novel at all. This is mentioned in Harriet Ritvo's *The Animal Estate: the English and Other Creatures in the Victorian Age* (1987):

For the period 1857 through 1860, for example, when the *Annual Report* included a break down of total convictions [...] cruelty to horses accounted for 84 percent of the total convictions and 60 percent of the narrative reports. [...]

If an animal was unwilling or unable to go as fast or as fast as its driver wished, he might try any number of unacceptable ways to persuade it. Beating was the most common tactic [...] One driver was apprehended while "beating his horse in the most unmerciful manner" although it could only drag one of its hind legs. "The poor animal was covered with sweat, and in greatest possible agony, and although [it was] wholly unable to move, the prisoner (the driver, in this conviction case – my explanation) continued beating it on the sides with the sharp edge of a steel stay busk, having broken a thick stick over it, a part of which he still carried." (Ritvo, p.138-139)

Spending almost her entire life being served by horse, these savage and bloody scenes that filled the streets of her time were certainly unavoidable to Sewell. Therefore, either by the fictional ignorant man in Chapter 28 or the actuality in the Victorian era, Sewell's equine appeal in *Black Beauty* was a verisimilitude of the victim. He speaks for the real horses that suffered in Victorian society; if only they could tell the truth to humanity.

2.1.2 Psychological Aspect

Sewell's physical disability did not merely lead her to reliance upon horses, but the injury significantly turned the cheerful and active young girl

who always took part in natural observation into a sheltered lady. Nikki Savvides quotes Gina Marlene Dorré's study of Sewell's history saying that she "suffered under the 'vigilant care' of her domineering mother"³. Dorré's focus is female oppression, so she tends to concentrate on Sewell's social restriction and her point of view is inevitably pessimistic. But if we scrutinize Sewell's family background as a Quaker, it is reasonable that Sewell was raised to be a philanthropic lady, which implies that she would rather be an optimistic person. This hypothesis is confirmed via Sewell's diary, which has been found by contemporary critics. Inside the personal record, Sewell wrote "Lord, [...] I thank Thee for my lameness. I should without it have too much pleasure in the flesh" (Miller, 2004). We could not fathom the fact that the statement reflects her self-consolation or her resignation, but spending the last five years of her life to voicing the plight of her only companion, we could fundamentally assume that Sewell tend to possess a strong soul rather than being a resigned, dull woman.

Sewell's life and her close relationship with horses remind me of Luce Irigaray, the contemporary psycholinguist who is best-known for her feminist psychoanalytic theory. Born as a girl who indulged herself in childhood with animals and insects and used to be immobile because of illness, Irigaray's life experience is quite similar to Sewell's. In "Animal Compassion", Irigaray recalls the time she was visited and comforted by a butterfly which "assures me of its friendship". She notes:

[P]erceiving to what point I needed its friendship? Astonishingly, it lit on me at a moment when I was engaged in a somewhat difficult conversation with a friend. That it did so with me helped me to stay quiet without useless raving. In some way it marked the limit of my territory, reminding me that it was also a part of it, that I was not as alone or as powerless as it might seem. (Irigaray, 1995; in *Animal Philosophy: Essential Readings in Continental Thought*, p.196)

³Dorré, Gina Marlene. "Horses and Corsets: Black Beauty, Dress Reform and the Fashioning of the Victorian Woman", 2002. Cited in Savvides, 2011, p.62.

For Irigaray, the feeling and imagination she projects onto the animal is real. It is a consequence of her lameness, but the butterfly is the only consolation to her loneliness. It seems that Irigaray and the butterfly connect and communicate with each other within the foreign universe – the new frontier where none of general people can enter. Irigaray's statement on page 195: "These familiars of our existence inhabit another world, a world that I do not know. Sometimes I can observe something in it, but I do not inhabit it from the inside – it remains foreign to me" proves the emergence of the other world where Irigaray was willing to become other. The illness and immobility of Irigaray automatically segregated her from society. Thus, in a philosophical way, her inhabited sphere (in Irigaray's word – universe) is not the same as common people. This is similar to non-human creatures – I mean both animals and insects – that have been placed inferior to human by the belief of natural order, or broadly mentioned in contrast to humans. From the anthropocentric perspective (which is generally the viewpoint of people), the status of both Irigaray and the animal is "otherness". Therefore, the realm where Irigaray and the butterfly reside and contact each other is considered a "foreign" realm. For Irigaray, this territory does exist: "they are not only the fruit of imagination. At least it is the way for me. The animals I evoked forth were absolutely real, [...] physically present". It is how she could apprehend the animal compassion as she has expressed her gratitude for their solace: "It is not simple matter, vitally animated, surviving in some respect, that come to support me in my difficulties, my abandonment", (p.200).

Though Irigaray was born fifty-two years after Sewell's death, her psychoanalysis has demonstrated what lay inside Sewell's loneliness. Their similar experiences and animals' support of them in times of difficulty lead to the birth of *Black Beauty*. Through the psychological aspect, it proves Sewell's deep, extraordinary intimacy with horses, much more significant and stronger than many horse drivers. However, Sewell was beyond Irigaray because Sewell's anthropomorphic insistence that the animal "remains foreign" is contrary to the way

Sewell anthropomorphizes the horse, makes him similar/familiar. Modern critics like Susan Chitty may interpret the horse hero as Sewell's "true form of motility" (in Savvides, 2011, p.62) which inclines to be the compensation toward physical and psychological abjection. If Sewell's compensation is truly represented in the form of the black horse, there should be some slight satire toward Sewell's domestic sphere (a house, for instance), like there is in the work of Natsume Soseki who uses Neko as a critic to offset his mistake in the past: "I think it easy, harmless, and inoffensive to write down my own defects. It will be far clever for me to try to attack my own faults than to wait for others to do, won't it?" (Soseki; cited in Senuma, 1970, p.27). In such case, her black horse might not be so innocent and kind-hearted. Instead, he ought to possess cunning and self-assertive characteristics like Neko so that he could talk in scornful tone. The reader's sympathetic response would be lessened because people tend to feel more sympathy with weaker creatures than those with witty intelligence. Thus, it is very appropriate to see *Black Beauty* as Sewell's return because she was comforted by horses during her lifelong lameness and loneliness. They were the only friends she had contact with as well as the important carrier to freedom. In parallel to Irigaray, who insists that her animals are not only the fruit of imagination but rather physically exist, Sewell transformed the "Sewell-equine" universe into a novel.

To some degree, Sewell's novel might be a special space for psychological work out, which is similar to Natsume Soseki's idea of literary work as "a given phenomenon" to be observed (Soseki; cited in Bourdaghs et al., 2009). However, this psychological representation is strategically narrated with delicate technique which is powerful enough to move the whole country. One of the important sources of energy comes from her appreciation for the equine friends who comforted her through her difficulties. Amplifying their inarticulate voices is Sewell's kind of repayment. She brought well-being to her companions. If you are thinking I am romanticizing her depiction of horses as protagonist, please turn around and see how millions of people over the world have been moved by this work.

Therefore, before going into an analysis of Anna Sewell's animal narrative, the readers should recall that Sewell's highest wish was to raise sympathy among people, so the society might improve animal rights and welfare. This will help lessen the degree of over-sentimentality, and we could read the effect of her narrative techniques with a neutral mind.

2.2 Appeal for Pathos

2.2.1 Ideal victim: the Perfect Equation of Sewell's Emotional Persuasion

Every horse character in Sewell's novel is a victim. Matching the definition of "victim" in Merriam-Webster Dictionary, which defines victim as "one that is acted on and usually adversely affected by a force or agent", Anna Sewell represented circumstances where her equine characters have been made to suffer by the unilateral domination of the human race. But in addition to direct representation of what happened to the horse victim in Victorian society, Sewell used emotional words and elaborate descriptions to depict the violence of human perpetrators, horrible scenes, and unreasonable cruelty to "move" the readers' sense of ethics and persuade the readers to feel sympathy. Significantly, this emotional persuasion or "Pathos" in narrative technique terminology greatly underlines the meaning of victimhood as well as reminds the readers about the crime we have repeatedly committed when acquiring the superior power. In addition to the depiction of highly emotional scenes, the human attributes are conjointly attributed to the horse characters in order to help create intimacy between the readers and the horse as well as to get to the bottom of their feelings. This narrative technique called "Anthropomorphism" is frequently seen in animal fictions. In *Black Beauty*, readers can see the elements of pathos and anthropomorphy deeply entangle and mutually intensify their emotional responses. So, we could say that anthropomorphy is another important narrative technique in Sewell's novel, but the reason I choose "Pathos" as the title of the analysis is based on its appearance as the most prominent technique in connection to the relevant issues.

Victimization is a fundamental strategy for the author of sensational fictions, but to create powerful emotion responses in the readers she or he needs to install complex elements. In the case of Sewell, she anthropomorphized the concept of human dignity to the victim characters, making them become the “ideal victim” – the victim which appeals to the readers’ psychology. You can see through the following passage in which Sewell projects the idea of “dignity” onto her vulnerable, sympathetic, loyal black horse:

[H]e had a cruel whip with something so sharp at the end that it sometimes drew blood, and he would even whip me under the belly, and flip the lash out at my head. Indignities like these took the heart out of me terribly, but still I did my best and never hung back; for, as poor Ginger said, it was no use; men are the strongest.

[...]

The load was very heavy and I had had neither food nor rest since morning; but I did my best, as I always had done, in spite of cruelty and injustice. (p.235)

In this scene, Sewell’s protagonist Beauty (from now on, I would call him “Beauty” instead of “Black Beauty” in order to differentiate from the title) reveals how he strives to preserve his dignity even in time of crisis or atrocity. Beauty explicitly tells his painful feeling when he is trying so hard to preserve his own “dignity” as a well-born horse as his mother taught him: “I hope you will grow up gentle and good, and never learn bad ways; do your work with a good will, lift your feet up well when you trot, and never bite or kick even in play”, (p.16) although the circumstance he is encountering is deadly and brutal. The noble horse protagonist has the self-esteem of a well-born horse who always do his work with good will “as I [he] always had done”, but the feeling of pride is ruined by the severe whip. The aggressive violence (whipping under the belly, and flipping the lash out of Beauty’s head) provokes the powerful rage in the readers because we (humans) can imagine

how shameful it is when we try our best to complete our agency but are treated unreasonably in return, especially when we fall into the state of victim. Bringing the noble blood to Beauty is possibly Sewell's intention to appeal to those with aristocratic ideals and suggest that the suffering happened equally to every horse, not only the job horse on the street. Sewell even dramatizes Beauty's victimhood by presenting Beauty's unyielding courage to preserve his pride as a good horse ("but still I did my best and never hung back" / "I did my best, as I always had done") by keep dragging the "heavy load" although he was starved for a day ("I had had neither food nor rest since morning").

Actually, "dignity" is a human attribute. Dignity does not exist in animal nature because this qualification concerns how an individual preserves his or her self-esteem by achieving his or her expectation, which comes from either individual intention or social value. Animals do have their autonomy, but the way they overcome some difficult circumstances to preserve their existence is unrelated to a feeling of pride. Thus, dignity is not a natural characteristic of animals. Veritably, what arouses them to preserve their being is instinct. They fight against cruel destiny or obstacles just to survive - not to respond any pride or expectations that serve the innate feeling of being meaningful. For example, my culture has a traditional proverb saying "Be *dignified* like tiger that seeks for food on its own, instead of begging for food". By nature, tigers do not think it is important to starve just because they don't want to ruin their feeling of pride. According to the genuine nature as wild carnivorous animals, tigers have are solitary and possess the physical capability to hunt. They know they are strong enough to pursue their prey; hence, begging for food is absent from their natural habits. It follows that "dignity" is part of human ideology. Therefore, the selected passage leads to two conclusions; firstly, Beauty is the victim of humans' savage domination, and secondly, Beauty's dignity precisely responds the readers' ideology. This makes Beauty an "ideal victim" In 1986, the Norwegian sociologist Nils Christie studied what constitutes the ideal victim in any particular society. Christie explained that "The ideal victim is 'a person or category of individuals, who, when hit by crime, most readily are given the complete and

legitimate status of being a victim'” (Christie, 1986; cited in Schowobel-Patel, 2015). Although Christie accepted that he couldn't define where and how the concept of the ideal victim is generated in western societies (Smolej, 2010), his study is very beneficial in helping people obtain a realistic view of the offender and the victim. In the literary sphere - especially in the case of Sewell's *Black Beauty*, the characters which possess the characteristics of “ideal victim” might gain the readers' confidence in feeling sympathy., Sewell's horses meet most of Christie's universal attributes of the ideal victim. Thus, I will discuss how the passages from *Black Beauty* meet Christie's attributes of the ideal victim, and how Sewell's narratives influence the readers' emotion.

Christine Schwobel-Patel (2015) mentions in her article that there are six attributes of victimhood according to Christie's theory:

- 1) The victim must be weaker than the perpetrator of the crime.
- 2) Ideal victims are people who were either acting in a virtuous capacity when the crime was committed or who were simply going about their daily activities at the time.
- 3) Ideal victims are in no way to blame for the crime that was committed against them.
- 4) The criminal is not part of the victim's circle of friends, family, or acquaintances.
- 5) The criminal is an intimidating figure who possesses a great deal more physical and/or psychological power than the victim does.
- 6) The victim's social status is such that it does not pose any kind of threat to prevailing social, political, or economic forces.

Although Christie's ideal victim is originally theorized as a work about law and criminology rather than about literature, the basic psychology behind its conclusion is still applicable when it comes to the readers, not just jurors. Likewise, the stylistic criteria of medieval poetics, such as “Copia,” and the

dominance of reason in Renaissance literature are greatly influenced by passages in the works of Marcus Tullius Cicero, .e.g. *de legibus* (C. Joachim Classen, 1978), which were in fact written to appeal in courts of law (Aristotle's *Rhetoric* is another explicit evidence for law-literature shift). Thus, it is possible to apply the intrinsic psychology of Nils Christie's victimhood to Sewell's novel. With the ideal victim's properties, Sewell's appeal to Pathos is strongly evident.

To recite Sewell's narrative technique point-by-point according to Christie's ideal victim might take the whole chapter to clarify. Hence, I will group the relevant issues together; thus, the 1) and 5) would be discussed together, as well as for 2) and 3). I will leave 4) because I don't agree with this attribute. A victim can become ideal even if the perpetrator is the victim's friend or family. It might possibly affect the people's ideology, but it inclines to fit with human society or sociological analysis. For 6), this is irrelevant to the animal protagonist because animals are automatically segregated from human society. They cannot "pose any kind of threat" to our political world or economic circles.

2.2.1.1 The victim must be weaker than the perpetrator of the crime & The criminal is an intimidating figure who possesses a great deal more physical and/or psychological power than the victim does

These aspects are quite ambiguous when it comes to the fictions about animals because by physical appearance most animals are stronger than humans – a horse, for instance. But under the religious beliefs and scientific theory about natural order, man is considered as the strongest being both in terms of intelligence and anatomy. It can be said that the "intimidating figure" of humans comes from our superior intelligence and the structure of hands that provide an opportunity to grab and use weapons. For general readers, I urge you to imagine the primitive day when our early ancestors first held spears which allowed them to hunt and overcome fierce animals. In summary, humans became stronger only when they had weapons.

Weapons allow humanity to be stronger, however, the "intimidating figure" will be considered as cruel if the weapons were used

unreasonably. At the same time, this creates the perfect picture of the ideal victim. In *Black Beauty*, humans' intimidating figure is a result of the exploitation and unfair strength since with the bare hands, the horse alone can resist and escape cruelty. This is presented in Ginger's tale when she recalls her bucking against the torment of bearing rein:

“[...] and I began to snap and kick when any one came to harness me; for this the groom beat me, and one day, as they had just buckled us into the carriage, and were straining my head up with that rein, I began to plunge and kick with all my might. I soon broke a lot of harness, and kicked myself clear; so that was an end of that place.” (p.47)

The bearing rein causes Ginger intolerable pain. She says she expected the gentle soothing to be tamed and get familiar with the bearing rein, but the man scolded her harshly and beat her with his fist (“instead of being soothed and quieted by kindness, I got only a surly word or a blow”, p.47). As a consequence, the readers feel satisfied with her rebellion because she had been treated unfairly in return for her good nature, and it proves that horse is not vulnerable creature by its nature. Significantly, it is a sign of Sewell's intelligence that she reversed the strong creature to be victim which was forced to be submissive under human – who (in fact) is not as strong as the horse but only ignores morality by using a labor-saving device like a whip with excessive violence to control the horse. The readers certainly feel this unfairness, but this is not enough for Sewell as she describes the desperation, hopeless fate, and painfulness through Ginger's voice later when she meets Beauty by chance:

“[...] that is what they are doing, whipping and working with never one thought of what I suffer—they paid for me, and must get it out of me, they say. The man who hires me now pays a deal of money to the owner every day,

and so he has to get it out of me too; and so it's all the week round and round, with never a Sunday rest.”

I said, “You used to stand up for yourself if you were ill-used.”

“Ah!” she said, “I did once, 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—bear it on and on to the end.” (p.201)

Ginger’s exclamation “Ah!” implies her resignation. She confesses that only man has a whip and he ignores her suffering, there’s no way out for her to resist unless death takes her (bear it on and on to the end). To see a horse with such a rebellious spirit becomes pathetic because of humans’ unreasonable barbarousness and our equipment (whip, lash, rein, metal), the readers are persuaded to be upset and sympathize with Ginger. Sewell does succeed in establishing the image of the ideal victim, but her emotional narrative goes beyond the fundamental concept of ideal victim. She could convince us to feel sympathy and see the injustice as she aimed for.

2.2.1.2 Ideal victims are people who were either acting in a virtuous capacity when the crime was committed or who were simply going about their daily activities at the time & Ideal victims are in no way to blame for the crime that was committed against them

In Chapter 28, “A Job Horse and his Drivers”, takes place when Beauty has recovered from the severe injury caused by the drunken Reuben Smith, causing an incurable blemish on his knees, and decreasing his value both in terms of his strength and market price: “[T]here is three hundred pounds flung away for no earthly use, [...] the black one, he must be sold; ‘tis a great pity, but I could not have knees like this in my stables”, (p.131). Demoted to a job horse, Beauty still does his best to serve the driver although he is led to stumble on a rocky path. This is “acting in a virtuous capacity” in Christie’s words. Sewell dramatized her victim by

illustrating the contrasting picture between the honest horse and the boasting driver who is reining Beauty towards danger with full happiness:

But this man went on laughing and talking, while at every step the stone became more firmly wedged between my shoe and the frog of my foot. The stone was sharp on the inside and round on the outside, which, as everyone knows, is the most dangerous kind that a horse can pick up, at the same time cutting his foot and making him most liable to stumble and fall. (p.136) [My emphasis]

Sewell shows us how evil the driver is by depicting his absolute happiness (laughing and talking) while the dutiful creature has to step forward with the sharp stone “firmly wedged” between his shoe and the frog. The readers can easily imagine the painful feeling of Beauty because – I assume– every reader has been stabbed by the sharp materials (e.g. wooden pin, needle). The hurting wound is enough to tolerate. But if we were forced to walk, run, or take any movement that makes the sharp material lodge itself any deeper, we will quit doing such a movement. Beauty, on the other side, endures the agonizing step and keeps stumbling on the rocky road “for a good half-mile”. The virtuous heart of Beauty makes the readers feel sympathy, for we know he could refuse to obey and bucking but he keeps doing his agency as a good horse. On the contrary, we become furious with the driver who sits and laughs happily while reining the horse to the suffering path. With these absolute differences, the readers spontaneously categorize Beauty as the victim and the driver as the perpetrator. Moreover, his silent endurance also meets Christie’s idea of the ideal victim stating “Ideal victims are in no way to blame for the crime that was committed against them”. In Sewell’s narrative, Beauty’s monologue is not blameful, and even with the addition of Ginger the rebellious horse, neither of them have blamed humans for their cruelty. The reason is they play a great role in the fiction, so Sewell had to preserve their status as the ideal victims but an uncomplaining victim is more sympathetic, at least by Victorian standards, than a rebellious one. Thus Beauty takes the leading role in the appeal for

sympathy. In contrast, Sir Oliver, who appears only in Chapter 10 “A Talk in the Orchard”, blames humans’ absurd values such as “fashion” during his narration of his childhood experience:

“Accident!” he snorted with a fierce look, “it was no accident! it was a cruel, shameful, cold-blooded act! When I was young I was taken to a place where these cruel things were done” (p.56).

