THE SUPREMACY OF WHITE PEOPLE IN HARRIET BEECHER STOWE'S *UNCLE TOM'S CABIN OR LIFE AMONG THE LOWLY* AS A CHILDREN'S LITERATURE

A Thesis

Presented as Partial Fulfillment of the Requirements

for the Attainment of the *Sarjana Sastra* Degree in English Literature

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menyatakan bahwa karya ilmiah ini adalah hasil pekerjaan saya sendiri. Sepanjang pengetahuan saya, karya ilmiah ini tidak berisi materi yang ditulis oleh orang lain, kecuali bagian-bagian tertentu yang saya ambil sebagai acuan dengan mengikuti tata cara dan etika penulisan karya ilmiah yang lazim.

Apabila ternyata terbukti bahwa pernyataan ini tidak benar, sepenuhnya menjadi tanggung jawab saya.

Yogyakarta, 3 Oktober 2012

Penulis,
Andre Iman Syafrony

DEDICATION

To *Bapak* and *Mama*

MOTTO

"Fill your paper with the breathings of your heart." - William Wordsworth

"That is what we are supposed to do when we are at our best - make it all up - but make it up so truly that later it will happen that way." - Ernest Hemingway

“Laziness may appear attractive but work gives satisfaction.”

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Finally, I realize that this work is far from perfection. Thus, it is open to all criticism and suggestions

Yogyakarta, 3 October 2012

Andre Iman Syafrony

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ABSTRACT

This research aims to identify White supremacy in the *Uncle Tom's Cabin* as a children's literature and to understand how it is constructed in the novel as well as the danger of it. The theory of White Supremacy by Frederickson and racial differences in colonial and postcolonial societies by Fanon are used to answer the objectives.

This research was qualitative in nature and a descriptive-qualitative method was used to analyze the data. The main source of this research was a novel entitled *Uncle Tom's Cabin or Life Among The Lowly* by Harriet Beecher Stowe. The data were phrases, clauses, sentences, and expressions related to White Supremacy and the construction of it found in the novel. The data analysis was conducted through six steps: identifying, reading and re-reading, coding and categorizing, and sorting the data, making the interrelation between the description of the data and the theory, and making an interpretation of the findings. To obtain trustworthiness, the researcher used intra-rater technique and peer debriefing method.

The findings of this research show that there are two categories of White supremacy that match the kinds of White supremacy portrayed in the novel. Those two categories are White supremacy in the religious context and in the political context. First, it can be seen that the novel depicts the desirability of teaching Christianity to Blacks and to show White supremacy through the use of religion and political messages embedded in the novel. Second, it is to recognize in what way white supremacy is constructed in the novel. The next findings are derived from Fanon's theory of racial difference in colonial and postcolonial societies. There are three forms of construction of white supremacy that can be identified from the novel. The three categories are the use of language, stereotypes, and the symbolization. The discussion includes the implication of the danger of White supremacy in the insight of children's literature. As it is understood from the findings that although *Uncle Tom's Cabin* is considered an antislavery literary work, it does not mean that Blacks are meant to be equal and belong to America.

CHAPTER I

INTRODUCTION

A. Background of the Study

Children's literature is not quite different from the adult one. Children's literature also provides the same enjoyment and understanding as literature for adult do. Children seek pleasure from reading literary works, the only thing which limits them is the source of their pleasure. Lukens (1999: 9) in *A Critical Handbook of Children's Literature* suggests that children, giving their limited experience, may not understand the complexity of some ideas. That is why children's literature takes simpler form and language. When children read literature, they will find ideas and understanding.

Many discoveries that children can make through literature might provide a truth that may be significant to their consciousness. Cultural and social historians believe that there is a useful tool in the record created by children's books. Malcolm Cowley (1961: 11) describes literature as a social creation, verification. It embodies history, institutions, moral questions and many more.

The example of children's literature which contains social verification of truth dates back since 19th century, R.Gordon Kelly (1974: 24) , in *Self and Society in Selected American Children's Periodicals, 1865-1890*, states that children's literature of the nineteenth century had both institutional and ideological base, in this case is the myth that white people more superior than the black people. Thus, it creates some negative impacts on the black people such as stereotyping. This idea, that the white people are being more superior than the black people,

emerged since nineteenth century, the first literary form dealing with this matter is "*Uncle Tom's Cabin or, Life among the Lowly"*. It is considered the first children's literature dealing with slavery and racial discrimination.

Taking this form, it can be seen that a literary text can reveal the scope of the ideology of white people's superiority. The myth goes as far as dating back to the 18th century in the era of slavery particularly in the United States. In "*Uncle Tom's Cabin or, Life among the Lowly"*, slavery is seen as a horrific and cruel thing. However, the Black's identity in the novel is presented as of less value than European American's identity.

There is always a tendency among Europeans, including Americans, to associate blackness with "savagery, heathenism, and general failure to conform to European standards of civilization and propriety" (Fredrickson, 1981: 12). It becomes a tool to legitimate the superiority of Whites. Furthermore it is a barrier that will benefit Whites. The example of white's supremacy in children's literature is that Whites are always presented in higher strata than Blacks.

In order to understand the myth of Whites being more superior to Blacks, there is a need to consider some aspects. First, there is a need to look at the texts of children's literature and the period of it. Second, there is a need to examine the biographical history of the writers and the social/political contexts of the time that text starts to gain attention including the specific conventions of the particular era. This is important because the sense of superiority is dangerous for children; they can grow up seeing other races inferior to them.

Uncle Tom's Cabin or, Life among the Lowly by Harriet Beecher Stowe still has the enduring notion that it is seen as the first "grand work" of children's literature and it is still found in many children's reading list in the United States. According to Stowe (1901: 53),

“the first audience *Uncle Tom* had was children, to whom (because her husband was out of town) she read the scene of Tom's death shortly after she wrote it”. After the last installment of the novel, Stowe wrote addressed her words "in particular" to "the dear little children who have followed her story" in its serial publication. Moreover, it is known in *Uncle Tom’s Cabin Told to the Children* by H.E. Marshall (1904: 74) that in many northern families the novel was read aloud to children of all ages. Yet, there were also editions of the novel designed specifically for children. It was published on March 20, 1852, and by about a year after its publication was reported to have sold more than 300,000 copies in the United States and well more than another two million throughout the world, both in the original and in translation. By far now, according to African American Registry , it is still one of the reading lists for children and the view that it is one of the great canonical works during the Civil War era continues until now. That is why *Uncle Tom’s Cabin or, Life among the Lowly* is still popular among children these days.

In the *Short Preface to Uncle Tom’s Cabin* (1994: 37), Stowe is explained as adopting “a tendentious authorial voice that marks her novel as a call to reform”. In abolitionist diction, highly moral and just as sentimental, Stowe advises the readers that “the object of these sketches is to awaken sympathy and feeling for the African race, as they exist among us,” in pre–Civil War America. These aims are in conjunction with the situation at that time, slavery was seen as a horrific deed. Slavery is the overarching evil to be eradicated; yet stereotypes of African Americans infuse the text from its first sentence, and the cultural superiority of the “dominant Anglo- Saxon race” is, perhaps, never previously in question. Through the experiences of various protagonists, the themes of the novel pivot upon a Christian model of suffering and redemption, the acts of the moral individual and the corresponding failure of a

democratic society, and the troubling replacement of racist cruelty by racist kindness. Uncle Tom's Cabin is a narrative of its time, but it offers to the modern critical reader insight into the enveloping effects of racism and slavery upon American culture (Broderick, 1973: 56).

The book is seen as one of the first anti-slavery or abolitionist movement. The book, also helped popularize a number of stereotypes about black people, many of which endure to this day. These include the affectionate, dark-skinned "mammy"; the "pickaninny" stereotype of black children; and the 'Uncle Tom', a dutiful, long-suffering servant faithful to his white master or mistress.

In this study the term "Black" is used to mean all peoples of African descent. While, the term "White" here designates or implies an ethnic population. During the mid 1800s, there was a movement called "abolitionist movement" which had the intention of eradicating slavery. This notion was also vividly expressed on the literature of the Antebellum Era. In this era, many of white authors tried to deliver this message through children's literature. While these authors were trying to eradicate slavery, they did not see Blacks as equal. The image that Negroes are brutish people, having little more of humanity and imbecile is one of the proofs of the racist indoctrination, which was experienced by children in the late eighteenth and early nineteenth centuries in The United States.

Based on the explanation above, the analysis of this research is about the supremacy of White people in children's literature; in this case is Stowe's *Uncle Tom's Cabin or, Life among the Lowly.* An examination of the white supremacy brings two concepts of race prejudice and institutional racism. These phenomena are continuously interacting. Institutional racism gives birth to the racial prejudice. Institutional racism is dangerous for the children because they will develop a sense of superiority against other races while they grow up. These attitudes may

have developed since the era of Civil War, when Blacks are first regarded as subject matter. *Uncle Tom's Cabin or, Life among the Lowly* is regarded one of the abolitionist children's literatures. While many abolitionists tried to erase slavery, the underlying message was clear in most white's abolitionist writing- the message that the European cultural values would always be the exclusive measure of what best.

Thus, such an analysis is worth to be done due the fact that children are prone to creating negative attitudes on other races and such understanding is need to be done when they are doing reading activities. Cormer and Poussaint (1976: 23) state that:

> "We believe that as long as a book presents Blacks with dignity—be it set in the suburbs, inner city, or Africa—it is satisfactory reading.... Books about African ceremonies and customs can prevent your child from developing the negative attitudes about Africa with which our generation is still struggling.... Books depicting black, brown, yellow, red, and white children are one way of preparing your child for tomorrow. Books that present different cultures provide you with an opportunity to help your child understand that people are different.... You don't want to let some adult "humorist" take care of his own anger and hate feelings at your child's expense."

Therefore, there is a need that an examination of white supremacy in Stowe's *Uncle Tom's Cabin or Life among the Lowly* will give a light on why such an ideology that white belong to higher hierarchy is shaped and what is the dangerous impact to future children when they are making close reading to the book.

B. Research Focus

White superiority in children's literature becomes the main focus of the analysis in this research. The analysis points out the superiority by showing the discrimination done by the author to the Blacks. It is represented by Stowe's *Uncle Tom's Cabin or Life among the Lowly*

through its author's points of view. The story in particular portrays the life of Uncle Tom and other black characters who undergo the pain of slavery and racism. The term "racism" has become such a code word in recent years that it sets off emotional reactions, whether the word is used narrowly (i.e., when it alludes to differences related to so-called biological makeup), or is used broadly to represent every discriminatory action. George M. Fredrickson (1981: 13) avoids this problem by using the term "white supremacy" in his comparative study of American and South African history. He views the latter term as more descriptive of the processes he studies. "White supremacy," he says, "refers to the attitudes, ideologies, and policies associated with the rise of blatant forms of white or European dominance over 'nonwhite' populations. "At the public level, this myth of superiority entails restrictions of meaningful citizenship rights. It is more than prejudice because, as Fredrickson explains, "It suggests systematic and self-conscious efforts to make race or color a qualification for membership in the civil community."

Though small in number compared to the other segments of the "patriot" movement, white supremacists are the most radical and appear the most likely to commit illegal and violent acts. The types of crimes associated with white supremacists range from minor hate crimes and vandalism through white-collar crimes involving frauds, bogus checks, counterfeiting and the like, to major violent crimes such as armed robbery and murder. Among the major white supremacists groups are the various Klan groups, the National Alliance, the Church of the Creator, White Aryan Resistance, Aryan Nations, and various other neo-Nazi and Christian Identity groups (Frederickson, 1981: 16). That is why; there is a need to uncover the white supremacy idea so that it will bring awareness to the children of such hazardous idea.

Another theory employed to analyze the white supremacy is Frantz Fanon's theory of racial difference in colonial and postcolonial societies. It is derived from a book entitled *Black Skin, White Masks*. The theory describes the relationship between Blacks and Whites, which focuses on the inferiority and discrimination Blacks must accept and endure from Whites. The ways in which Whites legitimate their superiority over Blacks can be traced through forms of attitudes: language, relationship between women and men of color with White women and men, and the creation of certain stereotypes. The points of view and the perspective of the author of *Uncle Tom's Cabin or Life among the Lowly* towards the Black also become the focus of the analysis, the author's view are represented by Uncle Tom and other black characters such as George and Eliza. The relationship between the black slaves and their master is also important to be noted; that the pervasive reaction of the Blacks who will readily sacrifice themselves to their masters will also become the main discussion. The story itself takes place in the Antebellum Era, an era dating back as early as the dawn of the 19th century of slavery, when children literature genre started to grow.

Thus from the statements above, there are problems that arise: the first is what are kinds of white supremacy existing in the novel and the second is through what way the ideas of white supremacy are constructed in the novel and why it is hazardous for children.

C. Research Objectives

The objectives of this research are:

1. to identify what kinds of white supremacy exist in the novel, and
2. to explain how the supremacy is constructed in the novel and the danger of it

D. Research Significance

1. Theoretically, it is assumed that this research can enlarge the readers' insights about the history of the ideology the dominance of the white race in Civil War Era in the United States.
2. Practically, this research can give an understanding of the need of guidance of children when they do reading. Children are prone to many new ideas, good or bad. That is why this research is hoped to give a light on the bad effects contained in children's literature.

CHAPTER II

LITERATURE REVIEW

The major aim of the research is to identify the forms of white superiority in the 19th century's children's literature portrayed in Harriet Beecher Stowe *"Uncle Tom's Cabin or, Life among the Lowly"* of which the setting is the Pre-Civil-War-Southern US and how the white superiority is constructed through the perspective of the author, in this case is white author. Thus, to acquire the answers, this chapter is focused on the related theories used and background information that can help the process of analysis. The research will start out by explicating the genre of children's literature and its convention. To analyze the phenomena of white supremacy in the novel, the research uses postcolonial theory by Fanon, that is a postcolonial theory of racial difference in terms of color skin, creating certain stereotypes and forms of racism and Frederickson's theory on white supremacy. The background information, in this case is the setting of place and time of the literary work, includes the explanation of the condition of Southern US in the 19th century prior the Civil War where slavery is firstly in question and a short summary of *Uncle Tom's Cabin or Life among the Lowly* as children's literature.

A. The Genre of Children's Literature

There has been an ongoing debate on what constitutes children's literature. The United Nations Convention on the Rights of the Child defines a child as "a human being below the age of 18 years unless under the law applicable to the child, majority is attained earlier". However, the broadest definition of children's literature applies to books that are actually

selected and read by children. Children choose many books, such as comics, which some would not be considered being literature at all in the traditional sense; they also choose literary classics and recognize great works by modern writers, and often enjoy stories, which speak on multiple levels. As Nodelman asserts in *The Hidden Adult: Defining Children's Literature* (2008) that "the best ways to define children's literature is as a genre, not arguing that these characteristics always do define the genre."

Nodelman (2008: 76-78) adds that the quality of children's literature is "simple and straightforward". This does not necessarily mean that vocabulary needs to be overly simplistic or that style should be irregular or flat, as too many books for children are. In addition, a "subtle psychological events are often implied through narration and comment on actions." Therefore, children's literature focuses on action to emphasize the story telling.

In addition, classic children's literature is didactic. Traditionally, children's literature has been seen as an attempt to educate children. Nodelman (2008: 8) states that "there is an unspoken complexity even in a simple text", the simple text implies an unspoken and much more complex agenda that amounts to a second hidden text- what Nodelman calls a "shadow text". This agenda tends to be didactic, given to the assumption that children have limited abilities to comprehend difficult things. However, agreeing to this is so just accepting a stereotypical view that children are unable to think for themselves. Lukens (1999: 9) offers an explanation for this sort of position:

"Children are not little adults. They are different from adults in experience, but not in species, or to put in differently, in degrees but not in kind". It can be said that, then, of literature for young readers that it differs from literature for adults in degree but not in kind. That is why; children's literature takes in a simpler form. Because they lack of experience and children's literature provides these kinds of experience children expect to get from reading such literature".

However, these simple texts tend to imply more subtle complexities than they actually say. “They do so by implying a more complex shadow text” (Nodelman, 2008: 77). One reader can create a sense of truth by engaging with the knowledge about life and literature and identify it with real life. Therefore, children get the sense of truth from the repertoire they get from reading literature. It can be said that many children’s literature assumes it is the right of adults to wield power and influence over children; thus they might represent a kind of thinking about less powerful beings that can be identified as “colonial”. Children’s literature, therefore represents colonialist thinking by making safety a central concern: a key question is whether children are capable of keeping themselves from danger. “The wish to have influence over children in order to transform them into adults is inherently contradictory.” (Nodelman, 2008: 78) The texts often insist that children continue to need adults protection even though or even because, they have been wise enough to acknowledge and accept adult’s interpretations of their behavior, meaning that the adult’s view on how children should behave, the acceptance of which in effect makes them less childlike and therefore less in need of the protection as they now are wise enough to acknowledge their need of.

As a result, classic children’s books practically carry the “set of truth” by which societies are developed and maintained. In *Mother Was a Lady* (1974), Kelly states that it was nineteenth-century children’s literature which was being socialized as a means of stabilizing social assumptions. As a literary historian, he found a book-centered approach incomplete because the literature of the nineteenth century had both an institutional and an ideological base. It was among society’s methods of legitimizing itself. Through literature for

the young, particular groups reveal their values and preoccupations. Kelly (1974) explains the process as follows:

> "We may properly regard a group's children's literature, then as constituting a series of reaffirmations over time of that body of knowledge and belief regarded as essential to the continued existence of the group, for not only must children be convinced of the validity of the truths being presented to them, "but so must be their teachers…." By creating fictional order, children's authors…may also renew their own commitment to certain principles of social order—for example, shaping their fictional response, in part, to meet threats posed by alternative belief systems."

The approach suggested here has enabled Kelly to answer important questions about literature of the past and about those who produced and circulated it. That some literatures carry an agenda of reaffirmation of the previous "set of truth" and it is channeled through the intended audience, which in this case are children. Therefore, it can be concluded that, sometimes, children's literature embodies double intention, which perhaps could affect children's perception of truth and knowledge and as a tool to reaffirm the status-quo.

B. 1) Ideology and Power Relation in Children's Literature

Ideology in children's literature is sometimes invisible (Stephens, 1992:2). Writing for children is usually purposeful, meaning that the assumptions that the intention of writing a children's literature is to make a child accept some socio-cultural values which is assumed that these values are shared by author and audience. Stephens (1992:3) argues that these values include "contemporary morality" and ethics, "a sense which is valuable in the culture's past". This contemporary social formation is regarded as the culture's centrally important traditions (Stephens, 1992:3). Therefore, children's writers are sometimes trying to mould the audiences, in this case are children, into a "desirable forms". Ideologies, of course, are not necessarily undesirable. However, in the sense of a system of beliefs where people try to make sense of the world, ideology is important. Childhood is seen as "the crucial

formative time in the life of a human being" (Stephens, 1992:8). "The time for basic education about the nature of the world, how to live in it, how to relate to other people, what to believe and what and how think". These values are generated through ideology, which is why ideology is important to channel the "codes" used by society to order itself.

A narrative without ideology is impossible, a writer must have a certain goal to an interest towards the readers, which the text are intended. Ideology is formulated in and by language, meanings within language are socially determined, and narratives are constructed out of language. There are three aspects of ideology in children's literature, which have been explored by Hollindale.

Firstly, ideology appears as "overt" or explicit elements in the text, showing the writer's social, political or moral belief (Hollindale, 1988: 12). Books which openly advocate "progressive" or "enlightened" ideas belong to this category. Hollindale (1988:14) suggest that there are problems of representation for writers here, in that explicit attempts tends to provoke reader resistance to the message, and at the same time it allows that the advocated value or behavior is still minority social practice, where as the ideal behavior can be silenced. The more silent the representation, the more it demands a reader who knows how to interpret a fiction. This demand itself is an ideological assumption.

Secondly, Hollindale points out "passive ideology", that is the implicit presence in the text of the writer's unchecked assumptions. Hollindale points out that although it takes sophisticated analytical ability to demonstrate the presence of such ideology, they are probably more powerful in effect, since they consist of values taken for granted in the society that produced and consumed the text, including children (1992:14). That is why no attention has been paid to this aspect of children's literature because recently it has been clouded with

the overlapped concept of implied reader. Stephens (1992:10) describes that this concept is generally in the form of a "hypothetical reader" derived from a text's own structures and "situated in such a position that he can assemble the meaning toward which the perspectives of the text have guided him". "It is enough to say for now that the children's literature is, up to the present time, almost totally unexamined" (Stephens, 1992:10). That is why there are "gaps" which the reader must fill before the meaning can be completed. A successful reading, according to Hollindale, "pictures the reader's internalization of the text's implicit ideologies and it presents as an empowering act for children".

Thirdly, Hollindale (1988:14) identifies ideology as an inherent within the language, which he broadly characterizes as "the words, the rule systems, the codes which constitute the text". He argues that this inherency of ideology in language works to suppress articulations of conflict and to restrict signification to the attitude and interests of dominant social groups. This view corresponds with that of Fairclough (1989:88), who remarks that ideological struggle pre-eminently takes place in language. Fairclough goes on to point out that is also a "power struggle over language" in the sense that language is not just a "site" of social struggle but also an object of struggle, since an important aspect of "social power" lies in the power to determine word meanings and legitimate communicative norms. Lastly, Hollindale suggests that if "children can be made aware of how such ideologies operate in fictional representations they may be more empowered to identify equivalent ideologies apparatuses in their experiences in the actual world".

Therefore, it can be concluded that ideology in children's literature has referential meaning and is constructed with the intent of shaping readers' response, and hence readers' attitude. As Stephen (1992: 80) states that a fictive might offer its reader a variety of possible

"interpretative subject positions", ranging from positive to the negative. Thus, it is important in reading fiction to uncover and especially for "examining the possibility of ideological impact on readers".

2). Multicultural Children's Literature as an Instrument of Power

Multicultural education has always focused on power in the forms of educational reform and resistance to racism and inequality (Banks & Nieto, 2002). Banks and Nieto suggest that multicultural children's literature shares multicultural education's purposes and raises related debates regarding intersections of power, race, and culture. The authenticity debate in children's literature particularly addresses this intersection within racial and cultural contexts: the power to narrate, the power to tell one's own story, the power to self-determine, the power to self-realize, the power to self-represent, the power to change inequity into equity, and the power to articulate reparation for historical injustice. Bishop (1982: 1) begins her work *Shadow and Substance* in this way: "There is power in The Word. People in positions of power over others have historically understood, and often feared, the potential of The Word to influence the minds of the people over whom they hold sway" . She then identifies three distinct categories of African American children's literature—"melting pot," "social conscience," and "culturally conscious"—that appropriate and manifest power as differently based on authors' varied ideological intentions. Recently, scholars engaging in the authenticity debate have extended and illuminated the treatment of power in diverse cultural and geographical contexts represented in children's literature (Smolkin & Suina, 1997)

Despite these emphases on power, current selection criteria for multicultural literature typically promote cultural awareness and sensitivity, and often overlook the control,

deployment, and management of power. Criteria across a range of sources informing the selection of multicultural literature commonly include general descriptors such as the following:

The text and illustrations use historical information and develop setting accurately; the author portrays characters positively; the text and pictures affirm diversity within a cultural group; the story integrates cultural content and events naturally; the author portrays individuals and communities authentically; and the work resists stereotyping or romanticizing the experiences of minorities.

Multiculturalism, in this sense, focuses on tangible traits and overlooks deeper ideologies that affect the distribution of power in society. These criteria strongly promote cultural awareness and sensitivity. In addition, they affirm the post-civil rights racial context that Gordon and Newfield (1996: 77) identify as an era in which "most Americans believe themselves and the nation to be opposed to racism and in favor of a multiracial, multiethnic pluralism". However, while such criteria offer crucial support for intercultural awareness, they may also overlook inequitable management of power. As Gordon and Newfield (1996: 77) further explain that, excluding power enables a spirit of pluralism to flourish while concealing pluralist rhetoric's "repressive effects". Thus, examining implicit ideologies— or as Bishop (2003) puts, "ideological underpinnings"—that manage and deploy power supports an equitable selection process. This argument, then, serves two purposes: firstly, to build on the work of educators and artists who have inserted new standards of ethnic understanding that explore intersections of race, culture, and power within multicultural children's literature; and secondly, to place this intersection in the foreground of the selection process for multicultural children's literature in order to promote equity

C. Fanon's Theory of Racial Difference

As most of other social thinkers, Fanon was profoundly influenced by Karl Marx (Smith, 1973). His position in postcolonial world is specialized in his especially materialist recognition of the exploitative economic motive of colonialism as the decisive determinant of all aspects of the life of the colonized (Ashcroft et al, 1995: 1958). He focuses on the issue of exploitation, like what has been brought by Marx, but its character and consequence is different in the Third World than it was in the Marx's time. To analyze the character and consequence as the result of colonialism, he uses a psycho-social analysis as Marx uses socio-economic analysis to unite many strands of thought into a coherent one. It is in line with his profession as a psychiatrist who in his active years often dealt with his patients who were both French torturers and Algerian torture victims.

Smith (1973) says that the fundamental Marxist organizing concepts like alienation, determinism, class struggle, violence, role of *bourgeoisie*, and peasants have a relation with Fanon's analysis of racial difference. He replaces the analysis of class in Marx with that of race. Marx concerns in class conflict, while Fanon focuses on the dual questions of class and race conflict. Moreover, while Marx is Euro-centric in orientation, Fanon takes a world-view. Fanon believes that, thus Fanon applies a Marxist framework to that part of the world to which Marx only gave only a passing attention.

