AN ANALYSIS OF "OTHERNESS" OF BLACK PEOPLE PRESENTED IN PAUL LAURENCE DUNBAR'S "THE LYNCHING OF JUBE BENSON"

A MASTER'S PROJECT

BY

NIRAMON SRIANANKAVANICH

Presented in Partial Fulfillment of the Requirements for

the Master of Arts Degree in English

at Srinakharinwirot University

March 2006

AN ANALYSIS OF "OTHERNESS" OF BLACK PEOPLE PRESENTED IN PAUL LAURENCE DUNBAR'S "THE LYNCHING OF JUBE BENSON"

AN ABSTRACT

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This study was conducted for the purpose of answering the following research questions: How does Paul Laurence Dunbar present the otherness of black people in the short story "The Lynching of Jube Benson"? Why does Dunbar have the main character, Jube Benson, die at the end of the story? This study was analyzed by using the concept of otherness and the traditional belief about blacks. The result indicated that the religious belief, the different physical appearances and the science were the main factors that constituted whites to discriminate Jube Benson out of whites' groups and to view Jube as "other." Jube's otherness could be seen through his status, language that whites used, the comparison of Jube as animals, the portrayal of him as a demon and the lynching. It was also found that at the end of the story, Dunbar had Jube die because he wanted to present that the otherness of black people deeply embedded in whites' minds and had strong effects on blacks' lives in many ways.

การวิเคราะห์ลักษณะความเป็นอื่นของคนดำในเรื่องสั้นของ Paul Laurence Dunbar เรื่อง “The Lynching of Jube Benson”

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เสนอต่อบัณฑิต มหาวิทยาลัยศรีนครินทรวิโรฒ เพื่อเป็นส่วนหนึ่งของการศึกษา
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งานวิจัยชิ้นนี้มีจุดมุ่งหมายเพื่อตอบคำถามที่ว่า พอล ลอเรนซ์ ดันบาร์ นำเสนอลักษณะความเป็นอื่นของคนดำในเรื่องสั้น "The Lynching of Jube Benson" อย่างไร และทำไม พอล ลอเรนซ์ ดันบาร์ ถึงให้ตัวละครเอกตายในตอนท้ายของเรื่อง งานวิจัยนี้ได้วิเคราะห์เนื้อหาตามแนวคิดของลักษณะความเป็นอื่นของคนดำและความเชื่อเกี่ยวกับคนดำที่สืบทอดกันมาแต่โบราณ ผลจากการศึกษาครั้งนี้พบว่า ความเชื่อทางศาสนา ความแตกต่างทางด้านร่างกายและความคิดทางวิทยาศาสตร์เป็นปัจจัยสำคัญที่ทำให้คนขาวในเรื่องแยกตัวละครเอกออกจากกลุ่มและยังคิดว่าตัวละครเอกเป็นคนอื่น ลักษณะความเป็นอื่นของตัวละครเอกสามารถเห็นได้ชัดจากสถานะที่แตกต่างจากคนขาว ภาษาที่คนขาวใช้ ภาวะที่ถูกเปรียบเทียบเหมือนสัตว์ การถูกมองว่าเป็นปิศาจ และการลงโทษโดยแขวนคอ จากการศึกษายังเห็นได้ชัดเจนว่าในตอนท้ายของเรื่องผู้แต่งให้ตัวละครเอกตาย ทั้งนี้เป็นเพราะผู้แต่งต้องการชี้ให้เห็นว่าความคิดที่ว่าคนดำเป็นคนอื่นได้ฝังลึกอยู่ในจิตใจของคนขาวมาช้านานและการเป็นคนอื่นในสายตาของคนขาวได้มีผลกระทบต่อชีวิตของคนดำเป็นอย่างมาก

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TABLES OF CONTENTS

Chapter Page

1 INTRODUCTION

Background……...…. 1

Purposes of the Study……...….. 6

Significance of the Study…….….. 6

Scope of the Study……. 6

Definition of Terms…….…... 6

Procedures…….. 7

2 REVIEW OF THE RELATED LITERATURE..……. 8

Paul Laurence Dunbar's Biography……..... 8

The Concept of Otherness…….. 10

Related Research on Paul Laurence Dunbar…….. 13

3 AN ANALYSIS OF OTHERNESS OF BLACK PEOPLE…… 17

4 CONCLUSIONS AND SUGGESTIONS FOR FURTHER STUDIES… 31

REFERENCES…… 36

APPENDIX……. 40

Chapter Page

VITAE…… 51

CHAPTER 1

INTRODUCTION

When Spanish explored the Western Hemisphere, they discovered influx of gold, silver and other riches. It made Spain become a powerful nation. Following Spain, English proceeded to explore and settle their colonies in this Western Hemisphere. By the early of 1600s, two small English colonies, Plymouth and Jamestown, were established. In these new settlements, white colonists lived on agriculture and farm and then developed agriculture via plantation system for trading. Labors became very necessary. Africans, thus, were brought to America to work for whites (Healey 72).

These Africans were imposed to work as slaves both in the plantations and in houses and were not accepted to have the status of human being as whites. They were considered as property, which could be sold, traded or given as gifts, depending on slaveholders who had full right to control over them. Moreover, their rights, both civil and political, were restricted due to the law of the antebellum South. That is, they were forced to occupy the status as slaves throughout their lives and to convey the status of slaves to their children. They were also not allowed to enter into contractual arrangement and could be punished by various kinds of punishment ranging from whipping for minor crimes to mutilation and burning for harsher ones if they were found guilty of violating the slave codes. Furthermore, the power of whites also expanded to the authority over their lives and death (Pinkney 2-4). These restrictions and bad treatments toward blacks caused blacks to suffer mental and physical torment

unavoidably and caused the fear of their white masters to instill in blacks' minds and to force them to accept a sense of complete dependence inevitably.

The status of slaves controlled blacks' lives for many hundred years until they were emancipated in 1863. Nevertheless, the emancipation from the status of slaves didn't help them to be completely free from the restrictions and bad treatments. They were still treated badly and unequally and underwent the limitation in economy, education, religion and politics, particularly during 1877- mid 1960s when the Jim Crow Laws was imposed in America. The Jim Crow system supported by the Supreme Court played a significant role to separate blacks from whites. It designated that the separation of facilities between blacks and whites was not a violation of the constitutional guarantees of the Thirteenth and Fourteenth Amendments. It later became known as the "separate but equal" (Pinkney 22). Due to Jim Crow Law, white and colored signs appeared in many public places such as railroad stations, theaters, auditoriums and restrooms to segregate blacks. Blacks were also forbidden to shake hands with whites and could not look directly into whites' eyes, but the ground instead when addressing whites. Furthermore, blacks were forced to remove their hats when they were in the presence of whites. They were also called by using their first name or with title as aunt, uncle, boy or girl instead of the titles as Mister, Mrs., and Miss as whites. Even in the courtrooms, the Bible was separated for blacks and white witnesses (Darlene Clark Hine, William C. Hine and Stanley Harrold 314-317).

Due to unequal treatments and oppression that blacks experienced, they tried to fight for equality and freedom. After fighting many years, they got the status of the full citizenship as whites when the President Lyndon B. Johnson enacted the Civil

Right Act 1964 and the Voting Right Act 1965. The enactment of the Civil Right Act 1964 banned discrimination on grounds of race, color, national origin, religion and gender, and banned discrimination in places of public accommodations, including restaurants, hotels, gas station and entertainment facilities, schools, parks, libraries, swimming pools and other facilities opening to the public. The Voting Right Acts 1965 also supported to give the rights for blacks to vote and laid the groundwork for increasing black political power. Though blacks were given the same status or rights as whites when the Voting Right Acts 1965 and the Civil Right Act 1964 were enacted, racial discrimination between blacks and whites has still existed in American society and seems difficult to disappear from America. The main factor causing the discrimination between blacks and whites is that whites view blacks as "others." In other words, they view blacks as strangers or outsiders. The otherness of blacks was clearly portrayed in many literary works of African American writers. Paul Laurence Dunbar was one of those writers showing the otherness of blacks in his works.