Indeed, the readers feel sympathy with his fate. But blaming the fault on humans’ cruelty does not make him an ideal victim. Blame, by its definition, means “to find fault with someone or something” while complain means “to express grief, pain, or discontent” (Merriam-Webster Dictionary). Sir Oliver’s tone of voice and the fierce look implies his aggression. So when he criticized that the cutting of his tail was “a cruel, shameful, cold-blooded act”, the readers spontaneously feel he was attacking human. This is different from Beauty who always neutrally expresses what he feels toward humans’ ill-treatment, for example, when he is tricked by the servant named Alfred Smirk to eat only a horse balls and draught, he just complains that “[t]his often disordered my health, and made me sometimes heavy and dull, but more often restless and feverish” (p.152). His silent tolerance makes him the ideal victim, a humble one, worthy enough to deserve sympathy, and that is what the readers always feel toward Beauty. Furthermore, with his dramatic description, the reader’s sympathy is increasingly strengthened. It seems Sewell wants both to express this indignation against human cruelty, and not to have it put in the mouth of the victim protagonist.

Anna Sewell created the perfect equation in bringing about this powerful emotional persuasion. The conjunction between the victims that meet people’s ideology and pathos-driven narrative results in the great change. Christie found that the ideal victim is perfect to receive sympathy, but what Sewell wished for is more than sympathy. So if the readers contemplate all of Sewell’s language usage in each of the scenes I have analyzed, with those ideal victims as sufferers, we

found that it critically activates our innate morality. The emotional response is abundant; we feel sympathy, upset, unsatisfied, depression, indignation, rage toward this unfair treatment, cruelty, and exploitation. Stirred by these emotions, we cannot keep silent. It becomes a stimulus that is powerful enough to make the readers move in action because we want to release them from victimhood and protect them under the law – especially in cases of appalling cruelty. The abolition of animal cruelty was considered an ideal moral victory in the Victorian era. This makes it clear that to establish ideal morality, the perfect equation of pathos plus ideal victim must be grounded.

2.2.2 Violation on Autonomy: The Psychological Connection between Fictional Scene and the Readers

The nineteenth century's iconic reading climate lies in the demand for reading materials that inspire moral awareness. It is the century during which Dickens, Thackeray, Wilkie Collins, George Eliot, and other sentimental novelists stepped to the frontline of notable English novelists. The impact from the desperate lives of children, hopeless woman, monstrous gentleman, greedy employers, and pathetic animals cause a tidal wave of ethical demands that brought about legislation on human rights, child labor, animal welfare, as well as the initiation of women's suffrage. It is intriguing, however, that the remedy that once cured the painful abuse in the nineteenth century becomes poisonous substance for contemporary readers. Philip Davis has argued today's readers are more likely to say that they have been 'manipulated' than 'moved' by emotional fictions (Davis 1999; cited in O'Gorman, 2005, p.253). With the advancement in scientific study and sociological research e.g. zoology, gender study, cognitive science, behavioral study, and logic, for instance, modern readers tend to think that the sentimental novel is a kind of distraction. It drags us from reality and sinks us below an emotional overflow, causing us to lose our self-consciousness but to be mesmerized enough to accomplish the agency of the author, as O'Gorman mentions:

[T]he admission that one has *felt* the climactic scene of Victorian fiction, the scenes of death, loss, realization, and calamitous failure, is almost outlawed from current critical discussion because, at its worst, it seems to mark the reader as unprofessional, unrigorous, and unintellectual. (O’Gorman, 2005, p.254)

Modern people have considered the equine condition in the nineteenth century from a new perspective, for example, the urban study of Clay McShane and Joel A. Tarr reveals that horses benefited from new human ecology in the nineteenth century as well. “Their populations boomed, and the urban horse, although probably working harder than his rural counterpart, was undoubtedly better fed, better housed, and protected from cruelty. The urban horse was also larger and longer lived than were farm animals” (McShane and Tarr; cited in Land et. al, 2012). Mutual evolution possibly makes the readers focus on the urban horse’s well-being (e.g. being better fed and living longer) but overlook the hard work and the horses’ nature as wild animals. Thus, it is awkward to see modern readers, critics, or scientists often excluding Sewell from their discussions. Perhaps her existence is too dull to recall, or the biography of the black horse is categorized as children’s literature, but I think modern critics ignore Sewell because of her wisdom and writing skill, which seems paradoxical. In the same time, she achieved the readers’ feeling by evoking their emotional response. This can be seen through the conversation between the violation of the body – the physical body – of Sir Oliver, the old horse whose long tail was cut to serve human’s pleasure: the thing which he calls “Fashion”.

2.2.2.1 Physical Violation

“[I] was tied up, and made fast so that I could not stir, and then they came and cut off my long and beautiful tail, through the flesh and through the bone, and took it away.

“How dreadful!” I exclaimed.

“Dreadful, ah! it was dreadful; but 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 any more? You who have tails just whisk the flies off without thinking about it, and you can't tell what a torment it is to have them settle upon you and sting and sting, and have nothing in the world to lash them off with. I tell you it is a lifelong wrong, and a lifelong loss; but thank heaven, they don't do it now.” (p.56) [My emphasis]

Sewell not only clings to the emotional narration but she also invites readers to “imagine” what it is like to lose a primary organ. She introduces that “it was not only (physical) pain” but this suffering will last throughout your life time (it is a lifelong wrong, and a lifelong loss). The connection between Sir Oliver’s loss and the readers’ fundamental instinct is exposed through the old horse’s explanation of its necessary function. The tail is necessary as a fly swatter, and by Sir Oliver’s description about instinctive usage (‘You who have tails just whisk the flies off without thinking about it’), it reveals that the horse’s tail is an organ which has nerves and muscle. This possibly surprises some readers because people often see the horse with brushing tail but quite overlook its importance. A horse with a short tail cannot protect itself from bites. In other words, it loses an essential part of the body that serves its basic living. This causes the horse permanent disability despite it not being serious enough to take its life. With this scientific truth, the readers are easily convinced to fancy the psychological injury, which people usually think hurts even more than a physical injury. To make a comparison to humans, if an individual’s thumb was cut, it will not cause him or her death. Still, losing the thumb is accounted as a disability, and it makes your routine achievement unusually difficult because the thumb allows us to grasp things. The emotional linkage between Sir Oliver’s loss and the readers’ comprehension is therefore established. Moreover, the exclamation “ah!” explicitly expresses Sir Oliver’s depression toward the loss of his important part of body. Since we (general readers) also sigh “ah!” in time of depression or resignation. Sewell implies Sir Oliver’s silent feeling for the loss for fruitless benefit – fashion (he answers to Ginger’s question “What did they do it for then?”). The difference between losing the essential organ and the serving toward

another's own pleasure dramatically shakes the reader's morality. Sewell's permeation of scientific reality is considered reasonable. Significantly, this could persuade the scientific, pragmatic readers to refrain from the cutting of horse tails since it is an illogical practice. Scientific people tend to aim that anything should bring to practical solution and productive, useful result. In Sir Oliver's case, Sewell shows that it brings no concrete benefits to society or mankind at all, particularly if this violence is done for a futile outcome. This is not an explicit analysis for emotional persuasion, but I just want to underline another mode of Sewell's narrative technique which could also lead people to change society.

To steal the essential part of the body without permission can be interpreted as "violation". *Black's Law Dictionary* defines the meaning of violation as "Injury; Infringement; breach of right, duty, or law. Ravishment; seduction." (*Black's Law Dictionary Free Online Legal Dictionary 2nd Ed.*), and in Sir Oliver's case, it is within the scope of "ravishment" because the word has implicit meaning of taking something away by force, and Sir Oliver said he was "tied up, and made fast so that I [he] could not stir". The violation against the other's body without permission causes not only physical injury but mental pain since all living things are born with bodies and they have the instinct of self-preservation. The body belongs to them and they have the right to use them to perform any action to serve their basic needs, to contact the outside world, to communicate with family, people, and even to gain whatever they want for the sake of well-being. Being injured and having the rights to serve your existence stolen amounts to the ruination of one's autonomy. With her close experience with horses, it is quite possible that Sewell did realize the fact that horses would not have such deep perceptions to understand the loss of autonomy, but it is true that animals who have had some of their body parts cut off could feel depression and anxiety. For modern readers, you might have heard about clipping of birds' wings to limiting their ability to fly away. This kind of domestication process still left controversial whether it hurts the bird or not, but the fact that this affects the bird's mentality is true according to the animal science and veterinary science, especially if the bird was genuinely born as a wild bird – a parrot,

for example. Without knowledge of veterinary science or zoology, the bird owner can see the change of its mental emotion if he or she “carefully” takes an observation. This tells the readers that what Sewell showed through the equine story is not exaggerated. Instead, she translates the horse’s mental pain which remains silently because of its inability to articulate in language, and announced to the public.

2.2.2.2 Psychological Violation

The violation of one’s autonomy is not limited to physical injury. Robbing people’s rights to serve their basic needs - especially if it is the need to continue living – also makes the victim feel hopeless and depressed. In parallel to Sewell’s story of horses, Charles Dickens also depicted the gruesome life of Oliver Twist, the poor young boy who falls into the hands of abusive adults, with the aim to reflect the cruelty of child labor. With their incapability to fight against other’s strength and social values which are naturally androcentric, children, woman, animals, and slaves were considered vulnerable subjects in Victorian society.

[S]tray children and women, like dogs, are shown in the novel to be equally vulnerable to violation by others: they are subjected to various forms of imprisonment, bodily harm, and death without recourse to social justice, and have a particular interest in food. Bare life “is not simply natural reproductive life, the *zoe* of the Greeks, nor *bios*,” Agamben argues, [...] bare life is captured by the political [...] in the form of the unlimited exposure to violation, which is not recognized as a crime (7–8). (McDonnell, 2018, p.110)

In *Oliver Twist*, Dickens displayed the violation of the children’s autonomy. He ruined the readers’ Romantic idea of childhood that existed in the previous century, not only by reversing the eulogistic role of “The Child as (is) father of the Man” into pathetic being but imprison him within the murky, stinking, wet, lifeless workhouse where he doesn’t have the right to enjoy his childhood or even to fill his empty stomach. The scene in which Oliver advances to the “fat, healthy” master to beg for more food with his innocence “Please, sir, I want some more” had a vast impact in the banishment of child labor. To the readers’ collective

concept of human's basic needs comprising of food, shelter, and clothes, the young Oliver couldn't deserve only the first basic need to live his life. Similar to Sewall's narrative, the extreme difference between the master who is "healthy and fat" and Oliver's massive hunger ("The bowls never wanted washing. The boys polished them with their spoons till they shone again", *Oliver Twist*, p.14) sickens the heart of many readers because we know that every child has the right to enjoy his childhood and grow up properly; this is the most fundamental right of being a child. His body, like the horse with no tail, is cut – not literally cut like the old horse and the terrier dog but cut from being autonomously spending childhood, cut from food, cut from growing up, and cut from the rights to laugh and play and enjoy amusement and fantasy. He cannot use his physical body in which God has given to him to serve even his basis (in the case of the horse – to brush away the horseflies. In the case of Oliver Twist – to laugh, play, and run with all his childish soul). A horse with a short tail is half-handicapped, which is not different from Oliver Twist who is indirectly pushed to lameness since without sufficient food he cannot fully use his organs to fulfill his basic needs.

Interestingly, the appeal to the readers' pathos will be powerful if the violation is done to the common rights of all beings, such as the rights to be born, to have enough food, to live, and to die. Why is this kind of violation so powerful? The answer is simple but meaningful; because it destroys the deepest self-ownership. Humans understand and possess self-esteem which is based on the right to do anything to serve their feeling of pride. For animals, they have the instinct to survive and preserve themselves. So both human and animals fundamentally share the sense of self-ownership. What will happen if one is hampered to serve his or her basic pleasure? Undoubtedly, the two writers with activist souls intentionally attacked this issue in their works. In Chapter III, Oliver is the object of a bargain among the parish board members. They decide to send him to be a chimney-sweep, a career that will not only shorten his life, but in which moreover his new master looks fearful. When the magistrate comes to meet Oliver, he begs for his life with ironic appeal:

Oliver fell on his knees, and clasping his hands together, prayed that they would order him back to the dark room—that they would starve him—beat him—kill him if they pleased—rather than send him away with that dreadful man. (*Oliver Twist*, p.25) [My emphasis].

Throughout the story, the boy has begged for food, cried when locked in the dark room and got beaten, his tears and begging for “some more” food are the instinctive mechanism to relieve mental suffering from excessive torment – a kind of defense mechanism. However, when he senses what will be going to happen to his life, he inversely pleads for death (that they would starve him—beat him—kill him if they pleased). The readers know that this demand is not a literal request for death, but it implies that working with Mr. Gamfield, a chimney-sweep, is a fate worse than death. At a superficial level, it depicts the pitiful destiny of Oliver, but the young boy’s begging for death implicit tells the deeper issue: he doesn’t have any right to live or to die. If only the magistrate agrees to send him, then his death is inevitably and it is the death that he has no choice to choose at all. The violation on the young boy’s autonomy is tremendously cruel because the adults steal even Oliver’s rights to destroy his body. This scene echoes another “death wish” presented in Sewell’s *Black Beauty* when Ginger and Beauty accidentally meet each other on the street. Ginger has been used so harshly that she reveals it is better for her to die:

“[...] and so he has to get it out of me too; and so it’s all the week round and round, with never a Sunday rest.”

I said, “You used to stand up for yourself if you were ill-used.”

“Ah!” she said, “I did once, 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 and on to the end. I wish the end would come, I wish I was dead. I have seen dead horse, and I am sure they do not suffer pain [...]”

[...]

A short time after this a cart with a dead horse in it passed our cab-stand. [...] the sight was too dreadful. It was a chestnut horse with a long thin neck. I saw a white streak down the forehead. I believe it was Ginger; I hoped it was, for then her troubles would be over. Oh! If men were more merciful, they would shoot us before we came to such misery. (p.201-202)

Ginger's appeal for "the end to come" is miserable enough to move the readers' feeling, but Beauty's emphasis "I believe it was Ginger; I hoped it was, for then her troubles would be over" critically intensifies the readers' emotional response because Sewell just leaves the story open. It is only Beauty's wish, the kind of defense mechanism to manipulate his mind to "believe" that the dead chestnut horse is Ginger. Since the animals do not possess psychological defense mechanisms, this anthropomorphic narrative convinces the readers to absorb the feeling of Beauty. By fundamental knowledge, the readers know that the animals' basic instinct is to survive, therefore, Ginger and Beauty's appeal for death implies that the current anguish is beyond their toleration. With the anthropomorphic characteristic and the desperate tone of voice, it makes the readers forget the boundary between the genuine nature of animal and the humane characteristic. We are suggested to imagine what it would be if the cart horses have the ability to speak, and we spontaneously undertake Beauty and Ginger's desire for death as the real voice of the animals. Consequently, we believe that they should be released from cruel work.

Currently in the twenty-first century, violation has remained all over the world either to the refugees, women, children, elderly people, slaves, or animals. If you take notice to the nature of violation, it is still clinging with physical injury, the stealing of the rights in the individual's body, or the restriction of the common rights of all beings - the rights to born, to have enough food, to live, to be happy, or to die, as I have given some examples. Nevertheless, it is not exaggerated to say that women, children, slaves, and animals are in debt to Victorian writers since Victorian people's morals were accelerated by these highly emotive novels, resulted

in laws against child labor – the Factory Act (1833) and the Mines Act (1842). For the horse, the abolition of the bearing rein followed Sewell's publication and there is the record that cab drivers were widely encouraged to treat horses in more humane ways. In fact, there was also a slavery comparison as well as women rights in Sewell's era, but I have selected the notable work with similar elements, which belongs to Charles Dickens, to render how pathos has terminated the boundary between fictional characters and readers in the real world.

The equine characters in Sewell's work are too diverse to pick up only Beauty as the center of discussion. This is compatible with the novel's full title: "*Black Beauty - The Autobiography of a Horse by Anna Sewell*". This implicitly clarifies that there are double narrators in the same story - one is Beauty and the other is Anna Sewell. That's the reason why I have argued that "Pathos" is the chief narrative technique, because it is powerful in merging everybody's emotions together. There are Sewell's emotions, the readers' emotions, and the horses' emotions. In the contemporary era, there is a well-known quote from an unknown person saying "To fool the enemy, you first fool your allies". This is similar to Sewell's deployment of pathos, "to persuade the readers' emotion, you first persuade your emotion". Sewell did persuade herself in this case, and when she worked out how to persuade others, Beauty was created to do this duty. He does his work with a good will as his mother taught him. Though the load is heavy and the modern critics, who think that emotional narrative is poisonous, have a cruel whip of criticism that it sometimes drew blood and whip the black horse, Beauty never hung back at all. Sewell's legacy may not be evident, but if today's readers believe in the horse whisperer (or the dog whisperer, or any kind of whisperers I may not know), it is the proof that Sewell's legacy truly exists. Her ambition is finally achieved in her modern readers, by her beloved horse named "Black Beauty".

CHAPTER 3

I AM A CAT: THE DISTANT EYES AND SOCIAL SATIRE

It is generally known nowadays that Natsume Soseki is the icon of the Japanese age of modernization – the Meiji period (1868-1912), not only because his works captured the dramatic spirit of the Japanese during the country's westernization but they have been proved to be perfect ingredients compounded between the western world and Japanese heritage. For many readers, these might be a result of his past as a grantee who received a scholarship from the Japanese Government to study in London. But the one who delivered Soseki's fame is in fact an animal: a cat with no name from Soseki's first novel, *I Am a Cat (Wagahai wa Neko de Aru)*.

Comical and satirical tone is Soseki's prominent characteristic. His famous novel *Botchan (The Young Master)* (1906) is well known for the young protagonist's satirical comments about society. His social commentary is based on his confident characteristic, thus the aspects and degree of satire is changed according to stage of his maturity. Although the great humor had disappeared from his late novels (which profoundly focus on the conflict of human identity and the external world e.g. *Sore Kara, Kokoro*), the key character that launches Soseki's great literary intellect to the readers and critics is a cat. Significantly, *I Am a Cat* it is the only work of Soseki to be narrated by an animal protagonist. A cat acts as a distant subject to observe, comment, and reflect upon what and how humans in the Meiji period reacted toward their surroundings. The highest aim is to depict the issues that the author intended to tell the readers.