In his first work entitled *Black Skin White Masks*, Fanon (2008: 62) believes that the core of colonialism problem lies not merely on the interrelations of objective historical conditions but also human attitudes towards these conditions. It deals with the relations among the stakeholders within a region. Thus, a white man in his colony has never felt inferior although he is in the minority in number. On the other hand, "A Black man has no

ontological resistance in the eyes of a White man" (Fanon, 2008: 83). As the colonized personality, Blacks are alienated not only from his color and from traditional community, but more importantly through the dynamics of racism resulted from colonization.

Through the close reading, the core of the Fanon's book can be drawn into three aspects. The first is related to the relation between Blacks and language. The second is the relationship between Blacks and Whites and the third is between Blacks and symbolization. The three aspects are derived from the chapters entitled "The Negro and Language", "The Woman of Color and the White Man", The Man of Color and the White Woman", and "The Negro and Psychopathology". To help the explanation of the three chapters, two chapters entitled "The So-Called Dependency Complex of Colonized People" and "The Fact of Blackness" are used. The three aspects are explained below:

1. Blacks and Language

The relation between Blacks and language is specifically explained in a chapter entitled "The Negro and Language". In terms of language, Blacks have two dimensions of communication. The first one is with their own fellows and the second one is with Whites. Thus Blacks have two different ways to communicate with those two groups. This division is "a direct result of colonialist subjugation" (Fanon, 2008: 8). Thus, implicitly, the function of communication is also to assume a culture and to support the weight of a certain civilization since communication is not one-way only. Fanon (2008: 9) states that "a man who has a language consequently possesses the world expressed and implied by that language (Fanon, 2008: 9). The mastery and possession of language affords a remarkable power. For the colonizer, the power is needed to show their existence in order to guarantee their superiority over the colonized ones. Whites as the colonizer also develop certain ways to prove that

Blacks' place is below the standard. Thus, the colonizer makes a clear line in which their language is placed in the highest rank while Blacks' language is positioned in the lowest one.

Language plays an important role in the colonial region. Fanon (2008: 8) believes that "to speak men as to be in a position to use certain syntax, to grasp the morphology of this or that language, but it means above all to assume a culture, to support the weight of a civilization.

Black men always encounter problem when dealing with language. According to Fanon (2008: 19), it is due to "the arsenal of complexes that has been developed by the colonial environment". It includes how Whites behave to Blacks. Whites expect them to be good Blacks by making them to talk their own language. "To make him talk pidgin is to fasten him to the effigy of him, to snare him, to imprison him" (Fanon, 2008: 22). The definition of good Blacks then means that every well-educated Black must be paid attention to Blacks who quote Thoreau or Montesquieu are better being watched. It is because Blacks have to be shown in a certain way. Finding a Black who can quote Thoreau fluently in a colonized region is absolutely a shame and threat to the colonizer. By becoming educated, Blacks have already harmed the fixed concept that has been created by the colonizer; that Blacks must remain uneducated. "They are the instances in which the educated Negro suddenly discovers that he is rejected by a civilization which he has none the less assimilated" (Fanon, 2008: 69). Language of the colonizer is the parameter of civilization. Blacks are not allowed to speak the colonizer's language since they must be made foreign, and their standards must be different.

The problem is a pressure to Blacks to acquire the language of civilization since talking to their own language means getting down to their level, the lowest one. Therefore, the use of

the colonized language is a contribution “to a feeling of equality with the European and his achievements” (Fanon, 2008: 14). However, their struggle to the equal position only leads to another problem. For White men, Blacks must be made “to admit that he is noting, absolutely nothing - and that he must put an end to the narcissism on which he relies in order to imagine that he is different from the other “animals” (Fanon, 2008: 12). A Black is forever a slave of her or his own appearance. Acquiring the language of the colonized only reaffirms their inferiority. Thus, they will never get the equal position that they desire by acquiring the language of the colonizer.

On the other hand, A black man who “adopts a language different from that of the group into which he was born is evidence of a dislocation, a separation” (Fanon, 2008: 14). The change of the use of language, which according to Fanon, can be categorized as a personality change, also brings the rejection from his own group. Blacks, therefore, never have an equal position within the world where they live since each decision they make goes awry.

Whites have their own particular words to refer to Blacks. “A White man addressing a Negro behaves exactly like an adult with a child and starts smirking, whispering, patronizing, cozening” (Fanon, 2008: 19). Fanon gives an example that in a colonized region, each time there is a black who politely asks to a white man, he always answers a black man with the impolite one. Blacks must be made as if they have “no culture, no civilization, no “long historical past” (Fanon, 2008: 21).

“White men are filled with the worst racial prejudices, whose arrogance is more and more plainly demonstrated to be unfounded in the integrity of their personality” (Leiris in Fanon, 2008: 16). Fanon (2008: 18-9) gives a proof in the content of the New Testament

which says “We are the chosen people-look at the color of our skins. The others are black or yellow: That is because of their sins”. He believes in the first place that the separation and giving a level of people based on race also has been stated in all aspects of life, including religion.

2. Relationship Between Blacks and Whites

On the problem of the relationship between Whites and Blacks, it comprises both the women of color and the white men and the men of color and the white women. Both men of color and women of color have the feeling of inferiority. It is resulted from the belief among Whites that “For not only the black men are black; he must be black in relation to the white men” (Fanon, 2008: 83). It means that Whites always have a demand to expect that a black man should behave as a black.

However, it is indisputable that both women and men of color can have a closer relationship with white women and men. Somehow, it leads into a romantic relationship. When this thing has already happened, both men and women of color actually are trying to “aspire to win admittance into the White world” (Fanon, 2008: 42), which still Fanon (2008: 55) calls as a “permission in the white man’s eyes.” They wish to be acknowledged as Whites because they feel inferior by being Blacks. They do not get the admittance, they know that the relationship between two races will not last. Marrying Whites, for them, means two goals. First is getting the admittance into the White’s world which means they can equally possess the same position with other white men. Marrying Whites means “to dream a form of salvation that consists of magically turning white” (Fanon, 2008: 30). Their demand now is not merely being mingled with White culture but also become a part of them. The only ways to get the first goal is they will seek a relation with white women and men instead

of men and women from their own race. The second one is they can win the love that they desire.

For a woman of color, the reason why she chooses a white man instead of a black man is because “White and Black represent the two poles of a world, two poles in perpetual conflict” (Fanon, 2008: 30). White is defined in the highest pole while Black remains in the lowest one. Choosing a white man means increasing her position. That is the goal of all women of color according to Fanon. Women of color can be classified into two categories: “the Negress and the mulatto (Fanon, 2008: 38). The first one has only one possibility and one concern: to turn white, while the second one wants not only to turn white but also to avoid slipping back” (Fanon, 2008: 38). Therefore, women of color who desire for Black men are categorized as illogical.

The problem happens for a woman of color. It is impossible that they will be accepted by the society, especially the white society that she wants to enter in the very first place. The reason, according to Fanon (2008: 30), is simply “because she is a woman of color that she is not accepted in this society”. A woman of color is never altogether respectable in a white man’s eyes. Also, a Black man who has married a white woman makes himself taboo to his fellows as well. Fanon believes that both men and women, either Whites or Blacks, have been cultivated by a belief. “The Negro enslaved by his inferiority, the white man enslaved by his superiority alike behaves in accordance with a neurotic orientation” (Fanon, 2008: 42-3). The feeling of superiority and inferiority therefore has already deeply-rooted in their consciousness. Blacks are not capable of escaping their own races. Thus, their struggle to be a part of the White civilization merely becomes their own alienation. The alienation is in order to seek for a sanctuary in the white world.

Thus, according to Fanon, women are considered as subjects almost exclusively in terms of their sexual relationship with white men. Feminine desire is thus defined as an overly literal and limited heterosexuality (Bergner in Alessandrini, 1999: 54).

According to Fanon, a black man who loves a white woman knows that his position is a false one. Fanon calls him a beggar, "He looks for appeasement, for permission in the white man's eyes" (Fanon, 2008: 55). For this type of man, there is the concept of "The Other", the one who possesses the power, another word for a white man. He believes that to gain the power, the equality, he has to be one of 'The Other". Marrying a "White Culture" is one of the ways to reach the goal. One of the ways to marry a "White Culture" is by marrying its women. Marrying a white woman means a higher degree of social status. Fanon (2008: 52) proves the statement by an anecdote that for Black men, "the dominant concern among those arriving in France was to go to bed with a white woman".

The consequence for a black man who wants to marry a white woman is similar with that of a woman of color who wants to gain the love of a white man. He makes himself/herself alienated from his own fellows. This black man "who has had a white woman makes himself taboo to his fellows" (Fanon, 2008: 52). In order to gain his wish, his blackness functions as his vehicle to the alienated world, both from his own fellows where they belong to and the White society that they want to enter.

In analyzing Fanon, Loomba (1998: 144) states that the position of a black man in the eyes of a white man (and woman) "is marked by his color and supposedly limitless sexuality". For Whites, a Black is everything that lies outside the self while for Blacks; a White serves to define everything that is desirable. The desire is embedded within a power structure. Therefore, "the white man is not only The Other but also the master, whether real

or imaginary" (Fanon, 2008: 106). Blackness will always confirm the white self yet whiteness empties the black subject.

3. Blacks and Symbolization

One of the ways to make Blacks inferior is by creating a particular symbol toward them. The symbolization is sourced from negrophobia which according to Fanon's analysis is defined as "a neurosis characterized by the anxious fear of an object" (Fanon, 2008: 119). Blacks become the threat towards Whites in which the negrophobia itself is the development of a fear of black people. As a result of the negrophobia, "Without thinking, the Negro selects himself as an object capable of carrying the burden of original sin. The white man chooses the black man for this function" (Fanon, 2008: 148) due to White's fear. In every sense of the word, black men become the victim of White civilization. Ever since European civilization came into contact with the black world, they already postulated a concept that "'those Negroes were the principle of evil" (Fanon, 2008: 147). This mechanism of projection is manifested through symbolization. The symbolization is mostly related with sexual potency of Blacks. Blacks symbolize biological danger. Fanon (2008: 127) in the chapter entitled "Negro and Psychopathology" remarks that "To suffer from a phobia of Negroes is to be afraid of the biological. The Negroes are animals". Whites are convinced that Blacks are beasts, "if it's not the length of the penis, then it is the sexual potency that impresses him" (Fanon, 2008: 131). Therefore, the existence of Blacks is closely related with the symbol of animals. Fanon's thought gives the unfortunate historical variety of European civilization. With the possession of power, European civilization makes similarity between evil with the color black. The results is Black people then have been tragically equated in the collective unconsciousness of the European with the absence of good and beauty as the

opposite images. These negative images of Blacks in the collective unconsciousness are assimilated via cultural indoctrination which was also being experienced by Fanon.

In Europe, Blacks have a function that is the symbolizations of lower emotions, the baser inclinations and the dark side of the soul. “While the color black symbolizes evil, sin, wretchedness, death, war, and famine” (Fanon, 2008: 147). Through this symbolization, Blacks feel themselves different from other races that live in the colony. This feeling of difference causes Blacks make themselves different but “the truth is that he is made inferior” (Fanon, 2008: 115). The feeling of difference is sourced from their existence, which is limited to their own environment. The treatment, then, turns into a fatal result since “the first encounter with a white man oppresses him with the whole weight of his blackness (Fanon, 2008: 116). The oppression is resulted from hatred. The feeling of hatred for Blacks shown by the creation of symbolization by Whites is the product of jealousy. White men feel frustrated by the strong body of Blacks. Therefore, they seek in turn “to frustrate the black, binding him with prohibitions of all kinds” (Fanon, 2008: 135). The behavior resulted from the feeling of jealousy makes the white man become the victim of his own unconsciousness. Fanon states that the collective unconsciousness lies in the heart of White men (Fanon, 2008: 144) which makes them whether concretely or symbolically regard Black men always stand for the bad side of the character. Whites are never aware of their repressed sexual desire caused by the imagination of the bodies of Blacks. By this imagination, they are being repressed, therefore, the Whites strike back with the creation of images towards Blacks. In the end, forever Blacks will always combat with their own image.

For the majority of White men, the Blacks “represent the sexual instinct” (Fanon, 2008: 136). They are the incarnation of genital potency beyond all moralities and prohibitions.

White women see Blacks thus as the gate to come into the sexual sensations which they cannot get from the men from their own race. It is clear how reality rests on the realm of imagination. Whites who create images towards Blacks as animals are those who are on the level of early mental age since they do not use their logic.

The treatment experienced by Blacks is due to the conflict with a civilization that they do not know and that impose itself on them (Fanon, 2008: 83). The treatment then is functioned as a prison for Blacks. It is not a threat anymore for them, but becoming a direct reality. Overall, problems faced by Black are a result of the life which is "exploited, enslaved, despised by a colonialist, capitalist society that is only accidentally white" (Fanon, 2008: 157). It justifies that there is indeed a way and an effort to undermine the existence of Blacks in colonial and postcolonial society. White men regard Blacks as merely their toys in their hands (Fanon, 2008: 107).

D. Racism and the Creation of Certain Stereotype

Racism is the belief in a racial hierarchy between groups. That notion is a central defining characteristic upheld by many theorists. Jones (in Augoustinos and Reynolds, 2001: 3) defines racism as "a belief in the superiority of one owns race over another and the behavioral enactments that maintain those superior and inferior positions". He believes that racism is practiced in a structural and cultural level which maintains and reproduces the power differentials between groups in the social system. Racism that is practiced in a societal level that means as institutional and cultural racism (Augoustinos and Reynolds, 2001: 4). Institutional racism refers to the institutional policies and practices implemented in order to protect and legitimate the advantages and power of a group over another group. The

consequence is that racist outcomes are achieved and reproduced. Cultural racism occurs when those in positions of power define the norms, values, and standards in a particular culture.

The foundations of racism are both in the Enlightenment and in the religious revival of the eighteenth century which is a product of the preoccupation with a rational universe, nature, and aesthetics (Bulmer and Solomos, 1999: 41).

The simple binary opposition between races is undercut by the fact that there are enormous cultural and racial differences within them (Loomba, 1998: 105). The belief that the differences between racial groups are biologically driven means that the variability is fundamental and fixed (Augoustinos and Reynolds, 2001: 3). It leads to the categorization of people based on merely assumptions in which the appearances can reflect the essential features of a particular race. As an ideology, racism is opaque or unconscious of its own meaning (Guillaumin, 1995: 29). Therefore, it cannot be simply defined into stereotyping or doctrine because theory and practice cannot cover the whole field of racism. History serves as a proof to give the instances of racism, starting from slavery, Greek concept of barbarian peoples, the status of foreign peoples in ancient societies, up to the ghettos and the status of Jews in Europe and the Arab world. The scholars started to pay attention on the rise of racism in the aftermath of European expansion into other parts of the globe. Basically all those facts resemble one characteristic in which there is a widespread tendency to reserve the attribution of human status to one's own group (national, religious, or social). It was in the US after the abolition of slavery where scientific racism and the empirical investigation of psychological race differences were enthusiastically examined (Augoustinos and Reynolds, 2001: 5).

There has been a tendency to use the word prejudice and racism interchangeably in literature. Prejudice tends to be regarded as an individual phenomenon, while racism is a broader construct that links individual beliefs and practices to wider social and institutional norms and practices (Jones in Augoustinos and Reynolds, 2001: 3). The second important distinction is about power. An individual can display racial prejudice to a person or a group but when it comes to racism, the power is exercised by a group over other group. Racism is also often misinterpreted with stereotype. Stereotyping is a process of assigning people, groups, events, or issues to a particular, conventional category (Pearson, 1985: 44). Although stereotyping is undoubtedly often associated with racism, but not with racism alone, so to that extent, it cannot be regarded as the same as racism in its specify (Guillaumin, 1995: 31). Stereotyping is a marginal aspect of racism and not even specific to it. Fredrickson in Augoustinos and Reynolds (1999: 70) states that "it is a matter of conscious belief and ideology and can be distinguished from prejudice", which is a matter of attitude or feeling, and discrimination, which is a description of behavior.

Guillaumin (1995: 35) states that racism is a universe of signs which mediates the specific social practice of western society as it becomes industrialized. The practice is far more extensive than simply the manifestation of the theory into which it was crystallized in the course of the nineteenth century. The theory that stresses human differences and inequalities and also affirms the superiority and inferiority of groups of people create a link between the mental and physical facts. The facts are deduced into theories in an attempt to rationalize the idea of differences (Guillaumin, 1995: 36). As a concept, racism is closely tied to the concept of race and is a reminder that where members of society make distinctions between different racial groups, some members are likely to behave in ways which give rise

to racism as a behavioral and ideational consequence of making racial distinctions (Bulmer and Solomos, 1999: 5). Thus, those who do not believe in the concept of distinctions between races cannot easily get rid of the concept.

According to Augoustinos and Reynolds (2001: 3), contemporary racism is different form old racism. Old racism is more about beliefs in the biological superiority/inferiority of groups while contemporary racism is a belief about cultural hierarchy. Old-fashioned racism happened prior to the American civil rights era of the 1950s and 1960s. The racism in the era was noted as blunt, hostile, segregationist, and supremacist (Augoustinos and Reynolds, 2001: 26).

In much of the contemporary literature on race relations in the United States and Britain, the development of racism is seen as related in one way or another to the historical experience of slavery, colonialism, and other institutions of white supremacy (Fredrickson in Bulmer and Solomos, 1999: 9). One of the instances is the issue of the relationship between processes of capitalist economic expansion and exploitation and the emergence of racism and racial ideologies. For example, in the political economy of racism, social scientists have argued about the relative importance of race and class as underpinning the exploitation of black slaves. The exploitation of Blacks proves the triumph of racism.

E. The Notion of White Supremacy

The phrase "white supremacy" applies with particular force to the historical experience of two nations-Souths Africa and the United States. As generally understood, white supremacy refers to “the attitudes, ideologies, and policies associated with the rise of blatant forms of white or European dominance over "nonwhite" populations”(Frederickson, 1981:3). In other words, it involves making invidious distinctions of a socially crucial kind that are

based primarily, if not exclusively, on physical characteristics and ancestry. In its fully developed form, white supremacy means "color bars," "racial segregation,"(Frederickson, 1981: 3) and the restriction of meaningful citizenship rights to a privileged group characterized by its light pigmentation. Few if any societies that is "multi-racial" in the sense that they include substantial diversities of physical type among their populations have been free from racial prejudice and discrimination. However, white supremacy implies more than this. It suggests “systematic and self-conscious efforts to make race or color a qualification for membership in the civil community” (Frederickson, 1981: 3). More than the other multi-racial societies resulting from the "expansion of Europe" that took place between the sixteenth century and the twentieth, South Africa and the United States (most obviously the southern United States during the era of slavery and segregation) have manifested over long periods of time a tendency to push the principle of differentiation by race to its logical outcome-a kind of society in which people of color, though numerous or acculturated they may be, are treated as permanent aliens or outsiders. Frederickson (1981: 3) is tempted at one time to use the term "racism" to denote the processes of establishing and rationalizing white privilege and dominance in the two societies. Yet, after weighing this option carefully, Frederickson concludes that racism is too ambiguous and loaded a word to describe his subject effectively. Narrowly defined, racism is a mode of thought that offers a particular explanation for the fact that population groups that can be distinguished by ancestry are likely to differ in culture, status, and power. Racists make the claim that such differences are due mainly to immutable genetic factors and not to environmental or historical circumstances. Used in this way, the concept of racism is extremely useful for describing a trend in Western thought between the late eighteenth century and the twentieth that has

provided one kind of rationale for racially repressive social systems. However, nonwhites have at times been subjugated or treated as inferiors in both the United States and South Africa without the aid of an explicit racism of this sort. In recent years, racism has commonly been used in a broader sense, as a blanket term for all discriminatory actions or policies directed at groups' thought to be physically distinct from a dominant or "majority" element. Yet, this usage leaves people without a separate word for the overt doctrine of biological inequality and inhibits a sense of the role that this ideology has played in specific historical situations. Racism (in the broad, modern sense) has further terminological disadvantage of having been used so frequently as a description. No one, at least in modern time, will admit to being a racist. The phrase white supremacy, on the other hand, is relatively neutral; both defenders and opponents of a fixed racial hierarchy have been willing to invoke it. Until recently, "Alabama proclaimed the virtues of "white supremacy" in its state motto; and the upholders of South African apartheid will more readily admit to being white supremacists than racists"(Frederickson, 1981: 5). Egalitarians have also used this phrase to sum up the blatant forms of discrimination existing in the South before the desegregation and what is still prevailing in South Africa today.

Frederickson (1981: 20) suggests that "People" trying to justify why they "deserve" special privileges sometimes claim that they are somehow "chosen," in particular that they are "chosen" by some deity for a special destiny. White Nationalists frequently claim that God has chosen them as bearers of Christianity and civilization. "Christian Nationalists frequently claim that God has chosen America for a special purpose and that America needs to uphold Christianity to fulfill God's purpose". One consequence of asserting a "chosen people" status is of course the relegation of all other groups to second-class status. They are

not necessary for "the plan" and may in fact be stumbling blocks which need to be eliminated. “If some people are not chosen, they are nothing”.

White Supremacists “are obsessed with a desire for purity, an attitude which goes further than mere xenophobia” (Frederickson, 1981: 25). When the in-group is invested with everything that is good and safe while outsiders are tarred with everything that is evil and dangerous, it may be unavoidable that one obsesses over avoiding any contamination from the outside. It's the only way to maintain an insider status. Purity as an absolute value is clear among White Supremacists who condemn race mixing or cultural borrowings from non-whites. Christian Nationalists who insist not just on religious purity, but also sexual, gender, and political purity across the board also demand purity.

White Culture, therefore, defines who people are, and who “others” are in relation to them. For example, a white culture term for ‘people of color’ is ‘non-white.

Frederickson (1981: 46) also defines White Culture as: “It shapes people’s attitudes, thinking, behavior and values”. For example, a white woman shrinks in fear when passing an African American man on the street; yet the great’ danger to the white woman comes from white men at home. “It consciously and unconsciously suppresses and oppresses other cultures.” For example, slave owners consciously suppressed African spirituality and taught Africans Christianity to make them ‘docile,’ on the other hand, employers fire workers for speaking Spanish in a restaurant, but promote workers who speak French. “It consciously and unconsciously appropriates aspects of oppressed cultures”. For example: every form of African American music: gospel, blues, Jazz, rhythm and blues, and rap, has been copied by white musicians with no credit given to the creative sources of the music (Frederickson, 1981: 78).

F. Previous Research Finding

There are many studies conducted on *Uncle Tom's Cabin* as an abolitionist slavery text, but many of these discuss the work as the driving force that erased slavery. The fist research that coincides with the study of colonialism in children's literature is Nodelman, who in *The Other: Orientalism, Colonialism, and Children's Literature* (1992), derives much of his interpretation from Said's concept of Orientalism. Orientalism is a form of intellectual colonialism. It defines a group of people by what they are not, what they lack (European-ness). By defining a group in this way, it can be controlled. They can never be equal or better than the defining group because they lack what it is defines the other. They must always be inferior. He further points out: "Children are not the ones who write either the texts we identify as *children's* literature or the criticisms of those texts." (Nodelman, 1992: 29). Therefore, the definition of children mirrors the definition of colonized races in so much colonial literature, even to the point of their anger at them when they refuse to follow their rules for their development. The wrong is theirs, not someone for the path they have chosen; "… our attempting to speak for and about children in these ways will always confirm their difference from, and presumably, inferiority to, ourselves as thinkers and speakers" (Nodelman. 1992: 29).

White Supremacy in Children's Literature is first brought to public by MacCann in her book entitled *White Supremacy in Children' Literature: Characterizations of African Americans, 1830-1900*. MacCann's study is full of examples of race prejudice, bigotry, and literary distortions made of African Americans by white men and women. The book also includes statements about African Americans and slavery that exemplify an ambivalent stance. The message communicated, however, by these men and women is consistently clear

through the literature they wrote and published for children, African Americans were inferior, unintelligent, and childlike, and therefore did not deserve to be regarded as humans. African American were to be caretakers to and for the white men. The way children's literature was used, as the primary instrument to enculturate white children with this message to continue the pattern of white supremacy, was bizarre. The intense focus of her book does, indeed, enlighten and extend existing knowledge on the history of white supremacy in children's literature related to characterizations of African Americans.