Paul Laurence Dunbar was a great African American writer in the Reconstruction and Reactionary Periods. He was the first poet using Negro dialect within the formal structure of poems and was best known for his poems, which led William Dean Howells to describe him as the first African American who feels "the Negro life aesthetically and express it lyrically." Frederick Douglas considered Dunbar as "the most promising black man of his time." Ralph Ellison also described him as the first African American who introduced into American literature the "something else which makes for our African American strength, which makes for our endurance and promise" (Franklin and Moss 292). Although Dunbar's fame was widespread for his poems, his reputation was also established in America due to many

of his novels, essays, and short stories. His works showed the difficulties that blacks faced in American society and the efforts to achieve equality. The works also reflected the otherness of blacks and its effects. One of his works clearly depicting the otherness of blacks was the short story "The Lynching of Jube Benson."

"The Lynching of Jube Benson" was published in Dunbar's first collection of stories, The Heart of Happy Hallow in 1904. It is about the life of Jube Benson, a black man who lives in a small town of Bradford. Jube is a servant of Annie, the beautiful daughter of Mr. Hiram. He is a loyal servant for Annie and is a reliable friend of all whites in this town. Jube later becomes an honest friend of Dr. Melville who falls in love with Annie. Jube helps Dr. Melville do office works, and facilitate the relationship between Dr. Melville and Annie. Moreover, when Dr. Melville is very sick, he looks after Dr. Melville tirelessly and heartily. One day Annie is raped and dies. Jube is accused of being a rapist and is lynched for punishment without trial by Dr. Melville and whites' mobs.

"The Lynching of Jube Benson" portrays the otherness of blacks that deeply embedded in whites' minds vividly. This research, thus, aims to study the scope of otherness of blacks by analyzing via the main character, Jube Benson, in this short story. This study attempts to answer these two questions: How does Paul Laurence Dunbar present the otherness of black people in this story? Why does Dunbar have Jube die at the end of the story? Because this study is about the otherness of black people, it helps readers realize the effects of the otherness on blacks' lives and understand the feelings of blacks who are oppressed due to being perceived as "others." Also, this study shapes readers' awareness of serious problems caused by the otherness. Additionally, it helps motivate readers to understand people who have

different physical appearances, cultures, and religions in the society. Besides, it also helps people in our world to understand each other better so that they can live happily together in a harmonious way.

Purpose of the Study

The purpose of the study is to answer these two questions:

1. How does Paul Laurence Dunbar present the otherness of black people in this story?

2. Why does Dunbar have Jube die at the end of the story?

Significance of the Study

The significance of the study is the following:

1. The study helps readers to gain the knowledge about being otherness.

2. The study helps readers to get a better understanding and to appreciate literary works portraying otherness of blacks.

3. This study can be used as a guidance for readers to analyze otherness in other groups of people.

Scope of the Study

The scope of the study covers Dunbar's "The Lynching of Jube Benson" focusing on the analysis of otherness of black people via the main character.

Definition of Terms

1. "Otherness" refers to the state of being others, strangers or outsiders from the majority.

2. “Lynching” refers to a kind of punishment, having the victims hanged without trial.

Procedures

The procedures of the study are as follows:

1. **Accumulation of Information**

   Information was collected on the following topics:

   1.1 The biography of Paul Laurence Dunbar

   1.2 The concept of otherness

   1.3 The research on Paul Laurence Dunbar

2. **Information Analysis**

   2.1 The main character in “The Lynching of Jube Benson” was analyzed by using the concept of otherness and the traditional belief about blacks.

3. **Report of Findings**

   Findings of the study were discussed in expository form.

4. **Conclusions and Suggestions for Further Studies**

   Conclusions were drawn from the findings, and suggestions were made for further studies.

CHAPTER 2

REVIEW OF RELATED LIERATURE

This chapter is divided into three parts. The first part is the biography of Paul Laurence Dunbar, including his personal life, educational background and his literary works. The second part is the concept of otherness, and the last one is research that is related to Paul Laurence Dunbar.

Part I: Paul Laurence Dunbar's Biography

Paul Laurence Dunbar was born on 27 June 1872 in Dayton, Ohio. He was the son of two former slaves, Matilda Murphy and Joshua Dunbar. His family was poor after his father's leaving. Although his family was poor, Dunbar had a chance to read poetry and to learn songs and story telling due to the encouragement of his mother. He then had an inspiration to start reciting and writing poetry since the age of six.

Dunbar was educated at Dayton Central High School where he was the only African American in his class. During his studying, he showed his talents and abilities via the position of the chief editor of the school paper, the leader of the school's literary society and the class poet.

After graduating in 1891, he worked as an elevator operator in a Dayton hotel unavoidably though he had great abilities. This was due to his race. Nevertheless, he still continued on writing while he was working. In 1893, he published his first

volume of poetry, *Oak and Ivy*, which was sold to the passengers on an elevator where he worked. Then the second volume, *Majors and Minors*, was printed in 1895. This volume was reviewed enthusiastically in *Harper's Weekly* by William Dean Howell. Since then Dunbar's reputation was widespread. The finest verses of the first two volumes and some new works were then published as *Lyrics of Lowly Life* (1896) with a preface by William Dean Howells. This collection was considered the best-selling work of African American poetry before the Harlem Renaissance. Apart from these three volumes of poetry, Dunbar wrote other poems. In his poems, he used both the standard English of the classical poet and the evocative dialect of the black community in America. Dunbar's poems, thus, gained a large audience, and he became the first African American to attain recognition and national eminence as a poet. His famous Negro dialect poems were "Chrismus on the Plantation," "The Party," "Scamp," "When Melindy Sings" and "The Negro Love Song." "Sympathy" and "We Wear the Mask." They were his well-known standard English poems.

Apart from twelve books of poetry, Dunbar also wrote essays, plays, songs, librettos, novels and many short stories. Most of his works portrayed the difficulties that black people faced and how they struggled to gain equality in America.

In his marriage life, Dunbar married Alice Ruth Moore, a young writer, teacher and proponent of racial and gender equality in 1898, and they separated four years later. Due to the depression from his marriage and declining health, Dunbar became an alcoholic. On February 9, 1906 he died of tuberculosis at the age of 33 in Dayton.

Part II: The Concept of Otherness

There are many definitions of the word "otherness." According to the Oxford Advanced Learner's Dictionary, "otherness" refers to the quality of being different or strange (934). Also, the term "otherness" is defined as a product of observations of differences and strangeness (Lupton 129). In addition, "otherness" means being or feeling different in appearance or character from what is familiar, expected or generally accepted (Cambridge International Dictionary of English 998). In this way, "otherness" is the state of being others, strangers or outsiders.

Additionally, Paul L. Watchel refers "otherness" as the feeling that there is a "they" and an "us" and can therefore contribute to stereotypes, prejudices and other negative experiences. Melucci also supports that "otherness" can lead to danger. He explains that it is because otherness confounds order and control:

> "Encountering the other is to expose oneself to the abyss of difference…difference which attracts us precisely because of the richness it contains, but which is also fraught with risk and instant danger" (qtd. in Lupton 129).

Otherness occurs from three main causes including religious belief, the exploration of Europeans and science.

1. Religious Belief

According to Michael Omi and Howard Winant, Christian Europeans believed that only groups of Europeans were suitable to be accepted as the children of God, who were full-fledged human beings. Non-Europeans or other groups of people, thus, were not accepted as members in the same group. Moreover, non- Europeans

were completely separated from Europeans and were imposed in the position of "others" in Christian Europeans' eyes.