Critics believe that the sarcastic protagonist in *I Am a Cat* is the result of western influence which Soseki received from Jonathan Swift and Charles Dickens. Itô Sei remarked in "Natsume Soseki – His Personality and Works" (in *Essay on Natsume Soseki's Works*, 1970) that while Soseki was studying in England he had read much of Charles Dickens. The role of Samuel Pickwick in *The Pickwick Papers* is similar to the nameless cat in *I Am a Cat* as they wander around the place (for Mr Pickwick this

place is remote England, and for the nameless cat it is its neighborhood which really existed in history) as an observer that expose their opinions toward society in sarcasm. In parallel way, Aiko Ito and Graeme Wilson (*I Am a Cat*, p.ix) and Senuma Shigeki (“WAGAHAI WA NEKO DE ARU (I Am a Cat)” in *Essay on Natsume Soseki's Works*, p. 20) agree that Soseki tended to receive influence from Jonathan Swift, which - by my analysis - sounds very plausible, not only because Soseki mentioned in his *Literary Criticism* that his favorite book is Swift's *Gulliver's Travels*⁴ but also because both narratives reverse animals' status from being an 'object' to 'subject'. To clarify, the Houyhnhnms, creatures with horse-like appearance in Part 4 of *Gulliver's Travels*, were narrated to critically challenge conventional concepts about animals from passive beings; they take active part in confronting man. For example, the Houyhnhnms's interrogation of Gulliver's existence and their surprising reaction toward physical similarity between Gulliver and the Yahoo (the insentient creatures in human-like form living in the Houyhnhnms' realm) create a comical response to anthropocentrism: “[h]e was extremely curious to know from what part of the country I came, and how I was taught to imitate a rational creature, because the yahoos [...] were observed to be the most unteachable of all brutes” (Swift, p.190) [...] he then stroked my body very gently and looked round me several times, after which he said, it was plain I must be a perfect yahoo”, (Swift, p.191-192,). Similarly, this can be seen in Soseki's *I Am a Cat* throughout the story that a cat becomes the subject which wanders around human society and makes them objects of satire. It

⁴ Although Senuma Shigeki states in his *Essay on Natsume Soseki's Works* “[...] when we read through that part of Soseki's 'Literary Criticism' which referred to Swift's 'Gulliver's Travels', one of his favorite books [...]”, Soseki only briefly mentions his “special favorite” in *Guilliver's Travel* in *Literary Criticism*. It only appears in the explanation to his theory of artistic truth; the readers can access literary experience through “something that does not exist in the world. Consider Milton's Satan, Swift's Yahoos [...]” (Soseki, p.94). However, it is possible that the reason is from translation, since the one who said Soseki was fond of Swift's *Gulliver's Travels* is a Japanese scholar (Senuma Shigeki) but the quoted sentence is translated by American scholar, Joseph A. Murphy. Still, the influence from Swift to Soseki is applicable.

also criticizes human vanity and undermines anthropocentric values (for example, “[T]his incident that egoistical egalitarianism may be more highly developed among humans than among cats, cats are the wiser creatures. My advice to the children would have been to lick the sugar up quickly before it became massed into such senseless pyramid”, Soseki, p.24). Moreover, the narrative of the Houyhnhnms in Swift’s book and the nameless cat in Soseki’s novel similarly display a satirical attitude toward human society. Based on their exaggerated characteristic - one displays the absolute logical race, the other one an animal with a simple mind - they comment on our social values and make us feel the absurdity of our civilization.

[I] had said, that some of our crew left their country on account of being ruined by law; that I had already explained the meaning of the word; but he was at a loss how it should come to pass, that the law which was intended for every man’s preservation, should be any man’s ruin (*Gulliver’s Travels*, p.200).

[H]e himself pretends to be hard-working. But actually he works less hard than any of them think. Sometimes I tiptoe to his study for a peep and find him taking a snooze. [...] “Teachers have it easy. If you are born a human, it’s best to become a teacher. For if it’s possible to sleep this much and still to be a teacher, why, even a cat could teach” (*I Am a Cat*, p.5).

Therefore, the observing character of Mr Pickwick in Dickens’ *The Pickwick Papers* and the absolute logical character of Houyhnhnms in Swift’s *Gulliver’s Travels* could be counted as fundamental themes for *I Am a Cat* (though the precise nature of the influence remains controversial).

Significantly, we must remember that Soseki is considered a culturally bound person and attempted to liberate himself from being subordinate to western civilization. During his lecture given at Gakushuin School in 1914, Soseki told the students that “A Westerner, for example, might say a poem was very fine, or its tone extremely good, but this was his view, his Western view. I was an independent Japanese, not a slave to England”, he added “I resolve to write books, to tell people

that they need not imitate Westerners, that running blindly after others as they were doing would only cause them great anxiety” (Soseki in Bourdaghs et. al, 2009, p.250). So, it is undoubtable that he embedded Japanese artistic techniques in *I Am a Cat*. Itô Sei believes that the apparent narrative elements in *I Am a Cat* correspond to Japanese *Rakugo*, the traditional stage performance of comic storytelling held by one storyteller. The performer will conduct role-playing through the conversation between characters in the story; sometimes they could be non-human, and comic effects will be conducted through his changing voice, facial expression, mannerisms, speech and tone (Oshima, 1998). The elements of *Rakugo* resemble the narrative style in *I Am a Cat* in various aspects, for instance, the nameless cat represents the sole performer who transfers conversation between several characters through his unilateral perspective. Although we could not perceive the narrator’s facial expression visually, it often lurks from textual description thus the cat is able to depict impressive comical effect to the readers; e.g. when the cat’s master receives postcards at New Year and the postcards are printed with feline pictures, the cat protagonist utters that “He just doesn’t seem to have grasped that these postcards are manifestations of my growing fame” (p.20). Spontaneously, the readers could sense the cat’s tone of voice as he directs his pride of “growing fame” and mocks his master’s foolishness at the same time. Some of the readers might even smile with the cat’s self-admiration because it is humorous to see the incapable animal expressing such exaggerated emotion.

As a result, Neko⁵ - the nameless cat finally born from cross breeding cultures. Its narration is the remarkable proof of Soseki’s unique adaption. *I Am a Cat*, therefore, awakes as one of the unique masterpieces of Natsume Soseki and posits as one of the most distinguished novels led by animals.

⁵ The cat protagonist remains nameless to the end of the book. Henceforth, we shall call him ‘Neko’ (ネコ) which is Japanese for cat.

3.1 Why a Cat?

There is no clear evidence why Soseki picked up a cat as the protagonist of his first work. He has no special interest in pets. Itô Sei presumes that Soseki might get a hint from his friend Kuroyanagi Totarô who had studied E. Hoffmann's lecture entitled "About a Cat", but there is no further support in this case since Sei remarked that "it is uncertain whether he [Soseki] read E. Hoffmann or not" (*Essay on Natsume Soseki's Works*, p. 20). Here, my simple presumptions are given through analysis of Soseki's biography and environment, and his choice may comprise of two factors.

My first presumption is about cultural factors. It is evident that Japanese people have been involved with cats for a thousand years, supposing that they came with Chinese ships as mousers which were very important in the protection of sacred Buddhist scriptures. After landing in the country, they were employed by farmers to catch the rats in rice fields, and that's the beginning of their infusion into Japanese life and culture. However, the feline impact on Japanese people has been significantly diverse, as Linda Lombardi explains in her article that "[C]ats may have entered Japan in a religious context, but people eventually got to know them better. This led to more varied (and realistic) attitudes toward cats" (Lombardi, 2015, accessed May 30, 2018). In superstitious views, there remain the beliefs in the ghostly cat "Bakenoko" (cats that live long enough to transform into human form), the evil cat "Nekomata" (the two-tailed cats that could cause great fires - killing many people, or even control people and corpses through their sorcery), and the hell-servant cat "Kasha" (large cats who stand on their hind legs, collecting the spirits of sinful men to take to the hell for punishment). Moreover, there is a lucky cat called "Manegi-neko" (beckoning cat) which originated from the legend: in 1633, there was a mysterious cat who beckoned a daimyo (Japanese feudal lord) named Ii Naotaka to an old shrine, saving his life from a thunder strike. Unlike western culture and many nations in the eastern world, Japan has its own beliefs about animal dating from before the arrival of Buddhism and others religions. "Folk religion" still influences the

Japanese people more than the institutional religions as it is remarked in Japanese Religion: A Survey by the Agency for Cultural Affairs that “folk religion has been the source of many of the new religious movements in Japan” (Agency for Cultural Affairs, 1972). And in folk religion, animals play a great role in various positions from deities to evil spirits. The beliefs of evil cats and a lucky cat are a result of folk religion as well. Socially, cats were the pets of the elite class in olden times and were well treated because the elite women were fond of their grooming and gracious gestures. These close relationships led to the creation of traditional arts and paintings picturing feline behaviors as well as their caricature of humans. On the other side, the skin of the cat is used in the construction of Shamisen (the three-stringed harp, a traditional musical instrument of Japan) because it makes a beautiful sound. In the mid nineteenth century (Edo period), paintings of cats as humans were popular for social commentary. Since this happened just before Soseki’s period, it is fairly possible that Soseki adopted this satirical spirit of the cat-humans in *I Am a Cat*, as we can see Neko has voices to criticize and often thinks like a human. On the other hand, the influence of mythical cats (Bekeneko, Nekomata, and Kasha) and Maneki-neko might be translated to the multi-dimensional characteristics of Neko in *I Am a Cat*. Consequently, we can see that the cat protagonist has different traits, both positive and negative, which reflects the influence of traditional mythology. Moreover, these might be the reasons that Neko in Soseki’s novel possesses both human and animal characteristics, and its position is going back and forth between high and low.

The second hypothesis on Soseki’s decision to use a cat as protagonist is based on psychological factors. Considering his biography, lectures, and anecdotes about him collected by Japanese scholars, it is quite evident that Soseki’s characteristic resembles the natural behavior of cats. He is considered as an independent person and disregards social frameworks. This is manifest in his “Statement on Joining the Asahi” where he explained his decision to resign from being a lecturer at an elite University and become a columnist for the Asahi newspaper. In this statement, Soseki implicitly declared his disagreement with the

social values that treasured the position of university lecturer as the most desirable job for Japanese intellectuals: “[I]f being a newspaperman is a profession, then being a university man is also a profession. [...] If the newspaper is a vulgar profession, then the university is also a vulgar profession” (Soseki in “Statement on Joining the Asahi”, p. 156). Some parts of the statement even connote his strong individualism, which – in the interdependent society of Japan – is considered as social rebellion. This characteristic is relevant to cats, as we usually notice that cats tend to be unsubmitive to our order, especially when compared to dogs. General readers could imagine when you try to approach the dogs, they are very satisfied and impressed with your concern. In contrast, when you try to approach the cats, most of them ignore you. Some even walk away and totally disregard your call. To translate their behaviors, cats are solitary animals; they can live in groups but prefer to stay alone. Feline behavior is so close to Soseki, for he joined a group of writers “The Hototogisu” (cuckoos) but chose to be a columnist because the career requires little or no social interaction. In addition, cats’ domestic nature is mirrored by Soseki’s introvert (In “Statement on Joining the Asahi”, he complains about the noisy environment and his preference to read new magazines in a library alone when he had lectured there). There is a quote from Dr. Mardy Grothe, the psychologist and the master of metaphor, saying that “I Never Metaphor I Didn't Like”, thus choosing a cat to be the protagonist for his debut reflects Soseki’s psychology. In the following analysis, we shall discuss how the catness of Neko helps depicting the message hidden in the story as well as what the author tried in communicating with the readers.

Before going into an analysis of animal narrative, it is important to recall that this novel, though it put Soseki to the spotlight, was not planned to have been longer than two chapters – as Soseki stated that “When the first chapter appeared in *Hototogisu*, it was my intention to stop there” (Soseki; quoted by Aiko Ito and Graeme Wilson, 2002, p.vi). Itô Sei also confirmed that Soseki never aimed to make *I Am a Cat* a full-length novel even when he was writing the second chapter (*Essay on*

Natsume Soseki's Works, p. 4). By this reason, we can see that from Chapter 3 onward, Neko's catness is almost absent. At the beginning of the third chapter, Neko tells us that he feels himself more human than cat: "[S]ince I am seeking to behave with total humanity, I'm finding it increasingly difficult to write about the activities of cats with whom I no longer associate – p.70-71) [my emphasis]. If we carefully read this sentence, it is very strange to see Neko says that he would "write" to communicate with the readers, for the method does not belong to the cat at all, particularly when compared with the early chapters where he uses the word "tell" to describe his methods of communication: "[T]alking of selfishness reminds me that my master once made a fool of himself by reason of this failing. I'll tell you all about it. – (p.7) [my emphasis]. The connotation of "tell" is broader than "write" because it can be used in general communication, for example, if we doubt the gesture of a cat, we might say "what is it going to tell us?" Writing, on the other hand, indicates the requirement of words or texts as a medium of communication together with complex physical movement (forearm muscles) to produce alphabetic language. This is absolutely impossible for animals. Associating himself with the human communication as writing implies Neko's mental transformation from cat to human. Moreover, the majority of the contents from Chapter 3 onward are conversations between humans. Neko is present in the scenes merely to confirm that the story is still conveyed through the eyes of a cat, but it is quite evident that his role as an observer and commentator is certainly decreased though he still comments or expresses his cat-like nature.

In conclusion, the alteration of Neko's role proves that Soseki did not interest in writing through the cat's eyes anymore. The veritable tendency of feline nature and animal narrative remain only in Chapter 1 and Chapter 2, which – as mentioned above- conforms to Soseki's intention as well. Therefore, my following analysis will be primarily based on these two chapters, as a contemporary reader has remarked on an the online site, "[i]f you're curious about Japanese life around 1900 or you really, really, really love cats, then read the first 100 pages of this book. That will give you more than enough of an idea of the book as a whole." (Morgan, 2008).

3.2 Defamiliarization and the Problem of Identity

When it comes to the period of rapid transformation of nearly every area of life known as “The age of modernization”, a great number of cultural representations and social norms are radically changed. Sociologists believe that all movements, to some degree, are linked with issues of individual and collective identity via the way that focal grievances affect everyday life (Hank Johnston, Enrique Larana, and Joseph R. Gusfield, 1994). In the same way, the intensity of identity problems is significantly increased according to the degree of changes. In the easternmost islands, where the door was shut for two centuries, westernization led by the United States navy caused a critical shift in Japan, switching it from a traditional nation to a modern state. Undoubtedly, people whose innate personality was formed under past conventions instantly fell into psychological crisis and suffered from identity dilemma, for while they tried to preserve their longstanding and-proud Japanese traits, demands to become western-like occurred everywhere. Ironically, this demand was led by their acquainted government.

But if we amplify our perspective, thinking about the housing where they lived, the food which they ate, the people whom they passed by, including the abstract things with which they have engaged like culture, religion, and education, these objects changed through the transition, carrying their identities with them through the temporary current. Still, there is a cat which is left unchanged by cultural transformation. This is how Neko⁶, the cat protagonist in Natsume Soseki’s *I Am a Cat* suggests to the readers. Living with his master who is a teacher, Neko independently spends his time within his own solitude, helping him to be an observer of the surrounding situations which simulate the real milieu of Soseki’s time. At a fundamental level, readers might receive comic relief when the cat displays the contrast between his simple opinion and the complicated life of the master which

⁶ From now on, I will use the masculine pronoun in reference to the cat protagonist Neko to indicate his dimensional character as well as to differentiate the gender among the cats in the story.

busily entangles with intellectual society. But beyond that, the feline nature of the protagonist significantly reveals the incoherence of human identity that occurred in late Meiji period. Confronting the collective values of society, Neko describes how his master chooses to conform to western aesthetics under the suggestion of his friend wearing gold-rimmed glasses (later, we learn his name is Waverhouse):

“...[T]he Italian Master, Andrea del Sarto, remarked that if you want to paint a picture, always depict nature as she is. In the sky, there are stars. On earth, there are sparkling dew. Birds are flying. Animals are running. In a pond there are goldfish...”

“Oh, so Andrea del Sarto said that? I didn’t know that at all. Come to think of it, it’s quite true. Indeed, it’s very true.” The master was unduly impressed. I saw a mocking smile behind the gold-rimmed glasses. (p.8)

Neko’s observation allows us to see things that are invisible to the characters in this scene; the master unconditionally believes in his friend, yet his friend secretly smiles in ridicule. These give a clue to the readers that there would be some unexpected consequence in the future, plausibly the trick of the gold-rimmed glasses friend. Consequently, the master starts a new painting the next day with the aim to become Andrea del Sarto. It is in this scene that Neko gives a comment on his master’s painting through his observatory eyes:

The next day when, as always, I was having a pleasant nap on the veranda, the master emerges from the study (an act unusual in itself) and began behind my back to busy himself with something. [...] And there he was, fairly killing himself at being Andrea del Sarto. I could not help but laugh. He’s starting to sketch me just because he’s had his leg pulled by a friend. (p.8) [My emphasis]

To mark his status as an innocent witness, Neko introduces us to his catness by describing his usual behavior of napping on the veranda. This helpfully

links the readers' experiences to the protagonist because (as I assume) almost every reader could recall the picture of a cat curling up and taking a nap on the fence, veranda, or any part of a building. So Neko's napping in this scene reconfirms the consensus perception of cats. However, the readers' familiar experiences are established simply to unify our perception with Neko's. Here, the act of sketching is made unfamiliar by the word "something"; a technique that coined as "defamiliarization" by Viktor Shklovsky. It makes the master's artistic activities unknown to Neko, which not only confirms the fact that a cat does not understand the nature of such human activities but, most important, this narrative technique completely detaches the animal protagonist from human culture – *arts*. Neko criticizes that it is a foolish decision to pretend to be the other just because other people tell you have to (he's had his leg pulled by a friend). In the context of the Meiji period, the master represents the image of the Japanese who gave up their identities (killing himself) merely to follow western disciplines which society considered as the highest ideology. In this particular scene, Neko's narrative fundamentally makes the readers see the act of sketching in a new perspective with the connotation that the animals are not overridden by human framework.

The problems of identity evidently surface when Neko notices the difference between his master's sketch and his appearance. When he says "however ugly I may be, [...]" (p.8), this indicates his self-recognition; he knows the difference between himself and other cats in details (First of all, the coloring is wrong: "My fur, like that of a Persian, bears tortoiseshell markings on a ground of a yellowish pale grey"). Despite Neko's tone inclining to the human, his narrative remains cat-like since animals' ability to distinguish their own from their species is already part of our intuitive knowledge. Through our empirical perception we always see cats with different colors and patterns, so when we see them trying to communicate to each other (e.g. sighting, smelling, sounding, or touching), the combination between our experience and the biological fact on how the feline species exhibits such contact to mark a difference between their own automatically makes us think that cats could acknowledge their own identity. Additionally, there is the previous scene where Neko

has communicated with other cats; Miss Blanche who lives in the house of military man and the nameless tomcat in the lawyer's house (p.6-7). Thus, the readers are prepared with background about felines' ability to differentiate themselves from each other. Coming back to the sketching, while Neko recognizes his own patterns, he thinks that his master has made a mistake in sketching: "Yet the color which my master has employed is neither yellow nor black; neither grey nor brown; nor is it any mixture of those four distinctive colors", (p.8). Furthermore, he criticizes his master's work for being very odd because the cat in the picture has no eyes:

Furthermore, and very odd, my face lacks eyes. The lack might be excused on the ground that the sketch is a sketch of a sleeping cat; but, all the same, since one cannot find even a hint of an eye's location, it is not all clear whether the sketch is of a sleeping cat or of a blind cat. (p.8) [My emphasis]

Neko's criticism is very straight and sincere; he knows his pattern is not the same as the colors that the master has painted so he objects that it's not true. He doesn't detect the eyes of the sketching cat (which is modeled on his sleeping posture) so he claims that the picture is indeterminate as to whether it is a sleeping cat or a blind cat. What Neko has said is beyond our expectation, and this also a result of defamiliarization - Neko renders the human artwork in an unfamiliar perspective. For general people, it is very easy to understand that the sketch is just a sketch, and arts can be either abstract or realistic. But in this scene, the cat makes the content of the story unfamiliar by commenting on arts based on his simple nature. He even erases our comprehension in the nature of sketch by making a self-defense explanation: "[t]he lack might be excused on the ground that the sketch is a sketch of a sleeping cat". This convinces us to agree that his comment is exactly true; as a result, the readers perceive the satirical message on human identity. Hence, Soseki's defamiliarization also plays crucial role in establishing satirical effect to the readers. According to Koenraad Kuiper's study *The Nature of Satire* (1984), satire will be successfully achieved in the nature of the perceiver, and it will be

effective when it makes a change in someone's views: "people seems more prone to perceive something to be satire if we hold views which they feel the inferred author [in this case - a cat] of the satire is trying to get them to adopt" (p.468). In conclusion, the cat protagonist who detaches himself from the human world has completely encouraged us to see the identity problems by comparing himself to his master. The master who is a human being and an intellectual in Japanese society (basically, someone who should possess superior intelligence to a cat) has lost his identity because he remakes himself as Andrea del Sarto. On the other side, a cat realizes his true identity and even criticizes the deformed arts (the readers must keep in mind that the master's arts is a result of western assimilation). Neko has altered his position from being an object of art to the subject, for he does not only entirely free himself from culture trap but also leverages his position to be a critic – a role which is commonly reserved for human beings.