G. Historical Background

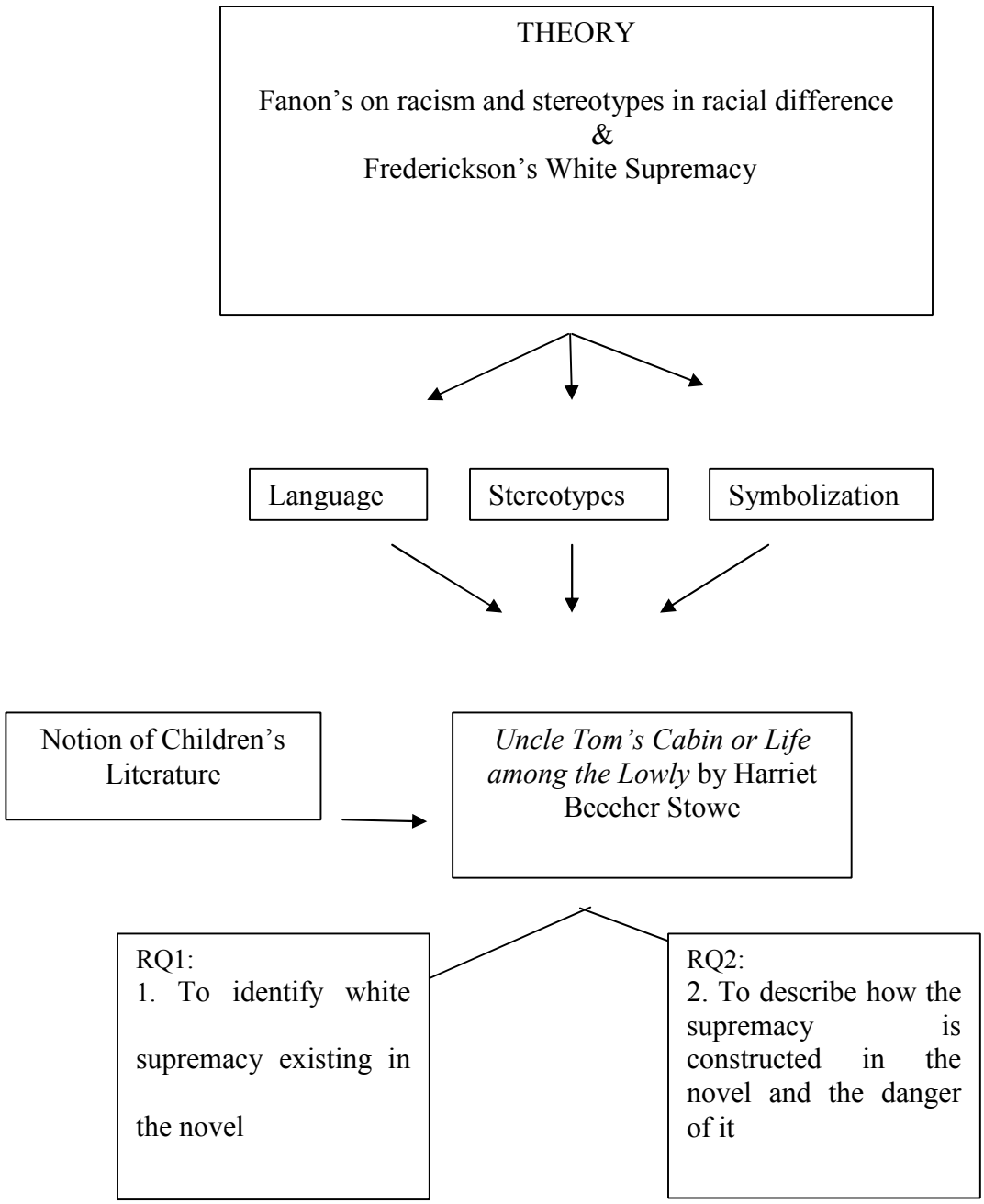
Seeing the Anti- Slavery Movement in the 19th Century

During the 1830s and 1840s, two very different depictions of slavery competed for the attention of the white northern public. Both created their own stereotypes. The abolitionists who organized America's Anti-Slavery Societies tried to arouse an essentially indifferent populace to the evil of slavery by focusing on the cruelties inflicted on the enslaved. Acts of physical brutality occupy a central place in slave autobiographies like Frederick Douglas' narrative (Douglas, 1845:5). Abolitionists recognized the persuasive power of pictures, and in their periodicals, almanacs and other texts the image of the master, mistress or overseer beating a slave often occurs.

During the same decades, blackface minstrelsy was becoming the most popular form of mass entertainment in the country. Although a few minstrel songs refer to the sufferings of slavery, the white men who blackened their faces with burnt cork typically portrayed slaves as "happy darkies" singing and dancing". On the minstrel stage the only unhappy blacks tend to be the ones who've fled into the north to escape slavery, and who long nostalgically for "the old plantation" as in Foster's *Old Folks at Home* (1851).

H. Framework of Thinking

To identify the forms of white superiority in the 19th century's children's literature portrayed in Stowe's *"Uncle Tom's Cabin or, Life among the Lowly"* and how the white superiority is constructed through the perspective of the author, in this case is White author. Thus, to acquire the answers, this chapter is focused with the related theories used and background information that can help the process of analysis. The research starts out by explicating the genre of children's literature and its convention. To analyze the phenomena of white supremacy in the novel, the researcher uses postcolonial theory by Fanon which is a postcolonial theory of racial difference in terms of color skin, creating certain stereotypes and forms of racism and Frederickson's theory on white supremacy are applied. The following figure shows the framework of thinking of the research.


THEORY
Fanon's on racism and stereotypes in racial difference
&
Frederickson's White Supremacy
Language
Stereotypes
Symbolization
Notion of Children's Literature
Uncle Tom's Cabin or Life among the Lowly by Harriet Beecher Stowe
RQ1:
1. To identify white supremacy existing in the novel
RQ2:
2. To describe how the supremacy is constructed in the novel and the danger of it

CHAPTER III

RESEARCH METHOD

A. Research Approach

The research was a qualitative research. According to Creswell (2010: 8), qualitative research is an inquiry process of understanding based on distinct methodological traditions of inquiry that explore a social or human problem. The researcher builds a complex and holistic picture, analyzes words, reports detail information and conducts the study in a natural setting. The researcher only describes or explains a phenomenon without manipulating the data.

This research used a descriptive-qualitative content analysis method to analyze the data because the data of this research are nonnumeric. Moleong (2010: 11) states that the data of descriptive-qualitative method are in the form of words, pictures, and not in numbers. The data are used to describe the phenomena of white supremacy in the Southern part of the United States of America seen from the points of view of the author of the particular work analyzed. Thus, the description of the data helps the researcher present and explore the complexity of his research. In addition, it can also engage the readers to understand his research.

Content Analysis is described as the scientific study of content of communication. It is the study of the content with reference to the meanings, contexts and intentions contained in messages. In 1952, Bernard Berelson published *Content analysis in Communication Research*, which heralded recognition for the technique as a versatile tool for social science and media researchers.

B. Data Type

Data are the material of the research; this material is not in the form of raw material but more in fixed material (Moleong, 2004: 9). According to Lofland and Lofland (in Moleong,

2004: 112), the main data of qualitative research are language and action or behavior. Since this research applied qualitative approach, the data were in the form of language features such as words, phrases, clauses and sentences expressed in Stowe's *Uncle's Tom Cabin* and related to 1) the forms of white supremacy in the novel and 2) the construction of white supremacy in the novel.

C. Data Source

The main source of this research is Uncle's *Tom Cabin*, a novel written by Harriet Beecher Stowe in 1852 and was first published in October 1936 in the US. The researcher used Vintage edition, which was published in 1997, consisting of forty-five chapters and 225 pages.

To analyze the work, the researcher used the main theory from Fanon's *Black Skin, White Masks* (2008), *White Supremacy: A Comparative Study in American and South African History* (Frederickson: 1981) and *White Supremacy in children's literature: characterizations of African Americans, 1830-1900* (MacCann: 2001). Some additional books on the theory of racism used to support the comprehensiveness of the background analysis are *Understanding Prejudice, Racism, and Social Conflict* (Augoustinos and Reynolds: 2001), *Racism* (Bulmer and Solomos: 1999), and *Racism, Sexism, Power, and Ideology* (Guillaumin, 1995).

D. Data Collection

There are four steps in the process of collecting data: reading, note taking, interpreting, and categorizing. Basically, reading and note taking are the most important ways in data collecting technique. In this research, the researcher first read Stowe's *Uncle's Tom Cabin.* In order to get the clear understanding of the content of the text, the researcher had to perform the careful and comprehensive reading. Second, the researcher collected the data by making simple notes or re-writing them in the form of main words, phrases, clauses, and

sentences related to the topic. Third, the researcher read carefully the data in order to have the clear interpretation. The last step, the data were categorized into three forms of white supremacy in line with the topic of discussion: language, relationship, and symbolization. During the process of the data collection, the researcher used a particular form of data sheet to easily see the progress of her research. The form of data sheet is presented in the figure below:

Table 1. The form of Data Sheet

	Category	Data	Narrator	

Table 2. Analytical Construct

White Supremacy in the Novel

In Religious Context:	**In Political Context**
1. The Purity of White Christianity. 1) God has chosen America for a special purpose and that America needs to uphold Christianity to fulfill God's purpose. 2) Avoiding any contamination from the outside. It's the only way to maintain an insider status. Purity as an absolute value is clear 3) Condemning race mixing or cultural borrowings from non-whites 4) Purity is also demanded by Christian Nationalists who insist not just on religious purity, but also sexual, gender, and political purity across the board. **2. White Racial Religion** 1) The Religion of White Race is the Only Religion 2) All other races are inferior and threaten the white race's success and survival. 3) What is Best for the White Race. What	**1. White Culture as A Dominant Culture** 1) Consciously and unconsciously suppresses and oppresses other cultures 2) Consciously and unconsciously appropriates aspects of oppressed cultures 3) Normative: the standard for judging values and behavior. **2. The Culture of White Privilege.** 1) White people are morally and intellectually superior to people of color. 2) White culture stereotypes figures and behavior of white people. 3) By defining reality as white, and convincing white people that it is their reality, the culture of white supremacy is portrayed as universal, applying to all humankind. **3. The Culture of White Nationalism.** 1) The culture of white nationalism provides an identity, purpose, orientation and sense of belonging for people who immigrate to the

is good for the White Race is the highest virtue; what is bad for the White Race is the ultimate sin.	United States from Europe. 2) The culture of white nationalism has transformed pride and love of country (patriotism) into a glorification of the military conquest of nations of color. 3) The culture of white nationalism has transformed pride and love of country (patriotism) into a glorification of the military conquest of nations of color.

The Construction of White Supremacy

Language	Stereotypes	Symbolizations (portrayed with the usual "array of Negroes qualities")
1. Relationship between Black and White 1) Blacks are looking for admittance from Whites 2) Getting into an "emotional" relationship will help to erase their inferiority. **2. Language and Dialect** 1) The language standards are made to show that Blacks are uneducated. 2) The standards are similar with an adult who treats a child. Whites are the adults and Blacks are the children. **3. Physical appearance and intelligence** 1) Blacks are identified as "sexual threats". 2) It is known that Blacks have big sexual organ and small brain.	**1. " The Happy Darky"** 1) It portrayed and lampooned black people in stereotypical and often disparaging ways, as ignorant, lazy, buffoonish, superstitious, joyous, and musical. **2. The tragedy of Mulatto** 1) The stereotype almost exclusively focuses on biracial individuals light enough to pass for white. In literature, such mulattoes were often unaware of their black heritage. Upon discovering their African ancestry, tragedy ensues because such characters find themselves barred from white society and, thus, the privileges available to whites. **3. The affectionate, dark-skinned female mammy** 1) Characteristics of "Mammy" include dark skin,	**1. "Gluttony"** 1) Blacks are always depicted as greedy and excessive in drinking and eating. **2. "Vanity"** 2) Blacks are identical with trivial, worthless, or pointless manner **3. "Impulsiveness"** 1) Blacks are inclined to act on impulse rather than thought. **4. " Irrationality"** 1) Blacks action are absurd and illogical. **5. "Boastfulness"** 1) Blacks are known bragging among themselves. **6. " Messiah"** 1) The story of Uncle Tom who dies to save his fellow slaves is seen as the passive nature of Blacks in accepting their fate.

	a heavyset frame and large bust, and overall matronly appearance, complete with an apron around her waist and a kerchief on her head. She is overweight and dressed in gaudy clothing, as well as genial, churchgoing, and spiritual. **4.The pickaninny stereotype of black children** 1) Pickaninny refers to oft-depicted physical stereotypes of young African slave or African American children: bulging eyes, unkempt hair, red lips and wide mouth into which they stuffed large slices of watermelon	

E. Research Instrument

According to Creswell (2009: 175), one of the qualitative research characteristics is that the researcher acts as the key instrument by collecting data by him/herself. He/she may use a protocol or an instrument for collecting data but actually the researcher is the one who gathers the information.

The key instrument of this research was the researcher himself on the concepts of white supremacy and its construction based on the theory of post colonialism by Fanon as illustrated in the analytical construct presented in the chart at the end of chapter II. In addition, the researcher used the data sheet to arrange the data systematically.

F. Data Trustworthiness

Trustworthiness is a way in which the researcher shows that generalizability, internal validity, reliability, and objectivity are considered in his/ her research (Given, 2008: 895).

Validity is one of the strengths of qualitative research because the researcher can show whether the findings are accurate from his/her standpoint, the participants and the readers (Creswell, 2009: 191). On the other hand, reliability means the dependability or consistency. It indicates that the same thing is repeated under the identical or very similar conditions.

The reliability of the research was gained by using *intra-rater* technique through the following steps. First, the researcher evaluated the data of his research with the theoretical concept presented in the chart of analytical construct. Second, the researcher read and re-read the data until he got certainty of the data with valid interpretation with the reference presented in the analytical construct. The purpose of doing this technique was to keep the consistency of the data.

To check the validity of this research, Creswell's theory *peer debriefing* method was used. It means that during the process of collecting the data, the researcher implemented collaborator, a peer debriefer (Creswell, 2009: 192), to review and to ask questions in order to get the similarity between the researcher's interpretation and the peer debriefer's interpretation. The researcher chose two of his friends who are literature students and also used postcolonial theory in their thesis as reviewers, to check the data of this research and gave their interpretation. The discussion with both reviewers was conducted to get the same interpretation to achieve validity of the data. Those processes were done through the whole data.

G. Data Analysis

Given (2008: 186) states that data analysis is the important part of qualitative research that includes gathering and linking the data to be a concept. Creswell (2009: 185) mentions that there are six steps in data analysis: organizing and preparing the data, reading through all the

data, coding the data, giving a description, interrelating description and interpreting the meaning of description.

Six steps to analyze the data are explained below.

1. The first is identifying the data from the novel by making some notes.

2. The second is reading and rereading the whole data and arranging the data into a theme: the forms of white supremacy in the novel.

3. The third is coding and categorizing the data in the data table into some categories related to the forms of white supremacy in the novel based on Fanon's theory, such as: language, stereotypes, and symbolization.

4. The fourth is sorting the data by selecting the relevant data and excluding the irrelevant data. The selected relevant data were classified and interpreted according to its thematic meaning.

5. The fifth is making the interrelation between the description of the data and the theory to get the findings based on the objectives; the identification of the forms of white supremacy in the novel and the construction of white supremacy in there.

6. The last is making an interpretation of the findings based on the understanding about the theory.

CHAPTER IV

FINDINGS AND DISCUSSION

A. FINDINGS

This research aims to identify the forms of white supremacy in the 19th century children's literature portrayed in Harriet Beecher Stowe's *"Uncle Tom's Cabin or, Life among the Lowly"*. This chapter focuses on the discussion of two points: the first is what white supremacy existing in the novel, and the second is through what way the ideas of white supremacy are constructed in the novel and why such ideology is hazardous for children.

To begin with, it is important to know that the story is divided into two plots, the plot of Uncle Tom, the main protagonist of the story, and the plot of George and Eliza Harris, a couple of mullatos who thrives to survive until the end of the story. Meanwhile, Uncle Tom, due to his nature of being obedient and faithful, dead in the hand of the cruel slave owner Simon Legree.

The plot is one of the keys in understanding white supremacy in the novel. The description of the intelligence of the mullato George Harris and the submissiveness of Uncle Tom raises several questions that, the notion of with supremacy is well spread throughout the story. There are evidences of the concept of white supremacy creates certain kinds attitude and traits described by the author herself; Harriet Beecher Stowe. Therefore, it is imperative to pinpoint images and messages that may have contributed to the perpetuation of the white supremacy in the novel.

1. The Forms of White Supremacy in *The Uncle Tom's Cabin*

Taken from the work of George. M. Frederickson, there are two categories of white supremacy which match the kinds of white supremacy portrayed in the novel. Those two categories are white supremacy in the religious context and in the political context.

a. In Religious Context

In the case of religion, it can be seen that novel depicts the desirability of teaching Christianity to Blacks. Religion plays an important role in the novel. Not only it serves as the solution to the so- called "sinful slavery system, it also gives the view that the religion of White Christianity is only the "civilized" and the right way to teach the Black culture. It is true that according to Frederickson (1981: 6), religion always plays an important role, there is a religious message in the notion of white supremacy that "slavery is a sin" and the way the redeem the sin is to teach the right religion to the Blacks. This means that Blacks are always identical with barbaric things and paganism, and it is the duty of Whites to give them the "proper" and "civilized" way of life.

1) The Purity of White Christianity

Frederickson states that white supremacy is "obsessed" with a desire for purity, an attitude which goes further than "mere xenophobia" (1981: 3). When the" in-group" is invested with everything that is good and safe while outsiders "are tarred" with everything that is evil and dangerous, it may be unavoidable that one obsesses over avoiding any contamination from the outside. It is the only way to "maintain an insider status". Purity as an absolute value is clear among White Supremacists who condemn race mixing or cultural borrowings from non-whites (Frederickson, 1981: 15). Purity is also demanded by Christian Nationalists who insist not just

on religious purity, but also sexual, gender, and political purity across the board. In the novel, the notion of White Christianity is firstly brought up by the character of Eliza.

> Well," said Eliza, mournfully, "I always thought that I must obey my master and mistress, or I couldn't be a Christian." (Stowe, 1852: 3)

As far as Eliza's characterization, she has always thought it her Christian duty to obey her master and mistress. It appears, however, that she has been brainwashed into accepting her status as a slave. She is upset when his mullato partner, George, demands to know who has made Harris his master. She, unlike George, has been brought up, educated, and treated with kindness by her mistress. She has faith in God. She also believes in the sanctity of marriage and is shocked when she is told that a slave is not allowed to have the luxury of marriage and the freedom to raise a family.

> "Don't you know a slave can't be married? There is no law in this country for that; I can't hold you for my wife, if he chooses to part us. That's why I wish I'd never seen you,—why I wish I'd never been born; it would have been better for us both,—it would have been better for this poor child if he had never been born. All this may happen to him yet!" (Stowe, 1852: 5)

The belief that it is the duty of the Whites to “bring up” Blacks to the right way is clearly depicted by the author through the character of Mrs. Shelby. She is portrayed as a woman with high intellectual and moral caliber. Her opinion about slavery in general and her slaves in particular is markedly different from her husband's. She is convinced of the fact that the slaves are no different from their owners; they too have feelings and want to enjoy family life. She strives hard to be a good Christian and believes that as long as she treats her slaves well, God will not condemn her.

> "Why not make a pecuniary sacrifice? I'm willing to bear my part of the inconvenience. O, Mr. Shelby, I have tried—tried most faithfully, as a Christian woman should—to do my duty to these poor, simple, dependent creatures. I have cared for them, instructed them, watched over them, and know all their little cares and joys, for years; and how can I ever hold up my head again among them, if, for the sake of a little paltry gain, we sell such a faithful, excellent, confiding creature as poor Tom, and tear from him in a moment all we have taught him to love and value? I have taught them the duties of the family, of parent and child, and husband and wife; and how can I bear to have this open acknowledgment that we care for no tie, no duty, no relation, however sacred, compared with money? I have talked with Eliza about her boy—her duty to him as a Christian mother, to watch over him, pray for him, and bring him up in a Christian way; and now what can I say, if you tear him away, and sell him, soul and body, to a profane, unprincipled man, just to save a little money? I have told her that one soul is worth more than all the money in the world; and how will she believe me when she sees us turn round and sell her child?—sell him, perhaps, to certain ruin of body and soul!" (Stowe, 1852: 28)

In this event, Mr. Shelby informs his wife that he has sold Tom and Harry. She gets very upset when her husband sells off Tom and Harry to the ruthless slave trader. For her, it is as if all her "Christian goodness" has been undone. Eliza has been brought up under her protecting care. She has personally taught Eliza the importance of the value of family. Now she must watch the event as her own husband separates two families because of his financial carelessness.

The sense that the author brings the “perfect idea” on the purity of White Christianity is in the depiction of the black man "bound and bleeding at the foot of civilized and Christianized humanity, imploring compassion in vain." She does this in order to gain the sympathy of the reader and to impress upon the Southern as well as the Northern mind what she considers to be the real picture; the horror of slavery (MacCann, 2002: 56). Stowe assigns the role to God in delivering the needy and the poor--in this case blacks. Below is the example:

> If any of our refined and Christian readers object to the society into which this scene introduces them, let us beg them to begin and conquer their prejudices in time. The catching business, we beg to remind them, is rising to the dignity of a lawful and

> patriotic profession. If all the broad land between the Mississippi and the Pacific becomes one great market for bodies and souls, and human property retains the locomotive tendencies of this nineteenth century, the trader and catcher may yet be among our aristocracy. (Stowe, 1852: 124)

It is clear that Stowe's intention to see White Christianity as the "correct form" of justification on the inferiority of Blacks. Stowe's depictions on how Blacks should be kept under the "watch" of Whites bring a question on her true motives in the novel. She also uses the Bible to justify her view on how Blacks can never thrive on their own.

> "It's undoubtedly the intention of Providence that the African race should be servants,—kept in a low condition," said a grave-looking gentleman in black, a clergyman, seated by the cabin door. "'Cursed be Canaan; a servant of servants shall he be,' the scripture says." *
>
> * Gen. 9:25. This is what Noah says when he wakes out of drunkenness and realizes that his youngest son, Ham, father
> of Canaan, has seen him naked. (Stowe, 1852: 124)

Clearly, Stowe intends to create the view that Blacks are only good for servants and Blacks are good for nothing. This view also points out one of the characteristics of the Purity of White Christianity, that the "purity is the only absolute value" (Frederickson, 1981: 35).

Another view on the purity is depicted by Stowe in the character of Evangeline. Little Eva is the symbol of innocence and purity in the novel. There is a deep spiritual gravity in her that distinguishes her from other children. When first introduced to the readers, Stowe remarks, "the little one was not what you would have called either a grave child or a sad one." She is always dressed in white, a description that gives her an angelic aura.

> "Her form was the perfection of childish beauty, without its usual chubbiness and squareness of outline. There was about it an undulating and aerial grace, such as one might dream of for some mythic and allegorical being. Her face was remarkable less for its perfect beauty of feature than for a singular and dreamy earnestness of expression, which made the ideal start when they looked at her, and by which the dullest and most literal were impressed, without exactly knowing why. The shape of her head and the turn of her neck and bust was peculiarly noble, and the long golden-brown hair that floated like a cloud around it, the deep spiritual gravity of her violet blue eyes, shaded

> by heavy fringes of golden brown,—all marked her out from other children, and made every one turn and look after her, as she glided hither and thither on the boat. Nevertheless, the little one was not what you would have called either a grave child or a sad one. On the contrary, an airy and innocent playfulness seemed to flicker like the shadow of summer leaves over her childish face, and around her buoyant figure. She was always in motion, always with a half smile on her rosy mouth, flying hither and thither, with an undulating and cloud-like tread, singing to herself as she moved as in a happy dream. Her father and female guardian were incessantly busy in pursuit of her,—but, when caught, she melted from them again like a summer cloud; and as no word of chiding or reproof ever fell on her ear for whatever she chose to do, she pursued her own way all over the boat. (*Always dressed in white, she seemed to move like a shadow through all sorts of places, without contracting spot or stain; and there was not a corner or nook, above or below, where those fairy footsteps had not glided, and that visionary golden head, with its deep blue eyes, fleeted along.")* (Stowe, 1852: 55)
> *Mine

In the story, Eva harbors no racial prejudices and is filled with sorrow at the sight of slavery. She sees no difference between the slaves and the owners. She takes on the aspect of a feminine Christ, stating that she wants to die for the sake of the slaves, just as Christ sacrificed his life for humanity. If the misery of slavery could be alleviated by her death, she would willingly do so. She makes St. Clare promise to set Tom and the rest of the slaves free after her death. She gives all her servants a lock of her hair as a token of her love and remembrance. She accepts death calmly, consoled by the thought that she will be united with Jesus Christ.

In action, Eva lives up to her name: she is an evangelist (a bearer of good news) who spreads the word of the gospel around. She dies because such innocence and purity cannot remain in such an evil corrupt world. In other words, she is Stowe's view on the perfect purity of White Christianity.

The next indication of the agenda of White Christianity is the belief that God has chosen America for a special purpose and that America needs to uphold Christianity to fulfill God's purpose. This is one of the characteristics of White Supremacy in the novel. Stowe

delivers this message at the end of the story through the character of George Harris. George's letter to his friend, in which he states his decision to go to the newly formed republic of Liberia, shows his disillusionment with America and the Anglo-Saxon race. He clearly states that he has cast his lot with the oppressed and enslaved African race. His bitterness with the whites is credible but overlooks the many white men and women who have helped him win his freedom, such as Mr. Wilson, Senator and Mrs. Bird, and the Quakers. He appears to have built up a Utopian vision for Liberia. He has opted to work for the emancipation of the slaves in America from outside the country, by building up public opinion against the injustice of slavery.

> What do you owe to these poor unfortunates, oh Christians? Does not every American Christian owe to the African race some effort at reparation for the wrongs that the American nation has brought upon them? Shall the doors of churches and school-houses be shut upon them? Shall states arise and shake them out? Shall the church of Christ hear in silence the taunt that is thrown at them, and shrink away from the helpless hand that they stretch out; and, by her silence, encourage the cruelty that would chase them from our borders? If it must be so, it will be a mournful spectacle. If it must be so, the country will have reason to tremble, when it remembers that the fate of nations is in the hands of One who is very pitiful, and of tender compassion. (Stowe, 1852: 124)

Further, Stowe says it is wrong to fill Africa with "an ignorant, inexperienced, half-barbarized race, just escaped from the chains of slavery." The church of the North should receive the freed slaves and educate them till they achieve a moral and intellectual maturity, then send them to Liberia. She believes a day of vengeance is upon America and both North and South are "guilty before God." If slavery continues then it will bring down "the wrath of Almighty God".

> To fill up Liberia with an ignorant, inexperienced, half-barbarized race, just escaped from the chains of slavery, would be only to prolong, for ages, the period of struggle and conflict which attends the inception of new enterprises. Let the church of the north receive these poor sufferers in the spirit of Christ; receive them to the educating advantages of Christian republican society and schools, until they have attained to somewhat of a moral and intellectual maturity, and then assist them in their passage to

> those shores, where they may put in practice the lessons they have learned in America. (Stowe, 1852: 243)

Furthermore, at the end of the story, Stoweshe makes free use of rhetorical questions to drive home her point that people in both the North and the South are responsible for perpetuating and encouraging slavery. She takes on a self- righteous attitude in trying to make the people in the Northern States aware of their responsibilities towards the slaves. She approves of the idea of populating the newly formed Republic of Liberia with former slaves, on the condition they are given education and helped to develop morally and intellectually. It is likely that Stowe suggests that released slaves do not know what to do with their freedom. The inappropriateness of such a "solution" was questioned in her time, and is totally rejected today.