The curse of Ham in the Bible also asserted this religious belief to designate non-Europeans as "others" as it was mentioned above. This was because whites or Europeans did not include non-Europeans in their group. This is to say, the Bible identified that whites or Europeans believed that groups of Africans or blacks were descended from Ham's sons who were cursed to be servants of whites:

> "The original story in Genesis 9 and 10 was that after the Flood, Ham had looked upon his father's nakedness as Noah lay drunk in his tent, but the other two sons, Shem and Japheth, had covered their father without looking upon him; when Noah awoke, he cursed Canaan, son of Ham, saying that he would be a "servant of servants" unto his brothers" (Jordan 17).

In addition, the Old Testament also strongly supports the religious belief to separate non-Europeans from whites' groups and to impose them as "others." This is to say, blacks were believed to be the descendants of Cain, the eldest son of Adam and Eve, who is believed to be the cruel man killing his own brother, Able. Accordingly, Cain's descendants are cursed by God to be the fugitive slaves serving whites forever (Thanthanaphornchai 11). From this belief, blacks, thus, were believed to be slaves of whites and considered as other group.

2. The Exploration of Europeans

According to Omi and Winant, when Europeans explored the Western Hemisphere, they discovered not only new land for their trade but also many groups of people there. Consequently, Europeans classified people whom they found similar

to them as “the same family of man.” On the other hand, they categorized people who were different from them due to physical appearances as “others”, which was fundamental to a racialized social structure.

However, Europeans not only discovered people who looked differently from them when they explored the New World but also found people who were culturally different from them. Europeans, thus, also distinguished those who had different culture from their groups or their families and categorized them as “others” (62).

From this idea, blacks are categorized as “others” due to different physical appearances from Europeans. According to Peter Rose, a person with whitish, pinkish or ruddy skin, blond or brunette wavy or a straight hair, blue or green eyes, a straight, hooked or pug nose would fall in the category “white.” A person with dark brown or brown skin, kinky black hair, brown eyes, a rather broad nose and thick lips undoubtedly would be seen as a black person (5).

3. Science

From Omi and Winant’s writing, because the awareness of race was widespread in the late 18th century or the Enlightenment period, the issue about racial difference was brought up to be considered in the science concept instead of the religion as in the discovery period. In this Enlightenment period, many scholars studied the identification and ranking variation of humankind. They finally concluded that race was identified by biology or species. That is, a race was an individual species. Voltaire clearly supported this theory: a negro race is different species from Europeans. He also said,

> "If their understanding is not of a different nature from ours… it is at least greatly inferior. They are not capable of any great application or association of ideas, and seem formed neither for the advantages nor the abuses of philosophy" (qtd. in Omi and Winant 63).

In *Risk,* Deborah Lupton also mentions about racial differences. She claims that there was a division between races. That is, some social groups were considered to be animals more than humans. This is because they are believed to lack humanity. Those groups are designated as the dangerous other. Non- white people as blacks are included (130). Besides, blacks have usually been chosen as other because they are uncivilized, uncontrolled, irrational, dirty, diseased and therefore threatening to white people (131).

Part III: Related Research on Paul Laurence Dunbar

Felton O' Neal Best, in "Crossing the Color Line: A Biography of Paul Laurence Dunbar, 1872-1906" studied a biography of Paul Laurence Dunbar and his literary works. He pointed out that Dunbar's writing exposed his advocacy of racial integration and racial advancement and that Dunbar was an African American who succeeded in his attempt to 'cross the color line.'

In "A Study of Syntactic Variation in the Dialect Poetry of Paul Laurence Dunbar (Black American)," Cordell Augustus Briggs studied a formal description of syntactic variation in Dunbar's dialect poetry by dividing Dunbar's career into three literary stages of development, including 'early years,' 'middle years,' and 'late years.' He concluded that Dunbar's most syntactic features found in this period were the same as the frequent occurrence of the nonstandard syntactic features discussed today by Walter Wolfram, Ralph Fasold, and other linguists. He also maintained that

Dunbar's use of syntactic features were conveyed from one generation to the next and were ultimately noticed by linguists today.

Gregory Louis Candela, in "Melodramatic Form and Vision in Chestnutt's 'The House Behind the Cedas,' Dunbar's 'The Sport of Gods,' and Toomer's 'Cane'," explored a melodrama in the novels of three famous authors including Chestnutt, Dunbar and Jean Toomer. He found that those writers used a melodrama as a formal and thematic embodiment of black folk spirit. He also found that a melodrama used in those novels was a force of irony and apocalypse displaying racism and was a source of catharsis and revenge changing standard melodrama's optimistic moral dialect.

In "Vertiginous Transactions: The Integration of Southern Literature, 1880-1905 (Thomas Nelson Page, Paul Laurence Dunbar, Charles Waddell Chesnutt, Thomas Dixon, Booker T. Washington)," Janet Goodson Marcantonio analyzed the dialogic relationship among texts written by five famous authors including Thomas Nelson Page, Paul Laurence Dunbar, Booker T. Washington, Charles W. Chestnutt, and Thomas Dixon by focusing on racial difference and the roles of blacks in America's future. The study showed that black and white writers modeled the manner which blacks and whites could live together peacefully after the Emancipation in their writings and that these writings constituted vertiginous transaction. This was because they included politics, literary genres, cultural myths, stereotypes and the categories of whiteness and blackness. Those writings persuaded Northern readers to change their attitudes toward South's Negroes and presented a history that both whites and blacks were tied together.

Casey Aaron Inge, in "Our Family, White and Black: Revisiting the Racial Family in Turn-of-the-Century American Fiction (W.E.B. Du Bois, Paul Laurence

Dunbar, Pauline E. Hopkins)," examined the influence of the notion of family on the history of race relations via literary works of W.E.B. Du Bois, Paul Laurence Dunbar, and Pauline E. Hopkins. The study showed that the American family had an impact on cultural belief, language and logic because the cultural belief, language and logic could develop racial prejudices against African Americans.

In "Reconstruction and the American literary Imagination," Christopher Charles De Satis explored the connections between fictional and historical facts of the Reconstruction in American literary works. The study indicated that American authors including Rebecca Harding Davis, Albion W. Tourgee, Thomas Dixon, Jr., Charles W. Chesnutt, Paul Laurence Dunbar, Margaret Mitchell, William Faulkner, Howard Fast, and Ralph Ellision did not simply chronicle the historical facts of the Reconstruction in their writings. On the other hand, these writers created and refashioned images and ideas that would play a significant role in the development of an American national consciousness.

In "Broken Tongues: Figures of Voice in Afro-American Poetry," Marcellus Jr. Blount revealed that the Afro-American sermon played a role in the works of Daniel Webster Davis, Paul Laurence Dunbar, James Weldon Johnson, Robert Hayden, Amiri Baraka, Gwendonlyn Brooks, and Michael Harper. The Afro-American sermon provided these poets a consistent figure of voice and its distinctive rhetoric helped them to develop a usable cultural language. Also, its model of vernacular performance enabled them to mend the divisions in their literary voices.

Obviously, there are many studies related to Paul Laurence Dunbar and his literary works, but the researcher has not found a study focusing on otherness of black people in Paul Laurence Dunbar's literary works yet. The researcher, thus, proposes

to study the otherness of black people in Dunbar's short story "The Lynching of Jube Benson."

CHAPTER 3

AN ANALYSIS

This chapter is an analysis of otherness of black people presented in Paul Laurence Dunbar's short story "The Lynching of Jube Benson." In this chapter, the researcher analyzes the otherness of black people through the main character, Jube Benson, according to the concept of otherness and traditional belief about blacks.

In "The Lynching of Jube Benson," the otherness of blacks can be clearly seen first from the status of being a servant of the main character, Jube Benson. In this story, Jube Benson is portrayed as a black man who works as a servant for whites in the small town of Bradford, the white society. Jube works as a servant at Mr. Daly's house and particularly serves Mr. Daly's beautiful daughter named Annie as shown in Dr. Melville's statement: "He was completely under Miss Annie's thumb, and would fetch and carry for her like a faithful dog." (526) From Dr. Melville's expression, it can be seen that Jube is very obedient to his boss, Annie, and that he looks after her very well and serves her loyally as if a dog is loyal to its owner.