The role of Neko, a free cat who makes himself an observer and a reminder of human identity, is a result of Soseki's strong ideology of individualism. With his deep knowledge of sociology, he understands the importance of imitation as a kind of glue holding societies together which is necessary for survival (Boudaghs et. al, 2009, p.15). However, it is well-known to readers and critics that Soseki tolerated a national demand to adopt western knowledge. Hence, he didn't enjoy it when the government offered him a scholarship to study in London. Boudaghs stated in "Introduction: Natsume Soseki and the Ten-Year Project" (in *Theory of Literature and Other Critical Writings: Natsume Soseki*) that "[T]he two years he spent in London were perhaps the hardest period in Soseki's life. He suffered a nervous breakdown and largely isolated himself from both British and his fellow Japanese". In Soseki's most famous lecture "My Individualism", given at Gakushuin School two years prior to his death, he clearly declares that it was because of his being "other-centered" (in the sense of an imitator) that led him to hopelessness; he imitated others so much, like "a man who has someone else drink his liquor for him, who asks the other fellow's opinion of it and makes that opinion his own without question" (Soseki, 1914, p.249-250 in Boudaghs et. al). As a consequence to this ideology, Neko was

created to reveal his mistake in losing his identity because of imitation. This is clear in Itô Sei's reference to Soseki's letter to his friend, in which he writes that "I think it easy, harmless, and inoffensive to write down my own defects. It will be far cleverer for me to try to attack my own faults than to wait for others to do, won't it?" (Sei, 1970 in *Essays on Natsume Soseki's Works*). The cat's simple ideas take the readers away from engaging with the master's blind obsession. Concomitantly, being mocked by the animal seems to undermine our human ego. The identity problems of humanity finally surfaced, particularly, in the age of tremendous changes like the Meiji era of Japan.

3.3 Distant Eyes in Challenging the Readers' Concern about Animal Rights.

By using defamiliarization, Neko transforms his status from being an object of human culture and becomes a self-conscious critical subject. His commentary on arts challenges the issue of identity that lies beneath the age of movement, which historically, happened all over the world. Still, when Soseki determined to depict the true nature of animal, it is inevitable for animal protagonist to appear in reversal role; an object to social primary power – human. Let's scrutinize ourselves with honesty, the fact that we (the readers) remain believing in our supremacy beyond other living beings proves the inerasable concept of anthropocentrism. Therefore, altering the readers' perspectives to the animal protagonist as well as making the unfamiliar experience between the readers and human characters in *I Am a Cat* will spotlight the issue of animal rights.

After being petted by the master, Neko gives a soliloquy to convey his depression because of his namelessness: "[t]he fact that nobody, even to this day, has given me a name indicates quite clearly how very little they have thought about me" (p.5). Although naming has diverse meanings in the non-human animal sphere; sometimes it infers the power of the person who has names over another (e.g. Adam who gains power to name creatures in Genesis 2:19 "And out of the ground the LORD God formed every beast of the field, and every fowl of the air; and brought

them unto Adam to see what he would call them: and whatsoever Adam called every living creature, that was the name thereof”) or somehow it just allows us to distinguish a single animal from the herd, Neko’s unnamed status makes the readers see that he is excluded from the world. Here, Neko’s narrative impedes the readers’ autonomy of perception. It is similar to Shklovsky’s “roughened” style of defamiliarization in the light that language interrupts our reading, making us difficult to go on⁷. In parallel, this spontaneously makes the readers feel empathy with Neko because lacking a name is the sign of losing identity and we can imagine how it feels. Both defamiliarization and empathy are exquisitely stressed as Neko continues telling the story in a neutral tone, emphasizing his “no other choice” but to think ill of human:

Living as I do with human beings, the more I observe them, the more I am forced to conclude that they are selfish. Especially those children. I find my bedmates utterly unspeakable. When the fancy takes them, they hang me upside-down, they stuff my face into a paper-bag, they fling me about, they ram me into the kitchen range. Furthermore, if I do commit so much as the smallest mischief, the entire household unites to chase me around and persecute me. The other day when I happened to be sharpening my claws on some straw floor-matting, the mistress of the house became so unreasonably incensed that now it is only with the greatest reluctance that she’ll even let me enter a matted room. Though I’m shivering on the wooden floor in the kitchen, heartlessly she remains indifferent (p.6) [My emphasis]

Using the words “I am forced to...” strongly indicates that his conclusion toward human as “selfish” resulted from circumstances, not because of his emotion

⁷ Pondering in the light of the readers, this narrative technique is the same as Wolfgang Iser’s “hiatus” in the process that it blocks the flow of sentence; as a result, the readers have opportunity to connect their own faculty with the texts (Iser, 1986, p. 380). I hereby insert the explanatory notes to confirm the intimacy between the readers and the protagonist which, by Soseki’s sharp writing, concomitantly distance the readers from the textual situation.

or bias. This is further emphasized as Neko calls the children “bedmates”. It shows his gentleness, his will to befriend the children, and attitude that humans and cats are the same creatures. The latest is noteworthy since it stands for the equality among species; the foremost idea that triggered the animal rights movement and was later extended into the concept of biocentrism in the following centuries. What settled as intrinsic to these ideas is empathy – the act of understanding the feelings of another - such as the major advocacy of animal equality Jeremy Bentham initially declared in “An Introduction to the Principles of Morals and Legislation” that “[T]he pleasures of benevolence are those that result from the view of pleasures supposed to be had by the beings who may be the objects of benevolence, namely the sensitive beings we are acquainted with. These are commonly taken to include the supreme being, human beings, and other animals” (Bentham, 1789, p.25). It could be assumed that Neko’s naïve tendency is to dissolve the boundary between different species – cats and humans. He expects to share friendliness with the children. In other words, this implies that in Neko’s opinion the children deserve similar gentleness, and that’s why the word “bedmate” was employed. (The idea of empathy being that “you understand the animals and treat them as if your own” also appears in *Black Beauty* and *The Call of The Wild* – which I will discuss in the future). Therefore, Neko’s perspective gains the readers’ confidence, and we are convinced to admit that his comment on human’s selfishness is reasonable enough. It is indeed an inevitable result from our ill-treatment to him. Consequently, the readers accept that we (human beings) are selfish. In the same light, this dramatically makes the readers feel bad towards the children and instinctively believe what Neko has and is going to describe about humans.

The following sentences suggest a significant contrast between humans’ and animals’ mindsets. The narrative depicts the cat’s behavior of “sharpening (my) claws” which is not only common to the feline nature but is also important for them

because their claws are tools for hunting and survival⁸. This natural habit, however, causes an unfair sentence to him since human (the mistress) judges scratching as destruction or something serious. As a result, Neko ends his day “shivering on the wooden floor in the kitchen”, receiving the mistress “indifference” as a return. Neko’s unintentional act (“happened to be sharpening”) reconfirms his innocent nature. Therefore, when we weigh the cause and effect between Neko’s scratching and the mistress’s anger, we are convinced to empathize with Neko because his innocent nature has already convinced us to side with him. Moreover, the difference between sleeping on the matted and the wooden floor is easy to perceive. The readers become intimate with the cat, in opposition, we are inclined to detach from human characters.

Narrative in this particular passage highlights the issue of animal rights. The character of Neko is rounded. His role is more complex comparing to traditional animal tales like Aesop which the role of each characters remain unchanged throughout the story. Neko does not only serve as a defamiliarizing tool for observing human society, but his instinctive act (of sharpening his claws) and unbiased comments reflect human’s cruelty and selfishness. Seeing the vulnerable, innocent cat bullied by human with whom he fundamentally shares friendship (bedmates) or when he causes damaged to the furniture merely because of a natural habit (scratching the matted floor), it underscores the unfair treatment that is enacted upon animals. With the sense of empathy which emerged from the reading, the readers may start questioning animal autonomy. Jane Smiley, the Pulitzer Prize-winning novelist stated that “As soon as you say that an animal has a point of view,

⁸ Modern research reveals that the importance of scratching among cats is much complex than to sharpen their claws. Cats often scratch to remove the outer sheath of the nails, which help them grow stronger and more effective both when they live outdoors (climbing the tress, for example) and for self-defense. Some research discusses that the scratching is a way of communication, including between cats and humans. But in this case, we shall treat Neko’s scratching as a simple behavior since Soseki would not have possessed such modern knowledge about cats.

then it's very difficult to just go and be cruel to that animal" (cited in Lima, 2015). The innocent narratives indicate that the animals have their own points of view. Given that the capacity to feel and suffer is not limited only to human beings, readers spontaneously share the sense of victimization, and in consequence, believe that the animals deserve equal rights to human.

Apart from the feeling of animal rights, Soseki's defamiliarization technique also leads us to see how the society signifies Neko as "the other" - things that alienated from the primary sphere. This is clearly suggested in Neko's narrative "if I do commit so much as the smallest mischief, the entire household unites to chase me around and persecute me". The contradiction between the tiny scale (smallest mischief) and the vast reaction (entire household unites to chase me) might create comical relief if the readers imagine a single cat being chased around the house by the entire household. Yet, the tone of this narration implicitly expresses Neko's bitterness. Using the word "mischief" to explain his mistake has a profound meaning; it is a result of his nature but, ironically, opposes to human's consensual established category. To make it clear, I suggest you to ponder about the rule in household, for example, one should not step on the flowerbeds or else the flowers will be ruined. But this is a unilateral and human conceptual frame. We design it without regarding to others creatures. Hence, when there's a cat jumping on the flowerbeds just to do its business (and by feline nature, it will cover its waste by digging the soil and that will ruin the flowerbed), we humans will get angry and, very possibly, "unite to chase around and persecute it". Based on this sample, the case implies that Neko did nothing bad, but human set themselves superior to animals and alienate them from our accepted mindset. Born as an animal which identities are excluded from human agreement and disagreement, that is why Soseki used a cat as a sincere observer who tells the story in neutral tone and emancipates from cultural influence or bias. In conclusion, although Shkhlovsky's defamiliarization has detached the readers from engaging with human sphere in the story, Soseki's observant protagonist, on the contrary view, has elicited the readers' victim experiences, forming the mutual sense of victimization. In sum, we join the feeling of

inferiority and discrimination, or in other words, we are challenged to reconsider about the rights of the animals.

3.4 Anthropomorphism

Although the protagonist in *I Am a Cat* is a cat (Neko) who disposes the true feline nature as much as Soseki had keenly observed, Neko still possess some human traits in his character. Throughout human history, the representations of human-like features in non-human things has been universal. Anthropomorphism, the term which is defined as “an interpretation of what is not human or personal in terms of human or personal characteristics” (Merriam-Webster Dictionary), is considered to be an innate tendency of human psychology, as James Derby (1970) avers that “Anthropomorphism was a commonly accepted occurrence among the ancient peoples. A cave artist painted animals on the wall, hoping the wounded animal on the wall would become the animal killed in tomorrow's hunt”. Fundamentally, it is considered as a device that is used to explain, indicate, or challenge with environment, people, or general social aspects (e.g. religion, folk beliefs, or codes of conducts). And it becomes one of narrative strategies of Natsume Soseki.

3.4.1 Middle-Class Satire: the Love of Animals vs. the Love of Humanity

The story from page 67-68 mainly tells about Tortoiseshell's death. Throughout the story, the readers know that Tortoiseshell is a beautiful cat whom Neko falls in love with (although he never speaks out explicitly that he loves her, the narrative on page 33 in which he states that he felt “refreshed”, “forget [my] worries, hardships, everything. [I feel] as if reborn” as soon as he met her has implied us that Neko was in love with Tortoiseshell). But after her long absence due to sickness (“I have gone around twice to look for Tortoiseshell, but both time unsuccessful. On the first occasion I thought she was just out, but on my second visit I learnt that she was ill”, p.49), Neko accidentally knows that now Tortoiseshell is dead. Although in

this scene Neko's narrative changes from cat-like and inclines to human being, his anthropomorphic narratives significantly underline the pretentiousness of middle class people which is the most explicit tendency of Natsume Soseki in *I Am a Cat*.

In this particular event, Neko is sleeping on a cushion on the veranda of Tortoiseshell's house when the voices of Tortoiseshell's mistress⁹ and her maid wake him up:

“Ah, thanks. Was it ready?” The mistress has not gone out after all.

“Yes, madam. I'm sorry to have taken such a long time. When I got there, the man who makes Buddhist altar furniture told me he'd only just finished it.”

“Well, let me see it. Ah, but it's beautifully done. With this, Tortoiseshell can surely rest in peace. Are you sure the gold won't peel away?”

“Yes, I've made sure of it. They said that as they had used the very best quality, it would last longer than most human memorial tablets. They also said that the character for 'honor' in Tortoiseshell's posthumous name would look better if written in the cursive style, so they had added the appropriate strokes.”

⁹ Tortoiseshell's mistress is a two-stringed harp teacher. In the conversation between Neko and Tortoiseshell on page 34, Tortoiseshell has explained that her mistress is “the thirteenth Shogun's widowed wife's private secretary's younger sister's husband's mother's nephew's daughter”. Though this makes comical effect to the readers, it is true to Japanese tradition of descent. It is ambiguous to determine either she is middle-class or upper-middle-class since “the thirteenth Shogun's widowed wife's private secretary's younger sister's husband's mother's nephew's daughter” is too complicated to define the exact status. Yet, as a two-stringed harp teacher, she resembles Neko's master in term of occupation, and it is clear that Neko's master is counted as middle-class (the difference is she belongs to the feminine sphere while Neko's master belongs to the masculine). Thus, I reckon that she is a middle-class person.

“Is that so? Well, let’s put Myōyoshinnyo’s tablet in the family shrine and offer incense sticks.”

[...]

“It really was a pity. It was only a cold at first.”

“Perhaps if Dr. Amaki had given her some medicine, it might have helped.”

“It was indeed Amaki’s fault. He paid too little regard to Tortoiseshell.”

“You must not speak ill of other persons. After all, everyone dies when their allotted span is over.”

It seems that Tortoiseshell was also attended by that skilled physician, Dr. Amaki. (p.67) [My emphasis]

Neko takes on the role of a human in eavesdropping on their dialogue. Thinking up to himself that “[i]t seems that Tortoiseshell was also attended by the skilled physician, Dr. Amaki”, this reveals his analytical skill in examining the situation as well as his ability in recognizing the person – Dr. Amaki, which is not a genuine skill of animals. Although Neko has heard the name of Dr. Amaki several times during the talk between his master, Waverhouse, and Coldmoon (p.62-65) and the master did mention that Amaki is a skillful physician (“[A]t fourth stroke my sickness just vanished, and I was able to take the medicine without any trouble at all. [...] - here I must add that I now realized for the first time how truly skilled a physician we have in Dr. Amaki [...]”, p.65), it is impossible for a cat to acknowledge Dr. Amaki merely via auditory sense. For the general readers, I urge you to imagine how the domestic animals remember people’s faces or voices. We can see that once they have seen your face or heard your voice, they can recognize you from since then. Nevertheless, despite the fact that cats and dogs have fantastic memories, it is beyond their perception to remember just “the name” of people, especially when they did not see the face of the alluded person. Throughout the story, Neko has never seen Dr. Amaki in person. Thus, in this scene, Neko’s recognition of Dr. Amaki is

human feature, insisting that Neko's narrative is no longer cat-like. Now, he has become an anthropomorphic subject.

The human-like mindset of our protagonist Neko is very important in depicting the exaggerated expression which universally recognized as the outstanding yet ridiculous features of the bourgeoisie. Standing still on the cushion while hearing the sound of the bell struck "Ting! 'Amen! Myoyoshinnyo. Save us, merciful Buddha! May she rest in peace.'", if Neko wholly consists of genuine catness, it is almost impossible for him to keep standing and listening to the conversation between the mistress and her maid. His reaction in "stand dead-still upon the cushion, like a wooden cat" (p.67) implies a shock because he has sensed that there must be something wrong with Tortoiseshell. Albeit Neko sometimes displays slight trait of humanness such as pretension while concomitantly directs cat-like characteristic¹⁰, in this situation he would rather escape from the place instead of clinging around on the basis of the feline nature that is especially sensitive to noises. Moreover, the following circumstance is threatening enough to make him run away:

"When all's said and done, I believe the root cause was that the stray cat at the teacher's in the main street took her out too often."

"Yes, that brute."

¹⁰ For example, in Chapter 1 when he encounters Rickshaw Blacky, he pretends to be innocently impressed by Blacky's skillful rat-catching. On the other hand, he expresses his true sorrow at Blacky's being farted at by a stinky weasel and when human (Blacky's master) stole his rats to get paid as rewards. The true sorrow is surprising for the readers because we did not expect to see Neko expressing such sympathy to an unruly cat, unless he accounted that Rickshaw Blacky was also a victim of human's maltreatment, which implicitly confirms that they are the same species. All the tales about animals possess the mixture of elements between genuine animality and humanness. We cannot expect to see animal narrative with absolute animality since it is impossible for the author to write a story of the animals with thorough animal nature.

I would like to exculpate myself, but realizing that at this juncture it behooves me to be patient, I swallow hard and continue listening. There is a pause in the conversation (p.67) [My emphasis].

The narrative displays Neko's internal self-thought that "realizing that at this juncture it behooves me to be patient, I swallow hard and continue listening" which is, surprisingly, extremely human-like because by genuine nature a cat doesn't have the ability to be patient. Both wild cats and domestic cats are born to hunt and that initiates their energetic characteristic, especially the rapid response to motivation and surrounding environment which allow them to hunt, flee, and survive (so, this reconfirms that the approaching sounds from the previous moment should make him flee). A cat can be patient only according to "the law of effect"¹¹, which suggests that it can learn the human's order or learn to wait depending on their satisfaction (e.g. rewards), for example, it can stay still before jumping out and catching a bird – this means a cat learns that if it can be patient it will get a bird as a reward. However, in the case of Neko, what calls him to be patient is "this juncture" (the situation where the mistress is accusing him for Tortoiseshell's death). If he decides to be patient, the reward for Neko is "what the Shogun's wife and the maid are going to say", which – by their accusation – leads to harmful results rather than the satisfying rewards. If Neko represents the true nature of a cat, he should escape from the house. The difference between being patient for the expected reward (a bird – a response resembling the natural behavior of cats) and the unexpected one (the fact that the mistress is cursing him for Tortoiseshell's death) proves that Neko has been anthropomorphized. He is curious about gossip, which is a general interest in the acquisition of new information about how other people behave, act and feel (Hartung and Renner, 2013). But as long as these motives are not necessary for survival or responsive to the feline behaviors, the circumstance that "behooves me

¹¹ Law of Effect is a term coined by Edward L. Thorndik (1898) to explain behavioral responses that were most closely followed by a satisfactory result (Encyclopaedia Britannica, Accessed May 8, 2018).