2) White Racial Religion

Frederickson (1981: 45) states that the core of religious White Supremacy idea is “the one and only White Racial Religion. All other races are inferior and threaten the white race's success and survival”. The idea is well kept in the story that “religion” only belongs to the Whites. One of the example is the attitude of George Harris to religion, George rebels against Mr. Harris, a callous man who punishes George for his intelligence by trying to assign him all the tedious works, utterly disregarding his intellectual capabilities. George has managed to educate himself admirably, despite Harris' mean attitude. He is fully aware of the unfairness and iniquities of the system of slavery that gives a slave no rights. It does not even give him the liberty to marry and raise his own children. According to the rules of slavery, George does not possess the cardinal virtue a slave ought to have: submissiveness. On the contrary, he has run out of patience and is filled with bitterness. He has even lost his faith into God.

> I an't a Christian like you, Eliza; my heart's full of bitterness; I can't trust in God. Why does he let things be so?" (Stowe, 1852: 2)

George even expresses his failure to comply with White Christianity. However, because the attribute of “whiteness” Stowe gives to him he manages to carry on and succeed.

> "*Is* there a God to trust in?" said George, in such a tone of bitter despair as arrested the old gentleman's words. "O, I've seen things all my life that have made me feel that there can't be a God. You Christians don't know how these things look to us. There's a God for you, but is there any for us?" (Stowe, 1852: 102)

Furthermore, the difference between Tom's submissiveness and George's rebelliousness is apparent, but it has been the cause of much of the fundamental question of the supremacy of Whites in the novel. Stowe attributes George's fiery nature to the white blood in him. Otherwise, he would be as submissive and dead as Tom by the end of the novel. George, as a character, conforms to the dictates of romantic racism, an ideology that ascribes the characteristics of leadership and the desire for freedom to white people. This form of racism encourages the misconception that black men are neither bright nor ambitious enough to ask for freedom. In many ways, Tom is a one-dimensional character. He never slips into immorality; he has no tragic flaw. His goodness is unbelievable, but perhaps necessary for this slavery story. His commitment to God is incredible and unyielding. In the end, Tom is a martyr for God, a saint who has earned his position in heaven, which is, again, one of the examples of what is best for Blacks.

> A crowd of all the old and young hands on the place stood gathered around it, to bid farewell to their old associate. Tom had been looked up to, both as a head servant and a Christian teacher, by all the place, and there was much honest sympathy and grief about him, particularly among the women. (Stowe, 1852: 96)

The principle that white religion notion is the best virtue is depicted in the character of St. Clare. St. Clare is an important and crucial character in the novel of *Uncle Tom's Cabin*, one that speaks volumes about inactivity and apathy toward the slave trade. He is a kind master who pampers his slaves. He is perhaps the most generous of all the slave owners in the novel; he even promises Tom his freedom. He even suffers pain of conscience about the practice of slavery. However, although he feels sorry for slaves, he does not actively do anything to abolish the system. He believes solely on the Christian standard as the best standard.

> They will have to go north, where labor is the fashion,—the universal custom; and tell me, now, is there enough Christian philanthropy, among your northern states, to bear with the process of their education and elevation? You send thousands of dollars to foreign missions; but could you endure to have the heathen sent into your towns and villages, and give your time, and thoughts, and money, to raise them to the Christian standard? That's what I want to know. If we emancipate, are you willing to educate? (Stowe, 1852: 178)

It can be concluded that one of the focuses in the supremacy of white people is the desirability of teaching Christianity to black people. This is, perhaps, most evident in Uncle Tom, Tom is depicted as a perfect Christian who commits himself to God with his whole being. His piety and religious faith makes him appear equal to the messenger. On nearly all issues, he is submissive to his white masters but on the matter of his faith he is tough. Tom's vision of Christianity is that of Christ's love; his white supremacy's vision of Christianity is distorted and self-serving. All slaves are victims of a so-called Christian social system. This fulfills the agenda of White Supremacy as Frederickson (1981: 67) states that "the evil of slavery can only be removed from society by rejecting that twisted view of Christianity in favor of one more correctly based on a foundation of Christ's principles of love".

b. In Political Context

The form of white supremacy in the political context has something to do with the indisputable fact that *Uncle Tom's Cabin* is meant to portray the horrors of slavery with the aim of encouraging its readership to abandon the practice. The abolitionist theme is clearly stated by both the narrator and the characters (especially Mrs. Shelby, her son George, Little Eva, and Miss Ophelia). Slavery is both inhumane and un-Christian. However, by means of such interpretation, as Frederickson states (1981: 81), the "intellectual arguments countering the abolitionism were, to a degree, overcome". He mentions that antislavery activists were able to counter with solid logic those who hold the belief that firstly, the right of individual property is "a natural right and secondly, that the nation of America is destined to be exclusively white" (Frederickson, 1981: 87).

This brings up the notion of class stratification, which is much evident in the story, and it is treated as the natural dimension of life. Blacks in the story are forced to accept such a kind of thinking "the United States was God- Ordained as a corrective European norm" (Frederickson, 1981: 88).

1) White Culture as a Dominant Culture

The underlying concept of the domination of the culture of white supremacy is that white culture perpetuates the ideology that white people are morally and intellectually superior to people of color. In the novel, even though it is not openly advocated by the author, Stowe, her theme of "separateness" is suggested in various subtle ways. For example, such phrases as African soul", "tropical soul and "tropical heart" made the slave population appear to be almost a distinct species.

The first slight notion of this view is created by the slave trader, Haley. Haley is foul from the start, a man who wears loud flashy clothes and lots of jewelry. He generalizes that all blacks are unreliable and sub-human. When Mr. Shelby vouches for Tom's honesty and faithfulness, Mr. Haley replies that Tom must be honest "as niggers go." To him, Tom is an "article", a commodity that will bring good money. He is a greedy bargainer who feels no regret at all for his cruelty.

> "You mean honest, as niggers go," said Haley, helping himself to a glass of brandy. (Stowe, 1852: 23)

Another aspect of white culture is that white culture stereotypes figures and behavior of white people. Frederickson (1981: 72) describes this as a common method, “to take some cultural attribute which is the result of hundreds of years of institutionalized white’s privilege in the United States, and projecting this attribute as solely the result of the person’s individual, heroic efforts”. The belief that white people are merely superior because of who they are, are projected throughout the story. Aunt Chloe, for example, is the wife of Uncle Tom, she is depicted as a cheerful and warm-loving black woman. Her idea that white people are able to do more than black people is introduced when she is amazed to see how easy white people do many things compared to the blacks.

> "How easy white folks al'us does things!" said Aunt Chloe, pausing while she was greasing a griddle with a scrap of bacon on her fork, and regarding young Master George with pride. "The way he can write, now! and read, too! and then to come out here evenings and read his lessons to us,—it's mighty interestin'!" (Stowe, 1852: 44)

Another example of superiority of white culture is that it consciously and unconsciously suppresses and oppresses other cultures. For example, slave owners consciously suppressed African spirituality and taught Africans Christianity to make them ‘docile.’ In the novel, the best example of Stowe’s view on this is in the description of Uncle Tom’s cabin. His cabin is the central point for prayer gatherings. Stowe emphasizes the black man's passion and style of worship in this chapter. The words "die" and "glory" are repeated in the hymns, suggesting the black people consider the life of slavery as one of distresses. Their belief is that after death, heaven will be their reward. The slaves look upon Tom as some sort of a minister. His sermon is simple and his prayer, spoken with a child-like simplicity, stirs the devotional feelings of his audience. Stowe even depicts the prayer meeting as she quotes lines from the Bible and adds commentary on the “negro mind”:

> There were others, which made incessant mention of "Jordan's banks," and "Canaan's fields," and the "New Jerusalem;" for the negro mind, impassioned and imaginative, always attaches itself to hymns and expressions of a vivid and pictorial nature; and, as they sung, some laughed, and some cried, and some clapped hands, or shook hands rejoicingly with each other, as if they had fairly gained the other side of the river. (Stowe, 1852: 44)

The most apparent evidence of the superiority of white culture is eminent in the character of Alfred St. Clare, although Stowe makes her as a good and wise slave owner, it does not mean that he considers black people as equal.

> "O, come, Augustine! as if we hadn't had enough of that abominable, contemptible Hayti!* The Haytiens were not Anglo Saxons; if they had been there would have been another story. The Anglo Saxon is the dominant race of the world, and *is to be so*." (Stowe, 1852: 98)

The cruelty of slavery as Frederickson (1981: 98) states that it is the culture of the oppressed people that will be the victim. The aspects of the oppressed culture will be

undermined. In the novel, Stowe depicts that a Negro without surveillance from his/her master will be “debased” or savage. It means that it is the obligation of the Whites to teach them “culture” and “normative standards”.

> These two colored men were the two principal hands on the plantation. Legree had trained them in savageness and brutality as systematically as he had his bull-dogs; and, by long practice in hardness and cruelty, brought their whole nature to about the same range of capacities. It is a common remark, and one that is thought to militate strongly against the character of the race, that the negro overseer is always more tyrannical and cruel than the white one. This is simply saying that the negro mind has been more crushed and debased than the white. It is no more true of this race than of every oppressed race, the world over. The slave is always a tyrant, if he can get a chance to be one. (Stowe, 1852: 210)

2) The Culture of White Privilege

Frederickson (1981: 23) describes white privilege as a way of “conceptualizing racial inequalities: that focuses as much on the advantages that white people accrue from society as on the disadvantages that people of color experience. White privilege may be defined as the "unearned advantages of being Whites in a racially stratified society", and has been characterized as an expression of institutional power that is largely unacknowledged by most White individuals. White privilege differs from conditions of overt racism or prejudice, in which a dominant group actively seeks to oppress or suppress other racial groups for its own advantage. Instead, theories of white privilege suggest that whites view their social, cultural, and economic experiences as a norm that everyone should experience, rather than as an advantaged position that must be maintained at the expense of others. It is argued that this normative assumption implicitly constrains discussions of racial inequality within the dominant discourse: such explanations are limited to factors specific to disadvantaged racial groups - who are viewed as having failed to achieve the norm - and solutions focus on what can be done to help those groups achieve the 'normal' standards experienced by whites.

The privilege of white people is brought to the mind when Stowe, first speaks about the black women's fate. Black women are seen as "commodities". Even, the author is somehow encouraging the view that black women are only good when they are "fair" and "pretty". Furthermore, their physical qualities will earn them the "privilege." It is the privilege that they will be accepted by the society and earning their "rights."

> Not even courtesans - creatures taken at childhood, culled and chosen and raised more carefully than any white girl, any nun, than any blooded mare even, by a person who gives them the unsleeping care and attention which no mother ever gives. For a price, of course, but a price offered and accepted or declined through a system more formal than any that white girls are sold under since they are more valuable as commodities than white girls, raised and trained to fulfill a woman's sole end and purpose: to love, to be beautiful, to divert; never to see a man's face hardly until brought to the ball and offered to and chosen by some man who in return, not can and not will but must, supply her with the surroundings proper in which to love and be beautiful and divert, and who must usually risk his life or at least his blood for that privilege. (Stowe, 1852: 29)

The concept of the "White" normative standard is presented when the author makes a comment on the "so- called" African race. Stowe comments on the nature of the Black people; that they are ridiculous and absurd. It is that Frederickson (1981: 32) describes as "the internalized belief", held by white people or people of color, that racialized groups are inferior, and which "denigrates" (or artificially romanticizes) cultural differences.

> In order to appreciate the sufferings of the negroes sold south, it must be remembered that all the instinctive affections of that race are peculiarly strong. Their local attachments are very abiding. They are not naturally daring and enterprising, but home-loving and affectionate. Add to this all the terrors with which ignorance invests the unknown, and add to this, again, that selling to the south is set before the negro from childhood as the last severity of punishment. The threat that terrifies more than whipping or torture of any kind is the threat of being sent down river. We have ourselves heard this feeling expressed by them, and seen the unaffected horror with which they will sit in their gossipping hours, and tell frightful stories of that "down river," which to them is
>
> *"That undiscovered country, from whose bourn*
> *No traveller returns."** (Stowe, 1851: 184)

The belief that people with white skin are more competent, capable, well informed and intelligent, and so on than people of color and that white cultural values are "normal" is the

dominant socialization in the United States and is internalized by both whites and people of color and this is created by the author through the characterization of the slave owners, although they are good slave owners, they constantly see Blacks as the oppressed race and they use their “privilege” to be the benefactor of the Blacks and thus, making Blacks as a more inferior race.

> "You ought to be ashamed, John! Poor, homeless, houseless creatures! It's a shameful, wicked, abominable law, and I'll break it, for one, the first time I get a chance; and I hope I *shall* have a chance, I do! Things have got to a pretty pass, if a woman can't give a warm supper and a bed to poor, starving creatures, just because they are slaves, and have been abused and oppressed all their lives, poor things!"
> Why, after all, what's the harm of the poor dog's wanting to be like his master; and if I haven't brought him up any better than to find his chief good in cologne and cambric handkerchiefs, why shouldn't I give them to him?" (Stowe, 1852: 137 & 201)

From the evidences above, it is clear that the author has a racial bias, although she denounces slavery, it does not mean that Blacks can participate in the domain of “natural property” which is considered as the “natural right” of the Whites.

3) The Culture of White Nationalism

In his book, Frederickson (1981: 2) describes culture of white nationalism as the expression of the historical fact that the "founding fathers" intended this nation to be one of, for and by white people; and that the struggle to make it a nation "of, for and the people" goes on until now.

The culture of white nationalism provides an identity, purpose, orientation and sense of belonging for people who immigrate to the United States from Europe. The term for this process is usually called assimilation. What it means is that a person of European descent agrees, consciously or unconsciously, to give up parts of her/his European ethnic heritage in exchange for becoming white, that is, accepting and expecting white privileges, and a sense of superiority over peoples of color, especially African Americans.

This assimilation process began in the 17th century, when the European colonial elite in Virginia began to call European indentured servants "white," instead of "Christian" or "Englishmen" or "Irishmen," in order to give them a sense of distinction and separation from servants of African ancestry. Each subsequent generation of European immigrants has gained acceptance into the white mainstream when they have begun to act in accordance with white bonding, and the majority of their organized ethnic sector has consented, by silence or action, to the oppression of peoples of color (Frederickson, 1981: 6).

George Harris, brings up the first idea of the white nationalism in the novel in his conversation with Mr. Wilson, Mr. Wilson has been introduced to argue weakly with George and to try to induce him not to run away or to break the laws of the country. George very passionately rejects the country and its laws. He quite rightly points and that America is not his country, for the law does not own or protect him. His determination and desperation to escape become apparent. When George very powerfully recounts his ancestry, his disadvantaged childhood, his brutal separation from his mother and sister, and his master's command to take another woman for his wife, his bitter rebellion against his troubles is more understandable. It also illustrates the two sets of laws in America, one for the Whites and the other for the Blacks.

> "*My* country!" said George, with a strong and bitter emphasis; "what country have I, but the grave,—and I wish to God that I was laid there!"
> "My country again! Mr. Wilson, *you* have a country; but what country have *I*, or any one like me, born of slave mothers? What laws are there for us? We don't make them,—we don't consent to them,—we have nothing to do with them; all they do for us is to crush us, and keep us down. Haven't I heard your Fourth-of-July speeches? Don't you tell us all, once a year, that governments derive their just power from the consent of the governed? Can't a fellow *think*, that hears such things? Can't he put this and that together, and see what it comes to?" (Stowe, 1851: 49)

In this conversation, much is learned about George's past by way of his accounts. He has been punished so much that he bears deep scars on his back and shoulders. Despite this

obvious history of suffering, George bears himself with dignity and pride, considering himself free in spirit. He maintains that the government and rules of America do not apply to him. He says to Wilson, “You Christians don't know how these things look to us. There's a God for you, but is there any for us?” and “All men are free and equal *in the grave*, if it comes to that”.

> "All men are free and equal *in the grave*, if it comes to that, Mr. Wilson," said George (Stowe, 1851: 49)

George Harris, later at the end of the story, writes a letter to his friend, in which he states his decision to go to the newly formed Republic of Liberia, shows his disappointment with America and the Anglo-Saxon race. He clearly states that he has cast his group with the oppressed and enslaved African race. His bitterness with the Whites is credible but it overlooks the many white men and women who have helped him win his freedom, such as Mr. Wilson, Senator and Mrs. Bird, and the Quakers. He appears to have built up a Utopian vision for Liberia. He has opted to work for the emancipation of the slaves in America from outside the country, by building up public opinion against the injustice of slavery.

> "The desire and yearning of my soul is for an African *nationality*. I want a people that shall have a tangible, separate existence of its own; and where am I to look for it? Not in Hayti; for in Hayti they had nothing to start with. A stream cannot rise above its fountain. The race that formed the character of the Haytiens was a worn-out, effeminate one; and, of course, the subject race will be centuries in rising to anything.
>
> "Where, then, shall I look? On the shores of Africa I see a republic,—a republic formed of picked men, who, by energy and self-educating force, have, in many cases, individually, raised themselves above a condition of slavery. Having gone through a preparatory stage of feebleness, this republic has, at last, become an acknowledged nation on the face of the earth,—acknowledged by both France and England. There it is my wish to go, and find myself a people. (Stowe, 1851: 240)

What is tricky is that although Stowe is clearly intending to abolish slavery, it seems that Stowe's wrap-up of the novel is problematic in that she sends all the major black characters to Africa. It can be called as ambivalence; or manifestly, concealed racism. Even during Stowe's time, her decision to send George to Liberia was not welcomed by those who were fighting the various colonization schemes being offered as a solution to the racial problems in America. It seems that she is delusional; she takes on a self- righteous tone in trying to make the people in the Northern States aware of their responsibilities towards the slaves. She approves of the idea of populating the newly formed Republic of Liberia with former slaves, on the condition that they are given education and helped to develop morally and intellectually. Therefore, it brings good judgment that she promotes white nationalism; that America is intended only for the Whites.

> That the providence of God has provided a refuge in Africa is, indeed, a great and noticeable fact; but that is no reason why the church of Christ should throw off that responsibility to this outcast race, which her profession demands of her. (Stowe, 1852: 246)

2. The Creation of White Supremacy in *The Uncle Tom's Cabin*

To recognize in what way white supremacy is constructed in the novel, the next findings are derived from Fanon's theory of racial difference in colonial and postcolonial societies, there are three forms of construction of white supremacy that can be identified from the novel. Fanon himself does not particularly break up his theory into three categories, yet the researcher finds that there are three categories of forms that can match the construction of white supremacy represented in the novel. The three categories are the use of language, stereotypes, and the symbolization.

a. Language of Conversation in The Novel

The core of Fanon's theory about Blacks and language can be simplified into three categories. The first is the relationship between Blacks and Whites, the second is language and dialect and the third is the physical appearance and intelligence. The three categories serve as the methods to show the inferiority of Blacks. It is in accordance with what Fanon (2008: 22) states that Blacks must be shown in a certain way. Therefore, Whites use some certain ways that can help them to associate Blacks as having the low standards of life and no quality. Basically, Whites want to show themselves as the superior ones since superiority brings about power. To fulfill this design, they need to place other races as the subjugated ones. Blacks are then chosen to accept the consequence. Therefore, Blacks must be placed as if they belong to a race who does not have culture, civilization, and long historical past (Fanon, 2008: 21).

a.1) Relationship between Black and White Characters

The relationship in *The Uncle Tom's Cabin* comprises the relationship between black women and white women as well as between black men and white women. Fanon (2008: 42) states that both black men and women are trying to win admittance into the White's world. One of the ways to seek the admittance is to build a close relationship with white men and women. The reason is because Blacks want to be acknowledged as Whites. Therefore, they think that getting into an "emotional" relationship with Whites is the gate to enter the equal position with them. The feeling of inferiority drives them to look for the admittance, especially Blacks who are well-educated. They yearn that kind of relationship more than non educated Blacks. However, Fanon (2008: 83) states that for Whites, Blacks should be shown that they are Blacks in the first place. Therefore, the attempt to make themselves have the equal position with Whites will never be achieved.

> "Sell him! No, you foolish girl! You know your master never deals with those southern traders, and never means to sell any of his servants, as long as they behave well. Why,

> you silly child, who do you think would want to buy your Harry? Do you think all the world are set on him as you are, you goosie? Come, cheer up, and hook my dress. There now, put my back hair up in that pretty braid you learnt the other day, and don't go listening at doors any more." (Stowe, 1852; 4)

The relationship between Eliza Harris and her owner, Mrs. Shelby, is a close relationship, she gets very upset when her husband sells off Tom and Harry to the ruthless slave trader. For her, it is as if all her "Christian goodness" has been undone because Eliza has been brought up under her protecting care. Mrs. Shelby treats Eliza because of her presence, she is a pretty quadroon woman who has been brought up by Mrs. Shelby from girlhood as an indulged favorite girl. Eliza, on the other hand, is also looking admittance from her master because she wants to be accepted in the “family.” Although this can never be achieved because slaves are meant to be slaves; they can be sold and bought anytime.

The next evidence that Stowe indicates that Blacks are meant to be “separate” is in the attitude of Mrs. St. Clare, she is the wife of Mr. St. Clare, a very respectful slave owner. She teaches Eva, her young girl, that although it is all right to treat Blacks nicely, it does not mean that they are equal to the Whites.

> "You see, Evangeline," said her mother, "it's always right and proper to be kind to servants, but it isn't proper to treat them *just* as we would our relations, or people in our own class of life. Now, if Mammy was sick, you wouldn't want to put her in your own bed." (Stowe, 1852: 142)

Even the description of the author that Uncle Tom is also trying to build an “emotional” relationship is depicted in his relationship with Eva. Uncle Tom sees Eva as an “idol”. He is described as “almost worshipped her as something heavenly and divine” by Stowe. It is due to the nature of Uncle Tom that he is always obedient and faithful to his owner, no matter what kind of treatments he receives. Uncle Tom’s relationship with Eva is what can be seen as more

an example of the “crave of admittance” from the Whites. This is predominantly because of Augustine St. Clare's idealistic compassion and Eva's adoration. Obviously, Eva and Augustine are the only characters actively in favor of Tom. To the rest, he is merely a slave.

> The friendship between Tom and Eva had grown with the child's growth. It would be hard to say what place she held in the soft, impressible heart of her faithful attendant. He loved her as something frail and earthly, yet almost worshipped her as something heavenly and divine. He gazed on her as the Italian sailor gazes on his image of the child Jesus,—with a mixture of reverence and tenderness; and to humor her graceful fancies, and meet those thousand simple wants which invest childhood like a many-colored rainbow, was Tom's chief delight. In the market, at morning, his eyes were always on the flower-stalls for rare bouquets for her, and the choicest peach or orange was slipped into his pocket to give to her when he came back; and the sight that pleased him most was her sunny head looking out the gate for his distant approach, and her childish questions,—"Well, Uncle Tom, what have you got for me today?" (Stowe, 1852: 165)

a.2) Dialect of The Blacks Characters

Regarding the use of language, Blacks always encounter problems if they have to deal with the language of the colonizers because it is the language of the holders of power. At the same time, Whites also develop arsenal complexes to control how Blacks should talk either in their own language or the language of the colonizers (Fanon, 2008: 22). The standards made by the colonizers have a purpose to show that Blacks remain uneducated. In terms of the standard use of courtesy titles in the Old South, according to Fanon (2008: 19), it is similar with an adult who treats a child. Whites are the adults and Blacks are the children. The adults can smirk, whisper, patronize, and cozen to the children but the children can do nothing. The condition is followed by the emergence of some insulting terms which are considered as one of the worst racial phenomena.

In the American South, the attempt to fulfill the design of language standard correlates with the economical need. The practice of such standard is well portrayed in the

novel. American South in the 1800s was well-known for the plenty production of cotton and other agricultural products. The need of cheap labors to work in the plantation can be fulfilled by slaves. Rules are made to maintain the slavery practices, including social status and conduct. The life of society in the American South is influenced by the standards that have been made by the holders of power. The standards become the guidance of how to behave towards those with different race.

In the novel, such standards can be seen in the characterization of Uncle Tom. Among the other slaves on the Shelby plantation, Tom serves as a kind of spiritual father. The Black charaters gather to his cabin for prayer. According to Stowe (1852: 46), "nothing could exceed the touching simplicity, the childlike earnestness" of his prayers. It is this child-like earnestness that causes Tom to be uncompromisingly loyal to whoever his "Mas'r" might be. Tom recognizes the terrible injustices that are inflicted on him and his fellow Blacks, but his firm belief in the Bible will not allow him to rebel. His role models are the saints and Christ, who also suffered and died for their beliefs.

The next standard of language is described in how Stowe creates the image of the good slave-owner; Mr. Shelby. She clearly intends that although men of this type are basically "good," they do not recognize the fact that Blacks are as "human" as Whites are. The Whites men are kind and generous to their black slaves as long as the economy and their own personal finances are solvent, but if they are faced with a financial crisis is seen at the beginning on the novel when the they will sell even their most beloved and trusted black slaves, if their debts can be paid off. The language standard is made to address Blacks as “child-like figures”. They have been so thoroughly "brainwashed" by the Southern’s standard code of master/slave that

although they consider themselves to be Christians, they feel that, basically, the Blacks belong to a separate and inferior race, that Blacks are not truly members of the human race.