Apart from being a servant for Annie, when Jube knows that Dr. Melville, a white physician, who rents rooms at Mr. Daly's house for his office, loves Annie, he also works as a servant for Dr. Melville. According to Kriangkrai Yaikong in "An Analysis of Racial Prejudice in Paul Laurence Dunbar's "The Lynching of Jube Benson," Dr. Melville as a white man whose status is a doctor is respected among whites and blacks in the community. Dr. Melville then becomes a powerful and

influential man in the community. On the other hand, Jube's status as a black servant for Annie is powerless and inferior to Dr. Melville. Jube fears for Dr. Melville's superiority and the white power, so he accepts to be a servant for Dr. Melville (24).

Jube serves Dr. Melville very well as if Dr. Melville is his boss. He also helps develop the relationship between Dr. Melville and Annie by working as a messenger. Dr. Melville says:

> "It was now that Jube proved how invaluable he was as a coadjutor. He not only took messages to Annie, but brought sometimes little ones from her to me, and he would tell me little secret things that he had overheard her say that made me throb with joy and swear at him for repeating his mistress's conversation." (526)

Besides, Jube also pays his full allegiance of being a servant to Dr. Melville. It is clearly seen when Dr. Melville is sick, Jube spends most of his time taking care of him without tiredness and is not afraid that he would be infected with the germ:

> There were times when for very shame at his goodness to me, I would beg him to go away, to do something else. He would go, but before I have time to realize that I was not being ministered to, he would be back at my side, grinning and pottering just the same. (527)

Furthermore, Jube does all kinds of works to serve not only Annie and Dr. Melville, but also other whites in the community. "White and black who knew her love her, and none, I thought, more deeply and respectfully than Jube Benson, the black man of all work about the place" (526). Jube does all kinds of works to serve other whites in the community because his status of being a servant for Annie and Dr. Melville indicates his inferior status to whites. Jube then also serves other whites.

In this story, it can be seen that Jube is a black servant who serves for whites. It is naturally known that being a servant does not require much intelligence, but physical labor instead. The status of Jube as the servant for whites signifies that Jube is not as intelligent as whites in the community. On the other hand, Jube is intellectually inferior. Jube's role as a servant for whites in the story can indicate that whites believe that blacks are much less intelligent than them. Like Michael Omi and Howard Winant's idea, after the issue about the racial differences was brought up to consider in the science concept instead of the religion in the late eighteenth century or the Enlightenment period, scientists found that race was identified by biology or species. This knowledge then indicated that a race was an individual species. A negro race was believed to be a different species from Europeans and was greatly inferior to a European race. This was because blacks were believed to have fewer abilities to formulate, to apply or to associate ideas than whites. Believed to be intellectually inferior to whites, blacks are deserved to work as servants, whose jobs do not require much intelligence, for whites. It is clearly seen that blacks do not belong to the same group with whites, but the other group.

In addition, it can be noticed clearly that Jube is created as a black person working as a servant and that there are no white servants in the story. Though working as a servant is an honest job, it is not a prestige job and is considered as the job for low class people or inferiors who have to be under the control of the superiors. The conveyance of Jube as the servant for whites indicates that Jube is a low class or inferior person, while whites in the community are high class people or superiors. This signifies that whites discriminate blacks out of superior groups of whites and view blacks as "others" who belong to lower groups or inferiors. Whites think that being servants is the most suitable job for inferiors like blacks. According to the

Bible, whites or Europeans believed that blacks were descended from Ham's sons who were cursed to be servants of whites. Then blacks are deserved to be servants for whites.

This religious belief not only causes whites to be imposed as "others," but the different physical appearances of blacks also contribute whites to consider blacks as "others."

According to Omi and Winant, when Europeans explored the Western Hemisphere, they discovered many groups of people there. Europeans accepted people who had similar physical appearances to them as the same family, but they viewed people who were different from them as "others." Blacks and whites are naturally different in physical appearances. This is to say, blacks have dark brown or brown skin, black hair, brown eyes, a rather broad nose, and thick lips, while whites have whitish skin, blond or brunette hair, blue or green eyes and a straight, hooked or pug nose. These natural differences in physical appearances from whites caused blacks to belong to the different groups and to be imposed as "others."

In "The Lynching of Jube Benson," the state of being others of blacks stemming from natural differences in physical appearances of blacks can be seen from the language. This is to say, there is a division of using words imposed for calling particularly blacks and whites in Dr. Melville's statement: "Here I boarded and here also came my patients-- white and black --whites from every section, and blacks from 'nigger town,' as the west portion of the place was called."(525) In this statement, the word 'black' is used for calling groups of blacks like Jube, while the word 'white' is used for calling groups of whites like Dr. Melville. The separation of using words for calling people especially blacks and whites shows that blacks and whites are different

and that they do not belong to the same group. Also, these differences of using words signify clearly that blacks are seen as "others" in whites' eyes. Therefore, this can conclude that as a black man Jube belongs to different group from whites and is viewed as "other."

In addition, using the word "nigger" of whites in Dr. Melville's statement mentioned above to call Jube indicates that whites always separate blacks as Jube out of their own groups and view blacks as "other" in whites' minds. This is because the word "nigger" is an offensive word which is used especially for calling groups of blacks whose physical appearances are very different from whites. Also, no one uses bad or offensive words to call people in the same group or whom they like. From Dr. Melville's sentence, it can refer that the differences in physical appearances between blacks and whites are the main factor influencing whites to exclude blacks from white groups and to view blacks as others.

Furthermore, in "The Lynching of Jube Benson," Dunbar also presents the state of being others of blacks in whites' eyes vividly through the comparison of Jube as an animal. This is to say, Dr. Melville compliments Jube on being a good and loyal servant for Annie as in the sentence: "Well, he was completely under Miss Annie's thumb, and would fetch and carry for her like a faithful dog." (526) From this sentence, we can observe that though Dr. Melville compliments Jube, he praises Jube like an animal, as a dog, which is very loyal to its owner.

Similarly, Dr. Melville compliments Jube for serving him very well and accepts that no one is a better servant than Jube. "But best of all, Jube was a perfect Cerberus, and no one on earth could have been more effective in keeping away or deluding the other young fellows who visited the Dalys " (526). According to the Merriam Webster's Collegiate Dictionary, the word 'Cerberus' is defined as a three-

headed dog that in Greek mythology guards the entrance to Hades (187). From this sentence, it is clearly seen that though Dr. Melville accepts that no one is as good as being a servant as Jube, he praises Jube like a dog. Here the comparison of Jube with a dog shows that whites discriminate Jube out of their own group and do not accept Jube as human being like them. Whites accept that Jube is like a dog and that being a dog is the most suitable and best status for him. Hence, this signifies that whites do not accept blacks as members in the same group as them. Believed to belong to groups of animals, blacks are viewed as "others" in whites' eyes. According to Deborah Lupton, blacks were considered to be animals more than humans. This was due to being supposed to lack humanity. These blacks then were designated as others. Thus, the comparison of Jube as an animal indicates clearly that whites view Jube as "others" in their eyes.

Additionally, the comparison of Jube with animals in the story also signifies that whites think blacks like Jube are immoral. It is believed that mans are naturally moral beings. They are able to distinguish between what is right and what is wrong and choose how they should behave suitably. But on the other hand, animals are considered as beasts which never know morality to tell what is good or bad or what they should do. They behave to follow their own instinct without considering righteousness.

Apart from the conveyance of otherness of black people through the comparison of Jube as animals, the state of being others of blacks presents that Jube has animal characteristics. This is to say, after Annie is dead, Dr. Melville and other whites in the community believe that Jube is a murderer. They then are very angry and chase Jube unceasingly to bring him back for punishment. Dr. Melville says: "I experienced as I went out that night to beat the woods for this human tiger." (529)

From this sentence, it is clearly seen that the comparison of Jube as the human tiger crystallizes that Dr. Melville thinks that Jube is very brutal and savage and can threaten human beings as whites all the time like tigers. The portrayal of Jube's having animal characteristics indicates that blacks are different from whites and blacks belong to another group of people who lack humanity. The lack of humanity leads him to be viewed as an animal. Belonging to animal groups, blacks are seen as "others."