(him) to be patient” is a result of Neko’s attribution of human features. Soseki further uses the words “swallow hard” which resembles to human’s acceptance to inarguable situation to create intimacy between Neko and the readers in deeper level. Thus, it effectively makes us understand his bitterness because we know that he is innocent of Tortoiseshell’s death but cannot defend against his accusation (in reference to the previous Chapter, the story proves that Neko is not the perpetrator to Tortoiseshell’s death: we see that Tortoiseshell had a cold, and if Neko is a disease carrier, he must have had it as well). As a result of the anthropomorphy, the readers spontaneously take Neko’s side. At the same time, his human features allow him the tolerance to see what the conversation is going to be.

“Life does not always turn out as one wishes. A beauty like Tortoiseshell dies young. That ugly stray remains healthy and flourishes in devilment [...]”

“It is indeed so, Madam. Even if one searched high and low for a cat as charming as Tortoiseshell, one would never find another person like her.”

[...]

“If only instead of our dear Tortoiseshell. . .”

“[...] that wretched stray at the teacher’s had been taken. Then, Madam, how perfectly everything would have gone. . .” (p.67-68) [My emphasis]

Neko’s patience beneficially depicts the exaggerated manners of Tortoiseshell’s mistress and her maid. They treat Tortoiseshell equivalently to a human; often they treat her better than commoners are treated. For example, the mistress asks her maid to take Tortoiseshell to see the very good physician Dr. Amaki though veterinary science had already been established in the Meiji period¹². Once

¹² A scroll of modern anatomical figures of a male Japanese horse was founded in 1816. It was illustrated by Yoan Udagawa, a scholar in the late Edo period (an era before Natsume Soseki), who is well-known as a forerunner of natural science research in Japan, but the exact

Tortoiseshell is dead, the mistress establishes a Buddhist altar with gold foil and asked the monks to offer a posthumous name for her cat: “[T]hough a cat, she had her funeral service conducted by a priest and now she’s been given a posthumous Buddhist name”, (p.68). In Japan, this conventional ritual is specifically given to royalty and nobles – according to Mahayana Buddhism - for use in the otherworld. There are also several services of the maid that echo the mistress excessive love for Tortoiseshell. On page 50, the mistress asks how the situation is going after having asked the maid to take Tortoiseshell to Dr. Amaki:

“Have you taken her to see a doctor?”

“Yes, and the doctor was really strange. [...] [T]he doctor grinned and said he had no knowledge of the sickness of cats, and that if I just left it, perhaps it would get better. Isn’t he too terrible? I was so angry that I told him, ‘Then, please don’t bother to examine her, she happens to be our precious cat.’ And I snuggled Tortoiseshell back into the breast of my kimono and came straight home.” (p.50) [My emphasis]

It is very vivid to see the different attitude between the maid and the doctor. While the doctor use the pronoun ‘it’ in allusion to Tortoiseshell, the maid seems to disagree with the doctor’s indifference by using the pronoun ‘she’ and ‘her’ for Tortoiseshell. Though it is common in English grammar that an animal will be referred as “it” except in case of close relationship (for example, a pet that has a name or is treated as family member), *I Am a Cat* was originally written in Japanese, and in the original version the maid always uses polite language when mentioning Tortoiseshell¹³.

history of veterinary science in Japan is not known. However, the time Soseki wrote *I Am a Cat* was 1905. (World Association for the History of Veterinary Medicine, Accessed January 18, 2018)

¹³ Japanese language has diverse levels of words according to gender, formality, dialect, and level of interlocutor. However, there is no specific pronoun in use of a cat. In the original text, Soseki uses the word “tortoiseshell cat” (三毛 – Mi-ke) and “a cat” (猫- Neko) in this

Overall, the mistress's excessive care confirms that Tortoiseshell's value is equal to a child. This mindset is predominantly found in middle-class families. If we carefully contemplate, we can see that middle-class people (or even some of the readers) incline to do the same. They cuddle their pets, snuggle them into their breasts to comfort them, or conduct either big or small funerals when they pass away. In case of the mistress, Tortoiseshell represents a compensation for her psychological suffering, loneliness, and lack of children. Throughout the story, it appears that the mistress does not have any siblings or spouse. She lives alone with her maid at the age of sixty-two. The manner of living usually found within the Japanese elite class and divorced or widowed middle-class women. As is well-known to readers worldwide, Japan is a patriarchal society and it has strong traditional gender roles. Medieval Japan had social rules to prohibit widows from remarrying to prevent loss of the male's property to her new husband (a result from the social obligation that woman could not own the land or any property in her name). Although women's social and political participation in society increased with democratization as a result of the Meiji restoration (not so early before the birth of *I Am a Cat*), the emphasis on being a "good wife, wise mother" tethered women's role to the family at least until the 1980s (Chikako Usui, Suzanna Rose, and Reiko Kageyama, 2003). As a descendent of the servant of elite class in the age of feudalism, it is conceivable that Tortoiseshell's mistress will live her life as a widow. Undoubtedly, her aging life without children may bring loneliness, as is implied through her two-stringed harp song in the scene which Neko visited Tortoiseshell at her house: "A small Princess-pine / While waiting for you [...]" (p.34). Therefore, her exaggerated expression toward Tortoiseshell implies her internal weakness as well as a defense mechanism against undesirable fate. Significantly, this kind of mental fulfillment is considered as a universal values of the middle class, but the determination to create a perfect or ideal facade is significantly stronger in Japanese

dialogue. But from the sentence structure in Japanese, it clearly represents the maid's politeness and her high respect toward Tortoiseshell. The translator interpreted this hidden agenda by using "she" and "it" to make the message clear for English readers.

society¹⁴ regardless of gender. But in the feminine sphere, treating pets or objects as equal to the child is gendered. Rickshaw Blacky, the rascal cat, is the evident proof. His master is working class (a rickshaw man). His personality and his residential atmosphere are masculine. Thus, the way his master treats him and - in reflection of environmental factors - his characteristics are very far from Tortoiseshell and her mistress.

At this point, we can say that pretentiousness is an element of middle-class. The degree of pretention is rather strong in Japan society. This is translated through Neko's anthropomorphy as it leads the readers to see the pretentiousness of middle-class, especially in female territory.

But what is the reason I assume that the mistress's love for Tortoiseshell is pretentious? To verify whether the love of Tortoiseshell's mistress is untrue, it is important to compare with Neko, who does not only successfully make intimacy to the readers through anthropomorphic narration but also becomes object of an accusation regarding Tortoiseshell's death. In addition to the fact that the readers know that he is not a disease carrier to Tortoiseshell, Neko also expresses his unconditional love to her. Since the first time he heard about her sickness, Neko sincerely admits that he felt "a little envious" because Tortoiseshell was being treated as an equal to humans when he saw Tortoiseshell "being wrapped up and put to sleep on the quilt of the foot-warmer" (p.49). He confesses that "It does not sound as if they spoke about a cat. Tortoiseshell is being treated as if she were a human. As I compare this situation with my own lot, I feel a little envious..." (p.50). By telling Neko's jealousy, Soseki establishes the balance between the good and bad

¹⁴ The social psychology of Japanese people has lain in the relation of *Omote* (façade, face) and *Ura* (mind, heart) for centuries. For Japanese people, the relationship between "face" and "mind" is profoundly connected. A person's true self exists in "mind", but one could survive with self-value only if he or she keeps conforming to the social façade. In other words, the existence of Japanese people will be based upon how they could save their ideal face, or follow social values. If they fail to do it, their "mind" would consequently collapse. (Takeo Doi, 1986)

aspects of his character, making him very human-like. It is reasonable, since if one has to live his life inadequate to the others, it won't be surprising if he feels envious. His complicated feelings make him realistic in human terms and it corresponds to the readers' experiences; hence, we become attached to his emotion and psychology. Even the readers who rarely experience enviousness could feel involved because we know Neko's life is rather different from Tortoiseshell. He used to be bullied by the children for no reason and left "shivering on the wooden floor in the kitchen" (p.6).

Neko clearly indicates his will to sacrifice himself to save Tortoiseshell's life. When comparing to the mistress, we will see Neko's selflessness while the mistress represents her hidden selfishness. On page 68, when Neko discovers that he is now considered a suspect of Tortoiseshell's death and the mistress and her maid are going to get rid of him ("[...] that wretched stray at the teacher's had been taken. Then, Madam, how perfectly everything would have gone [...]", p.68), his first reaction is to fear death: "[s]ince I have not yet had the experience of being dead, I cannot say whether or not would I like it". His sentence implicitly suggests his existential anxiety. By human standards, this sounds like a naïve thing to say. So, some of the readers might see that the innocence of the animal is displayed here. After all, this is conditionally only if he dies in agony as Neko states that "[...] if one cannot die without going through that kind of agony, I frankly would not care to die on anyone's behalf" (p.68). Based on the fundamental instinct of animals, the will to survive is the most powerful force. Thus, saying he could sacrifice his life for the beloved Tortoiseshell, it makes Neko more humanistic. Animals might sacrifice their lives to protect another, but only in case that it is confident that their herd/pack members or the offspring could survive at maximum level. In addition, this instinct exists in social animals which do not include the cats. Neko's human-like statement is effective in inviting the general readers to identify themselves with him. It is also comical to see the cat displays logical thinking. This might be the element of Rakugo that Soseki applied to the story. Nevertheless, it is significant to remind the reader that Neko's status is considered at a lower rank

compared to the mistress (he is a cat, and a cat – through the reader’s common perspective, is lower than human). So, his sacrifice will help rendering the mistress’s selfishness, and intensify the satire of middle-class pretentiousness.

In contrast to Neko, who manifests that he could die for his beloved Tortoiseshell, the mistress – who has treated Tortoiseshell as if her own child – refuses to substitute for Tortoiseshell. If Tortoiseshell was considered her baby, the mistress would instinctively own the sense of motherhood. Since motherhood comes from the relation between the mother and whom she embraces as her child, one of the spontaneous yet greatest elements of maternal nature is self-sacrifice. This is an invisible duty, but universally accepted as the meaning of being a mother¹⁵. For the mistress who has expressed her strong love toward Tortoiseshell by buying her a precious bell (see page 33), asking her maid to take Tortoiseshell to see the most skillful doctor, establishing a memorial tablet with golden cursive fonts, giving her a posthumous name which is particularly reserved for the honorable class, and even complaining about the priest for making the funeral too brief (“[I] thought it rather too brief. But when I remarked to the priest from Gekkai Temple [...] he answered ‘I’ve done sufficient of the effective parts, quite enough to get the kitty into Paradise’”, p.68), her ardent love should be nothing but maternal; especially as she had adopted Tortoiseshell in compensation for her childless life. Surprisingly, she never articulates her will to die for her cat, not even to imply an emotional utterance that moves our feelings. Instead, she states that “If only instead of our dear Tortoiseshell [...]”, which – through the maid’s continued sentence “[...]that wretched stray at the teacher’s had been taken. Then, Madam, how perfectly everything would have gone [...]” – makes it clear that she wants Neko to be dead instead of Tortoiseshell. This finally implies that she does not possess stereotypical motherhood e.g. gentleness, care, love, and devotion. Her

¹⁵ This analysis will not deepen into the social ideology that limits the role of women but will only illustrate the general concept of maternity because my intention is the comparison between human and animal toward the issue of love.

exaggerated expression is indeed the revelation of her façade; the fulfillment of her self-values. Tortoiseshell does not serve as her baby but an object of compensation.

In conclusion, Neko's anthropomorphic narrative makes a great impact in underlining middle-class pretentiousness. With human-like ideology, reaction, and emotion, the cat protagonist institutes a sense of familiarity to the readers', invites us to experience what he has undergone, and leads us to see the spiritual love that lies within the non-human body. The latest aspect also forms a brilliant satire upon middle-class people which achieves Soseki's intention to reflect the true milieu of his time. Since this issue involves the feminine sphere, it should be noted that it does not mean Soseki is a misogynist. Although Matsui Sakuko (1975) remarks in her re-evaluation of *I Am a Cat* and others works of Soseki that "[M]any wise men and philosophers have disparaged women since ancient times, and Soseki was just one" (p.59) by eulogizing the superior intellect of Neko's mistress, this is just a reflection of gender roles in Meiji society. In fact, Natsume Soseki places Neko, the master, and women at the same level. This is shown in the diary of Neko's master (where his "true character so assiduously hidden from the world", p.26) which once scripted that he had strong fascination with Geishas "[A]t Ikenohata, geishas in formal spring kimono were playing battledore ... It occurs to me that they resemble the cat at home", (p.25). In fact, Japan has an interesting cultural correlation between cats and women, but it doesn't quite relate to our discussion now. Specifying that these geishas reminded the master no others cats but "the cat at home" or Neko, this implies that Soseki did not see women as inferior to men. Firstly, because Neko takes the role as a subject of criticism against humans, society, and even his master; as Itô Sei revealed that Soseki attempted to attack his own faults by using Neko to criticize his mistake in losing his identity because of imitation (see my sub-title 3.2 "Defamiliarization and the Problem of Identity"). Secondly, Japanese critics have agreed that that Soseki's ideal woman is possibly the married woman. It is widely said that many critics are very eager to hunt for Soseki's ideal woman in real life. In Eto Jun's 1970 essay "Tose to iu na no aniyome" (A sister-in-law named Tose), Eto argues that Soseki's forbidden love for his sister-in-law is an underlying theme in

many of his works (Auestad, 1993). If we try to track down the novels he had written, lots of them contain the themes of forbidden love. The married woman, if we deeply ponder her nature, usually possesses similar a personality to the geisha (who, by my sincere interpretation, is not a virgin woman). Their gestures, characteristics, speeches, and even attire are evidently different form unmarried women. Therefore, the mental confession of the master in the hidden world (diary) suggests that Neko and geisha fall into the same category. In addition, the geisha is the reflection of the woman with whom Soseki's fell in love in real life. As a result, there is no clue about Soseki's women-hating attitude. Soseki's strong intention is to deliver the real atmosphere of his time, thus pretentiousness is nothing but the real survival motif of the middle-class, particularly among women whose gender status was restricted but still had to last in the society where Omote (façade, face) was considered more important than their own Ura (mind, heart).

And that is why Neko becomes the protagonist of this story. Although he is sometimes used for satirical purposes in a similar fashion to his ancestral creatures in Aesop or Swift, he is neither flat nor totally human-like as the previous animals protagonists used to be. Going back and forth between the very nature of the feline species and the human being, the characteristics of Neko might be ambiguous as the sketch of his own (a result of imitating Andrea del Sarto – to remind you of what I have said). Nevertheless, his certain narratives have provided the pictures of our world; as clear as a mirror. The question is could we – the readers – be able to see what lies at the surface, within, or beneath our human lives, or will we fail to attain self-awareness even when equate with the nameless cat who could recognize and resonate what he has seen merely through the poor sketch of his master?

CHAPTER 4

**THE CALL OF THE WILD: INDIRECT INTERIOR MONOLOGUE
AND SELF-AWARENESS**

“The color of tragedy is red. Must the artist also paint the watery tears and wan-faced grief?” (London, 1910; cited in Tavernier-Courbin, 1995)

The manifesto of Jack London seems to remind the readers that his story about a dog of the Northern land will not engage sentimental elements. For those who have read the stories with animal characters in the previous era like Anna Sewell's *Black Beauty* (1877) or Rudyard Kipling's *The Jungle Book* (1894) and expect to have their hearts warmed, the absence of emotional contact between the characters in *The Call of the Wild* might shock any who decide to flip through the pages of the book. The life of the dog protagonist Buck who gets kidnapped, is beaten almost to death, and - by the relentless command of his masters - turns into a sled dog who discover that his true place is the wilderness, shows the process of transformation (or “devolution” – as many critics prefer) and how he survives from the savage environment with direct description and neutral tone. The readers might feel awkward when encountering the fatal scene with the writer's compassionless feeling, for instance, when the sled dogs could not continue moving due to severe starvation and being overburdened under Charles, Hal, and Mercedes's command, Hal “knocked Billee on the head as he lay in the traces, then cut the carcass out of harness and dragged it into one side” while Buck and his friend do not express any misery toward Billee's death, “Buck saw, and his mates saw, and they knew that this thing was very close to them” (p.102). However, Buck's intermittent projection of primitive life and the howls from the wilderness powerfully stir our nostalgic feeling as if the sound of the wilderness is calling our intrinsic selves that exist within. It seems that the readers unconsciously identify themselves with Buck so when his primitive spirit is awakened, our true selves are awakened too. This is the reason why London's novel received a public ovation as soon as the book launched to the

market, as printed in *The Sun Newspaper* 1903 that London's story "IS ONE that will stir the blood of every lover of life in its closest relation to nature. Whoever loves the open or adventure of its own sake will find 'The Call of the Wild' a most fascinating book" (The Brooklyn Eagle, in *The Sun Newspaper*, September 18, 1903).

London's grand novel emerged after seven weeks' experience in the East End of London where he faced the downfall, filthiness, and hopelessness of the working classes. Distressed by the inescapable entrapment of human society, London found that the life in a natural jungle seemed an enviable situation in contrast to the life of human jungle (Tavernier-Courbin, 1995). Consequently, London differentiated his setting from Stephen Crane, another naturalist writer who had chosen New York's Lower East Side as the setting for Maggie in *Maggie: A Girl of the Streets* (1893). The northernmost parts of the world like Yukon and Alaska were the perfect settings for his celebrated novel *The Call of the Wild*. Again, like when he attempted to write *People of the Abyss* – a non-fiction work about the working class in which he had spent seven weeks to collect the data from realistic climate in the East End of London, Jack and his party travelled through the Yukon River into the frozen land to experience the *real* atmosphere and absorbed the harshness of the wilderness. Nevertheless, it is important for the readers to recognize that the travel is a part of his "experimental tendency". It allowed him to become a true naturalist novelist whose characters, settings, surrounding environment, and circumstances are based on the real world and who believed his stories should be written in realistic details without the writer's personal sentiment. This is the attributes of naturalist novel which is significantly influenced by Emile Zola and Charles Darwin's theory.