> "Sell him! No, you foolish girl! You know your master never deals with those southern traders, and never means to sell any of his servants, as long as they behave well. Why, you silly child, who do you think would want to buy your Harry? Do you think all the world are set on him as you are, you goosie? Come, cheer up, and hook my dress. There now, put my back hair up in that pretty braid you learnt the other day, and don't go listening at doors any more."
>
> "I told Eliza," said Mrs. Shelby, as she continued brushing her hair, "that she was a little fool for her pains, and that you never had anything to do with that sort of persons. Of course, I knew you never meant to sell any of our people,—least of all, to such a fellow." (Stowe, 1852: 36)

Language plays an important role in the colonial region. Fanon (2008: 8) believes that "to speak men as to be in a position to use certain syntax, to grasp the morphology of this or that language," but it means above all to assume a culture, to support the weight of a civilization.

Black men always encounter problem when dealing with language. According to Fanon (2008: 19), it is due to "the arsenal of complexes that has been developed by the colonial environment." It includes how Whites behave to Blacks. Whites expect Blacks to be good by making them talk their own language. "To make him talk pidgin is to fasten him to the effigy of him, to snare him, to imprison him" (Fanon, 2008: 22). One of the best examples in the novel is in the character of Aunt Chloe, Tom's wife, is introduced as a cheerful and warm person. She is proud of her skills as a cook. She has an appealing way of mispronouncing words like "perfectioner's" instead of confectioner's and "cheers" instead of chairs. This is shown by her incapability to pronounce hard words, unfortunately this inability that become the characterization of her was regarded as the basis for stereotypes of black women in the South.

> "If Missis would come and look at dis yer lot o' poetry."

> Chloe had a particular fancy for calling poultry poetry,—an application of language in which she always persisted, notwithstanding frequent corrections and advisings from the young members of the family.
> "Well, laws, I 's a thinkin, Missis, it's time Sally was put along to be doin' something. Sally 's been under my care, now, dis some time, and she does most as well as me, considerin; and if Missis would only let me go, I would help fetch up de money. I an't afraid to put my cake, nor pies nother, 'long side no *perfectioner's*.
>
> "Confectioner's, Chloe."
>
> "Law sakes, Missis! 'tan't no odds;—words is so curis, can't never get 'em right!" (Stowe, 1852: 181)

Another best example on how the white supremacy is perpetuated through language is on how Stowe's white characters address black people. The problem is a pressure to Blacks to acquire the language of civilization since talking with their own language means getting down to their level, the lowest one. Therefore, the use of the colonized language is a contribution "to a feeling of equality with the European and his achievements" (Fanon, 2008: 14). However, their struggle to the equal position only leads to another problem. Acquiring the language of the colonized only reaffirms their inferiority. Thus, they will never get the equal position that they desire by acquiring the language of the colonizer. In the novel, this notion's best example is on how the slave owners address their black slaves. Black slaves, even though they are old, are not considered as "men". Instead, they are considered as "boys" and "girls". The worse thing is that the Blacks are seen merely as animals that want to be like their master. This is due to the view that a Black must be made "to admit that he is noting, absolutely nothing - and that he must put an end to the narcissism on which he relies in order to imagine that he is different from the other "animals" (Fanon, 2008: 12). A Black is forever a slave of her or his own appearance.

> "I understand," said the young man, "that you bought, in New Orleans, a boy, named Tom. He used to be on my father's place, and I came to see if I couldn't buy him back."
> "You would think no harm in a child's caressing a large dog, even if he was black; but a creature that can think, and reason, and feel, and is immortal, you shudder at; confess it, cousin. I know the feeling among some of you northerners well enough. Not that there

> is a particle of virtue in our not having it; but custom with us does what Christianity ought to do,—obliterates the feeling of personal prejudice. I have often noticed, in my travels north, how much stronger this was with you than with us. You loathe them as you would a snake or a toad, yet you are indignant at their wrongs. You would not have them abused; but you don't want to have anything to do with them yourselves. You would send them to Africa, out of your sight and smell, and then send a missionary or two to do up all the self-denial of elevating them compendiously. Isn't that it?" (Stowe, 1852: 223 & 143)

The change of the use of language, which according to Fanon, can be categorized as a personality change, also brings the rejection from his own group. Blacks, therefore, never have an equal position within the world where they live since each decision they make goes wrong.

a.3) Expression of Intelligence and Appearance

Much of the critical attention to questions of physical appearance and intelligence in *Uncle Tom's Cabin* has focused on the prominent figure of Tom. According to Stowe (1852: 127), he "was a large, broad-chested, powerfully-made man, of a full glossy black, and a face whose truly African features were characterized by an expression of grave and steady good sense, united with much kindliness and benevolence "With "the soft, impressible nature of his kindly race, ever yearning toward the simple and the childlike". He is drawn to the young Eva St. Clare, the daughter of his Louisiana master. Like his fellow Africans, he receives the Gospel "with eager docility" (1852: 343). As Fanon states (2008: 135), Whites feel frustrated due to the strong body of Blacks. However, Whites do not want to show the jealousy because they think that they are more powerful than Blacks. Therefore, they seek in turn to frustrate Blacks. One of the methods used to underestimate Blacks is by creating some symbols representing the lower quality of human being which refers to Blacks. Regarding the strong body of Blacks, Blacks then are portrayed as a group of people who are the incarnation of genital potency beyond all moralities and prohibitions (Fanon, 2008: 136). Blacks are the instances of the declines in morality. Their strong body represents how cruel they are as human being and need to be kept

away. This is the way Whites describe how dangerous Blacks are for Whites due to their sexual potency. Blacks are regarded as the threat to white civilization because the sexual potency is dangerous for white civilization. The sexual potency turns out to be sexual threat.

Besides sexual threat, the strong body of Blacks is also associated with other qualities. It is associated with the body of an animal which acts based on instinct. Their profile as naked people who are brought from Africa and sold as slaves strengthens the symbolization. Whites are in fact afraid of the strong body of Blacks, thus the products of symbolism that they create for Blacks is the result of their fear sourced from their unconsciousness (Fanon, 2008: 144). Therefore, symbolization is the way how Whites are trying to associate Blacks with the low qualities of humans. It also strengthens the belief that Whites belong to the more civilized race (Fanon, 2008: 147).

The main question on the novel is on how Stowe attributes all of these "white" goodness into the character of George Harris. The difference between Tom's submissiveness and George's rebelliousness is apparent, but it has been the cause of much of the criticism of the novel. Stowe attributes George's fiery nature to the white blood in him. Otherwise, he would be as submissive and as dead as Tom by the end of the novel. George, as a character, conforms to the dictates of romantic racism, an ideology that ascribes the characteristics of leadership and the desire for freedom to white people. This form of racism encourages the misconception that black men are neither bright enough nor ambitious enough to ask for freedom. Though it is doubtful Stowe means her words to have such misguided implications, they nevertheless exist.

> "At this table was seated Uncle Tom, Mr. Shelby's best hand, who, as he is to be the hero of our story, we must daguerreotype for our readers. He was a large, broad-chested, powerfully-made man, of a full glossy black, and a face whose truly African features were characterized by an expression of grave and steady good sense, united with much kindliness and benevolence."

> , my mulatto boy, George. Said George six feet in height, a very light mulatto, brown curly hair; is very intelligent, speaks handsomely, can read and write, will probably try to pass for a white man, (Stowe, 1852: 10& 14)

As what has been stated in the previous chapter, Blacks are often associated with the baser incarnation of human being. In the American South, their place is in the lowest caste among other races who live there. This is due to the slavery practices that use Blacks as labors. Therefore, many masters regard them not as human beings but objects. Blacks are made similar with other capitals like animals. The novel vividly depicts how Blacks interact socially with Whites. The interaction portrays the treatment of Whites towards Blacks regarding the use of animal symbol referring to Blacks.

> "Well, he was a powerful, gigantic fellow,—a native-born African; and he appeared to have the rude instinct of freedom in him to an uncommon degree. He was a regular African lion."
> As they stood there now by Legree, they seemed an apt illustration of the fact that brutal men are lower even than animals. Their coarse, dark, heavy features; their great eyes, rolling enviously on each other; their barbarous, guttural, half-brute intonation; their dilapidated garments fluttering in the wind,—were all in admirable keeping with the vile and unwholesome character of everything about the place(Stowe, 1852: 98)

b. Stereotypes

Stereotyping is a process of assigning people, groups, events, or issues to a particular, conventional category (Pearson, 1985: 44). Although stereotyping is undoubtedly often associated with racism, but not with racism alone, so to that extent, it cannot be regarded as the same as racism in its specify (Guillaumin, 1995: 31). Stereotyping is a marginal aspect of racism and not even specific to it. Fredrickson (in Augoustinos and Reynolds, 1999: 70) states that "it is a matter of conscious belief and ideology and can be distinguished from prejudice", which is a matter of attitude or feeling, and discrimination, which is a description of behavior.

Modern scholars and readers have criticized the book for what are seen as patronizing racist descriptions of the book's black characters, (MacCann, 1998: 35) especially with regard to

the characters' appearances, speech, and behavior, as well as the passive nature of Uncle Tom in accepting his fate. The novel's creation and use of common stereotypes about African Americans is significant because *Uncle Tom's Cabin* was the best-selling novel in the world during the 19th century. As a result, the book (along with illustrations from the book and associated stage productions) played a major role in permanently ingraining these stereotypes into the American consciousness.

Among the stereotypes of Blacks in *The Uncle Tom's Cabin* are the "happy darky" (in the lazy, carefree character of Sam); the light-skinned tragic mulatto as a sex object (in the characters of Eliza); the affectionate, dark-skinned female mammy (through several characters, including Mammy, a cook at the St. Clare plantation); and the pickaninny stereotype of black children (in the character of Topsy).

b.1) “ The Happy Darky”

Throughout southern literature, the "happy darky" character is a common character played in incredibly odd situations. The "happy darky" character is an African American character, who endures many struggles in life because of his race and social status in society, but throughout it, all the character still remains in high spirits on the outside, but deep down inside the reader knows the hardships of the internal struggles which the character appears to hide (Frederickson, 1981: 245).

The description of the “happy darky” is firstly brought to the attention when Stowe is describing the nature of the Blacks, in her description, she mentions that Blacks are joyous and musical and then she adds a commendatory on “the negro mind”.

The event regarding the concept takes place in the Uncle Tom's Cabin for the first time, this chapter describes Uncle Tom's cabin, a pleasing but humble log cabin with a small neat garden. Tom's wife, Aunt Chloe, is the Shelbys' head cook, and she is in the kitchen working. Tom has two boys, Mose and Pete, and a baby daughter, Polly. Tom is determinedly trying to learn to write. In this effort he is supervised by "Mas'r" George, the Shelbys' thirteen year old son. George and Tom stop studying when Chloe finishes making pound cake.

After supper, Tom's cabin turns into a place of worship, similar to an old-fashioned Methodist meeting. All the slaves from the nearby estates assemble to worship and sing in praise of God. They make George Shelby read the last chapters of Revelations, and Tom offers a prayer. The words "die" and "glory" are repeated in the hymns, suggesting that the black people consider the life of slavery as one of distress. Their belief is that after death, heaven will be their reward. The slaves look upon Tom as some sort of a minister. Intentionally, Tom and Chloe have been depicted as stereotypical figures, which remain largely unchanged even today. They seem like the happy-go-lucky slaves who accept their lot in life and are even able to be happy.

> There were others, which made incessant mention of "Jordan's banks," and "Canaan's fields," and the "New Jerusalem;" for the negro mind, impassioned and imaginative, always attaches itself to hymns and expressions of a vivid and pictorial nature; and, as they sung, some laughed, and some cried, and some clapped hands, or shook hands rejoicingly with each other, as if they had fairly gained the other side of the river. (Stowe, 1852: 13)

The most notable character of the "happy darky" in the novel is Black Sam. He is a lazy and ignorant black character, what he do is that he serves as the "comical relieve" of the story. The author describes him as buffoonish and trifling. Below is the example (Stowe, 1852: 53):

> "Lord bless you, Mas'r, I couldn't help it now," said Sam, giving way to the long pent-up delight of his soul. "She looked so curi's, a leapin' and springin'—ice a crackin'—and only to hear her,—plump! ker chunk! ker splash! Spring! Lord! how she goes it!" and Sam and Andy laughed till the tears rolled down their cheeks.

Another aspect of the novel in relation to the "happy darky" stereotypes is the author's explanation on how the Blacks are superstitious and gossipers.

> In order to appreciate the sufferings of the negroes sold south, it must be remembered that all the instinctive affections of that race are peculiarly strong. Their local attachments are very abiding. They are not naturally daring and enterprising, but home-loving and affectionate. Add to this all the terrors with which ignorance invests the unknown, and add to this, again, that selling to the south is set before the negro from childhood as the last severity of punishment. The threat that terrifies more than whipping or torture of any kind is the threat of being sent down river. We have ourselves heard this feeling expressed by them, and seen the unaffected horror with which they will sit in their gossipping hours, and tell frightful stories of that "down river," which to them is
>
> There was a small window there, which let in, through its dingy, dusty panes, a scanty, uncertain light on the tall, high-backed chairs and dusty tables, that had once seen better days. Altogether, it was a weird and ghostly place; but, ghostly as it was, it wanted not in legends among the superstitious negroes, to increase it terrors. (Stowe, 1852: 53&221)

Here it is described vividly that Blacks are superstitious and affectionate, but they are ignorance and irrational at the same time. It indicates that such thinking is deeply rooted in the mind of White people.

b.2) The "Tragedy of Mulatto"

A mulatto is an old-fashioned term used to describe someone of black and white parent. The tragic mulatto myth dates back to 19th century American literature. The myth almost exclusively focuses on biracial individuals light enough to pass for white qualification in which a mullato is accepted in a White community (Fanon, 2008: 167). In literature, such mulattoes are often unaware of their black heritage.

Upon discovering their African ancestry, tragedies ensue because such characters find themselves excluded from white society and, thus, the privileges are available to whites (Frederickson, 1981: 65). Distressed at their fate as people of color, tragic mulattoes in literature often turn to suicide. In other instances, these characters pass for white, cutting off their black family members to do so. In addition, such characters were frequently portrayed as sexually seductive, effeminate or troubled because of their mixed blood. Overall, the tragic mulatto myth perpetuates the idea that the mixing of races is unnatural and harmful to offspring. Mullato people rather blame racism for the challenges biracial people face, that is why the tragic mulatto myth holds race-mixing responsible.

In the novel, the stereotype of the tragic mulato is best described in the character of Eliza Harris. She is a pretty mulato the author described her as "There was the same rich, full, dark eye, with its long lashes; the same ripples of silky black hair.." (Stowe, 1852: 2), clearly Stowe's intention is to make Eliza as a character that bears suffering and pain. This is aligned with the stereotype that makes Eliza famous as the Black that is a "creature more wholly desolate and forlorn than Eliza, when she turned her footsteps from Uncle Tom's cabin…." (Stowe, 1852: 19).

The description of Eliza above, certainly, creates an image that a pretty mullato girl always face tragedy in her life, she is then described as a creature, alienated from her society and therefore the image is considered as one of the first stereotypes regarding this matter.

b.3) The "Affectionate, Dark-Skinned Female Mammy"

Characteristics of "Mammy" are dark skin, a heavyset frame and large bust, overall matronly appearance, complete with an apron around her waist and a kerchief on her head. She

is overweight and dressed in gaudy clothing, as well as genial, churchgoing, and spiritual. She is submissive in the face of white authority.

The term "Mammy" is a variant of *mother*, used most prominently by black people in the South during and soon after slavery. White people used the term to refer to black female slaves, servants, and caregivers, who often cared for white children of the slaveholder household. White people often used it in a sentimental way, but many black people considered it patronizing or insulting. Today, the term mammy when applied to a black woman is considered derogatory.

This view is embedded in the character of Aunt Chloe and Dinah, both are cooks in their master's residence. The depiction of them is almost the same, making the question of stereotyping is at hand. Mammy in the novel is described as "A round, black, shining face is hers, so glossy as to suggest the idea that she might have been washed over with white of eggs, like one of her own tea rusks." (Stowe, 1852: 9). The characters of "Mammy" serve as the "heart-warming" side of slavery, although in the novel, most of the "Mammy" characters are depicted having attitude such irrational and tend to make excuses.

> Dinah was mistress of the whole art and mystery of excuse-making, in all its branches. Indeed, it was an axiom with her that the cook can do no wrong; and a cook in a Southern kitchen finds abundance of heads and shoulders on which to lay off every sin and frailty, so as to maintain her own immaculateness entire. If any part of the dinner was a failure, there were fifty indisputably good reasons for it; and it was the fault undeniably of fifty other people, whom Dinah berated with unsparing zeal. (Stowe, 1852: 114)

Off course, the images of "Mammy" here is intended as an explanation on how Black women act and look like at that time, unfortunately, this images become the standard for the ideas of a Black woman should be. Dinah and Aunt Chloe are depicted in the novel as "the expert of excuse-making" and they both have tendencies to brag about their cooking

b.4) The “Pickaninny” stereotype of black children

Pickaninny is a term in English, which refers to children of black descent or a racial caricature thereof. It is a pidgin word form, which may be derived from the Portuguese *pequenino* (an affectionate term derived from *pequeno*, "little"). In the Creole English of Surinam the word for a child is *pikin ningre* (li. "small negro") (Fanon, 2008: 172).

The term pickaninny was also used in the past to describe aboriginal Australian. According to Bernstein in Frederickson (1981: 67) who describes the meaning in the context of the United States, the pickaninny is characterized by three qualities: "the figure is always juvenile, always of color, and always resistant if not immune to pain." At one time, the word may have been used as a term of affection, but it is now considered derogatory.

In the novel, the pickaninny characters are best described in both of Jim and Topsy. Jim is the son of George and Eliza Harris, he is the favorite of the slave owners due to his clownish figure.

> "Now, Jim, show this gentleman how you can dance and sing." The boy commenced one of those wild, grotesque songs common among the negroes, in a rich, clear voice, accompanying his singing with many comic evolutions of the hands, feet, and whole body, all in perfect time to the music. (Stowe, 1852: 4)

From the line above, it can be said that the character of Jim suits the specific details of a pickaninny. Even Jim is seen as a circus animal. Pickaninnies are often dehumanized to an extreme not seen with any other caricature. They are equated with animals. They are the targets of violence because usually the slave owners whip them to entertain the guest

> Instantly the flexible limbs of the child assumed the appearance of deformity and distortion, as, with his back humped up, and his master's stick in his hand, he hobbled about the room, his childish face drawn into a doleful pucker, and spitting from right to left, in imitation of an old man.
>
> Both gentlemen laughed uproariously. . (Stowe, 1852: 4)

The first famous pickaninny girl in the novel is Topsy. Like Jim, Topsy is intended to be a sympathetic character, one that would show the reader the evils of slavery. Topsy is a neglected slave girl, wild, ignorant, and miserable, who had been corrupted by slavery. When asked if she knows who made her, she professes ignorance of both God and a mother, saying "I s'pect I growed. Don't think nobody never made me." (Stowe, 1852: 145). She is even described as "..one of the blackest of her race; and her round shining eyes, glittering as glass beads,.. Altogether, there was something odd and goblin-like about her appearance.."

Topsy's wildness is only tempered by the steady, Christian love of the angelic white child, Eva. Despite Stowe's noble intentions,

> Topsy was soon a noted character in the establishment. Her talent for every species of drollery, grimace, and mimicry,—for dancing, tumbling, climbing, singing, whistling, imitating every sound that hit her fancy,—seemed inexhaustible. In her play-hours, she invariably had every child in the establishment at her heels, open-mouthed with admiration and wonder,—not excepting Miss Eva, who appeared to be fascinated by her wild diablerie, as a dove is sometimes charmed by a glittering serpent. Miss Ophelia was uneasy that Eva should fancy Topsy's society so much, and implored St. Clare to forbid it. (Stowe, 1852: 151)

It is described above that Topsy is the area of mischief and all bad deeds. Topsy soon became a common character in the minstrel shows of the era, where any sympathetic qualities were replaced by a happy, mirthful, mischevous character. Topy's messy physical appearance and poor language skill becomes comic props in the novel.

c. Symbolizations (Portrayed with The Usual "Array of Negroes Qualities")

The main point of symbolism lies in the phenomenological level of reality that needs to be observed. Whites believe that Blacks have tremendous sexual power (Fanon, 2008: 121). In this case, Blacks' appearance refer to the genital level. The appearance of Blacks creates fear towards Whites. The fear of Blacks is sourced from their biological potency. Furthermore, due to this reason, Whites often refer Blacks as animals. If it is not the length of a male genital organ, then it is the sexual potency that impresses them (Fanon, 2008: 131). Blacks are the source of fear for Whites. The fear is called negrophobia. Phobia is a neurosis characterized by the anxious fear of an object (Fanon, 2008: 119). The object that is being afraid of is Blacks. Therefore, it is called negrophobia.

Negrophobia is also sourced from hatred. Whites hate to stand face to face with men who are different from them in terms of appearance so they need to defend themselves from the idea that Blacks exceed White's physical abilities (Fanon, 2008: 131). The source of hatred can be manifested through the use of symbols of animals and sexual potency. Whites make the reason of their fear become the source of their hatred. Both symbols serve as the methods to subjugate the existence of Blacks because Whites think that Blacks have some particular qualities that need to be redefined. It means that Whites want to reinvent qualities that can disguise the good qualities owned by Blacks since Blacks represent the lower position of human beings. To fulfill the purpose, Whites associate the color of black race with qualities that are regarded as immoral in society. In the novel, there are many symbolizations, such as gluttony, vanity, impulsiveness, irrationality, boastfulness and messiah figure.

c.1) Gluttony

Blacks are always depicted as greedy and excessive in drinking and eating. In the novel, most of the Blacks are depicted as “stuffing their face with corn cake” and usually they end up drunk.

> Her corn-cake, in all its varieties of hoe-cake, dodgers, muffins, and other species too numerous to mention, was a sublime mystery to all less practised compounders; and she would shake her fat sides with honest pride and merriment, as she would narrate the fruitless efforts that one and another of her compeers had made to attain to her elevation. (Stowe, 1852: 6)

The depiction of the amount of food that a Black can stuff into his mouth is amazing as explained by Stowe. In her narration, she explains that Blacks can mix up various kinds of corn cake and are still able to eat all of it despite the size of the cake and Blacks usually drink alcoholic beverage to boost their self esteem.

c.2) Vanity

Blacks are identical with trivial, worthless, or pointless manners. This is best described in the character of Black Sam. He is a black comical character described as having mental puzzlement.

> Black Sam, upon this, scratched his woolly pate, which, if it did not contain very profound wisdom, still contained a great deal of a particular species much in demand among politicians of all complexions and countries, and vulgarly denominated "knowing which side the bread is buttered;" so, stopping with grave consideration, he again gave a hitch to his pantaloons, which was his regularly organized method of assisting his mental perplexities. (Stowe, 1852: 67)

In the description above, Stowe makes an impression that Black Sam is always speaking vulgarly and his action are sometimes trivial even his slave owner is aware of his “mental confusion”

c.3) Impulsiveness

Blacks are inclined to act on impulse rather than thought. An idea that Blacks are considered like “big dogs” carries on throughout the novel, although Blacks can think and reason but they cannot survive on their own due to the nature of Blacks, which is acclaimed by the Whites that Blacks will die if they do not have a role model to guide them.

> "You would think no harm in a child's caressing a large dog, even if he was black; but a creature that can think, and reason, and feel, and is immortal, you shudder at; confess it, cousin. I know the feeling among some of you northerners well enough. Not that there is a particle of virtue in our not having it; but custom with us does what Christianity ought to do,—obliterates the feeling of personal prejudice. I have often noticed, in my travels north, how much stronger this was with you than with us. You loathe them as you would a snake or a toad, yet you are indignant at their wrongs. You would not have them abused; but you don't want to have anything to do with them yourselves. You would send them to Africa, out of your sight and smell, and then send a missionary or two to do up all the self-denial of elevating them compendiously. Isn't that it?" (Stowe, 1852: 135)

In the quotation above, the slave owner, considers a slave as a big pet that needs care and Blacks will always search a guidance and it is the burden of Whites people to give them reasoning and “civilization” so they will not be barbaric anymore.

c.4) Irrationality

Blacks’ actions are absurd and illogical. It is said in the novel that Blacks cannot understand even the slightest concept of value. Dinah, one of the black cooks in the novel, is described having use the best table cloth to wrap meats.

> "It's handy for most anything, Missis," said Dinah. So it appeared to be. From the variety it contained, Miss Ophelia pulled out first a fine damask table-cloth stained with blood, having evidently been used to envelop some raw meat.
>
> "What's this, Dinah? You don't wrap up meat in your mistress' best table-cloths?" (Stowe, 1852: 156)

It appears that Stowe intends to make Dinah, the cook, as the example of Blacks cannot perceive the notion of valuable things. Her action is absurd because she uses an expensive cloth to wrap some raw meat.

c.5) Boastfulness

Blacks are known bragging among themselves. This trait takes place in the character of Aunt Chloe and Black Sam ,both are known to like bragging and boasting themselves. Aunt Chloe is described as the one who likes to brag about her cooking.

> "Didn't I? And wan't I behind de dinin'-room door dat bery day? and didn't I see de General pass his plate three times for some more dat bery pie?—and, says he, 'You must have an uncommon cook, Mrs. Shelby.' Lor! I was fit to split myself. (Stowe, 1852: 9)

In the quotation above, it is depicted that Aunt Chloe likes to show off her cooking as the best in States, although she only does not receive any appraisal from the General directly, she thinks the General's comment on her cooking as a compliment. Black Sam, on the other hand, likes to boast about the trivial things that he does.