In addition, the otherness of black people can be seen through the portrayal of Jube as a demon. When Dr. Melville is sick, Jube is another person who looks after him apart from Dr. Melville's friend, Dr. Tom, who cures him. Dr. Tom tells Dr. Melville about Jube's kindness for looking after him very well. Dr. Melville appreciates Jube for his help. It is clearly seen through Dr. Melville's expression:

> "Even Annie herself was put aside, and I was cared for as tenderly as a baby. Tom, that was my physician and friend, told me all about it afterward with tears in his eyes. Only he was a big, blunt man and his expressions did not convey all that he meant. He told me how my nigger had nursed me as if I were a sick kitten and he my mother." (527)

Though Dr. Melville appreciates Jube's help, he does not accept Jube to be in the same group as he. From his statement below, Jube is seen as a demon in his eyes, while his white friend, Dr. Tom, is viewed as a fairy:

> "To my chimerical vision there was only a black but gentle demon that came and went, altering with a white fairy, who would insist on coming in on her head, growing larger and larger and then dissolving." (527)

It is normally known that a demon is a spirit with the characteristics of being evil, wild, and uncivilized, whereas a fairy is a being possessing magic power, kindness, generosity, and helpfulness. This signifies that whites believe that blacks are wild and savage, but whites themselves are good. Believed to be wild, evil, and savage like demons in whites' eyes, blacks then are seen as "others" in whites' eyes. According to Deborah Lupton's idea, blacks were categorized as "others" in whites' eyes because they were believed to be irrational, uncivilized, uncontrolled, and threatening to whites. Similarly, the comparison of Jube as a demon and his white friend as a fairy indicates that blacks and whites belong to different groups. That is, whites exist in the group of fairies, while blacks belong to the groups of demons. Because blacks belong to different group from whites, whites view blacks as "others." According to Michael Omi and Howard Winant's ideas, only groups of whites were suitable to be children of God while other groups of people were viewed as "others."

The belief that blacks are demons whose characteristics are evil, brutal and dirty has embedded in whites' minds deeply and become a traditional belief. It is clearly seen in Dr. Melville's statement:

> "Why did I do it? I don't know. A false education, I reckon, one false from the beginning. I saw his black man would catch me, and when I got over that, they taught me that the devil was black, and when I had recovered from the sickness of that belief, here were Jube and his fellows with faces of menacing blackness. There was only one conclusion: This black man stood for all the powers of evil, the result of whose machinations had been gathering in my mind from childhood up." (529)

These statements indicate that Dr. Melville was brought up with this false belief, and he accepts it unconsciously. The strong belief that blacks are demons, thus, presents the state of being others of blacks in whites' point of view.

This belief has deeply rooted in whites' minds and seems to be difficult to eradicate though time passes by. Thus, no matter how blacks are, they are still demons who are brutal, savage, and dirty in whites' mind and are absolutely separated from whites. It can be seen clearly when Annie is found injured with her torn dress from struggling. Dr. Melville who comes back from visiting his friend, Dr. Tom, asks her who the rapist is. She doesn't say the whole sentence, but only 'That Black' before she dies: "Her eyes half opened, 'That black--' She fell back into my arms dead." (528) From Annie's statement, the word 'Black' leads all whites in the community believe that Jube is the rapist who murdered Annie.

It can be observed that though Annie can't say the whole sentence or tell who the real rapist is, whites in her community decide immediately that the rapist is a black man when they hear only the word 'Black' that she utters. It can be inferred that whites have the strong belief that no one in their own white group who are as good as fairies can commit such crime and the blacks like Jube who belongs to the "other" group characterized as demons does commit the crime. Although Jube is very loyal to Annie, he is accused of being the murderer because of the strong and lasting prejudice of the white against the black. Incidentally, Jube disappears when this crime happens. "As if by intuition the knowledge had passed among the men that Jube Benson had disappeared, and he, by common consent, was to be the object of our search" (528). More importantly, Jube is only a black man who serves for Annie, so

he is close to her and can go in and out of her house. Jube then is believed to be a rapist.

When Jube is believed to be the rapist, the relationship between Jube and Dr. Melville is destroyed, and Jube is captured for punishment. Dr. Melville expresses his great desire to arrest Jube for punishment:

> " 'To the woods! To the woods!' that was the cry, and away we went, each with the determination not to shoot, but to bring the culprit alive into town, and then to deal with him as his crime deserved." (528)

Besides, in this story Dunbar shows the otherness of black people through Jube's lynching. This is to say, after Annie dies, Mr. Daly declares her death to people who are waiting outside to know who the real murderer is. Dr. Melville and other whites are very angry. They later assemble to search for Jube. It can be seen through Dr. Melville's expression:

> " The angry roar without swelling up like the noise of a flood, and then I heard the sudden movement of many feet as the men separated into searching parties, and laying the dead girl back upon her couch, I took my rifle and went out to join them." (528)

They think that Jube makes a terrible mistake that they cannot forgive, and they want to arrest him as soon as possible. Jube is considered the most dangerous murderer who must be killed. This is because in the eyes of whites, blacks are "others" and are inferior to whites. Raping and murdering a white woman means that Jube behaves inappropriately; in other words, he insults whites' status and supremacy.

Killing the superiors as whites who are good and more valuable than them is very serious and is difficult for whites to bear. Blacks have to repay in order to

protect the white supremacy and to emphasize their roles as "others" or inferiors. In this story, Jube, thus, is chased to be punished seriously and then is lynched without investigation.

Lynching is the killing of a person by a mob in defiance of law and order. Victims of lynching could not defend themselves, and the mob assumed that victims were guilty whether or not the victims had had a trial. The term " lynch law" and "lynching" originated from Charles Lynch, a planter in Virginia during the 1700s, who cooperated with his neighbors to lynch Tories who robbed their properties so as to punish them (The World Book Encyclopedia 539). Lynching then became a significant tool to punish offences and to control society.

Lynching victims were blacks more than whites. According to Africana: the Encyclopedia of the African and African American Experience, historians believed that the numbers of lynching grew throughout the 1870s and 1880s, peaking around 1892, which 161 of 230 lynching victims were Blacks (1211). Lynching occurred mostly in a rural and small town and most commonly in poor districts where many blacks settled, particularly in the South. Respectable white citizens in the community usually were the leader of the lynching mob and seized black victims. Besides, the hands of the laws such as sheriffs, polices and jailers also took part to arrest black victims to be lynched (Katz 341).

These lynching victims were usually hanged, shot or burned alive in public. Some victims were tortured by gouging their eyes out, severing their fingers and pulling their teeth out before being lynched. For male victims, they would be castrated before being lynched. After victims were lynched, the white lynch mob

would take various body parts of these victims home as souvenirs (Africana: the Encyclopedia of the African and African American Experience 1211-1212).

The accusation of lynching victims were homicide, felonious assault, raping, attempted rape, theft, insult to whites, and such other miscellaneous offences as testifying at court against a white man, bringing suit against whites, refusal to pay a note, seeking the employment out of place, using offensive language with whites and boastful remarks. However, in most cases blacks were not proved to be guilty or were charged with a particular crime, but they were falsely accused. Lynching presented that it was not a mere punishment against an individual but it also was a disciplinary tool against the Negro group (Mydral 561).

During the Reconstruction period in 1865 to 1915, lynching of blacks emerged by the white supremacy. The white supremacy supported whites to protect their former status and to control blacks not to step out of their place. Whites then used lynching as a tool to threaten blacks who exercised their new rights imposed after the emancipation (Africana: the Encyclopedia of the African and African American Experience 1211). Lynching then became an example to groups of blacks of what could happen to them if they stepped out of line of inferiors. According to W. Fitzhugh Brundage, "lynching was used to maintain the status of white superiority long after any legal distinctions between the races remained" (qtd. in Africana: the Encyclopedia of the African and African American Experience 1211). Lynching not only presented the white supremacy, but also represented power and authority of whites over blacks. This is to say, when blacks were accused of crimes, the white mob had power and authority to force alleged blacks to be lynched without trial.