These two great figures mark the difference between Realism and Naturalism - despite the fact that several elements of both approaches are interchangeable. Zola and Darwin believed in determinism and the theory of the survival of the fittest.. For the writers who were overfed by the traditional belief of Natural Order in which the certain rights of humans are authorized by God or supernatural beings, the publication of Charles Darwin's *On the Origin of Species* in 1859 greatly illuminated a new approach to those who longed for a systematic,

concrete, traceable method of biological study. It is possible that his statement in the “Introduction” of *On the Origin of Species* brought inspiration to Jack London who was a great admirer of Darwin. It is noted in Tavernier-Courbin’s article “The Call of the Wild and The Jungle” that London’s belief in heredity and milieu is evidently found in his works and “the abundant notes he left behind” (Tavernier-Courbin, 2015, p.239):

[A]s many more individuals of each species are born than can possibly survive; and as, consequently, there is a frequently recurring struggle for existence, it follows that any being, if it vary however slightly in any manner profitable to itself, under the complex and sometimes varying conditions of life, will have a better chance of surviving, and thus be naturally selected. From the strong principle of inheritance, any selected variety will tend to propagate its new and modified form. (Darwin, 1859, p.5)

In Darwin’s famous quotation, he summarized that the environment has influence in shaping the form of beings, but addressing that “any being (with) any manner profitable to itself [...] will have a better chance of surviving” implies that the chance to survive is not “definite” merely to the strongest one; there left the chance for the weaker to survive as well. What Darwin actually focused on is that “complex” and “varying” environments will allow the most adaptive being to “propagate its new and modified form” which increases its opportunity to survive. It is complicated, however, that London interpreted Darwin’s discovery deterministically. For example, in “Chapter V : The Toil of Trace and Trail”, London created a superlatively tough situation where no dog could survive unless it could tolerate the aggressive whip, severe starvation, and overloaded sled of Charles, Hal, and Mercedes. London’s environment is so extremely tough that there is no opportunity for the being (in this case, the dogs) to “adapt”. The only way to survive is endurance. This means London’s Darwinism is not based on the “survival of the fittest” but the “survival of the strongest” – a bit of a misinterpretation of Darwin’s original assumption.

In parallel to Darwin's survival of the fittest, Emile Zola's belief in scientific determinism forms the essence of naturalism. The similarity between these two theories is how environment causes impact in shaping one's life. For Darwin, environmental factors determine the rate of survival of each species. Those who are capable of adapting their functional organs to fit the changing environment will be "selected" by nature to live and transmit the adaptive characteristics to their offspring. Compared to Darwin, Zola's idea of environmental factors is much crueler; he combined the effect of heredity as the powerful factors that determine the lives of people. It means individuals create destiny; yet they are forged by their social environment, as it impacts upon inherited genes (David, 2000). In Zola's novel *Thérèse Raquin* (1867), he demonstrated through the character that "I chose to portray individuals existing under the sovereign dominion of their nerves and their blood, devoid of free will and drawn into every act of their lives by the inescapable promptings of their flesh." (Zola, 1995; cited in Ledger, 2010). As a naturalist writer, Jack London retained Zola's deterministic view of life but not in such a hopeless way. The savage life in the wilderness, the toil as the sled dog, and the hierarchy in the pack might be the forceful environment that shapes Buck's characteristic, turning him from a domestic dog from Judge Miller's farm into a wild, feral creature that engages his life in fighting and killing, but these influential aspects help him to survive in the arctic forest. Zola's "sovereign dominion of nerves and blood" always arouses Buck to follow the ancient trace to the heart of nature where his original species waits for him. We can say that London's life destination is not as hopeless as the characters in *Thérèse Raquin*. It is intriguing that the idea of nature as an enviable place does not come from London's individual experience in the East End of London. In fact, Zola explicitly depicted the corrupting effect of the city in many of his novels including the famous *Germinal*. He exposed the city as being the place where all classes are inseparably intertwined, which results in humanistic corruption, as Richard Lehan explains that:

Although Zola depicts opposite worlds in *Nana* and *Germinal*, he also makes it clear that these worlds are really one – that the workers who produce the wealth that allows the luxury of *Nana* are also the means of transforming system. Almost everything in Zola's world comes back to the nobility of work, which no longer is connected to the rhythm of nature. Instead, miners debase themselves underground to produce the wealth that in turn produces the corrupt social system within which they and their leaders are entrapped. (Lehan, 1995, p.61)

Zola also believed that the life lived closest to nature was good, the life lived closest to society bad (Ibid., p.59), and undoubtedly, London accepted Zola's mindset after direct experience in the East End.

With his ambitious tendency to depict the realistic life which is driven by environment and heredity to the destination where the materialistic world could not reach, it is impossible to for human characters to serve London's ideology; we are stained by social values one way or another. Animals are suitable for depicting the issue of the uncorrupted self because they have instinctive behavior, originally belong to nature, and are automatically segregated from the human sphere. To say it from a socialistic viewpoint, they are not reformed by social values, culture, or politics. But among the thousands of species of non-human animals, a dog is the most appropriate protagonist because of two factors: its status as humanity's long intimate friend and its instinctive behavior. The dog deeply engages with the human jungle as a domestic pet, but its primitive behavior (e.g. aggressiveness) never faded away. Born as pack animals, dogs have the capability to survive in the harsh environment which is the type of London's setting and by their sociality, the reader could observe how other dogs form and bring back the primitive instinct. So, to remind the readers about our missing self, the canine is selected.

London's work is the combination of Darwin and Zola's theory. He used Darwin's idea of "survival of the fittest" as the substrate, then mixed Zola's principles to create the frozen landscape where life has been tested inexorably with ruthlessness, violence, and ignorance of humans, but backing to the heart of nature

also brings the readers to the primordial life where ideal existence is waiting for – the “Call” from the wild wolves.

4.1 Why a Dog?

There is clear evidence proving London’s fondness and special intimacy with the canine animal; firstly, his journey for data collection in Yukon and Alaska used the sled dogs as the main transportation. Like Tavernier-Courbin remarks in his article, at that moment, how much personal experience London had with Northern land dogs is difficult to determine (Tavernier-Courbin, p.242), but the fact that dogs are the only animal that possesses the power to pull a heavy sled while travelling through the frozen landscape over long distances suggests that it is impossible for London’s party to travel without using a dog sled. The records in the Canadian Museum of History state that “The average price for a decent trained dog was between \$75 and \$100, although one source states that a leader could command as much as \$300” which would be the equivalent of over \$8,000 today. (*Canadian Museum of History*, 2018, accessed on June 2, 2018), thus, it is assumable that London would have to take good care of his dog team, not only because the price was very expensive but the survival of the sled dog could determine the survival of the party – as the survival of the dog team also depended on the party’s knowledge, their kind heart, and their capability to manage the team. Therefore, London might have had many dogs around, which contributed to the intimacy and understanding in their nature. For the second reason, London had passion for the dog as his foundation, which possibly encouraged him to write the canine novel with the ideal dog as the principal character. This can be inferred from his letter to George Platt Brett, the Head of the New York Office of Macmillan Publishing and presumably London’s editor, which implied his enthusiasm in composing sequels to *The Call of the Wild* and *White Fang*:

February 18, 1915

Dear Mr. Brett:-

You will remember *The Call of the Wild* and *White Fang*. My recent work consists of two dog stories, each about seventy thousand words long. The first will be entitled *Jerry*; the second will be entitled *And Michael...*

I am making fresh, vivid, new stuff, and dog psychology, that will warm the heart of dog lovers and the heads of psychologists; who usually are severe critics on dog psychology. I think you will like these two books and there may be a chance for them to make a good impression on the reading public.

Sincerely Yours,

(in *The Letters of Jack London Volume Three: 1913-1916*, p.1428)

All of London's animal stories are narrated with dogs as the central characters, i.e. *The Call of the Wild*, *White Fang*, *Diable—A Dog* (renamed to *Bâtard* in 1904), *Jerry of the Islands: A True Dog Story*, and *Michael, Brother of Jerry*, this proves his special fondness for the canine species. In addition, almost every masculine protagonist under a wolfish title is an allegory of the wild dog; for example, the protagonist in *The Sea-Wolf* (1904) is brutal, rude, and fierce but possesses the toughest soul and adaptive ability to survive in the harsh environment of Northern Atlantic, which is similar to the characteristic of London's ideal dog. To borrow Dr. Mardy Grothe's quotation in the analysis of Soseki's analysis "I Never Metaphor I Didn't Like", it confirms London's choice as relevance to his ideology and personal preference as a dog lover.

In extension to the ideological reason, wolves¹⁶ are the universal icon of perfect masculinity because of its nature and people's imagination. The relation

¹⁶ Genetically, domestic dogs (*Canis lupus familiaris*) and coyote (*Canis latrans*) are the extensive admixture of the gray wolves (*Canis lupus*). Gray wolves have an ancient origin, first appearing about 500 thousand years ago in Eurasia and in North America soon thereafter (Nowak 1979; Kurten and Anderson, 1980 quoted in Zhenxin Fan et al. p.163 Accessed June 26, 2018). However, archeological evidence reveals that the domestication of wolves was only about 15,000

between wolves and idealistic masculinity is very complicated; there are many influential aspects from historical beliefs, folklore, literature, including natural observation.

Apart from the influence of personal fondness, there might be another reason for London to pick the dog as protagonist. It is because the dog's nature precisely responds London's intention to manifest Darwin's theory of "Survival of the fittest" and Zola's "Determinism". For Darwin's theory, the sled dog is best qualified for the harsh environment as I have explained that they possess the ability to tolerate the toil and pull the sled through the arctic landscape in the long distance. For the application of Emile Zola's theory of Determinism, the dog is the only animal which is capable to depict the issue of heredity. Zola's deterministic idea is extreme; he believed that man doesn't have his or her free will since, absent environmental oppression, genetic influence will pattern the life of individuals. In naturalist literature, it is the heredity that destines the route of character's life, and what is inherited from the ancestors shall never leave but will remain within the biological body. Zola affirmed his theory in Chapter II in *The Experimental Novel*:

[W]ithout daring, as I say, to formulate laws, I consider that the question of heredity has a great influence in the intellectual and passionate manifestations of man. I also attach considerable importance to the surroundings. [...] We have just seen the great importance given by Claude Bernard to the study of those inter-organic conditions which must be taken into account if we wish to find the determinism of phenomena in living beings. (Zola, 1893, p.111-112)

years ago, proving the relationship and the shift between wild carnivorous wolves and the domestic dogs. The cross-breeding between these two species is very complicated, but there is evidence that the domestic animals in a rural environment can potentially revert to the wild to become feral (Van't Woudt, 1999, p.293). Although there is a clear-cut separation between wolves, feral dogs, and domestic dogs, I hereby make the shift from domestic dog to wolves; in other word, I assume the image of domestic dog as the wolves in order to analyze London's ideology of masculinity.

Dogs are humanity's most familiar animals and their behaviors are certainly based on instinct, making them the most primitive domestic animals until the present day. This helps the general readers understand the concept of heredity in London's novel, not to mention those who have domesticated dogs. For the general people who never experienced dog petting, they could see the primordial instinct through the aggressiveness. When encountered, most dogs—either street dogs or domesticated ones—often bark in an aggressive manner. This threatening action scares many people thus some of the general public tend to think that dogs are violent and dangerous pets. The first reaction of other domestic animals – cats, rabbits, horses, or cows, for instance – when we approach them is very different from dogs; they run away (in cats and rabbits) or stand still (for horses and cows). Though they become cautious and are prompted to keep distance if we keep advancing, almost none of these animals react in such an aggressive manner as dogs do. Since aggressiveness is the fundamental concept of the wilderness creatures, barking, growling, and biting emphasizes the primitive instinct that remains in the domestic canines. Thus, the dog protagonist in London's novel is suitable and will be convenient to depict Emile Zola's heredity issue. For those who have experience in petting dogs, Buck's aggressiveness proves the natural behaviors of the wild animals, which is the true nature of the canine creature. What is more to the aggression is Buck's protectiveness, which can be seen among pack animals as it importantly increases the rate of survival of the group; this important trait has existed in canine species since the primordial era. The most distinctive quality of dogs is ambitiousness because the pack frequently shows their order; those who are at lower rank will obey the higher ones, and troubles will occur if humans interfere with the ranking (e.g. giving food solely to a dog from the lower ranks). Those who keep domestic dogs, specifically if they have more than one, will acknowledge that the lead position is intrinsic in controlling the pack. So in practice, the dog owner is required to display the leading role or else the dogs will be untamed and disobedient. Through the ambitiousness of Buck, London illustrates the characteristic of the ideal leader as well as demonstrates how Zola's heredity works in the designed

phenomena. The universal understanding of dog behavior is beneficial to connect the readers to his novel. Moreover, Buck's aggression, protectiveness, or energetic movement possibly remind the readers who pet domestic dogs that we may forget their wolf ancestry and the attributes that go along with them. And if we love them, we should respect their natural behavior rather than trying to tame them the way we *think* they should do or react. London was a dog lover, so it seems possible that he aimed to present an implicit argument for canine rights. For these many reasons, a dog is the perfect protagonist for London.

To achieve London's message about Naturalism, it is my responsibility to remind the readers that London profoundly believed in Darwinism, so this means humans are also descended from true nature. Humanity, wolves, or any creatures come from the same origin – nature. London's true nature is the wilderness - not the nature which surrounding us (e.g. the backyard in *I Am a Cat* or the large meadow in *Black Beauty*). Additionally, the true wilderness is cold and hard to endure. Natural life must rely on the frozen snow, destitution, harshness, aggressiveness, and independence. The strongest one derives the possibility to survive. So, in *The Call of the Wild* extreme strength is the absolute answer, but humans and dogs with different levels of strength should not be overlooked. This novel is quite idealistic, but in different sense from *Black Beauty*.

4.2 Indirect Interior Monologue and Experimental Novel

London's ambition to reflect a realistic vision of life is a major reason in the selection of a dog as the protagonist. Embracing London's ideology and his naturalist spirit, the thoughts and feelings of the dog protagonist should be transmitted to the readers with clear-cut explanation and without emotional effect. Thus, the indirect interior monologue is the most appropriate method of narrative for Buck in *The Call of the Wild* because the character's thoughts are still presented to the readers but in third person point of view. There is an omniscient narrator to

guide, comment, and control the character within his or her assigned frame. In *The Call of the Wild*, the narrator filters any emotional lurking. Thus, when there are cruel scenes or painful reception, the readers are fundamentally able to access the interior thoughts and feelings of the character but in an objective way; we are prevented from emotional involvement. In the parallel way, the narrator's addressing tone or presence of sentimental narration (in case of naturalist novels) often indicates the essential issues to the readers. This technique can be called as "third person limited point of view" as it shares the central focus on the main character. George Orwell's dystopian novel *Nineteen Eighty-Four* (1949) also narrates the conflicting, insecure feeling of the protagonist Winston Smith under the monitoring government:

[W]inston kept his back turned to the telescreen. It was safer; though, as he well knew, even a back can be revealing. A kilometre away the Ministry of Truth, his place of work, towered vast and white above the grimy landscape. (Orwell, 1949, accessed July 22, 2018).

Here, the controlling perspective of the omniscient narrator is very important in directing the story, as the readers can sense the oppressive situation through the word "safer" under Orwell's imaginary world. By contrast, under the first person point of view in *Black Beauty*, the readers are fully invited to submerge into the interior feelings of the protagonist. Hence, if the writer (Sewell) attempted to soak us with the overwhelming emotions, it is easy for the readers to be persuaded by the protagonist's narration. On the other side, the omniscient narrator in *The Call of the Wild* was created by the writer (London) to control the over-sentimental feeling. This is the reason that the death scenes of the animal protagonists in the two stories make different response to the readers.

[T]he load was very heavy and I had had neither food nor rest since morning; but I did my best, as I always had done, in spite of cruelty and injustice. [...] I was struggling to keep on, goaded by constant chucks of the rein and use of the

whip, when in a single moment—I cannot tell how—my feet slipped from under me, and I fell heavily to the ground on my side; the suddenness and the force with which I fell seemed to beat all the breath out of my body. I lay perfectly still; indeed, I had no power to move, and I thought now I was going to die. (Sewell, p.236)

[B]uck refused to move under the rain of heavier blows which now fell upon him. Like his mates, he was barely able to get up, but, unlike them, he had made up his mind not to get up. He had a vague feeling of impending doom. [...] He felt strangely numb. As though from a great distance, he was aware that he was being beaten. The last sensations of pain left him. (London, p.105)

It is very clear that the first person point of view in *Black Beauty* effectively convinces the readers to get into the deepest consciousness of the protagonist. Therefore, when Beauty said that he had neither food nor food since the morning, the degree of slashing is tremendously increased and we totally associate the painfulness of the horse protagonist, making us angry with the cruel horse labour. But in *The Call of the Wild*, Buck's painful feeling is lessened by the objective narration of the narrator. The readers know he was whipped until he failed, but his sensation is represented in scientific way (He had a vague feeling of impending doom/ The last sensations of pain left him), but the mental anguish is totally absent. It can be concluded that the indirect interior monologue will help the readers see things from the distance and they are prevented from getting into emotions, which is suitable for naturalist novel of London.

From the introductory phase, we know that London also obtained Emile Zola's theory about determinism and the effect of heredity, but there is another distinctive issue in Zola's theory: the experimental novel.

The experimental novel is a result of Zola's interest in the ideas of Claude Bernard, the physiologist. He adapted the process of control, observation, and intervention from scientific experimentation to literature. To simplify Zola's principle, he compared the novelist to the scientist who makes a tentative

assumption, prepare the materials, performs the test, and observe what is going to happen. The novel is an experiment set up by the novelist, who starts with an idea, and watches it unfold (Dave, 2000):

[T]he experimental novelist is therefore the one who accepts proven facts, who points out in man and in society the mechanism of the phenomena over which science is mistress, and who does not interpose his personal sentiments, except in the phenomena whose determinism is not yet settled, and who tries to test, as much as he can, this personal sentiment, this idea a priori, by observation and experiment. (Zola, 1893, pp.23-4)

The idea of an experimental novelist is compatible to the naturalist novelist whose characters, settings, surrounding environment, and circumstances are based on the real world and it should be written in realistic details without the writer's personal sentiment. To clarify, the author takes the role of the scientist who sets up his or her hypothesis (or in case of literature, to design the plot and other literary elements), then places his or her characters into the experimental zone where the designed elements are arranged, then steps back and "observes". Sentimental elements are spared for the naturalist novelist if it is a part of the experiment. In Zola's word, it is the test; "The appearance of the experimental idea," he said "is entirely spontaneous and its nature absolutely individual, depending upon the mind in which it originates; it is a particular sentiment" and the observant who doubt the author's infiltration is considered "the true savant" (Zola, 1893, accessed on July 8, 2018). The readers will become the observant to the experiment. They will learn life lessons from the zone that the characters have been tested through different circumstances, which (for the naturalist author) is most beneficial to the readers since every element depicted has been derived from reality. What the readers have learned does happen and exist in their world.

Still, we don't know if London really applied Zola's idea of the experimental novel to *The Call of the Wild* or not, but his indirect interior

monologue resembles the experimental novel in the way that he created the phenomena and leave everything to sort itself out. The readers are invited as observers of the animal narrative and how Buck thinks and reacts in particular situations. Yet, the readers become observant to London as well. The presentation of Buck's thoughts and feeling will be shown to the readers through the descriptive narration, comment, and guidance of the third-person omniscient narrator. Often, when it comes to an important scene, the absent narrator will take the author's opinion and connotatively guide the readers through emphatic and sentimental words. Therefore, we could get to the analysis of the animal narrative by noticing the voice of narrator, but what is important is how animal the protagonist will test us on human morality.