> Sam was there new oiled from dinner, with an abundance of zealous and ready officiousness. As Haley approached, he was boasting, in flourishing style, to Andy, of the evident and eminent success of the operation, now that he had "farly come to it." (Stowe, 1852: 47)

The gesture of Black Sam shows the figure of a Black man that has swag and only depends on his pride even though he does not do anything important.

c.6) Messiah

The story of Uncle Tom who dies to save his fellow slaves is seen as the passive nature of Blacks in accepting their fate. In many ways, Tom is a one-dimensional character. He never

slips into immorality; he has no tragic flaw. His goodness is unbelievable, but perhaps necessary for this slavery story. His commitment to God is incredible and unyielding. In the end, Tom is a martyr for God, a saint who has earned his position in heaven. Many modern black critics see Tom as a humiliating figure because he is submissive and passive. They claim his submission is a weakness rather than a strength, and that this weakness is the typical image Whites harbor in their minds about Blacks.

> But the blows fell now only on the outer man, and not, as before, on the heart. Tom stood perfectly submissive; and yet Legree could not hide from himself that his power over his bond thrall was somehow gone. And, as Tom disappeared in his cabin, and he wheeled his horse suddenly round, there passed through his mind one of those vivid flashes that often send the lightning of conscience across the dark and wicked soul. He understood full well that it was GOD who was standing between him and his victim, and he blasphemed him. That submissive and silent man, whom taunts, nor threats, nor stripes, nor cruelties, could disturb, roused a voice within him, such as of old his Master roused in the demoniac soul, saying, "What have we to do with thee, thou Jesus of Nazareth?—art thou come to torment us before the time?" (Stowe, 1852: 208)

Stowe likens Tom to a Christian martyr. Martyrdom is "the slow, daily bleeding away of the inward life, drop by drop, hour after hour" which Tom experiences. Face to face with his persecutor, Legree, Tom feels he can tolerate anything knowing Jesus and Heaven are just a step away. Left alone, however, he experiences the sense of utter dejection and aching loneliness, much as Christ did on the cross. When Tom is at his lowest he has a vision of Christ crowned with thorns, "buffeted and bleeding". Tom's faith is restored and his "soul crisis" has passed. The analogy between Tom and Christ is clearly drawn.

B. Discussion

In this part, researcher discusses and argues the dangerous implication of white supremacy view in the insight of children's literature. As it is understood from the findings that although *Uncle Tom's Cabin* is considered as an antislavery literary work, it does not mean that Blacks are meant to be equal and belong in the America.

As in alignment with the recent theory of children's literature, American antislavery writers for children had association with institutions that had both strengthened and weakened the notion of racial prejudice; in this case are school, churches, and publishing enterprises. These institutions helped children to develop skills, gain experience and make social interactions of multicultural elements such as different race peer. However, in America, Elson (1998) in the *Guardian of Tradition: American Schoolbooks of the Nineteenth Century* describes schools are places of "potentially negative influence upon a child's perception and behavior." This is due to the reason that the schools are usually ignorant of the white supremacist ideology internalized in the literary works read in the schools. Elson (1998) adds, "for Black children, it could mean abusive treatment from the White community, and for European American children, it usually means indoctrination in racist ideas".

The contradictions surrounding the slavery issue seem more obvious in the textbooks than in other genres, perhaps because slavery is explicitly condemned, yet there is an implied justification for slavery in the portraits of Blacks. They are assigned traits that are more openly degrading, as well as threatening to Whites, than the traits this research has seen so far in the works of original fiction. For example, Elson (1998) documents the racist indoctrination that was experienced by children from the children's literature in the late nineteenth centuries in their first eight years of schooling:

[Negroes] are a brutish people, having little more of humanity but the form….
Their mental powers, in general, participate in the imbecility of their bodies….
Africa has justly been called the country of monsters…. Even man, in this quarter of the world exists in a state of lowest barbarism…

It can be said, thus, that the antislavery children's writers in America are closely associated with leading social institutions. However, such institutions as schools, churches, and mainstream publications are not generally constructive in their portrayals of Blacks. It cannot be concluded that intentional behavior is forever hidden in a net of ambiguous possibilities. When adults introduce specific kinds of experience into the lives of youngsters, they usually do so with consideration, with a purpose that relates to the child's assumed well-being. In American history, the white supremacy needs to be examined with this in mind.

The myth of white superiority was introduced into each following generation's social conditioning, and the very act of passing down white supremacist attitudes to children tells much about the importance of this myth to the child-raisers. As MacCann (1998) suggests that, "there was little reason for the European American child to doubt his or her racial superiority because the storybooks, periodicals, schools, churches, and government authorities were all sending the same signal". Racial bias reaches White children through books, and by way of the institutions that constantly imposes on their lives.

Consequently, in order to serve children's equitably and multiculturalism, book critics need to take account of the same knowledge that social historians find relevant. They need to examine the massive character of the white supremacy myth. They need to study the frequency and intent of social or antisocial messages. They need to take note of the predictive power of children's literature whenever narrative trends persist from one generation to the next. Such knowledge would serve as a control upon scholars who speak of American children but mean

only white children. By putting into this way, a consideration will develop and children will understand the concept of equity and multiculturalism.

At last, Nodelman (2008), a renowned scholar in children's literature takes this into account by giving a remark that "children should be taught how to read not what to read". Children's literature awaits a program of culturally inclusive, historically valid study, a program that honors entertainment but opposes storytelling as a repressive weapon.

CHAPTER V

CONCLUSIONS

Based on the findings and discussion in the previous chapter, some conclusions can be drawn related to the objectives of the research,

1. Based on the Frederickson's White Supremacy, there are two categories of white supremacy, which match the kinds of white supremacy portrayed in the novel. Those two categories are white supremacy in the religious context and in the political context.

   a. The first is in the case of religion, it can be seen that the novel depicts the desirability of teaching Christianity to Blacks. It is delivered through the idea of the purity of "White Christianity", which is obsessed with the desire of purity, and "White Racial Religion", which is the core of religious White Supremacy idea. It is described as "the one and only "White Racial Religion". All other races are inferior and threaten the white race's success and survival". The idea is well kept in the story that "religion" only belongs to the Whites.

   b. The second is the form of white supremacy in the political context, which has something to do with the indisputable fact that *Uncle Tom's Cabin* is meant to portray the horrors of slavery with the aim of encouraging its readership to abandon the practice. It is built around the ideas of "White Culture as a Dominant Culture", "The Culture of White Privilege" and "The Culture of White Nationalism".

2. Based on the Fanon's Postcolonialism theory, there are three characteristics of three forms of creation of white supremacy that can be identified from the novel. The three categories are the use of language, stereotypes, and the symbolization.

   a. The first is the use of the language of conversation in the novel. The core of Fanon's theory about Blacks and language can be simplified into three categories. The first is the relationship between Blacks and Whites, the second is language and dialect and the third is the physical appearance and intelligence. The three categories serve as the methods to show the inferiority of Blacks.

   b. The second is stereotypes. Among the stereotypes of Blacks in *The Uncle Tom's Cabin* are the "happy darky" (in the lazy, carefree character of Sam); the light-skinned tragic mulatto as a sex object (in the characters of Eliza); the affectionate, dark-skinned female mammy (through several characters, including Mammy, a cook at the St. Clare plantation); and the pickaninny stereotype of black children (in the character of Topsy).

   c. The third is symbolizations. The main point of symbolism lies in the phenomenological level of reality that needs to be observed. It means that Whites want to reinvent qualities that can disguise the good qualities owned by Blacks since Blacks represent the lower position of human beings. To fulfill the purpose, Whites associate the color of black race with qualities that are regarded as immoral in society. In the novel, there are many symbolizations, such as gluttony, vanity, impulsiveness, irrationality, boastfulness and messiah figure.

3. As a result, in order to serve children equitably and multiculturalism according to the theory of children's literature, book critics need to take account of the same knowledge that social historians find relevant. They need to examine the massive character of the white supremacy myth. They need to study the frequency and intent of social or antisocial messages. They need

to take note of the predictive power of children's literature whenever narrative trends persist from one generation to the next. Such knowledge would serve as a control upon scholars who speak of American children but mean only White children. By putting into this way, a consideration will develop and children will understand the concept of equity and multiculturalism.

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APPENDIX I

The Plot of Uncle Tom's Cabin

A slave owner named Shelby is forced to sell his treasured slave Uncle Tom and a young boy named Harry to settle his debts. Uncle Tom is an older man, highly spiritual and loyal. He decides he will not resist the sale, though it means leaving his wife and children behind. Harry's mother, Eliza, cannot bear to lose her son. Her husband has already fled for Canada, promising to send money for her redemption as quickly as possible. Eliza takes Harry and runs away, with the covert approval of Mrs. Shelby, who hates slavery and believes in the importance of family.

Eliza and Harry head towards the Ohio River with Haley, Harry's new master, close on her tracks. In desperation, she leaps from ice floe to ice floe, finally reaching the other side. Haley has hired slave-hunters to catch her and her son and bring them back. The slave-hunters are vicious and cruel, like Haley. Yet Eliza and Harry are helped by various people along the way, and eventually end up in a Quaker settlement in Indiana. Remarkably, George is also there and the small family is reunited.

Tom, who did not flee, is not as lucky. Haley puts Tom on a boat bound for his home in Louisiana. Tom bears his plight stoically, for he can depend on his Bible to give him comfort. On the way to Haley's plantation, Tom befriends with a white child, Eva St. Clare. He saves her from drowning one day, and her father purchases Tom as thanks. He makes Tom Eva's personal slave and they all head for the St. Clare mansion in New Orleans.

Life in the St. Clare household is pleasant for Tom. Eva is a warm, loving child. Her warmth even touches the heart of a mischievous slave girl named Topsy who generally terrorizes everyone. Eva's aunt, Miss Ophelia St. Clare, is given Topsy as a charge. She is

efficient and practical, and believes all slaves need education and training. She is opposed to slavery as a practice.

Eva develops a persistent cough and becomes weaker in time. She senses that she is going to die soon, so she asks for all the servants to assemble at her bedside. She gives them all a lock of her golden hair and implores them to become Christians. She even makes her father promise to set Tom free.

After Eva's death, her father leans on Tom for support and spiritual guidance. He has never been very decisive, but promises to set Tom free. Unfortunately, he is fatally wounded when he tries to intervene in a drunken brawl at a bar, and Tom loses his chance for freedom. St. Clare's selfish wife disregards her late husband's wishes with respect to Tom, and has him auctioned off. Simon Legree buys him.

Simon Legree is a Yankee who has a plantation down south. His plantation is large and squalid. He is a brute who overworks and beats his slaves till they drop. He is the devil incarnate. He always taunts Tom for his belief in God. In the very beginning he has Tom flogged mercilessly because he refuses to whip a slave woman, Lucy. He tries to bend Tom's will to his own.

Legree has a quadroon mistress, Cassy, who hates him. Cassy ministers to Tom's wounds when he is beaten by Legree and tries to shield him from Legree's brutality. One day Cassy tries to kill Legree but is prevented from doing so by Tom. She then hides with another slave, Emmeline, in Legree's attic, planning their escape. Legree is certain that Tom knows where the two women are hiding. He beats Tom but Tom refuses to disclose their hiding place. The beating is so severe that Tom is nearly dead. Young George Shelby, the son of Tom's first owner, arrives to redeem Tom just in time to see him die.

After Tom's death, the young Shelby vows to do whatever is within the power of one man to abolish slavery. He boards a steamer for Kentucky where he meets Cassy and Emmeline, recently escaped. Through sheer coincidence, they meet a Madame de Thoux on board. She is none other then George Harris' sister. Cassy is discovered to be Eliza's mother. The whole family is reunited in Canada. Madame de Thoux finances George's education, and the entire group chooses to move to Liberia to fight slavery practices from there. Topsy accompanies Miss Ophelia to Vermont, and grows up to be a missionary in Africa. George Shelby returns to his mother's estate and, true to his promise, emancipates all his slaves, including Tom's wife Chloe.

APPENDIX II
A. The Forms of White Supremacy Existing in
The Uncle Tom's Cabin

1. In Religious Context

Number	Category	Quotation	Narrator	Page
1.	The Purity of White Christianity	a. Well," said Eliza, mournfully, "I always thought that I must obey my master and mistress, or I couldn't be a Christian."	Eliza	13
		b. "Why not make a pecuniary sacrifice? I'm willing to bear my part of the inconvenience. O, Mr. Shelby, I have tried—tried most faithfully, as a Christian woman should—to do my duty to these poor, simple, dependent creatures. I have cared for them, instructed them, watched over them, and know all their little cares and joys, for years; and how can I ever hold up my head again among them, if, for the sake of a little paltry gain, we sell such a faithful, excellent, confiding creature as poor Tom, and tear from him in a moment all we have taught him to love and value? I have taught them the duties of the family, of parent and child, and husband and wife; and how can I bear to have this open acknowledgment that we care for no tie, no duty, no relation, however sacred, compared with money? I have talked with Eliza about her boy—her duty to him as a Christian mother, to watch over him, pray for him, and bring him up in a Christian way; and now what can I say, if you tear him away, and sell him, soul and body, to a profane, unprincipled man, just to save a little money? I have told her that one soul is worth more than all the money in the world; and how will she believe me when she sees us turn round and sell her child?—sell him, perhaps, to certain ruin of body and soul!"	Mrs. Shelby	28
		c. If any of our refined and Christian readers object to the society into which this scene introduces them, let us beg them to begin and conquer their prejudices in time. The catching business, we beg to remind them, is rising to the dignity of a lawful and patriotic profession. If all the broad land between the Mississippi and the Pacific becomes one great market for bodies and souls, and human property retains the locomotive tendencies of this nineteenth century, the trader and catcher may yet be among our aristocracy.	Author	124
		d. "It's undoubtedly the intention of Providence that the African race should be	Gentleman in	141

		servants,—kept in a low condition," said a grave-looking gentleman in black, a clergyman, seated by the cabin door. "'Cursed be Canaan; a servant of servants shall he be,' the scripture says." * * Gen. 9:25. This is what Noah says when he wakes out of drunkenness and realizes that his youngest son, Ham, father of Canaan, has seen him naked.	black	
		e. Her form was the perfection of childish beauty, without its usual chubbiness and squareness of outline. There was about it an undulating and aerial grace, such as one might dream of for some mythic and allegorical being. Her face was remarkable less for its perfect beauty of feature than for a singular and dreamy earnestness of expression, which made the ideal start when they looked at her, and by which the dullest and most literal were impressed, without exactly knowing why. The shape of her head and the turn of her neck and bust was peculiarly noble, and the long golden-brown hair that floated like a cloud around it, the deep spiritual gravity of her violet blue eyes, shaded by heavy fringes of golden brown,—all marked her out from other children, and made every one turn and look after her, as she glided hither and thither on the boat. Nevertheless, the little one was not what you would have called either a grave child or a sad one. On the contrary, an airy and innocent playfulness seemed to flicker like the shadow of summer leaves over her childish face, and around her buoyant figure. She was always in motion, always with a half smile on her rosy mouth, flying hither and thither, with an undulating and cloud-like tread, singing to herself as she moved as in a happy dream. Her father and female guardian were incessantly busy in pursuit of her,—but, when caught, she melted from them again like a summer cloud; and as no word of chiding or reproof ever fell on her ear for whatever she chose to do, she pursued her own way all over the boat. *Always dressed in white, she seemed to move like a shadow through all sorts of places, without contracting spot or stain; and there was not a corner or nook, above or below, where those fairy footsteps had not glided, and that visionary golden head, with its deep blue eyes, fleeted along.*	Author	55
		f. "Don't you believe that the Lord made them of one blood with us?" said Miss Ophelia, shortly. "No, indeed not I! A pretty story, truly! They are a degraded	Miss Ophelia and Mrs St.	156

		race."	Clare	
		g. If ever Africa shall show an elevated and cultivated race,—and come it must, some time, her turn to figure in the great drama of human improvement.—life will awake there with a gorgeousness and splendor of which our cold western tribes faintly have conceived. In that far-off mystic land of gold, and gems, and spices, and waving palms, and wondrous flowers, and miraculous fertility, will awake new forms of art, new styles of splendor; and the negro race, no longer despised and trodden down, will, perhaps, show forth some of the latest and most magnificent revelations of human life. Certainly they will, in their gentleness, their lowly docility of heart, their aptitude to repose on a superior mind and rest on a higher power, their childlike simplicity of affection, and facility of forgiveness. In all these they will exhibit the highest form of the peculiarly *Christian life*, and, perhaps, as God chasteneth whom he loveth, he hath chosen poor Africa in the furnace of affliction, to make her the highest and noblest in that kingdom which he will set up, when every other kingdom has been tried, and failed; for the first shall be last, and the last first	Author	161
		h. "Because," said Alfred, "we can see plainly enough that all men are *not* born free, nor born equal; they are born anything else. For my part, I think half this republican talk sheer humbug. It is the educated, the intelligent, the wealthy, the refined, who ought to have equal rights and not the canaille."	Alfred Clare	163
		i. "O, come, Augustine! as if we hadn't had enough of that abominable, contemptible Hayti!* The Haytiens were not Anglo Saxons; if they had been there would have been another story. The Anglo Saxon is the dominant race of the world, and *is to be so*."	Alfred Clare	163
		j. They will have to go north, where labor is the fashion,—the universal custom; and tell me, now, is there enough Christian philanthropy, among your northern states, to bear with the process of their education and elevation? You send thousands of dollars to foreign missions; but could you endure to have the heathen sent into your towns and villages, and give your time, and thoughts, and money, to raise them to the Christian standard? That's what I want to know. If we emancipate, are you willing to educate?	St. Clare	197
		k. It is the statement of missionaries, that, of all races of the earth, none have received the Gospel with such eager docility as the African. The principle of	Author	197

		reliance and unquestioning faith, which is its foundation, is more a native element in this race than any other; and it has often been found among them, that a stray seed of truth, borne on some breeze of accident into hearts the most ignorant, has sprung up into fruit, whose abundance has shamed that of higher and more skilful culture.		
		l. What do you owe to these poor unfortunates, oh Christians? Does not every American Christian owe to the African race some effort at reparation for the wrongs that the American nation has brought upon them? Shall the doors of churches and school-houses be shut upon them? Shall states arise and shake them out? Shall the church of Christ hear in silence the taunt that is thrown at them, and shrink away from the helpless hand that they stretch out; and, by her silence, encourage the cruelty that would chase them from our borders? If it must be so, it will be a mournful spectacle. If it must be so, the country will have reason to tremble, when it remembers that the fate of nations is in the hands of One who is very pitiful, and of tender compassion.	Author	242
		m. That the providence of God has provided a refuge in Africa, is, indeed, a great and noticeable fact; but that is no reason why the church of Christ should throw off that responsibility to this outcast race which her profession demands of her.	Author	243
		n. To fill up Liberia with an ignorant, inexperienced, half-barbarized race, just escaped from the chains of slavery, would be only to prolong, for ages, the period of struggle and conflict which attends the inception of new enterprises. Let the church of the north receive these poor sufferers in the spirit of Christ; receive them to the educating advantages of Christian republican society and schools, until they have attained to somewhat of a moral and intellectual maturity, and then assist them in their passage to those shores, where they may put in practice the lessons they have learned in America.	Author	243
2.	White Racial Religion	a. I an't a Christian like you, Eliza; my heart's full of bitterness; I can't trust in God. Why does he let things be so?"	George Harris	2
		b. "Lor bless ye, yes! These critters ain't like white folks, you know; they gets over things, only manage right. Now, they say," said Haley, assuming a candid and confidential air, "that this kind o' trade is hardening to the feelings; but I never found it so. Fact is, I never could do things up the way some fellers manage the business. I've seen 'em as would pull a woman's child out of her arms, and set	Haley	5

		him up to sell, and she screechin' like mad all the time;—very bad policy—damages the article—makes 'em quite unfit for service sometimes. I knew a real handsome gal once, in Orleans, as was entirely ruined by this sort o' handling. The fellow that was trading for her didn't want her baby; and she was one of your real high sort, when her blood was up. I tell you, she squeezed up her child in her arms, and talked, and went on real awful. It kinder makes my blood run cold to think of 't; and when they carried off the child, and locked her up, she jest went ravin' mad, and died in a week. Clear waste, sir, of a thousand dollars, just for want of management,—there's where 't is. It's always best to do the humane thing, sir; that's been *my* experience." And the trader leaned back in his chair, and folded his arm, with an air of virtuous decision, apparently considering himself a second Wilberforce.		
		c. "What are you going to do? O, George, don't do anything wicked; if you only trust in God, and try to do right, he'll deliver you."	Eliza	6
		d. "O, George, we must have faith. Mistress says that when all things go wrong to us, we must believe that God is doing the very best."	Eliza	9
		e. "Well, then, Eliza, hear my plan. Mas'r took it into his head to send me right by here, with a note to Mr. Symmes, that lives a mile past. I believe he expected I should come here to tell you what I have. It would please him, if he thought it would aggravate 'Shelby's folks,' as he calls 'em. I'm going home quite resigned, you understand, as if all was over. I've got some preparations made,—and there are those that will help me; and, in the course of a week or so, I shall be among the missing, some day. Pray for me, Eliza; perhaps the good Lord will hear *you*."	George Harris	10
		f. Uncle Tom was a sort of patriarch in religious matters, in the neighborhood. Having, naturally, an organization in which the *morale* was strongly predominant, together with a greater breadth and cultivation of mind than obtained among his companions, he was looked up to with great respect, as a sort of minister among them; and the simple, hearty, sincere style of his exhortations might have edified even better educated persons. But it was in prayer that he especially excelled. Nothing could exceed the touching simplicity, the childlike earnestness, of his prayer, enriched with the language of Scripture, which seemed so entirely to have wrought itself into his being, as to have become a part of himself, and to drop from his lips unconsciously; in	Author	31

		the language of a pious old negro, he "prayed right up." And so much did his prayer always work on the devotional feelings of his audiences, that there seemed often a danger that it would be lost altogether in the abundance of the responses which broke out everywhere around him.		
		g. "Why not make a pecuniary sacrifice? I'm willing to bear my part of the inconvenience. O, Mr. Shelby, I have tried—tried most faithfully, as a Christian woman should—to do my duty to these poor, simple, dependent creatures. I have cared for them, instructed them, watched over them, and know all their little cares and joys, for years; and how can I ever hold up my head again among them, if, for the sake of a little paltry gain, we sell such a faithful, excellent, confiding creature as poor Tom, and tear from him in a moment all we have taught him to love and value? I have taught them the duties of the family, of parent and child, and husband and wife; and how can I bear to have this open acknowledgment that we care for no tie, no duty, no relation, however sacred, compared with money? I have talked with Eliza about her boy—her duty to him as a Christian mother, to watch over him, pray for him, and bring him up in a Christian way; and now what can I say, if you tear him away, and sell him, soul and body, to a profane, unprincipled man, just to save a little money? I have told her that one soul is worth more than all the money in the world; and how will she believe me when she sees us turn round and sell her child?—sell him, perhaps, to certain ruin of body and soul!"	Mrs. Shelby	13
		h. When the voices died into silence, she rose and crept stealthily away. Pale, shivering, with rigid features and compressed lips, she looked an entirely altered being from the soft and timid creature she had been hitherto. She moved cautiously along the entry, paused one moment at her mistress' door, and raised her hands in mute appeal to Heaven, and then turned and glided into her own room. It was a quiet, neat apartment, on the same floor with her mistress. There was a pleasant sunny window, where she had often sat singing at her sewing; there a little case of books, and various little fancy articles, ranged by them, the gifts of Christmas holidays; there was her simple wardrobe in the closet and in the drawers:—here was, in short, her home; and, on the whole, a happy one it had been to her. But there, on the bed, lay her slumbering boy, his long curls falling negligently around his unconscious face, his rosy mouth half open, his little fat hands thrown out over the bedclothes, and a smile spread like a	Author	18

		sunbeam over his whole face.		
		i. Mas'r," said Tom,—and he stood very straight,—"I was jist eight years old when ole Missis put you into my arms, and you wasn't a year old. 'Thar,' says she, 'Tom, that's to be *your* young Mas'r; take good care on him,' says she. And now I jist ask you, Mas'r, have I ever broke word to you, or gone contrary to you, 'specially since I was a Christian?"	Uncle Tom	45
		j. "Well; but is it true that they have been passing a law forbidding people to give meat and drink to those poor colored folks that come along? I heard they were talking of some such law, but I didn't think any Christian legislature would pass it!"	Mrs. Mary Bird	67
		k. "I'm in the Lord's hands," said Tom; "nothin' can go no furder than he lets it;—and thar's *one* thing I can thank him for. It's *me* that's sold and going down, and not you nur the chil'en. Here you're safe;—what comes will come only on me; and the Lord, he'll help me,—I know he will."	Uncle Tom	95
		l. A crowd of all the old and young hands on the place stood gathered around it, to bid farewell to their old associate. Tom had been looked up to, both as a head servant and a Christian teacher, by all the place, and there was much honest sympathy and grief about him, particularly among the women.	Author	96
		m. "*Is* there a God to trust in?" said George, in such a tone of bitter despair as arrested the old gentleman's words. "O, I've seen things all my life that have made me feel that there can't be a God. You Christians don't know how these things look to us. There's a God for you, but is there any for us?"	George Harris	102
		n. Description of Evangeline "A young star! which shone O'er life—too sweet an image, for such glass! A lovely being, scarcely formed or moulded; A rose with all its sweetest leaves yet folded."	Author	109
		o. Tom, who had the soft, impressible nature of his kindly race, ever yearning toward the simple and childlike, watched the little creature with daily increasing interest. To him she seemed something almost divine; and whenever her golden head and deep blue eyes peered out upon him from behind some dusky cotton-bale, or looked down upon him over some ridge of packages, he half believed that he saw one of the angels stepped out of his New Testament.	Author	109

		p. If ever Africa shall show an elevated and cultivated race,—and come it must, some time, her turn to figure in the great drama of human improvement.—life will awake there with a gorgeousness and splendor of which our cold western tribes faintly have conceived. In that far-off mystic land of gold, and gems, and spices, and waving palms, and wondrous flowers, and miraculous fertility, will awake new forms of art, new styles of splendor; and the negro race, no longer despised and trodden down, will, perhaps, show forth some of the latest and most magnificent revelations of human life. Certainly they will, in their gentleness, their lowly docility of heart, their aptitude to repose on a superior mind and rest on a higher power, their childlike simplicity of affection, and facility of forgiveness. In all these they will exhibit the highest form of the peculiarly *Christian life*, and, perhaps, as God chasteneth whom he loveth, he hath chosen poor Africa in the furnace of affliction, to make her the highest and noblest in that kingdom which he will set up, when every other kingdom has been tried, and failed; for the first shall be last, and the last first	Author	161
		q. They will have to go north, where labor is the fashion,—the universal custom; and tell me, now, is there enough Christian philanthropy, among your northern states, to bear with the process of their education and elevation? You send thousands of dollars to foreign missions; but could you endure to have the heathen sent into your towns and villages, and give your time, and thoughts, and money, to raise them to the Christian standard? That's what I want to know. If we emancipate, are you willing to educate?	St. Clare	178