In the “Lynching of Jube Benson,” after Jube is arrested, a white mob declares the capture by firing. Many whites from all directions follow the white mob to Annie’s house. Jube then is taken to watch the dead body of Annie. After watching, Jube knows why he is captured. Later he is taken to the yard where the rope is tied for him on the tree. Dr. Melville, Mr. Daly and other Whites pull Jube on the tree. This represents the power and authority of the white mob to be able to arrest blacks who are inferior to punish if whites think blacks are guilty. Without trial, the white mob thinks that being superior, they can punish Jube who dares to rape a white woman as Annie. Dr. Melville then pulls the rope so as to kill Jube by himself:

> “Hungry hands were ready. We hurried him out into the yard. A rope was ready. A tree was at hand. Well, that part was the least of it, save that Hiram Daly stepped aside to let me be the first to pull upon the rope. It was lax at first, and I felt the quivering soft weight resist my muscles. Other hands joined, and Jube swung off his feet.” (530)

From this incident, whites in the community do not find the truth before punishing Jube, but they decide to lynch Jube immediately when they believe that Jube is guilty. Whites choose lynching to punish Jube because they want to prevent blacks in the community from raping white women and to indicate that for a black man, any evidence is not necessary to prove their innocence if he is alleged of raping a white woman. More importantly, whites want to exercise their strong power and supremacy and to emphasize the inferiority of blacks. Also, they want to threaten blacks not to behave inappropriately toward whites who are superior to them and to warn blacks that when they dare to step out of the line of inferiors, they must end their lives as Jube.

After Jube is lynched, Jube's brother, Ben, and other blacks take Tom Skinner, a white man who blackens himself as blacks, to the mob so as to prove Jube's innocence. The rope which is used to hang Jube is later cut down to investigate the truth. However, Jube is found dead. Dr. Melville then inspects Annie's dead body. He finds the skin of a white man underneath Annie' broken finger nails.

> "Carefully, carefully, I searched underneath her broken finger nails. There was skin there. I took it out, the little curled pieces…It was the skin of a white man, and in it were embedded stranded of short, brown hair or beard" (530).

Dr. Melville immediately realizes that Jube is innocent and feels guilty that he lynches Jube without investigation. Dr. Melville, thus, is not brave to tell the truth to people who are assembling outside. The cry from the waiting crowd outside: "Blood guilty! Blood guilty!" (530) that keeps crying in his ears reminds him of his guilt. Dr. Melville realizes that the otherness of black people embedded in his mind enables him to kill the innocent person as Jube. Though time passes by, his guilty feeling does not disappear from his mind. Therefore, when his friends talk about lynching in the Gordon Fairfax's library, a sense of guilt is evoked. Dr. Melville then narrates Jube's lynching to his friends so as to express his guilty feeling. He ultimately tells them that this lynching is his last one: "Gentlemen, that was my last lynching."

CHAPTER 4

CONCLUSIONS AND SUGGESTIONS FOR FURTHER STUDIES

Conclusions

The analysis of this study leads to the conclusion that religious belief, different physical appearances and science are main factors that constitute whites to discriminate Jube out of whites' groups and view Jube as "other." Jube's otherness can be seen through his status, language that whites use, the comparison as animals, the portrayal as a demon and the lynching.

Jube is conveyed as a black man who works as a servant in the white community. He works for Annie, a beautiful white woman, and later also serves for Dr. Melville, a white physician. Besides, Jube does all kinds of works for other whites in the community. Jube's role as a servant for whites signifies that blacks as Jube are inferior to whites. This shows that whites do not accept blacks to exist in the same group of superiors as they. On the other hand, whites view blacks as "others" who belong to inferior groups.

Additionally, the language that whites in the community use indicates the state of being other of Jube. Whites employ different words when they call people in their own groups and people in blacks' groups. That is, whites call people in their own groups "whites," but they call people in blacks' groups "blacks." Also, whites employ the special word 'nigger' for calling blacks as Jube. The word 'nigger'

connotes negative meaning for calling blacks and is considered an insulting word for them.

In addition, being other of Jube in whites' eyes is presented through the comparison of Jube as an animal. Though Dr. Melville accepts that Jube is a good servant for Annie and himself, when he compliments Jube, he compares Jube to an animal as a dog. The comparison of Jube as an animal indicates that whites do not accept blacks as members of the groups of human beings.

Besides, Jube's otherness can also be seen via the portrayal of Jube as a demon. Dr. Melville views Jube as a demon possessing the character of being uncivilized, wild, evil, savage, while he views whites as a fairy having the character of being helpful, kind and generous. The portrayal of Jube as a demon and whites as a fairy shows that whites have a strong negative belief that blacks are uncivilized, wild, evil, savage as demons while whites are good as fairies. This strong belief in whites' mind causes whites to believe that Jube is the rapist and the murderer when Annie is found injured. More importantly, the portrayal of Jube as a demon and whites as a fairy presents that whites exist in the group of fairies, but blacks belong to the group of demons.

Furthermore, the state of being other of Jube shows through the punishment without trial. In the past, lynching was a punishing tool used by whites to control blacks who stepped out of line of inferiors or dared to insult white supremacy. When Annie is found injured, as a black man, Jube is judged guilty as rapist and murderer. Whites in the community punish Jube by lynching without investigation. Whites' decision to lynch Jube in this story signifies that whites want to emphasize that as a black man Jube is powerless and inferior while whites are powerful and superior. As a powerless and inferior man, Jube cannot fight against whites to prove his innocence.

Additionally, whites lynch Jube in order to control blacks like Jube who rapes and murders a white woman. Whites want to teach Jube about his inferior status.

Jube's otherness in this story reflects that Dunbar wants to emphasize that whites do not view blacks as members of the same groups as they. On the other hand, whites view blacks as other groups in their eyes. Due to the otherness of black people, blacks face many difficulties in their lives unavoidably. Also, the otherness of blacks has deeply entrenched in whites' minds and passed on unceasingly.

In this story, it can be observed that Dunbar has Jube die at the end of the story by being lynched before the truth is disclosed that a white man named Tom Skinner has raped and murdered Annie. Dunbar has Jube die because he wants to present that the otherness of black people has deeply embedded in whites' minds and has strong effects on blacks' lives. Also, he opposes the concept of otherness which supports that blacks are viewed differently from whites or are "others" in whites' eyes. Besides, Dunbar pities Jube who has to encounter many difficulties in his life and live unhappily in the white society where he is never accepted as a member of the society. Additionally, Dunbar believes that it is impossible for Jube to have a better life in this society. Dunbar then decides to have Jube die at the end of the story to help him to escape from the cruel society and the difficulties that he experiences. As soon as Jube dies, it means that he can free from the otherness of blacks imposed on him and from whites' power controlling his life.

In addition, the researcher believes that Dunbar wants readers to feel depressed with Jube's destiny lying in the hand of the white people and to pity him. He also wants to convince readers to realize that it is unfair to let a good and loyal black man as Jube die despite being innocent. Owing to these reasons, Dunbar decides to make Jube die at the end of the story.

Working on this study, the researcher thinks that this study is very useful for both readers and the researcher. This is because this study shows the strong negative effects of the otherness on black people and reveals that the otherness has had an effect on blacks' lives since the past. Moreover, this study motivates us to realize that the otherness can occur not only with blacks, but also with people of all races and in every society. Additionally, it shapes us to be aware that the otherness has a great impact on people in society in such a way that people live separately and cannot live happily and harmoniously. This can lead to political instability in a nation. Both readers and the researcher can realize that the otherness is a serious problem that should not be ignored and should be absolutely eradicated so that people can live together harmoniously and peacefully.