4.2.1 Dogs, Perfect Masculinity, and the Universal Ideal Being

For a naturalistic novel like *The Call of the Wild*, realistic representation is paramount. London illustrated how the dog members help in forming Buck's knowledge, experience, and characteristics with practical details; for example, the position of the sled dog is true to the reality. Dave takes the responsibility of the wheeler. Wheelers play a crucial role for pulling and steering the sled, so he should teach the team dogs to run properly with stable speed. Spitz is the lead dog, the most important role in the sled team. So he has to be strong to run at the full speed that the newbies like Buck get startled by Spitz's jerk:

[F]rançois was stern, demanding instant obedience, and by virtue of his whip receiving instant obedience; while Dave, who was an experienced wheeler, nipped Buck's hind quarters whenever he was in error. Spitz was the leader, likewise experienced, and while he could not always get at Buck, he growled sharp reproof now and again, or cunningly threw his weight in the traces to jerk Buck into the way he should go. (p.57)

Not only are the positions in the dog team very similar to the real mushing, the narrator also represents dog behavior which is consistent with the

quality of the team position. Dave, for instance, is calm, silent, and quiet (“‘Dave’ he was called, and he ate and slept, or yawned between times, and took interest in nothing”, p.53) - and in Buck’s opinion - reasonable. He knows when to cease nipping Buck’s hind leg if Buck does his job well in pulling the sled: “Dave was fair and very wise. He never nipped Buck without cause, and he never failed to nip him when he stood in need of it”, (p.61). This is true to the quality of the wheelers – “a good wheeler must have a relatively calm temperament so as not to be startled by the sled moving just behind it. It should have the ability to help guide the sled around tight curves.” (Wikipedia, 2018). Spitz’s powerful jerk shows his authority as the leader. Again, what he does is the right thing because the team leader takes responsible in guiding the direction as well as the speed of the sled. An inexperienced member might cause the sled to slow down so he has to “teach” Buck in a canine way by “growling sharp reproof now and again” or “throwing his weight in the traces to jerk Buck into the way he should go”. However, several unrealistic details are explicitly indicated by the narrator seemingly to suggest the lacking qualification of leadership in Spitz. On the other hand, other dogs are described in an exaggerated manner to encourage Buck’s leadership. We shall start scrutiny from the reaction of Spitz when he firstly met Buck and the scene that Curly was killed by the wolves:

One of them was a big, snow-white fellow from Spitzbergen who had been brought away by a whaling captain, and who had later accompanied a Geological Survey into the Barrens. He was friendly, in a treacherous sort of way, smiling into one's face the while he meditated some underhand trick, as, for instance, when he stole from Buck's food at the first meal. (p.53)

The narrator depicts Spitz’s characteristic with human-liked feature by using the word “treacherous” to explain his distrustfulness and deceitfulness. Superficially, London correctly follows the concept of Zola’s experimental novel which stated that it is indeed the writer’s “indispensable guides to obtain the truth it

is necessary to descend into the objective reality of things” (Zola, 1893). Nevertheless, it is within the matter of dog behaviors that London apparently failed to attend the realistic nature of the canine creatures. When a dog “smiles into one’s face” while stealing food from another pack member, this is very unrealistic because it is impossible to happen according to its genuine nature. The pack in a difficult environment like Yukon must stick together to increase the rate of survival. The reason that Spitz and Dave help mastering Buck is to build the new member’s experience, thus the new potential member would help strengthening the survival of the pack. This is the “objective reality of things” if we employ Zola’s words to foreground the naturalism. Spitz’s trickery, in contrast, helps nothing but decreasing the survival rate of the pack; particularly this will never happen in case of the leader since the highest target of the leader is to ensure the members’ survival. Pretentiousness is human feature; as I have slightly argued in a footnote in *I Am a Cat* that Neko’s pretention is the writer’s anthropomorphic technique and I refrained there from further explanation because it would have distracted this thesis from narrative technique to animal studies. Yet in Buck’s case, it surprises the readers that the environment which influentially impacts Buck’s life (in this case, I mean the pack) is suggested sentimentally; Spitz’s characteristic exists only in the imagination of the writer. Also, Spitz’s behavior in the scene of Curly’s death is apparently human-like:

So sudden was it, and so unexpected, that Buck was taken aback. He saw Spitz run out his scarlet tongue in a way he had of laughing; and he saw François, swinging an axe, spring into the mess of dogs. [...] Spitz ran out his tongue and laughed again, and from that moment Buck hated him with a bitter and deathless hatred. (p.56)

London’s sentimental elements are the result of the ideology to present Buck as an ideal being - a natural-born leader. He expresses a vengeful spirit because Spitz laughed at the death of Curly. By his true nature, Spitz who posits as the pack leader *would never* do such a thing as laughing at the death of a pack

member. No dogs on this earth laugh at the death of the members of their own pack. The pack's first reaction when the member is attacked is to help him or her, and in reality, the leader must be the first to attack. Therefore, the villainous dog leader like Spitz is created specifically to make a contrast to the quality of the real leader. Similarly, the sentimental element is added through the death of the sled wheeler Dave as he cries with "his inward hurt" for his incapability to drag the sled: "So he was harnessed in again, and proudly he pulled as of old, though more than once he cried out involuntarily from the bite of his inward hurt. Several times he fell down and was dragged in the traces, and once the sled ran upon him so that he limped thereafter in one of his hind legs", (p.89). Dave's decisive spirit is grounded on Buck's leadership since the characteristic of the pack members majorly depend on the leader. The readers could see the great difference between Spitz and Buck. It is London's attempt to depict the ideal image of the leader, which is compatible with ideal masculinity both generally and in London's view.

Society defines expectations on men and women; allocating specific responsibilities to each gender. This is rooted from differences of gender, both physical and mental, and it further develops to the role in culture. In society, male is defined as being a protector, a leader, a fighter, and possessing qualifications of strength and determination while female is signified as a protected person, a follower, and possessing qualifications of weakness and fragility. Leadership is considered as the feature of maleness for centuries, perhaps influenced by human society in which almost every culture is a patriarchal society. In the social animals, the word Alphas refers to the highest rank of the group, and in the notions of animality, being the leader mainly relies on physical strength and aggression. Base on evolutionary theory, humans share the same origin with ape and mammals. It is possible that the instinctive desire to become an Alpha exists in humans and it seems to be stronger in men; somehow because men are placed at the domineering position in society (which is also influenced by social structure). Heather Schell states in her study that the popularity of "alpha male" in common parlance suggests that men are seen as sharing the canine genetic imperative for dominance behaviors

(Schell, 2007). Schell's study helps proving that male dominance behavior is the result of evolutionary factors, especially in the mammal groups of which humans are a member. The desire to be Alpha is understandable, for it responds our long-incubated beliefs about stereotypical masculinity, but the question is why should this be typified in the form of a dog? And why does London use a dog as a representation for his ideology?

There is no evident theory relating the question of Alpha males and dogs as an ideal representation, but if we take a look at the animal kingdom and consider the metaphorical image of self-representation, which species or creatures is the best for the attributes of "majestic", "severe", "dark", "protective", "courageous", and "gentle"? Dogs are the most appropriated creature. Not only because their characteristics are well-known to every people – that help us associating ourselves with them easier, but their instinctive behaviors that exist until nowadays are compatible to the male human. In *The Call of the Wild*, Buck possesses overall masculine ideals. He has a "majestic" appearance as a half breed between St. Bernard and Scotch Shepherd, as the narrator describes in the beginning of the first chapter:

He was not so large,— he weighed only one hundred and forty pounds,—for his mother, Shep, had been a Scotch shepherd dog. Nevertheless, one hundred and forty pounds, to which was added the dignity that comes of good living and universal respect, enabled him to carry himself in right royal fashion. (p.44)

The word "royal" shares the similar definition to "majestic", suggesting the sense of superiority and boldness. Similar to the notion of leadership, Buck's "severe" and "courageous" characteristics are reflected through the unnatural reactions of the pack members and his excessive physical strength:

[T]he first night in camp, Joe, the sour one, was punished roundly—a thing that Spitz had never succeeded in doing. Buck simply smothered

him by virtue of superior weight, and cut him up till he ceased snapping and began to whine for mercy. (p.84)

Dogs in the lower rank or who are weaker would not “whine for mercy”. The pack leader could teach the lesson to the member in order to manifest its lordliness, but the weaker would simply turn belly up to surrender. The yelp and whimper is a sign of pain which has been caused by the pack leader, but the appeal for mercy is definitely anthropomorphized. Formidable gesture is accounted as the ideal attribute since it reconfirms the domineering, superior power and the rights to be the leader (which instinctively exist in the Alpha male, both in animals and human beings):

[...], for an hour or so with the other dogs, of which there were fivescore and odd. There were fierce fighters among them, but three battles with the fiercest brought Buck to mastery, so that when he bristled and showed his teeth they got out of his way. (p.85)

Using dog as a representation for the ideal masculine is suitable and accessible for general readers. In addition to his personal fondness of dogs, we know that Buck is also London’s ideal image from his experience. A man who had spent four months in Yukon and Alaska must be a man with an adventurous and vigorous soul, and Buck who kills a large black bear by a stream (p.129) is packed with vigor and courage. Ferocity is another masculine ideal since it allows man to become the perfect leader.

But a man without gentleness would be considered as rude rather than fascinating. This might be the ideal image of perfect masculinity for London. He was not a gentleman, and being genteel is far from his life as Upton Sinclair condemned London for such sins as spending his entire life in smoking, drinking, enjoying sex, and making too much money (Travernier-Courbin, 1995). Nevertheless, London’s absolute masculine life was never stained by female abuse as most Alpha

male (who is confident with women) spontaneously exposes domineering power through insult or abusive act. Tavernier-Courbin reveals London's positive attitude toward women, saying that "In fact, dance-hall girls are always treated kindly and gallantly in London's Klondike fiction, often dramatized as kinder human beings [...]" (p.241). His attitude toward women occurs in *The Call of the Wild* in Mercedes's interaction with Buck. Although she is represented as an annoying, very unreasonable, and over-sensitive woman, Buck's reaction to Mercedes is kind and submissive:

"You poor, poor dears," she cried sympathetically, "why don't you pull hard?—then you wouldn't be whipped." Buck did not like her, but he was feeling too miserable to resist her, taking it as part of the day's miserable work. (p.94-95)

With his aggressive nature and formidable strength Buck could "bristle and show his teeth" to her and unquestionably Mercedes would be too scared to mess with him again. Instead, Buck takes her as one of the weaker members of the pack and decides to endure the toil for the sake of her survival. It is significant to see Buck's reaction as the sign of his protectiveness - one the most explicate features of ideal masculinity and the perfect leader.

It is very sensitive when the author depicts the protagonist as a representation of his ideology because it would cause conflict and bias to the readers, especially in case of ideal masculinity which engages domineering power over the opposite sex. Ernest Hemingway has often been accused of misogyny in his treatment of female characters as many of his stories are seen as prototypical male stories, "His women too often seem to be projections of male needfulness" (Frederic Busch; cited in Assadnassab, 2005, p.13. Accessed June 26, 2018). The animal protagonist extinguishes the gender bias since its status is emancipated from cultural influences. To female readers, the canine protagonist with ideal masculine attributes would not be anything but an Alpha dog. Its interior comment on women

will be lessened to the animal consciousness rather than the male human comment. For instance, Buck thinks Mercedes is “a clannish creature” when she “rushed at once to the defense of her brother” during the quarrel against Charles – Mercedes’s husband. We feel Buck’s comment is quite agreeable; the inclination to misogyny is absent from the readers’ mind because we (humans) automatically exclude dogs from the concept of gender equality. Hence, the canine protagonist could display the stereotypical masculinity as far as it can be without being blamed as misogyny. Moreover, the image of the dog is universal and most accessible compared to other creatures. The cat is individual and isolated; it suits the author who wants to see what’s happening around in distance. The horse is beyond general readers’ acquaintance; we would fail to understand its behaviors unless absolute interior monologue and voice-over are employed. For a naturalist writer like London, dog is the most appropriate creature to make the readers from various cultures, classes, and genders identify themselves with and enjoy the majestic, severe, dark, protective, courageous, and gentle images without being obstructed by the undesirable cultural background of the protagonist or the author’s emotional infiltration.

4.2.2 Human Greed and the Game of Strength

Man is a distinct species according to Darwin’s evolution theory. Twelve years after *The Origin of Species* manifested the process of natural selection and how the specific races of living things have existed, transformed, or vanished, *The Descent of Man*, which was published in 1871, described the position of man as part of animal kingdom in extension of the survival of the fittest. Although the essence of this book is to prove that monkeys, apes, and humans are part of the same line of descent, Darwin’s implicit messages led to misinterpretation by many readers that “we” are on the top of all living things: “We will first consider the arguments which may be advanced in favour of classing the races of man as distinct species, and then those on the other side”, (Darwin, 1871, p.168). The pyramid of the

biomass¹⁷, for example, reveals that humans are heterotrophic organisms; we obtain other organisms in the food chain, placing us at the highest position of all beings.

Humans seem to be the strongest being in the game of survival since they have the power to teach important lessons to Buck, send him to the distant arctic areas, and drive him to take the test from nature. At the first point, Buck's submissive state ("Buck had accepted the rope with quiet dignity", p.45) and his defensive response when the rope is sent to the stranger ("But when the ends of the rope were placed in the stranger's hands, he growled menacingly", p.46) seem sensible to the readers because his change of reaction is true to the nature of the dog; as the general readers often experience the domestic dog growls and barks when encounter with the stranger but remains quiet to the familiar people. This makes the narrator's explanation neutral and reasonable. The tone of the narrator changes to emphatic and accented when Buck faces the "first lesson".

A stout man, with a red sweater that sagged generously at the neck, came out and signed the book for the driver. That was the man, Buck divined, the next tormentor, and he hurled himself savagely against the bars. The man smiled grimly, and brought a hatchet and a club.

[...]

"Now, you red-eyed devil," he said, when he had made an opening sufficient for the passage of Buck's body. At the same time he dropped the hatchet and shifted the club to his right hand. (p.49) [My emphasis]

Buck's state of mind is represented with direct and innocent views, for example, when he was hit for the first time, he "did not understand" what happens to his body: "In mid-air, just as his jaws were about to close on the man, he

¹⁷ In consequence to Darwin's study of the finches in his first book (*The Origin of Species*) in which the amount of biomass greatly caused the adaptation to the finch's species. The pyramid of the biomass is the structural image which evidently shows the influence of Darwinism in other disciplines (in this case, ecology).

received a shock that checked his body [...] He had never been struck by a club in his life, and did not understand”, p.49-50). However, Buck’s reaction to the red-sweatered man is slightly unreasonable; how could he know this man is “the next tormentor” since he has been locked up and been tormented by famine – not hard work or physical abuse as appear in *Black Beauty*? In this scene, the red-sweatered man has not yet done anything to Buck’s body. If this has been guided by the narrator, therefore, it means the narrator briefly indicates the character’s bias against humans. So, what makes Buck rebel even against the hard club? It is dignity. Buck’s rebellious spirit is awakened because the man with the club is ruining his feeling of pride in himself. This is because Buck is a born leader, and he thinks his strength is incomparable even to humans: “The whole realm was his. [...] he carried the Judge’s grandsons on his back, or rolled them in the grass, and guarded their footsteps through wild adventures. [...] for he was king,—king over all creeping, crawling, flying things of Judge Miller’s place, humans included”, p.44 [My emphasis]). Thus, when the man with the red sweater shows his superiority by exposing his arrogant gesture (“dropped the hatchet and shifted the club to his right hand”), instinctively, Buck shows his powerful authority by “hurling himself savagely against the bars”, which implies his instinct as wild animals and leader-born nature. General readers could imagine that if we hold the stick and step forward to the common dogs, they will bark against us (some might step back while continuing to bark). According to the dog’s nature, this is the sign of expulsion. But if you hold a stick and step forward to an Alpha dog (or the strong dogs – to simplify), they will hurl and snarl in threatening voice. Their internal purpose is different; the common dogs try to protect themselves but the Alpha dogs are ready to fight back. Buck is the second kind. Nevertheless, Buck does not allow human’s “law of club” to destroy dignity. We can see through these long phrases:

Again and again, as he looked at each brutal performance, the lesson was driven home to Buck: a man with a club was a lawgiver, a master to be obeyed, though not necessarily conciliated. Of this last Buck was never guilty, though

he did see beaten dogs that fawned upon the man, and wagged their tails, and licked his hand. (p.51) [My emphasis]

The narrator's statement "though not necessarily conciliated" is addressed by "Of this last Buck was never guilty," and these signify to us his unshakable pride; Buck does not accept to be under the human's strength. London's depiction of the contrary picture between the "beaten dogs that fawned upon the man, and wagged their tails, and licked his hand" and Buck's superficial obedience hints the readers that the only factor Buck would allow to control over him *must* come from his authority.

The fact the human is not the absolute influence in the game of strength is evident - not because of Buck's individual feeling, but the law of humans in *The Call of the Wild* is rooted in their greed. We know about this because the narrative in the opening chapter is unrealistic and implicitly satirical, which is very different from the rest of the novel. The opening of Chapter 1 begins with the line "Buck did not read the newspaper, or he would know that trouble was brewing" (p.44). This is a conditional sentence, yet the reason that makes the "brewing trouble" unknown to him is beyond canine nature; he does not know about the trouble because he "did not read the newspaper". If the readers continue reading the whole book, they will see that this is the only "exaggerated" tone in describing Buck's nature. London employs human behavior which exists beyond the protagonist's perception; this is different from his narrative style in *The Call of the Wild*. It is also different from the indirect interior monologue that mainly presents the character's thoughts to the readers. So, why does this appear in the fiction of naturalism? The answer is in the following sentence: "Because men, groping in the Arctic darkness, had found a yellow metal, and because steamship and transportation companies were booming the find, thousands of men were rushing into the Northland. These men wanted dogs, and the dogs they wanted were heavy dogs, with strong muscles by which to toil, and furry coats to protect them from the frost." (p.43) Industrial development and man's greed are the cause of the trouble. It

is interesting that London emphasizes this incident twice; first at the opening line of Chapter 1 and second before he is abducted by the gardener's helper in Judge Miller's farm: "when the Klondike strike dragged men from all the world into the frozen North. But Buck did not read the newspapers, and he did not know that Manuel, one of the gardener's helpers, was an undesirable acquaintance", p.45 [My emphasis]). Two instances of accentuation about the gold diggers and human's trespassing to the nature (that causes troubles for Buck and "every tide-water dog") suggests the author's bias against humanity's society, for people would not flood to the hardest environment, risk their lives to the hellish cold and wilderness if they had no desire for this yellow metal. Either they are the working class, the bourgeoisie, or the upper class people, the gold shall bring a vast impact on their lives in the city. It makes them rich and prosperous, but in turn, entraps them within the circle of working, wealth, and corruption (for the lass, it is the corruption against human nature in a livable society). It is the gimmick of naturalist writers to claim to be poisoned with city life as I have introduced before that London became sick of the human jungle and found that a natural jungle seemed an enviable situation (in Travernier-Courbin, p.238). The readers, in similar way, identify with Buck's rebelliousness and his refusal to be tamed because – through the eyes of Buck - we see how human beings are not higher beings, but slaves to greed. The man with the red sweater hammers Buck with the club because he has received money to tame the dogs, or kill the disobedient ones. Every human whom Buck has experienced subject him to the law; the law that pushes him into a monotonous life – a life that resembles human society:

[B]uck did not like it, but he bore up well to the work, taking pride in it after the manner of Dave and Sol-leks, and seeing that his mates, whether they prided in it or not, did their fair share. It was a monotonous life, operating with machine-like regularity. One day was very like another. (p.85) [My emphasis]

The life of the sled dog is monotonous, machine-like, and puppet-like (the narrator remarks "what a puppet thing life is" on page 64). These words

seem to be selected with the author's intention to express a resemblance to the material world and particularly the assembly line. The words "machine" and "puppet" is evident enough to remind the readers about the life of the working class in the city, and if some have experienced urban life, it is not difficult to see why it is monotonous. Using the narrator who is absent from the readers' eyes is very beneficial because we don't recognize his existence, thus we just keep listen to him and somehow spontaneously convinced by his sentimental infiltration. The task of the sled dog engages with human society – as London presents that "[Buck] came because men had found a yellow metal in the North" (p.64). So, behind this law of strength is humanity's greed. François, Perrault, and the half-scotch mail carrier come to Yukon because of gold – though indirectly influenced by the need for it. They might benefit Buck as their hard work helps him to form a strong body which allows Buck to survive in the cold, desolate environment, but shaping Buck's strength will help them achieve the mission (because if the dog team is weak, they could not reach post office and the mails that "carrying word from the world to the men who sought gold" (p.85) would get lost on the way). The duty of François, Perrault, and the half-scotch echoes Zola's naturalist mindset that "these worlds are really one" (Lehan, as quoted above). These three men are close to the miners in Lehan's quote; they are part of the systems that "produce the wealth that in turn produces the corrupt social system" because the news from their mails would reach the city men, which at last become wealthy because of the gold, and produce the corrupted society. Even John Thornton, the best of Buck's masters, is also a gold rusher. These men flee the city for the wilderness, but they would return to the city at last. Hence, if humans are the strongest beings in the game of strength, greedy men or those seeking benefits are tainted; they are stained by the wealth which belongs to the city either direct or indirect way. The implication behind London's game of strength is indeed *the strength of heart*, and in this game, Buck is the champion, for he is a thing of nature which follows the call of his ancestral fellows from the wild rather than obeying the command of the stained beings.