2. In Political Context

Number	Category	Quotation	Narrator	Page
1.	White Culture as A Dominant Culture	a. "You mean honest, as niggers go," said Haley, helping himself to a glass of brandy.	Haley	23
		b. Perhaps the mildest form of the system of slavery is to be seen in the State of Kentucky. The general prevalence of agricultural pursuits of a quiet and gradual nature, not requiring those periodic seasons of hurry and pressure that are called for in the business of more southern districts, makes the task of the negro a more healthful and reasonable one; while the master, content with a more gradual style of acquisition, has not those temptations to hardheartedness which always overcome frail human nature when the prospect of sudden and rapid	Author	23

		gain is weighed in the balance, with no heavier counterpoise than the interests of the helpless and unprotected..		
		c. "How easy white folks al'us does things!" said Aunt Chloe, pausing while she was greasing a griddle with a scrap of bacon on her fork, and regarding young Master George with pride. "The way he can write, now! and read, too! and then to come out here evenings and read his lessons to us,—it's mighty interestin'!"	Aunt Chloe	44
		d. The room was soon filled with a motley assemblage, from the old gray-headed patriarch of eighty, to the young girl and lad of fifteen. A little harmless gossip ensued on various themes, such as where old Aunt Sally got her new red headkerchief, and how "Missis was a going to give Lizzy that spotted muslin gown, when she'd got her new berage made up;" and how Mas'r Shelby was thinking of buying a new sorrel colt, that was going to prove an addition to the glories of the place. A few of the worshippers belonged to families hard by, who had got permission to attend, and who brought in various choice scraps of information, about the sayings and doings at the house and on the place, which circulated as freely as the same sort of small change does in higher circles.	Author	44
		e. There were others, which made incessant mention of "Jordan's banks," and "Canaan's fields," and the "New Jerusalem;" for the negro mind, impassioned and imaginative, always attaches itself to hymns and expressions of a vivid and pictorial nature; and, as they sung, some laughed, and some cried, and some clapped hands, or shook hands rejoicingly with each other, as if they had fairly gained the other side of the river.	Author	44
		f. "That is to say, the Lord made 'em men, and it's a hard squeeze gettin 'em down into beasts," said the drover, dryly. "Bright niggers isn't no kind of 'vantage to their masters," continued the other, well entrenched, in a coarse, unconscious obtuseness, from the contempt of his opponent; "what's the use o' talents and them things, if you can't get the use on 'em yourself? Why, all the use they make on 't is to get round you. I've had one or two of these fellers, and I jest sold 'em down river. I knew I'd got to lose 'em, first or last, if I didn't."	Gentleman in the tavern	47
		g. Tom had watched the whole transaction from first to last, and had a perfect understanding of its results. To him, it looked like something unutterably horrible and cruel, because, poor, ignorant black soul! he had not learned to	Author	47

		generalize, and to take enlarged views. If he had only been instructed by certain ministers of Christianity, he might have thought better of it, and seen in it an every-day incident of a lawful trade; a trade which is the vital support of an institution which an American divine* tells us has *"no evils but such as are inseparable from any other relations in social and domestic life*." But Tom, as we see, being a poor, ignorant fellow, whose reading had been confined entirely to the New Testament, could not comfort and solace himself with views like these. His very soul bled within him for what seemed to him the *wrongs* of the poor suffering thing that lay like a crushed reed on the boxes; the feeling, living, bleeding, yet immortal *thing*, which American state law coolly classes with the bundles, and bales, and boxes, among which she is lying		
		h. There stood the two children representatives of the two extremes of society. The fair, high-bred child, with her golden head, her deep eyes, her spiritual, noble brow, and prince-like movements; and her black, keen, subtle, cringing, yet acute neighbor. They stood the representatives of their races. The Saxon, born of ages of cultivation, command, education, physical and moral eminence; the Afric, born of ages of oppression, submission, ignorance, toil and vice!	Author	67
		i. "Because," said Alfred, "we can see plainly enough that all men are *not* born free, nor born equal; they are born anything else. For my part, I think half this republican talk sheer humbug. It is the educated, the intelligent, the wealthy, the refined, who ought to have equal rights and not the canaille."	Alfred Clare	98
		j. "O, come, Augustine! as if we hadn't had enough of that abominable, contemptible Hayti!* The Haytiens were not Anglo Saxons; if they had been there would have been another story. The Anglo Saxon is the dominant race of the world, and *is to be so*."	Alfred Clare	98
		k. They will have to go north, where labor is the fashion,—the universal custom; and tell me, now, is there enough Christian philanthropy, among your northern states, to bear with the process of their education and elevation? You send thousands of dollars to foreign missions; but could you endure to have the heathen sent into your towns and villages, and give your time, and thoughts, and money, to raise them to the Christian standard? That's what I want to know. If we emancipate, are you willing to educate?	St. Clare	104

		l. These two colored men were the two principal hands on the plantation. Legree had trained them in savageness and brutality as systematically as he had his bull-dogs; and, by long practice in hardness and cruelty, brought their whole nature to about the same range of capacities. It is a common remark, and one that is thought to militate strongly against the character of the race, that the negro overseer is always more tyrannical and cruel than the white one. This is simply saying that the negro mind has been more crushed and debased than the white. It is no more true of this race than of every oppressed race, the world over. The slave is always a tyrant, if he can get a chance to be one.	Author	210
		m. "It is with the oppressed, enslaved African race that I cast in my lot; and, if I wished anything, I would wish myself two shades darker, rather than one lighter.	George Harris	223
2.	The Culture of White Privilege	a. "My master! and who made him my master? That's what I think of—what right has he to me? I'm a man as much as he is. I'm a better man than he is. I know more about business than he does; I am a better manager than he is; I can read better than he can; I can write a better hand,—and I've learned it all myself, and no thanks to him,—I've learned it in spite of him; and now what right has he to make a dray-horse of me?—to take me from things I can do, and do better than he can, and put me to work that any horse can do? He tries to do it; he says he'll bring me down and humble me, and he puts me to just the hardest, meanest and dirtiest work, on purpose!"	George Harris	5
		b. "Don't you know a slave can't be married? There is no law in this country for that; I can't hold you for my wife, if he chooses to part us. That's why I wish I'd never seen you,—why I wish I'd never been born; it would have been better for us both,—it would have been better for this poor child if he had never been born. All this may happen to him yet!"	George Harris	5
		c. Not even courtesans - creatures taken at childhood, culled and chosen and raised more carefully than any white girl, any nun, than any blooded mare even, by a person who gives them the unsleeping care and attention which no mother ever gives. For a price, of course, but a price offered and accepted or declined through a system more formal than any that white girls are sold under since they are more valuable as commodities than white girls, raised and trained to fulfill a woman's sole end and purpose: to love, to be beautiful, to divert; never to see a man's face hardly until brought to the ball and offered to and chosen by some	Author	29

		man who in return, not can and not will but must, supply her with the surroundings proper in which to love and be beautiful and divert, and who must usually risk his life or at least his blood for that privilege.		
		d. George, who was a bright boy, and well trained in religious things by his mother, finding himself an object of general admiration, threw in expositions of his own, from time to time, with a commendable seriousness and gravity, for which he was admired by the young and blessed by the old; and it was agreed, on all hands, that "a minister couldn't lay it off better than he did; that 't was reely 'mazin'!"	Author	36
		e. "You ought to be ashamed, John! Poor, homeless, houseless creatures! It's a shameful, wicked, abominable law, and I'll break it, for one, the first time I get a chance; and I hope I *shall* have a chance, I do! Things have got to a pretty pass, if a woman can't give a warm supper and a bed to poor, starving creatures, just because they are slaves, and have been abused and oppressed all their lives, poor things!"	Mrs. Mary Bird	137
		f. Honest old John Van Trompe was once quite a considerable land-owner and slave-owner in the State of Kentucky. Having "nothing of the bear about him but the skin," and being gifted by nature with a great, honest, just heart, quite equal to his gigantic frame, he had been for some years witnessing with repressed uneasiness the workings of a system equally bad for oppressor and oppressed. At last, one day, John's great heart had swelled altogether too big to wear his bonds any longer; so he just took his pocket-book out of his desk, and went over into Ohio, and bought a quarter of a township of good, rich land, made out free papers for all his people,—men, women, and children,—packed them up in wagons, and sent them off to settle down; and then honest John turned his face up the creek, and sat quietly down on a snug, retired farm, to enjoy his conscience and his reflections.	Author	156
		g. In order to appreciate the sufferings of the negroes sold south, it must be remembered that all the instinctive affections of that race are peculiarly strong. Their local attachments are very abiding. They are not naturally daring and enterprising, but home-loving and affectionate. Add to this all the terrors with which ignorance invests the unknown, and add to this, again, that selling to the south is set before the negro from childhood as the last severity of punishment. The threat that terrifies more than whipping or torture of any kind is the threat	Author	184

		of being sent down river. We have ourselves heard this feeling expressed by them, and seen the unaffected horror with which they will sit in their gossipping hours, and tell frightful stories of that "down river," which to them is *"That undiscovered country, from whose bourn* *No traveller returns."**		
		h. Why, after all, what's the harm of the poor dog's wanting to be like his master; and if I haven't brought him up any better than to find his chief good in cologne and cambric handkerchiefs, why shouldn't I give them to him?"	St. Clare	201
3.	The Culture of White Nationalism	a. "*My* country!" said George, with a strong and bitter emphasis; "what country have I, but the grave,—and I wish to God that I was laid there!"	George Harris	49
		b. "My country again! Mr. Wilson, *you* have a country; but what country have *I*, or any one like me, born of slave mothers? What laws are there for us? We don't make them,—we don't consent to them,—we have nothing to do with them; all they do for us is to crush us, and keep us down. Haven't I heard your Fourth-of-July speeches? Don't you tell us all, once a year, that governments derive their just power from the consent of the governed? Can't a fellow *think*, that hears such things? Can't he put this and that together, and see what it comes to?"	George Harris	49
		c. "All men are free and equal *in the grave*, if it comes to that, Mr. Wilson," said George.	George Harris	49
		d. "The desire and yearning of my soul is for an African *nationality*. I want a people that shall have a tangible, separate existence of its own; and where am I to look for it? Not in Hayti; for in Hayti they had nothing to start with. A stream cannot rise above its fountain. The race that formed the character of the Haytiens was a worn-out, effeminate one; and, of course, the subject race will be centuries in rising to anything.	George Harris	240
		e. "Where, then, shall I look? On the shores of Africa I see a republic,—a republic formed of picked men, who, by energy and self-educating force, have, in many cases, individually, raised themselves above a condition of slavery. Having gone through a preparatory stage of feebleness, this republic has, at last, become an acknowledged nation on the face of the earth,—acknowledged by both France and England. There it is my wish to go, and find myself a people.	George Harris	240
		f. "I am aware, now, that I shall have you all against me; but, before you strike, hear me. During my stay in France, I have followed up, with intense interest, the history of my people in America. I have noted the struggle between	George Harris	240

		abolitionist and colonizationist, and have received some impressions, as a distant spectator, which could never have occurred to me as a participator.		
		g. "I grant that this Liberia may have subserved all sorts of purposes, by being played off, in the hands of our oppressors, against us. Doubtless the scheme may have been used, in unjustifiable ways, as a means of retarding our emancipation. But the question to me is, Is there not a God above all man's schemes? May He not have over-ruled their designs, and founded for us a nation by them?	George Harris	240
		h. What do you owe to these poor unfortunates, oh Christians? Does not every American Christian owe to the African race some effort at reparation for the wrongs that the American nation has brought upon them? Shall the doors of churches and school-houses be shut upon them? Shall states arise and shake them out? Shall the church of Christ hear in silence the taunt that is thrown at them, and shrink away from the helpless hand that they stretch out; and, by her silence, encourage the cruelty that would chase them from our borders? If it must be so, it will be a mournful spectacle. If it must be so, the country will have reason to tremble, when it remembers that the fate of nations is in the hands of One who is very pitiful, and of tender compassion.	Author	246
		i. That the providence of God has provided a refuge in Africa, is, indeed, a great and noticeable fact; but that is no reason why the church of Christ should throw off that responsibility to this outcast race which her profession demands of her.	Author	246

B. The Construction of White Supremacy in *The Uncle Tom's Cabin*

1. Language

Number	Category	Quotation	Narrator	Page
1.	Relationship between Black and White	a. "Sell him! No, you foolish girl! You know your master never deals with those southern traders, and never means to sell any of his servants, as long as they behave well. Why, you silly child, who do you think would want to buy your Harry? Do you think all the world are set on him as you are, you goosie? Come,	Mrs. Shelby	4

		cheer up, and hook my dress. There now, put my back hair up in that pretty braid you learnt the other day, and don't go listening at doors any more."		
		b. The traveller in the south must often have remarked that peculiar air of refinement, that softness of voice and manner, which seems in many cases to be a particular gift to the quadroon and mulatto women. These natural graces in the quadroon are often united with beauty of the most dazzling kind, and in almost every case with a personal appearance prepossessing and agreeable. Eliza, such as we have described her, is not a fancy sketch, but taken from remembrance, as we saw her, years ago, in Kentucky. Safe under the protecting care of her mistress, Eliza had reached maturity without those temptations which make beauty so fatal an inheritance to a slave. She had been married to a bright and talented young mulatto man, who was a slave on a neighboring estate, and bore the name of George Harris.	Author	5
		c. "I told Eliza," said Mrs. Shelby, as she continued brushing her hair, "that she was a little fool for her pains, and that you never had anything to do with that sort of persons. Of course, I knew you never meant to sell any of our people,—least of all, to such a fellow."	Mrs. Shelby	7
		d. "Well, Emily," said her husband, "so I have always felt and said; but the fact is that my business lies so that I cannot get on without. I shall have to sell some of my hands."	Mrs. Shelby	7
		e. "You ought to be ashamed, John! Poor, homeless, houseless creatures! It's a shameful, wicked, abominable law, and I'll break it, for one, the first time I get a chance; and I hope I *shall* have a chance, I do! Things have got to a pretty pass, if a woman can't give a warm supper and a bed to poor, starving creatures, just because they are slaves, and have been abused and oppressed all their lives, poor things!"	Mrs. Mary Bird	98
		f. The woman looked up at Mrs. Bird, with a keen, scrutinizing glance, and it did not escape her that she was dressed in deep mourning. "Ma'am," she said, suddenly, "have you ever lost a child?" The question was unexpected, and it was thrust on a new wound; for it was only a month since a darling child of the family had been laid in the grave. Mr. Bird turned around and walked to the window, and Mrs. Bird burst into tears; but, recovering her voice, she said, "Why do you ask that? I have lost a little one."	Eliza and Mrs. Bird	98

		g. "La bless you, Mas'r George!" said Aunt Chloe, with earnestness, catching his arm, "you wouldn't be for cuttin' it wid dat ar great heavy knife! Smash all down—spile all de pretty rise of it. Here, I've got a thin old knife, I keeps sharp a purpose. Dar now, see! comes apart light as a feather! Now eat away—you won't get anything to beat dat ar."	Aunt Chloe	19
		h. Aunt Chloe sat back in her chair, and indulged in a hearty guffaw of laughter, at this witticism of young Mas'r's, laughing till the tears rolled down her black, shining cheeks, and varying the exercise with playfully slapping and poking Mas'r Georgey, and telling him to go way, and that he was a case—that he was fit to kill her, and that he sartin would kill her, one of these days; and, between each of these sanguinary predictions, going off into a laugh, each longer and stronger than the other, till George really began to think that he was a very dangerously witty fellow, and that it became him to be careful how he talked "as funny as he could."	Author	18
		i. Mas'r George, however, joined the offender in the laugh, and declared decidedly that Mose was a "buster." So the maternal admonition seemed rather to fail of effect. "Well, ole man," said Aunt Chloe, "you'll have to tote in them ar bar'ls." "Mother's bar'ls is like dat ar widder's, Mas'r George was reading 'bout, in de good book,—dey never fails," said Mose, aside to Peter. "I'm sure one on 'em caved in last week," said Pete, "and let 'em all down in de middle of de singin'; dat ar was failin', warnt it?"	Aunt Chloe	19
		j. There were others, which made incessant mention of "Jordan's banks," and "Canaan's fields," and the "New Jerusalem;" for the negro mind, impassioned and imaginative, always attaches itself to hymns and expressions of a vivid and pictorial nature; and, as they sung, some laughed, and some cried, and some clapped hands, or shook hands rejoicingly with each other, as if they had fairly gained the other side of the river.	Author	13
		k. Tom slowly raised his head, and looked sorrowfully but quietly around, and said, "No, no—I an't going. Let Eliza go—it's her right! I wouldn't be the one to say no—'tan't in *natur* for her to stay; but you heard what she said! If I must be sold, or all the people on the place, and everything go to rack, why, let me be	Uncle Tom	35

		sold. I s'pose I can bar it as well as any on 'em," he added, while something like a sob and a sigh shook his broad, rough chest convulsively. "Mas'r always found me on the spot—he always will. I never have broke trust, nor used my pass no ways contrary to my word, and I never will. It's better for me alone to go, than to break up the place and sell all. Mas'r an't to blame, Chloe, and he'll take care of you and the poor—"		
		l. "I's older, ye know," said Tom, stroking the boy's fine, curly head with his large, strong hand, but speaking in a voice as tender as a woman's, "and I sees all that's bound up in you. O, Mas'r George, you has everything,—l'arnin', privileges, readin', writin',—and you'll grow up to be a great, learned, good man and all the people on the place and your mother and father'll be so proud on ye! Be a good Mas'r, like yer father; and be a Christian, like yer mother. 'Member yer Creator in the days o' yer youth, Mas'r George."	Uncle Tom	75
		m."O, there's Mammy!" said Eva, as she flew across the room; and, throwing herself into her arms, she kissed her repeatedly.	Author	134
		n. "Now, Mammy has always been a pet with me," said Marie. "I wish some of your northern servants could look at her closets of dresses,—silks and muslins, and one real linen cambric, she has hanging there. I've worked sometimes whole afternoons, trimming her caps, and getting her ready to go to a party. As to abuse, she don't know what it is. She never was whipped more than once or twice in her whole life. She has her strong coffee or her tea every day, with white sugar in it. It's abominable, to be sure; but St. Clare will have high life below-stairs, and they every one of them live just as they please. The fact is, our servants are over-indulged. I suppose it is partly our fault that they are selfish, and act like spoiled children; but I've talked to St. Clare till I am tired."	Mrs. St Clare	142
		o. "You see, Evangeline," said her mother, "it's always right and proper to be kind to servants, but it isn't proper to treat them *just* as we would our relations, or people in our own class of life. Now, if Mammy was sick, you wouldn't want to put her in your own bed."	Mrs. St Clare	142
		p. "Well, now," said Marie, "I know it's impossible to get along with some of these creatures. They are so bad they ought not to live. I don't feel a particle of sympathy for such cases. If they'd only behave themselves, it would not happen."	Mrs. St Clare	143
		q. The friendship between Tom and Eva had grown with the child's growth. It	Author	165

		would be hard to say what place she held in the soft, impressible heart of her faithful attendant. He loved her as something frail and earthly, yet almost worshipped her as something heavenly and divine. He gazed on her as the Italian sailor gazes on his image of the child Jesus,—with a mixture of reverence and tenderness; and to humor her graceful fancies, and meet those thousand simple wants which invest childhood like a many-colored rainbow, was Tom's chief delight. In the market, at morning, his eyes were always on the flower-stalls for rare bouquets for her, and the choicest peach or orange was slipped into his pocket to give to her when he came back; and the sight that pleased him most was her sunny head looking out the gate for his distant approach, and her childish questions,—"Well, Uncle Tom, what have you got for me today?"		
2.	Language and Dialect	a. "Sell him! No, you foolish girl! You know your master never deals with those southern traders, and never means to sell any of his servants, as long as they behave well. Why, you silly child, who do you think would want to buy your Harry? Do you think all the world are set on him as you are, you goosie? Come, cheer up, and hook my dress. There now, put my back hair up in that pretty braid you learnt the other day, and don't go listening at doors any more."	Mrs. Shelby	36
		b. "I told Eliza," said Mrs. Shelby, as she continued brushing her hair, "that she was a little fool for her pains, and that you never had anything to do with that sort of persons. Of course, I knew you never meant to sell any of our people,—least of all, to such a fellow."	Mrs. Shelby	38
		c. "Lord bless you, Mas'r, I couldn't help it now," said Sam, giving way to the long pent-up delight of his soul. "She looked so curi's, a leapin' and springin'—ice a crackin'—and only to hear her,—plump! ker chunk! ker splash! Spring! Lord! how she goes it!" and Sam and Andy laughed till the tears rolled down their cheeks.	Black Sam	43
		d. "Why, after all, what's the harm of the poor dog's wanting to be like his master; and if I haven't brought him up any better than to find his chief good in cologne and cambric handkerchiefs, why shouldn't I give them to him?"	Mr. St Clare	143
		e. "You would think no harm in a child's caressing a large dog, even if he was black; but a creature that can think, and reason, and feel, and is immortal, you shudder at; confess it, cousin. I know the feeling among some of you northerners well enough. Not that there is a particle of virtue in our not having	Mr. St Clare	143

		it; but custom with us does what Christianity ought to do,—obliterates the feeling of personal prejudice. I have often noticed, in my travels north, how much stronger this was with you than with us. You loathe them as you would a snake or a toad, yet you are indignant at their wrongs. You would not have them abused; but you don't want to have anything to do with them yourselves. You would send them to Africa, out of your sight and smell, and then send a missionary or two to do up all the self-denial of elevating them compendiously. Isn't that it?"		
		f. "If Missis would come and look at dis yer lot o' poetry." Chloe had a particular fancy for calling poultry poetry,—an application of language in which she always persisted, notwithstanding frequent corrections and advisings from the young members of the family.	Author	181
		g. "Well, laws, I 's a thinkin, Missis, it's time Sally was put along to be doin' something. Sally 's been under my care, now, dis some time, and she does most as well as me, considerin; and if Missis would only let me go, I would help fetch up de money. I an't afraid to put my cake, nor pies nother, 'long side no *perfectioner's*. "Confectioner's, Chloe." "Law sakes, Missis! 'tan't no odds;—words is so curis, can't never get 'em right!"	Aunt Chloe and Mrs. Shelby	181
		h. "I understand," said the young man, "that you bought, in New Orleans, a boy, named Tom. He used to be on my father's place, and I came to see if I couldn't buy him back."	George Shelby	223
3.	Physical appearance and intelligence	a. There needed only a glance from the child to her, to identify her as its mother. There was the same rich, full, dark eye, with its long lashes; the same ripples of silky black hair. The brown of her complexion gave way on the cheek to a perceptible flush, which deepened as she saw the gaze of the strange man fixed upon her in bold and undisguised admiration. Her dress was of the neatest possible fit, and set off to advantage her finely moulded shape;—a delicately formed hand and a trim foot and ankle were items of appearance that did not escape the quick eye of the trader, well used to run up at a glance the points of a	Author	4

		fine female article.		
		b. The traveller in the south must often have remarked that peculiar air of refinement, that softness of voice and manner, which seems in many cases to be a particular gift to the quadroon and mulatto women. These natural graces in the quadroon are often united with beauty of the most dazzling kind, and in almost every case with a personal appearance prepossessing and agreeable. Eliza, such as we have described her, is not a fancy sketch, but taken from remembrance, as we saw her, years ago, in Kentucky. Safe under the protecting care of her mistress, Eliza had reached maturity without those temptations which make beauty so fatal an inheritance to a slave. She had been married to a bright and talented young mulatto man, who was a slave on a neighboring estate, and bore the name of George Harris.	Author	7
		c. “He was possessed of a handsome person and pleasing manners, and was a general favorite in the factory.”	Author	8
		d. “At this table was seated Uncle Tom, Mr. Shelby's best hand, who, as he is to be the hero of our story, we must daguerreotype for our readers. He was a large, broad-chested, powerfully-made man, of a full glossy black, and a face whose truly African features were characterized by an expression of grave and steady good sense, united with much kindliness and benevolence.”	Author	10
		. "Ran away from the subscriber, my mulatto boy, George. Said George six feet in height, a very light mulatto, brown curly hair; is very intelligent, speaks handsomely, can read and write, will probably try to pass for a white man, is deeply scarred on his back and shoulders, has been branded in his e. right hand with the letter H.”	Author	64
		f. He was very tall, with a dark, Spanish complexion, fine, expressive black eyes, and close-curling hair, also of a glossy blackness. His well-formed aquiline nose, straight thin lips, and the admirable contour of his finely-formed limbs, impressed the whole company instantly with the idea of something uncommon. He walked easily in among the company, and with a nod indicated to his waiter where to place his trunk, bowed to the company, and, with his hat in his hand, walked up leisurely to the bar, and gave in his name as Henry Butter, Oaklands, Shelby County. Turning, with an indifferent air, he sauntered up to the advertisement, and read it over.	Author	65

		g. "I am pretty well disguised, I fancy," said the young man, with a smile. "A little walnut bark has made my yellow skin a genteel brown, and I've dyed my hair black; so you see I don't answer to the advertisement at all."	George Harris	65
		h. "Well, he was a powerful, gigantic fellow,—a native-born African; and he appeared to have the rude instinct of freedom in him to an uncommon degree. He was a regular African lion."	St. Clare	98
		i. These two colored men were the two principal hands on the plantation. Legree had trained them in savageness and brutality as systematically as he had his bull-dogs; and, by long practice in hardness and cruelty, brought their whole nature to about the same range of capacities. It is a common remark, and one that is thought to militate strongly against the character of the race, that the negro overseer is always more tyrannical and cruel than the white one. This is simply saying that the negro mind has been more crushed and debased than the white. It is no more true of this race than of every oppressed race, the world over. The slave is always a tyrant, if he can get a chance to be one.	Author	187
		j. As they stood there now by Legree, they seemed an apt illustration of the fact that brutal men are lower even than animals. Their coarse, dark, heavy features; their great eyes, rolling enviously on each other; their barbarous, guttural, half-brute intonation; their dilapidated garments fluttering in the wind,—were all in admirable keeping with the vile and unwholesome character of everything about the place	Author	188
		k. "A very fine young man," said George, "notwithstanding the curse of slavery that lay on him. He sustained a first rate character, both for intelligence and principle. I know, you see," he said; "because he married in our family."	George Shelby	224