In addition, this study enables us to understand people who have different physical appearances, cultures, and religions from us and to know to open mind to accept those people. This influences us to be able to get along with those people well and to live in any society with happiness. Additionally, this study teaches that judging other people only on their origins or physical appearances is not correct. This is because it cannot help us to know their real personal characteristics or behaviors. On the other hand, it can influence us to misunderstand them and to have negative attitudes toward them. This may lead us not to accept those people as members of our groups and to separate them unfairly.

Suggestions for Further Studies

There are still many important topics that can be further studied and discussed. Some interesting topics are suggested as follows:

1. Dunbar's purposes to use black dialect in the story should be studied. Also, does the different use of language between blacks and whites refer to the different status between them?

2. Paul Laurence Dunbar's "The Lynching of Jube Benson" should be analyzed to see how the narrator' devices and techniques can build and help the story progress interestingly and realistically.

3. Paul Laurence Dunbar's "The Lynching of Jube Benson" should be analyzed to realize how it reflects realism in America in the nineteenth century.

4. Other works of Dunbar should be studied and analyzed so as to fully understand his ideas about the otherness of black people.

5. Apart from short stories, other types of literary works such as novels, poetry and films that reflect the otherness of black people should be studied in order to see how the otherness of black people is presented and whether the ways it is presented in short stories are similar to or different from other types of literary works.

6. Literary works of other American writers during the early twentieth century should be studied to explore whether or not they present the otherness of black people and how they convey it.

7. It would be interesting to study whether or not blacks view whites as "others" in blacks' eyes as whites view them.

8. The concept of otherness should be applied to study the status of other ethnic groups in America such as Jews and Asians and mixed race people such as Chinese Americans.

9. It may be advantageous to study the otherness in relation to feminism.

APPENDIX

"The Lynching of Jube Benson"

Gordon Fairfax's library held but three men, but the air was dense with clouds of smoke. The talk had drifted from one topic to another much as the smoke wreaths had puffed, floated, and thinned away. Then Handon Gay, who was an ambitious young reporter, spoke of a lynching story in a recent magazine, and the matter of punishment without trial put new life into the conversation.

"I should like to see a real lynching," said Gay rather callously.

"Well, I should hardly express it that way," said Fairfax, "but if a real, live lynching were to come my way, I should not avoid it."

"I should," spoke the other from the depths of his chair, where he had been puffing in moody silence. Judged by his hair, which was freely sprinkled with gray, the speaker might have been a man of forty-five or fifty, but his face, though lined and serious, was youthful, the face of a man hardly past thirty.

"What, you, Dr. Melville? Why, I thought that you physicians wouldn't weaken at anything."

"I have seen one such affair," said the doctor gravely, "in fact, I took a prominent part in it."

"Tell us about it," said the reporter, feeling for his pencil and notebook, which he was, nevertheless, careful to hide from the speaker.

The men drew their chairs eagerly up to the doctor's, but for a minute he did not seem to see them, but sat gazing abstractedly into the fire, then he took a long draw upon his cigar and began:

"I can see it all very vividly now. It was in the summer time and about seven years ago. I was practicing at the time down in the little town of Bradford. It was a

small and primitive place, just the location for an impecunious medical man, recently out of college.

"In lieu of a regular office, I attended to business in the first of two rooms which I rented from Hiram Daly, one of the more prosperous of the townsmen. Here I boarded and here also came my patients- white and black-whites from every section, and blacks from 'nigger town,' as the west portion of the place was called.

"The people about me were most of them coarse and rough, but they were simple and generous, and as time passed on I had about abandoned my intention of seeking distinction in wider fields and determined to settle into the place of a modest country doctor. This was rather a strange conclusion for a young man to arrive at, and I will not deny that the presence in the house of my host's beautiful young daughter, Annie, had something to do with my decision. She was a beautiful young girl of seventeen or eighteen, and very far superior to her surroundings. She had a native grace and a pleasing way about her that made everybody that came under her spell her abject slave. White and black who knew her loved her, and none, I thought, more deeply and respectfully than Jube Benson, the black man of all work about the place.

"He was a fellow whom everybody trusted; an apparently steady-going, grinning sort, as we used to call him. Well, he was completely under Miss Annie's thumb, and would fetch and carry for her like a faithful dog. As soon as he saw that I began to care for Annie, and anybody could see that, he transferred some of his allegiance to me and became my faithful servitor also. Never did a man have a more devoted adherent in his wooing that did I, and many a one of Annie's tasks which he volunteered to do gave her an extra hour with me. You can imagine that I liked the boy and you need not wonder any more than as both wooing and my practice waxed apace, I was content to give up my great ambitions and stay just where I was.

"It wasn't a very pleasant thing, then, to have an epidemic of typhoid break out in the town that kept me going so that I hardly had time for the courting that a fellow wants to carry on with his sweetheart while he is still young enough to call he his girl. I fumed, but duty was duty and kept to my work night and day. "It was now that Jube proved how invaluable he was as a coadjutor. He not only took messages to Annie, but brought sometimes little ones from her to me, and he would tell me little secret things that he had overheard her say that made me throb with joy and swear at him for repeating his mistress's conversation. But best of all, Jube was a perfect Cerberus, and no one on earth could have been more effective in keeping away or deluding the other young fellows who visited the Dalys. He would tell me of it afterward, chuckling softly to himself. 'An,' Doctah, I say to Mistah Hemp Stevens, " 'Scuse us, Mistah Stevens, but Miss Annie, she des gone out," an' den he go outer de gate lookin' moughty lonesome. When Sam Elkins come, I say, "Sh, Mistah Elkins, Miss Annie, she done tuk down," an' he say, "What, Jube, you don' reckon hit de— " Den he stop an' look skeert, an' ! say, " I feared hit is, Mistah Elkins," an' sheks my haid ez solemn. He goes outer de gate lookin' lak his bes' frien' done daid, an' all de time Miss Annie behine de cu'tain ovah de po'ch des' a laffin' fit to kill.'

"Jube was a most admirable liar, but what could I do? He knew that I was a young fool of a hypocrite, and when I would rebuke him for these descriptions, he would give way and roll on the floor in an excess of delighted laughter until from very contagion I had to join him—and, well, there was no need of my preaching when there had been no beginning to his repentance and when there must ensue a continuance of his wrongdoing.

"This thing went on for over three months, and then, pouf! I was down like a shot. My patients were nearly all up, but the reaction from overwork made me an easy victim of lurking germs. Then Jube loomed up as a nurse. He put everyone else aside, and with the doctor, a friend of mine from a neighboring town, took entire charge of me. Even Annie herself was put aside, and I was cared for as tenderly as a baby. Tom, that was my physician and friend, told me all about it afterward with tears in his eyes. Only he was a big, blunt man and his expressions did not convey all that he meant. He told me how my nigger had nursed me as if I were a sick kitten and he my mother. Of how fiercely he guarded his right to be the sole one to do for me, as he called it, and how, when the crisis came, he hovered, weeping, but hopeful, at my bedside, until it was safely passed, when they drove him, weak and exhausted, from the room. As for me, I knew little about it at the time, and cared less. I was too busy in my fight with death. To my chimerical vision there was only a black but gentle demon that came and went, altering with a white fairy, who would insist on coming in on her head, growing larger and larger and then dissolving." But the pathos and devotion in the story lost nothing in my blunt friend's telling.

"it was during the period of a long convalescence, however, that I came to know my humble ally as he really was, devoted to the point of abjectness. There were times when for very shame at his goodness to me, I would beg him to go away, to do something else. He would go, but before I had time to realize that I was not being ministered to, he would be back at my side, grinning and pottering just the same. He manufactured duties for the joy of performing them. He pretended to see desires in me that I never had, because he liked to pander to them, and when I became entirely exasperated, and ripped out a good round oath, he chuckled with the remark, 'Dah,

now, you sholy is gittin' well. Nevah did hyeah a man anywhaih nigh Jo'dan's sho' cuss lak dat.'