Similar to Neko in *I Am a Cat*, the dog who detaches himself from the human world highly encourage us to see identity problems by showing how monotonous life is when engaging in human culture (dragging the sled with “machine-like regularity”, p.85). Both of them are not dominated by human culture, although Neko’s nature as a cat allows him to be independent as cats don’t have the instinct to obey or follow the command while dogs know their rank in particular pack. Their nature as a pack animal allows the dogs to live in group and conform to the stronger to increase the rate of survival; the pack includes human in some situations. The difference between Neko and Buck is the use of narrative technique. Neko completely detaches himself and makes the readers (who follow him as observers) see human society from a new perspective, but Buck has the third-person narrator who convinces the readers to scrutinize his hidden implications behind the text. Hence, in some particular scene, the readers are persuaded to identify themselves with Buck, in the monotonous life of the sled dog, for instance. This is why his howls tremendously stir up our feelings:

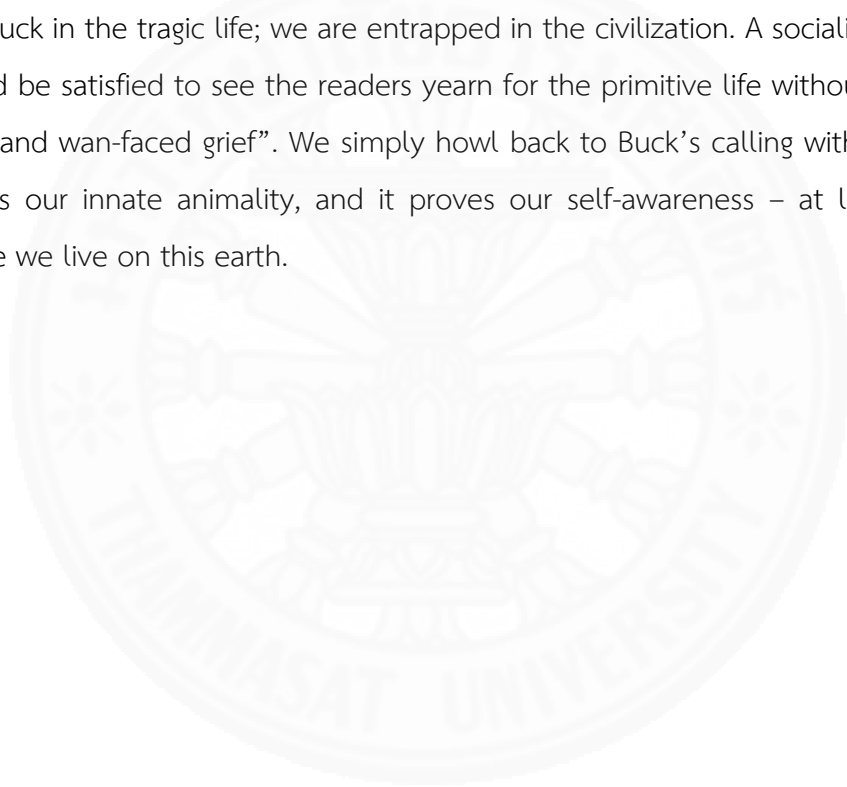
[I]n vague ways he remembered back to the youth of the breed, to the time the wild dogs ranged in packs through the primeval forest and killed their meat as they ran it down. [...] And when, on the still cold nights, he pointed his nose at a star and howled long and wolflike, it was his ancestors, dead and dust, pointing nose at star and howling down through the centuries and through him. (p.64)

Not so long after his primitive instinct is awakened, the memories of the old days come to his mind and in respond to his sub-consciousness, he heads to the night sky and howl like his wolfish ancestors. The objective narration still remains, but the elaborate, long sentences that illustrate the vivid picture overwhelm the readers’ sentiment. In simple words, this scene is so romantic and powerful that it becomes symbolic figure of Buck and *The Call of the Wild*. The long howls in the isolated, arctic territory create a sentimental feeling in the readers; it makes us feel tranquil and nostalgic because it is the day that we (human) live in

nature, and our existence are united with wilderness, fire, and wolves: “it seemed that the flames were of another fire, and that as he crouched by this other fire he saw another and different man from the half-breed cook before him”, p.86). It tells us that Buck’s ancestors are as old as ours, and we have the same origin; our home is the wilderness where culture such as language has no meaning in communication: “He uttered strange sounds, and seemed very much afraid of the darkness”. The readers spontaneously identify themselves with Buck, and if we have such feelings, it implies that we unconsciously long for primitive life. In other words, we are sick of monotonous life in society. Psychologically, nostalgia is sentimental recollection of “the good old days”. There are various perspectives toward this feeling of longing for the past. Neel Burton (2014) proposes that it could be “a form of self-deception in that it invariably involves distortion and idealization of the past”. Albeit the readers in London’s time would not know about this psychological meaning, it is certain that everybody used to experience it, and we know how our feelings were when we feel nostalgia. Often, we are bored with meaningless life. Buck’s howling seems to remind us that our natures are the same as his. While he decides to follow the intrinsic nature that calling for him, what we are going to do? The clear-cut answer does not present in the story, and I am confident that London would not invite every readers to head back to the wilderness. The answer lies in Buck’s strength; just be free from greediness. That is the absolute strength for those who think it is worth having dignity like a dog.

Dogs are the oldest pet in human history. Our intimacy with them is undeniable. It is difficult to fathom our subconscious to find out why Buck’s ideal characteristics and his howling are intensively powerful for us. We know that humanity shares its origin with mammals, we are closest to the apes rather than *Canis lupus familiaris* (domestic dog) or *Canis lupus* (grey wolves), but we are not persuaded by the roar of gorillas or the cry of bonobos (the latest is the closest ape to modern humans according to evolutionary theory). Besides, we don’t feel nostalgic when we hear the howling of the domestic dog, but the howling from the distant territory always touches our deepest feeling. Perhaps we spontaneously

associate ourselves with Buck, so when he heads back to the deepest forest to enjoy his freedom with his wolfish companions - leaving the civilized world behind - our primitive animality is shaken with the longing for primordial life. It is true to James Dickey's quote that "We need London's mythical wolf almost as much as we need the wildernesses of the world, for without such ghost-animals from the depths of the human subconscious we are alone with ourselves" (in "Introduction" to *The Call of the Wild, White Fang, and Other Stories*, 1981, p.8). If London's opening quote remarks that "The color of tragedy is red", his words are true to our fate since we are stuck in the tragic life; we are entrapped in the civilization. A socialist like London would be satisfied to see the readers yearn for the primitive life without "the watery tears and wan-faced grief". We simply howl back to Buck's calling with silent hearts. This is our innate animality, and it proves our self-awareness – at least we know where we live on this earth.



CHAPTER 5

CONCLUSION

Black Beauty, *I Am a Cat*, and *The Call of the Wild* represent different species of animal protagonists through different narrative techniques but the animal protagonists in the three different stories were all created under the same tendency. They were created to spotlight the authors' concerns about certain issues. The horse in *Black Beauty* is depicted to call for the humane treatment to the horses and to raise the ethical awareness. The cat in *I Am a Cat* is aimed to challenge the reader's self-awareness about the problem of identity in an age of change and to satirize the oddity of human society. The dog in *The Call of the Wild* is designed to indicate the exploitation of dogs in the human world and to remind the reader to reconsider our true nature. Although the authors' purposes are varied because of their different cultures, it is surprising to see the animal characters accomplish each author's task through their natural behaviors. Narrative embraces human experience, but in the case of *Black Beauty*, *I Am a Cat*, and *The Call of the Wild*, our experiences are narrated through the perspectives of animals. For the literary world the absence of animal's genuine nature and behavior is commonly seen, how these protagonists apply their equine, feline, and canine nature to unearth the reader's psychology make a big shift in their animality. It is not an overstatement to say that novels with animal narratives are distinctive because the author must deploy literary tactics and deep understanding in the animal, or else the story will represent animal manner according the author and the reader's familiarity and their animal essence will be absent again.

The three novels, as outstanding novels with animal protagonists, have several similarities. Scrutinizing from the depiction of animal images in the stories, the three stories can be seen as pastoral. However, the authors decide to represent their animal protagonists in the opposite way. In the views of general people, when mentioning about animal in literature, the first glimpse that comes to their mind is the pastoral landscape and the friendly relationship between humans and animals.

The borderless lands where these animals live with their herds or packs and spend their lives in natural home are stereotypical images for many readers, like the scenario in Karen Blixen's *Out of Africa* or Eric Knight's *Lassie*. The horse protagonist and other horses in *Black Beauty* suffer from horse labor in the city. The peaceful meadow is displayed at the first stage as the early home of the black horse, but the rest of the book is stuffed with the troubles of a life consisting only of weariness, depression, torment, and the death of the horses. In *I Am a Cat*, the nameless cat gets petted by the master of the house but his life remains merely that of a cat; not a pet of the house. He is stuffed into a paper bag and rammed into the kitchen range when the children feel inclined to amuse themselves by play with him, gets beaten when he does something considered bad in the human perspective, and even at the end of the story, no one has yet named him. Although the climate in the story is more pleasant compared to *Black Beauty* or *The Call of the Wild*, his status is radically different from animals in the pastoral tradition. The dog in *The Call of the Wild* is kidnapped, sold to the market where he experiences the pain of the club and the death sentence for disobedience. His everyday life is toil and sledding, fatal fight, and competition against a harsh environment for survival. It is a tragic fact but true that these circumstances are what happen in reality. Therefore, it is undeniable to accept that the history of human-animal relationships is certainly dispassionate, and to get to the depth of human psychology (including the reader, in this case), animals should be portrayed with realistic surroundings and genuine nature.

The narrative techniques in *Black Beauty* and *I Am a Cat* lead to similar result; they lead to the reader's awareness of animal rights. In reality, the horses neigh and cry, but people don't understand how they are feeling. This makes many people disregard their consciousness and self-preservation. In *Black Beauty*, Sewell gave a voice to equine creatures as if she is replying Thomas Nagel's famous question "What Is It Like to Be a Bat?" by using her close experience with horses, and offered them the ability articulate what they are feeling when people whip them cruelly, fix them with the sharp bearing rein, or command to drag the cart until they cannot do it anymore. The cat in Soseki's novel is offered the ability to voice as well,

but in a different way from Beauty. He tells us his feelings through his natural perception as we can see in the text that always exposes his incomprehension of human conduct. Comparing to Buck in *The Call of the Wild*, the reader does see his painfulness, his suffering from hardworking, and the death of his friends, but the author does not give him a voice. The full flow of his thoughts and feelings is filtered by the omniscient narrator who robs the emotion from the narrative. Hence, the reader tends to feel sympathy with the horse and cat protagonists, and this emotional response leads to action as I have mentioned the influence of emotions on beliefs in *Black Beauty*. The degree of the reader's action is related to the intensity of emotion narrated through the voices of the animal, so *Black Beauty* is the most powerful story in the light of motivation. Nonetheless, it reveals that to obtain the reader's awareness of animal rights, animal voices are necessary. The narrative technique that is able to transmit the voice of the animal protagonist to the reader is appropriate for the animal rights issue.

I Am a Cat and *The Call of the Wild* are similar in establishing distance between the reader and the situations in the story. Their opposition is *Black Beauty* which its narrative strongly attach the reader to situation by dragging them to the depth feelings of the horse protagonist. It is intriguing that *I Am a Cat* belonged to the realist movement of Japanese literature, called Shaseibun (the sketching of life), but the fact that he was criticized as anti-shaseibun (anti-realism) resulted from his insertion of humorous elements (since the Japanese realists must exactly write anything they experienced without artistic infiltration, Sei, 1970, p.5). Although the cat protagonist in Soseki's work does not narrate the story with unsentimental language, the narrative technique of distant eyes in *I Am a Cat* resembles the naturalist writing in *The Call of the Wild* in the way that it detaches the reader from immersive feelings and instead positions the reader as an observer. As an observer, it helps the reader see things more clearly, especially when there's commentator who assists guidance. In *I Am a Cat*, Neko does this job and in *The Call of the Wild*, the omniscient narrator takes this function. Consequently, while we are observing what is happening in front of us, we are challenged and questioned by Neko's voice and the

omniscient narrator's suggestion. This mental process resembles the description of the Animal Gaze in Jacques Derrida's "The Animal That Therefore I Am" when Derrida notes he felt ashamed of being naked in front of a cat. To say it simply, the animal characters take on the role of mirror. Thus, when we see things that they possess but we overlook or lack, we are aware of our selves. The meaning of identity in the sketch of the cat in *I Am a Cat* and the resonant howling in *The Call of the Wild* are mirrors that make the reader question their existence and society. In summary, the narrative technique that detaches the reader from the situation is appropriate in raising self-awareness and starting question society, as Tavernier-Courbin notes in his article about London's naturalism that for those who intend the novel to be a powerful social tool feel that an accurate and objective picture of society and mankind, presented with clinical detachment, is more effective than a compassionate dramatization of man's misery (Tavernier-Courbin, 1995, p.239). Tavernier-Courbin's statement might be too extreme as we can see that the dramatic narrative in *Black Beauty* was able to drive a social movement as well. It is better to say that the detachment effect serves an internal question. It makes us look back to our selves and our society rather than cast our concerns externally.

Nevertheless, the protagonists who are able to generate a response in the reader are the horse in *Black Beauty* and the dog in *The Call of the Wild*. This is the effect of anthropomorphism in both stories, which is only slightly presented in *I Am a Cat* (in fact, as I have argued, the cat protagonist goes back and forth between cat-like and human-like, but this ambivalence causes the impact on the reader's intimacy with the protagonist). It is an undeniable fact that readers are human, and the animal protagonist with human-like features will better acquire our intimacy. We spontaneously establish *trust* in such animal protagonists. To some extent, we have to admit that the stereotypical images of animals are hard to remove. Partly, because these stereotypes are the result of human observation, so it can be inferred that the reader is inclined to trust an animal that is close to their familiarity; or in other words, the reader shall trust the animal that has features that we *expect to see*. The black horse in Sewell's novel was created to appeal to the reader's

emotions, so she had to offer the features that are compatible with the reader's expectations. For instance, Beauty's self-manipulation in the scene of Ginger's death is not a horse-like characteristic, but his excessive care makes him a gentle-hearted horse, and the reader is satisfied to see a horse in this way. Buck in London's *The Call of the Wild* also possesses human-like traits. Fundamentally, his characteristics are what London wished to attain, and it is understandable that these characteristics are what the reader expects to see as well. Most important, the intimacy of the reader will be strengthened if the animal protagonist shows his loyalty to human because it is what we expect to receive from the animal, though this is quite idealistic. Therefore, the scenes which depict human-animal relationships need to portray animal loyalty, and if it is not the protagonist's genuine nature, the author must assign the human characteristic to him. Anthropomorphism, in conclusion, is an effective technique in the construction of the reader's intimacy. The reader not only understands the protagonist's thoughts, but we also trust him. It makes the animal protagonist ideal to the reader which psychologically further makes the author's agenda more convincing to the reader.

Animal loyalty is absent in *I Am a Cat*, as we have seen that Neko chooses to follow his nature rather than rest peacefully with his master for hours (this happens in the scene which the master tries sketching Neko). This is a specific exception in an otherwise satirical novel. In contrast to the other stories, the animal protagonist who satirizes the human world must preserve his animality as much as possible so that his criticism will be reliable. Additionally, it should be recalled that Soseki's purpose is to make a comic effect. A cat who decides to leave the master just to finish his business in the backyard, ruining the artistic work of the master, is much funnier than an obedient cat who calmly rests as the model. Hence, it is quite certain that the reader perceives the horse and dog protagonist as desirable creatures, but the cat in *I Am a Cat* is just the protagonist. It benefits the reader in different ways. Yet, in terms of narrative technique, it is evident that anthropomorphism is very appropriate to establish the idealistic protagonist.

Animal stories flourished during the nineteenth and twentieth centuries. Although there is no statistical evidence to prove it, we can see that a number of animal stories were published during these centuries. The basic reason comes from Darwin's theory in 1859 which collapsed the old beliefs in human superiority. However, if we carefully contemplate the social context in these eras, we will see the mutual connection; animal stories rise in parallel to the social movement. The nineteenth and twentieth centuries are the ages of changes. Scientific progress, industrialization, the prosperity of the bourgeoisie, urbanization, rapid growth of population always come with spiritual anguish. People were coerced to change by the social current. Those who were able to change might lose their identity. Those who failed to change might suffer from alienation. Still, there is the animal that is always left unchanged by social currents. Significantly, their lives and physical appearance are changes because of society and technology, but these are the external changes. Ultimately, they still maintain their natural behaviors and follow their innate self (in case of animals, I prefer to call it as "instinct"). Compared to human life, we allow the society, technologies, or even other people to change our true selves. Sharing the same origin with us but preserving its existence in the flood of alteration, the animal's presence reminds us who we really are and what we are doing in this world. This is what happened to our three writers and their animals. Anna Sewell wrote *Black Beauty* to remind people what they are doing to our servant beasts. Jack London who was sick of the city life used the dog's *Call* to remind us of our intrinsic nature. Natsume Soseki who suffered from westernization had his cat to criticize the absurdity of his people and society. As long as human society keeps changing, the animal – human's longest, most acquainted, and never-changing companion – will be presented in the arts, media, and literature to remind us of what we have forgotten about our human nature.

In conclusion, the animal protagonists help depicting the issues we overlook without causing bias to the readers (as I have mentioned that the status of the other effectively segregates the animal characters from human culture, social values, agreement and disagreement). Nevertheless, it is necessary to remind

ourselves that such animal figures must respond to the readers' expectations or familiarity in order to create the comprehension and intimacy between the animal characters and the readers; specifically, if the employed animal is not familiar to general people (a horse, for example). In addition, the narrative technique of the story must be compatible with the nature of the selected animal so the readers could obtain the messages of the author; for example, if the author decides to use a cat as a protagonist, it is impossible to create the warm-hearted story like *Lassie* although the emotional appeals are employed in the story because feline species normally ignore people. If the author insists on using pathos as narrative technique, the cat protagonist will be distorted to unnatural cat, and there is nothing changed from the animal stories in old days. I affirm my claim in the introductory chapter that the tactical narrative techniques will make the animal stories and the author's psychology, background, ideology, and concern issues perceptible to the readers..

The three classic tales, *Black Beauty*, *I Am a Cat*, and *The Call of the Wild*, have proven their literary values. They importantly remind us that animals can become the protagonist as similar to human. And in the light of philosophy, as long as we become aware of the issues of animal rights, social absurdity, or greediness, for instance, this means the animals are mirrors to the animal in ourselves.

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