2. Stereotypes

Number	Category	Quotation	Narrator	Page
1.	“The Happy Darky”	a. There were others, which made incessant mention of "Jordan's banks," and "Canaan's fields," and the "New Jerusalem;" for the negro mind, impassioned and imaginative, always attaches itself to hymns and expressions of a vivid and pictorial nature; and, as they sung, some laughed, and some cried, and some clapped hands, or shook hands rejoicingly with each other, as if they had fairly gained the other side of the river.	Author	13
		b. Black Sam, as he was commonly called, from his being about three shades blacker than any other son of ebony on the place, was revolving the matter profoundly in all its phases and bearings, with a comprehensiveness of vision and a strict lookout to his own personal well-being, that would have done credit to any white patriot in Washington.	Author	32
		c. Black Sam, upon this, scratched his woolly pate, which, if it did not contain very profound wisdom, still contained a great deal of a particular species much in demand among politicians of all complexions and countries, and vulgarly denominated "knowing which side the bread is buttered;" so, stopping with grave consideration, he again gave a hitch to his pantaloons, which was his regularly organized method of assisting his mental perplexities.	Author	32
		d. "Well, yer see," said Sam, proceeding gravely to wash down Haley's pony, "I 'se 'quired what yer may call a habit *o' bobservation*, Andy. It's a very 'portant habit, Andy; and I 'commend yer to be cultivatin' it, now yer young. Hist up that hind foot, Andy. Yer see, Andy, it's *bobservation* makes all de difference in niggers. Didn't I see which way the wind blew dis yer mornin'? Didn't I see what Missis wanted, though she never let on? Dat ar's bobservation, Andy. I 'spects it's what you may call a faculty. Faculties is different in different peoples, but cultivation of 'em goes a great way."	Black Sam	49
		e. "No, no—I an't going. Let Eliza go—it's her right! I wouldn't be the one to say no—'tan't in *natur* for her to stay; but you heard what she said! If I must be sold, or all the people on the place, and everything go to rack, why, let me be sold. I s'pose I can bar it as well as any on 'em," he added, while something like a sob and a sigh shook his broad, rough chest convulsively. "Mas'r always found me on the spot—he always will. I never have broke trust, nor used my pass no ways contrary to my word, and I never will. It's better for me alone to	Uncle Tom	49

		go, than to break up the place and sell all. Mas'r an't to blame, Chloe, and he'll take care of you and the poor—"		
		f. "Lord bless you, Mas'r, I couldn't help it now," said Sam, giving way to the long pent-up delight of his soul. "She looked so curi's, a leapin' and springin'—ice a crackin'—and only to hear her,—plump! ker chunk! ker splash! Spring! Lord! how she goes it!" and Sam and Andy laughed till the tears rolled down their cheeks.	Black Sam and Andy	53
		g. In order to appreciate the sufferings of the negroes sold south, it must be remembered that all the instinctive affections of that race are peculiarly strong. Their local attachments are very abiding. They are not naturally daring and enterprising, but home-loving and affectionate. Add to this all the terrors with which ignorance invests the unknown, and add to this, again, that selling to the south is set before the negro from childhood as the last severity of punishment. The threat that terrifies more than whipping or torture of any kind is the threat of being sent down river. We have ourselves heard this feeling expressed by them, and seen the unaffected horror with which they will sit in their gossipping hours, and tell frightful stories of that "down river," which to them is	Author	53
		h. Tom got down from the carriage, and looked about with an air of calm, still enjoyment. The negro, it must be remembered, is an exotic of the most gorgeous and superb countries of the world, and he has, deep in his heart, a passion for all that is splendid, rich, and fanciful; a passion which, rudely indulged by an untrained taste, draws on them the ridicule of the colder and more correct white race.	Author	57
		i. "Well, I'll soon have *that* out of you. I have none o' yer bawling, praying, singing niggers on my place; so remember. Now, mind yourself," he said, with a stamp and a fierce glance of his gray eye, directed at Tom, "*I'm* your church now! You understand,—you've got to be as *I* say.	Simon Legree	197
		j. There was a small window there, which let in, through its dingy, dusty panes, a scanty, uncertain light on the tall, high-backed chairs and dusty tables, that had once seen better days. Altogether, it was a weird and ghostly place; but, ghostly as it was, it wanted not in legends among the superstitious negroes, to increase it terrors.	Author	221
2.	The tragedy of Mullato	a. There needed only a glance from the child to her, to identify her as its mother. There was the same rich, full, dark eye, with its long lashes; the same ripples of	Author	2

		silky black hair. The brown of her complexion gave way on the cheek to a perceptible flush, which deepened as she saw the gaze of the strange man fixed upon her in bold and undisguised admiration. Her dress was of the neatest possible fit, and set off to advantage her finely moulded shape;—a delicately formed hand and a trim foot and ankle were items of appearance that did not escape the quick eye of the trader, well used to run up at a glance the points of a fine female article.		
		b. When the voices died into silence, she rose and crept stealthily away. Pale, shivering, with rigid features and compressed lips, she looked an entirely altered being from the soft and timid creature she had been hitherto. She moved cautiously along the entry, paused one moment at her mistress' door, and raised her hands in mute appeal to Heaven, and then turned and glided into her own room. It was a quiet, neat apartment, on the same floor with her mistress. There was a pleasant sunny window, where she had often sat singing at her sewing; there a little case of books, and various little fancy articles, ranged by them, the gifts of Christmas holidays; there was her simple wardrobe in the closet and in the drawers:—here was, in short, her home; and, on the whole, a happy one it had been to her. But there, on the bed, lay her slumbering boy, his long curls falling negligently around his unconscious face, his rosy mouth half open, his little fat hands thrown out over the bedclothes, and a smile spread like a sunbeam over his whole face.	Author	6
		c. It was a sparkling, frosty, starlight night, and the mother wrapped the shawl close round her child, as, perfectly quiet with vague terror, he clung round her neck.	Author	6
		d. It is impossible to conceive of a human creature more wholly desolate and forlorn than Eliza, when she turned her footsteps from Uncle Tom's cabin….. by the Ohio river, weary and foot-sore, but still strong in heart. Her first glance was at the river, which lay, like Jordan, between her and the Canaan of liberty on the other side.	Author	19
		e. He laid down his paper, and went into the kitchen, and started, quite amazed at the sight that presented itself:—A young and slender woman, with garments torn and frozen, with one shoe gone, and the stocking torn away from the cut and bleeding foot, was laid back in a deadly swoon upon two chairs. There was the impress of the despised race on her face, yet none could help feeling its	Author	47

		mournful and pathetic beauty, while its stony sharpness, its cold, fixed, deathly aspect, struck a solemn chill over him. He drew his breath short, and stood in silence. His wife, and their only colored domestic, old Aunt Dinah, were busily engaged in restorative measures; while old Cudjoe had got the boy on his knee, and was busy pulling off his shoes and stockings, and chafing his little cold feet.		
3.	The affectionate, dark skinned female mammy	a. A round, black, shining face is hers, so glossy as to suggest the idea that she might have been washed over with white of eggs, like one of her own tea rusks. Her whole plump countenance beams with satisfaction and contentment from under her well-starched checked turban, bearing on it, however, if we must confess it, a little of that tinge of self-consciousness which becomes the first cook of the neighborhood, as Aunt Chloe was universally held and acknowledged to be.	Author	9
		b. Her corn-cake, in all its varieties of hoe-cake, dodgers, muffins, and other species too numerous to mention, was a sublime mystery to all less practised compounders; and she would shake her fat sides with honest pride and merriment, as she would narrate the fruitless efforts that one and another of her compeers had made to attain to her elevation.	Author	9
		c. And George and Tom moved to a comfortable seat in the chimney-corner, while Aunte Chloe, after baking a goodly pile of cakes, took her baby on her lap, and began alternately filling its mouth and her own, and distributing to Mose and Pete, who seemed rather to prefer eating theirs as they rolled about on the floor under the table, tickling each other, and occasionally pulling the baby's toes.	Author	9
		d. "O, there's Mammy!" said Eva, as she flew across the room; and, throwing herself into her arms, she kissed her repeatedly. The decent mulatto woman whom Eva had caressed so rapturously soon entered; she was dressed neatly, with a high red and yellow turban on her head, the recent gift of Eva, and which the child had been arranging on her head. "Mammy," said St. Clare, "I put this lady under your care; she is tired, and wants rest; take her to her chamber, and be sure she is made comfortable," and Miss Ophelia disappeared in the rear of Mammy.	Eva	109
		e. Dinah was a character in her own way, and it would be injustice to her memory not to give the reader a little idea of her. She was a native and essential cook, as much as Aunt Chloe,—cooking being an indigenous talent of the African race;	Author	114

		but Chloe was a trained and methodical one, who moved in an orderly domestic harness, while Dinah was a self-taught genius, and, like geniuses in general, was positive, opinionated and erratic, to the last degree.		
		f. Dinah was mistress of the whole art and mystery of excuse-making, in all its branches. Indeed, it was an axiom with her that the cook can do no wrong; and a cook in a Southern kitchen finds abundance of heads and shoulders on which to lay off every sin and frailty, so as to maintain her own immaculateness entire. If any part of the dinner was a failure, there were fifty indisputably good reasons for it; and it was the fault undeniably of fifty other people, whom Dinah berated with unsparing zeal.	Author	114
		g. "Don't I? Don't I know that the rolling-pin is under her bed, and the nutmeg-grater in her pocket with her tobacco,—that there are sixty-five different sugar-bowls, one in every hole in the house,—that she washes dishes with a dinner-napkin one day, and with a fragment of an old petticoat the next? But the upshot is, she gets up glorious dinners, makes superb coffee; and you must judge her as warriors and statesmen are judged, *by her success*."	Miss Ophelia	121
4.	The pickaninny stereotype of black children	a. Here the door opened, and a small quadroon boy, between four and five years of age, entered the room. There was something in his appearance remarkably beautiful and engaging. His black hair, fine as floss silk, hung in glossy curls about his round, dimpled face, while a pair of large dark eyes, full of fire and softness, looked out from beneath the rich, long lashes, as he peered curiously into the apartment. A gay robe of scarlet and yellow plaid, carefully made and neatly fitted, set off to advantage the dark and rich style of his beauty; and a certain comic air of assurance, blended with bashfulness, showed that he had been not unused to being petted and noticed by his master.	Author	4
		b. "Now, Jim, show this gentleman how you can dance and sing." The boy commenced one of those wild, grotesque songs common among the negroes, in a rich, clear voice, accompanying his singing with many comic evolutions of the hands, feet, and whole body, all in perfect time to the music.	Mr. Shelby	4
		c. Instantly the flexible limbs of the child assumed the appearance of deformity and distortion, as, with his back humped up, and his master's stick in his hand, he hobbled about the room, his childish face drawn into a doleful pucker, and spitting from right to left, in imitation of an old man.	Author	4

		Both gentlemen laughed uproariously.		
		d. She was one of the blackest of her race; and her round shining eyes, glittering as glass beads, moved with quick and restless glances over everything in the room. Her mouth, half open with astonishment at the wonders of the new Mas'r's parlor, displayed a white and brilliant set of teeth. Her woolly hair was braided in sundry little tails, which stuck out in every direction. The expression of her face was an odd mixture of shrewdness and cunning, over which was oddly drawn, like a kind of veil, an expression of the most doleful gravity and solemnity. She was dressed in a single filthy, ragged garment, made of bagging; and stood with her hands demurely folded before her. Altogether, there was something odd and goblin-like about her appearance	Author	145
		e. "Yes, ma'am," said Topsy, as before;—but we will add, what Miss Ophelia did not see, that, during the time when the good lady's back was turned in the zeal of her manipulations, the young disciple had contrived to snatch a pair of gloves and a ribbon, which she had adroitly slipped into her sleeves, and stood with her hands dutifully folded, as befor "What's this? You naughty, wicked child,—you've been stealing this!"	Miss Ophelia	149
		f. The creature was as lithe as a cat, and as active as a monkey, and the confinement of sewing was her abomination; so she broke her needles, threw them slyly out of the window, or down in chinks of the walls; she tangled, broke, and dirtied her thread, or, with a sly movement, would throw a spool away altogether.	Author	150
		g. Topsy was soon a noted character in the establishment. Her talent for every species of drollery, grimace, and mimicry,—for dancing, tumbling, climbing, singing, whistling, imitating every sound that hit her fancy,—seemed inexhaustible. In her play-hours, she invariably had every child in the establishment at her heels, open-mouthed with admiration and wonder,—not excepting Miss Eva, who appeared to be fascinated by her wild diablerie, as a dove is sometimes charmed by a glittering serpent. Miss Ophelia was uneasy that Eva should fancy Topsy's society so much, and implored St. Clare to forbid it.	Author	151
		h. "The case is, that I cannot be plagued with this child, any longer! It's past all bearing; flesh and blood cannot endure it! Here, I locked her up, and gave her a	Miss Ophelia	157

		hymn to study; and what does she do, but spy out where I put my key, and has gone to my bureau, and got a bonnet-trimming, and cut it all to pieces to make dolls' jackets! I never saw anything like it, in my life!"		
		i. "Come here, Tops, you monkey!" said St. Clare, calling the child up to him	St. Clare	157
		j. "Couldn't never be nothin' but a nigger, if I was ever so good," said Topsy. "If I could be skinned, and come white, I'd try then."	Topsy	158

3. Symbolizations (portrayed with the usual "array of Negroes qualities")

1.	"Gluttony"	a. Her corn-cake, in all its varieties of hoe-cake, dodgers, muffins, and other species too numerous to mention, was a sublime mystery to all less practised compounders; and she would shake her fat sides with honest pride and merriment, as she would narrate the fruitless efforts that one and another of her compeers had made to attain to her elevation.	Author	6
		b. And George and Tom moved to a comfortable seat in the chimney-corner, while Aunte Chloe, after baking a goodly pile of cakes, took her baby on her lap, and began alternately filling its mouth and her own, and distributing to Mose and Pete, who seemed rather to prefer eating theirs as they rolled about on the floor under the table, tickling each other, and occasionally pulling the baby's toes.	Author	6
		c. The thing took accordingly. No poor, simple, virtuous body was ever cajoled by the attentions of an electioneering politician with more ease than Aunt Chloe was won over by Master Sam's suavities; and if he had been the prodigal son himself, he could not have been overwhelmed with more maternal bountifulness; and he soon found himself seated, happy and glorious, over a large tin pan, containing a sort of *olla podrida* of all that had appeared on the table for two or three days past. Savory morsels of ham, golden blocks of corn-cake, fragments of pie of every conceivable mathematical figure, chicken wings, gizzards, and drumsticks, all appeared in picturesque confusion; and Sam, as monarch of all he surveyed, sat with his palm-leaf cocked rejoicingly to one side, and patronizing Andy at his right hand.	Author	48
2.	"Vanity"	a. Mas'r George, however, joined the offender in the laugh, and declared decidedly	Aunt Chloe	7

		that Mose was a "buster." So the maternal admonition seemed rather to fail of effect. "Well, ole man," said Aunt Chloe, "you'll have to tote in them ar bar'ls." "Mother's bar'ls is like dat ar widder's, Mas'r George was reading 'bout, in de good book,—dey never fails," said Mose, aside to Peter. "I'm sure one on 'em caved in last week," said Pete, "and let 'em all down in de middle of de singin'; dat ar was failin', warnt it?"		
		b. There were others, which made incessant mention of "Jordan's banks," and "Canaan's fields," and the "New Jerusalem;" for the negro mind, impassioned and imaginative, always attaches itself to hymns and expressions of a vivid and pictorial nature; and, as they sung, some laughed, and some cried, and some clapped hands, or shook hands rejoicingly with each other, as if they had fairly gained the other side of the river.	Author	9
		c. Black Sam, upon this, scratched his woolly pate, which, if it did not contain very profound wisdom, still contained a great deal of a particular species much in demand among politicians of all complexions and countries, and vulgarly denominated "knowing which side the bread is buttered;" so, stopping with grave consideration, he again gave a hitch to his pantaloons, which was his regularly organized method of assisting his mental perplexities.	Author	67
		d. "Der an't no saying'—never—'bout no kind o' thing in *dis* yer world," he said, at last. Sam spoke like a philosopher, emphasizing *this*—as if he had had a large experience in different sorts of worlds, and therefore had come to his conclusions advisedly.	Black Sam	68
3.	"Impulsiveness"	a. "Here, Andy, you nigger, be alive!" called Sam, under the verandah; "take these yer hosses to der barn; don't ye hear Mas'r a callin'?" and Sam soon appeared, palm-leaf in hand, at the parlor door.	Black Sam	68
		b. It must be observed that one of Sam's especial delights had been to ride in attendance on his master to all kinds of political gatherings, where, roosted on some rail fence, or perched aloft in some tree, he would sit watching the orators, with the greatest apparent gusto, and then, descending among the various brethren of his own color, assembled on the same errand, he would edify and delight them with the most ludicrous burlesques and imitations, all delivered with the most imperturbable earnestness and solemnity; and though the auditors	Black Sam	68

		immediately about him were generally of his own color, it not infrequently happened that they were fringed pretty deeply with those of a fairer complexion, who listened, laughing and winking, to Sam's great self-congratulation. In fact, Sam considered oratory as his vocation, and never let slip an opportunity of magnifying his office.		
		c. "Wal, now, just think on 't," said the trader; "just look at them limbs,—broad-chested, strong as a horse. Look at his head; them high forrads allays shows calculatin niggers, that'll do any kind o' thing. I've, marked that ar. Now, a nigger of that ar heft and build is worth considerable, just as you may say, for his body, supposin he's stupid; but come to put in his calculatin faculties, and them which I can show he has oncommon, why, of course, it makes him come higher. Why, that ar fellow managed his master's whole farm. He has a strornary talent for business."	Haley	109
		d. Tom got down from the carriage, and looked about with an air of calm, still enjoyment. The negro, it must be remembered, is an exotic of the most gorgeous and superb countries of the world, and he has, deep in his heart, a passion for all that is splendid, rich, and fanciful; a passion which, rudely indulged by an untrained taste, draws on them the ridicule of the colder and more correct white race.	Author	116
		e. "Why, after all, what's the harm of the poor dog's wanting to be like his master; and if I haven't brought him up any better than to find his chief good in cologne and cambric handkerchiefs, why shouldn't I give them to him?"	St. Clare	135
		f. "You would think no harm in a child's caressing a large dog, even if he was black; but a creature that can think, and reason, and feel, and is immortal, you shudder at; confess it, cousin. I know the feeling among some of you northerners well enough. Not that there is a particle of virtue in our not having it; but custom with us does what Christianity ought to do,—obliterates the feeling of personal prejudice. I have often noticed, in my travels north, how much stronger this was with you than with us. You loathe them as you would a snake or a toad, yet you are indignant at their wrongs. You would not have them abused; but you don't want to have anything to do with them yourselves. You would send them to Africa, out of your sight and smell, and then send a missionary or two to do up all the self-denial of elevating them compendiously. Isn't that it?"	St. Clare	135

4.	“Irrationality”	a. The room was soon filled with a motley assemblage, from the old gray-headed patriarch of eighty, to the young girl and lad of fifteen. A little harmless gossip ensued on various themes, such as where old Aunt Sally got her new red headkerchief, and how "Missis was a going to give Lizzy that spotted muslin gown, when she'd got her new berage made up;" and how Mas'r Shelby was thinking of buying a new sorrel colt, that was going to prove an addition to the glories of the place. A few of the worshippers belonged to families hard by, who had got permission to attend, and who brought in various choice scraps of information, about the sayings and doings at the house and on the place, which circulated as freely as the same sort of small change does in higher circles	Author	6
		b. Owing to Mr. Adolph's systematic arrangements, when St. Clare turned round from paying the hackman, there was nobody in view but Mr. Adolph himself, conspicuous in satin vest, gold guard-chain, and white pants, and bowing with inexpressible grace and suavity.	Author	117
		c. Haley's horse, which was a white one, and very fleet and spirited, appeared to enter into the spirit of the scene with great gusto; and having for his coursing ground a lawn of nearly half a mile in extent, gently sloping down on every side into indefinite woodland, he appeared to take infinite delight in seeing how near he could allow his pursuers to approach him, and then, when within a hand's breadth, whisk off with a start and a snort, like a mischievous beast as he was and career far down into some alley of the wood-lot. Nothing was further from Sam's mind than to have any one of the troop taken until such season as should seem to him most befitting,—and the exertions that he made were certainly most heroic. Like the sword of Coeur De Lion, which always blazed in the front and thickest of the battle, Sam's palm-leaf was to be seen everywhere when there was the least danger that a horse could be caught; there he would bear down full tilt, shouting, "Now for it! cotch him! cotch him!" in a way that would set everything to indiscriminate rout in a moment.	Author	78
		d. "It's handy for most anything, Missis," said Dinah. So it appeared to be. From the variety it contained, Miss Ophelia pulled out first a fine damask table-cloth stained with blood, having evidently been used to envelop some raw meat. "What's this, Dinah? You don't wrap up meat in your mistress' best table-cloths?"	Miss Ophelia	156
		e. "Where do you keep your nutmegs, Dinah?" said Miss Ophelia, with the air of	Miss Ophelia	158

		one who prayed for patience. "Most anywhar, Missis; there's some in that cracked tea-cup, up there, and there's some over in that ar cupboard."		
		f. "Don't I? Don't I know that the rolling-pin is under her bed, and the nutmeg-grater in her pocket with her tobacco,—that there are sixty-five different sugar-bowls, one in every hole in the house,—that she washes dishes with a dinner-napkin one day, and with a fragment of an old petticoat the next? But the upshot is, she gets up glorious dinners, makes superb coffee; and you must judge her as warriors and statesmen are judged, *by her success*."	Miss Ophelia	158
		g. "The case is, that I cannot be plagued with this child, any longer! It's past all bearing; flesh and blood cannot endure it! Here, I locked her up, and gave her a hymn to study; and what does she do, but spy out where I put my key, and has gone to my bureau, and got a bonnet-trimming, and cut it all to pieces to make dolls' jackets! I never saw anything like it, in my life!"	Miss Ophelia	160
5.	“Boastfulness”	a. "Didn't I? And wan't I behind de dinin'-room door dat bery day? and didn't I see de General pass his plate three times for some more dat bery pie?—and, says he, 'You must have an uncommon cook, Mrs. Shelby.' Lor! I was fit to split myself.	Aunt Chloe	9
		b. Sam was there new oiled from dinner, with an abundance of zealous and ready officiousness. As Haley approached, he was boasting, in flourishing style, to Andy, of the evident and eminent success of the operation, now that he had "farly come to it."	Author	47
6.	“Messiah”	a. "No, no—I an't going. Let Eliza go—it's her right! I wouldn't be the one to say no—'tan't in *natur* for her to stay; but you heard what she said! If I must be sold, or all the people on the place, and everything go to rack, why, let me be sold. I s'pose I can bar it as well as any on 'em," he added, while something like a sob and a sigh shook his broad, rough chest convulsively. "Mas'r always found me on the spot—he always will. I never have broke trust, nor used my pass no ways contrary to my word, and I never will. It's better for me alone to go, than to break up the place and sell all. Mas'r an't to blame, Chloe, and he'll take care of you and the poor—"	Uncle Tom	17
		b. But the blows fell now only on the outer man, and not, as before, on the heart. Tom stood perfectly submissive; and yet Legree could not hide from himself	Author	208

		that his power over his bond thrall was somehow gone. And, as Tom disappeared in his cabin, and he wheeled his horse suddenly round, there passed through his mind one of those vivid flashes that often send the lightning of conscience across the dark and wicked soul. He understood full well that it was GOD who was standing between him and his victim, and he blasphemed him. That submissive and silent man, whom taunts, nor threats, nor stripes, nor cruelties, could disturb, roused a voice within him, such as of old his Master roused in the demoniac soul, saying, "What have we to do with thee, thou Jesus of Nazareth?—art thou come to torment us before the time?"		

APPENDIX III

SURAT PERNYATAAN

Yang bertanda tangan di bawah ini:

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Yogyakarta, September 2012

KHAIRIYAH EKA JANUARISTI

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Yogyakarta, September 2012

ANESTIYA FIDDIN ROSYADA