"Why, I grew to love him, love him, oh, yes, I loved him as well—oh, what am I saying? All human love and gratitude are damned poor thing; excuse me, gentlemen, this isn't a pleasant story. The truth is usually a nasty thing to stand.

"it was not six months after that that my friendship to Jube, which he had been at such great pains to win, was put to too serve a test.

"It was in the summer again, and as business was slack, I has ridden over to see my friend, Dr. tom. I had spent a good part of the day there, and it was past four o' clock when I rode leisurely into Bradford. I was in a particularly joyous mood and no premonition of the impending catastrophe oppressed me. No sense of sorrow, present or to come forced itself upon me, even when I saw men hurrying through the almost deserted streets. When I got within sight of my home and saw a crowd surrounding it, I was only interested sufficiently to spur my horse into a jog trot, which brought me up to the throng, when something in the sullen, settled horror in the men's faces gave me a sudden, sick thrill. They whispered a word to me, and without a thought, save for Annie, the girl who had been so surely growing into my heart, I leaped from the saddle and tore my way through the people to the house.

"It was Annie, poor girl, bruised and bleeding, her face and dress torn from struggling. They were gathered round her with white faces, and, oh, with what terrible patience they were trying to gain from her fluttering lips the name of her murderer. They made way for me and I knelt at her side. She was beyond my skill, and my will merged with theirs. One thought was in our minds.

" 'Who?' asked.

"Her eyes half opened, 'That black—' She felt back into my arms dead.

"We turned and looked at each other. The mother had broken down and was weeping, but the face of the father was like iron.

" 'It is enough,' he said; 'Jube has disappeared.' He went to the door and said to the expectant crowd, 'She is dead.'

"I heard the angry roar without swelling up like the noise of the a flood, and then I heard the sudden movement of many feet as the men separated into searching parties, and laying the dead girl back upon her couch, I took my rifle and went out to join them.

"As if by intuition the knowledge had passed among the men that Jube Benson had disappeared, and he, by common consent, was to be the object of our search" Fully a dozen of the citizens had seen him hastening toward the woods and noted his skulking air, but as he had grinned in his old good-natured way, they had, at the time, thought nothing of it. Now, however, the diabolical reason of his slyness was apparent. He had been shrewd enough to disarm suspicion, and by now was far away. Even Mrs. Daly, who was visiting with a neighbor, had seen him stepping out a back way, and had said with laugh, 'I reckon that black rascal's a-running off somewhere.' Oh, if she had only known.

" 'To the woods! To the Woods!' that was the cry, and away we went, each with the determination not to shoot, but to bring the culprit alive into town, and then to deal with him as his crime deserved."

"I cannot describe the feelings I experienced as I went out that night to beat the woods for this human tiger. My heart smoldered within me like a coal, and I went forward under the impulse of a will that was half my own, half some more malignant power's. My throat trobbed dryly, but water nor whisky would not have quenched my

thirst. The thought has come to me since that now I could interpret the panther's desire for blood and sympathize with it, but then I thought nothing. I simply went forward, and watched, watched with burning eyes for a familiar form that I had looked for as often before with such different emotions.

"Luck or ill-luck, which you will, was with our party, and just as dawn was graying the sky, we came upon our quarry crouched in the corner of a fence. It was only half light, and we might have passed, but my eyes had caught sight of him, and I raised the cry. We leveled our guns and he rose and came toward us.

" 'I t'ought you wa'n't gwine see me,' he said sullenly, 'I didn't mean no harm.'

" 'Harm!'

"Some of the men took the word up with oaths, others were ominously silent.

"We gathered around him like hungry beasts, and I began to see terror dawning in his eyes. He turned to me, "I's moughty glad you's hyeah,doc,' he said, 'you ain't gwine let 'em whup me.'

" 'Whip you, you hound,' I said, 'I'm going to see you hanged,' and in the excess of my passion I struck him full on the mouth. He made a motion as if to resent the blow against even such odds, but controlled himself.

" 'W'y, doctah,' he exclaimed in the saddest voice I have ever heard, 'w'y, doctor! I ain't stole nuffin' o' yo'n, an' I was comin' back. I only run off to see my gal, Lucy, ovah to de Centah.'

" 'You lie!' I said, and my hands were busy helping the others bind him upon a horse. Why did I do it? I don't know. A false education, I reckon, one false from the beginning. I saw his black face glooming there in the half light, and I could only think of him as a monster. It's tradition. At first I was told that the black man would

catch me, and when I got over that, they taught me that the devil was black, and when I had recovered from the sickness of that belief, here were Jube and his fellows with faces of menacing blackness. There was only one conclusion: This black man stood for all the powers of evil, the result of whose machinations had been gathering in my mind from childhood up. But this has nothing to do with what happened.

"After firing a few shots to announce our capture, we rode back into town with Jube. The ingathering parties from all directions met us as we made our way up to the house. All was very quiet and orderly. There was no doubt that it was as the papers would have said, a gathering of the best citizens. It was a gathering of stern, determined men, bent on a terrible vengeance.

"We took Jube into the house, into the room where the corpse lay. At sight of it, he gave a scream like an animal's and his face went the color of storm-brown water. This was enough to condemn him. We divined, rather than heard, his cry of 'Miss Ann, Miss, Ann, oh, my God, doc, you don't t'ink I done it?'

"Hungry hands were ready. We hurried him out into the yard. A rope was ready. A tree was at hand. Well, that part was the least of it, save that Hiram Daly stepped aside to let me be the first to pull upon the rope. It was lax at first, and I felt the quivering soft weight resist my muscles. Other hands joined, and Jube swung off his feet.

"No one was masked. We knew each other. Not even the culprit's face was covered, and the last I remember of him as he went into the air was a look of sad reproach that will remain with me until I meet him face to face again.

"We were tying the end of the rope to a tree, where the dead man might hang as a warning to his fellows, when a terrible cry chilled us to the marrow.

" 'Cut 'im down, cut 'im down, he ain't guilty. We got de one. Cut him down, fu' Gwad's sake. Here's de man, we foun' him hidin' in de barn!'

"Jube's brother, Ben, and another Negro, came rushing toward us, half dragging, half carrying a miserable-looking wretch between them. Someone cut the rope and Jube dropped lifeless to the ground.

" 'Oh, my Gawd, he's daid, he's daid!' wailed the brother, but with blazing eyes he brought his captive into the center of the group, and we saw in the full light the scratched face of Tom Skinner-the worst white ruffian in the town-but the face we saw was not as were accustomed to see it, merely smeared with dirt. It was blackened to imitate a Negro's.

"God forgive men; I could wait to try to resuscitate Jube. I knew he was already past help, so I rushed into the house and to the dead girl's side. In the excitement they had not yet washed or laid her out. "Carefully, carefully, I searched underneath her broken finger nails. There was skin there. I took it out, the little curled pieces, and went with it to my office.

"There, determinedly, I examined it under a powerful glass, and read my own doom. It was the skin of a white man, and in it were embedded stranded of short, brown hair or beard.

"How I went out to tell the waiting crowd I do not know, for something kept crying in my ears, 'blood Guilty! Blood guilty!'

"The men went away stricken into the silence and awe. The new prisoner attempted neither denial nor plea. When they were gone I would have helped Ben carry his brother in, but he waved me away fiercely, 'You he'ped murder my brotha, you dat was his frien', go 'way, go 'way! I'll tek him home myse'f.' I could only

respect his wish, and he and his comrade took up the dead man and between them bore him up the street on which the sun was now shining full.

"I saw the few men who had not skulked indoors uncover as they passed, and I-I-stood there between the two murdered ones, while all the while something in my ears kept crying, "Blood guilty! Blood guilty!"

The doctor's head dropped into his hands and he sat for some time in silence, which was broken by neither of the men, then he rose, saying, "Gentlemen, that was my last lynching."

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