

***The Fictional Mosaic of James Baldwin: An Eclectic
Analysis***

**(Thesis Submitted to Nagaland University in Partial Fulfilment of
Requirements for Award of Ph.D. Degree in English)**

By

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I, Moalemla Imchen, hereby declare that the subject matter of my thesis entitled *The Fictional Mosaic of James Baldwin: An Eclectic Analysis* is the bonafide record of the work done under the supervision of Prof. Nigamananda Das and that the content of the thesis did not form the basis of the award of any previous degree to me or to the best of my knowledge to anybody else, and that the thesis or any part of it, has not been submitted by me for any other research degree, fellowship, associateship, etc. in any other university or institute. This is being submitted to the Nagaland University for the degree of Doctor of Philosophy in English.

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**Moalemla Imchen
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Abstract

The ambit of the study titled *The Fictional Mosaic of James Baldwin: An Eclectic Analysis* scrutinizes the fictional narratives by James Baldwin, an integral voice in the great tradition of African-American Literature. The texts in question are *Go Tell It on the Mountain*, *Another Country*, *Giovanni's Room*, *Tell Me How Long the Train's Been Gone*, *Just Above My Head* and *If Beale Street Could Talk*. The scope of Baldwin's entire literary legacy, like his polemical essays, short stories, and plays, supplement the crux of this eclectic study. Peering through the lens of explication as a tool, the limited usage of New Criticism is applied to diminish the contextual restrictions that would hamper the multiplicity of the meanings and potential in Baldwin's works. Moreover, in one segment of the project, the Jungian realm of psychoanalysis is applied in a literary manner; illuminating the reflective characters of the novels with the adaptations of Jung's Shadow, Archetype, Anima, and Animus. Through details from the novels in the experiences of the characters, the question of Individuation and the Self are partially used to indicate the potential of the texts in question. The details of the other perspectives in this eclectic study entails a comprehension of Baldwin's fictional mosaic, in application to the current context. The seer-like visions of his pictorial imageries are juxtaposed and simultaneously connected with the current context of the 2010s and following. The initial segment of the project, post introduction, eclectically, analyzes the political climate with Trump's ascent to the oval office in 2016; and the racial dialogue surrounding US politics, pertaining to racism in general, and the dissections of the said racism in regards to the African-American community. The saturated permeation of the Black Lives Matter movement as an indication into the condition of the society is probed into; projecting the trajectory of institutional racism and microaggressions as a reflection of the culture surrounding the racial language, indicated through the visionary tales in the novels. The study of these two aspects leads to conclusions about the intense implicit presence of racism that needs probing academically, culturally and even colloquially. Additionally, the question of identity that entails the relationship with the white counterpart in the backdrop of multiculturalism in the US is evaluated; the racial melting pot is questioned in terms of whether the needs are met wholly. This extends into the scrutinization of the African-American family unit statistically, detailing the patterns of its changes in view of the external perspectives while dismantling stereotypes and detrimental notions of that nature; acknowledging the historical implications of having single-parent households and the results of that dynamic. Another connecting joint in this segment also looks into the mental health of the African-American community, exploring the particulars of the distrust in the community about medical facilities and the lack thereof for the African-American strata in the society; the aspect of male and female treatment in the context of mental health is also dealt with. The third section of the study analyzes the sexuality spectrum, the additional dialogue of orientations and the ultimate state of fluidity that the discussion is projecting towards. The discourse entails a streamline of perspectives into the negative limitations in the self with regards to sexuality and the effects of religion as an institution. The consequent subversion of the Judeo-Christian symbols in the novels are juxtaposed with the treatment of the dogmatic religion in its limited

sense. The segment includes discourses about support in terms of family, and the ambit of that plethora deals with statistical data that highlight its significance in the dialogue of sexuality that does not subscribe to the heteronormative labels. The overall tenet indicates the principles of Queer theory and Queer reading, but in the gradual spiral of the discourse, the binaries associated with this, like homosexual and heterosexual, male and female, are dismantled and deconstructed. The final section of the sexuality segment analyzes the usage of labels as a figurative and claustrophobic room that limits the fluidity. The relevance of it is seen through articles and notes from the current context as well. Then in the final chapter before the conclusion, the emphatic relation between contexts in the Baldwin timeline and the current timeline are connected to clarify the question of liberation for the African-American community. The study adapts cultural studies and cultural materialism in the discourse since the nature of the US nation deals with capitalism and neoliberalism as principles amid the multiculturalism that is seen. In particular focus of the community at hand, the effects of redlining that was inceptioned in 1933 are analysed as a pattern until the current context with the percolated realities of food apartheid and health issues. Then in the language of capitalism and consumerism, the realm of advertisement is brought in, since it connects the theories at hand. In relation with the current context, the question of diversity is analysed in terms of representation especially in advertisements; connecting to its saturation in virtual platforms and pop culture. The strain of standards in beauty is then brought in since the subject is cosmetics industry; reflections of angst in the deprivation of representation and positive reinforcement is then taken from the novels as well. Overall, the question of liberation in its truest sense for the African-American community is answered with the limitations in patterns of the American society. The aspects of the American Dream for the minority communities are highlighted in light of the neoliberalist policies dictating the capitalistic US nation. Then in the conclusion of the study, the views explore the hypothetical details in treating the African-American community as a model for the hyphenated American citizens, in relation to racial dialogue, prejudice that is faced by the minority communities. The compounding effect of the pandemic aids the study in imbuing it with potential for further research, since the blatant nature of the racism against the Asian-Americans were highlighted deeply. The traditional comprehension of these perspectives in all the segments are deconstructed and subverted to show the nuances of these elements. These are the perspectives in scrutiny under this eclectic study through reflections in Baldwin's fictional mosaic.

Chapter 1

Introduction

Except that in this particular case the words already existed, as if in a large jar filled with unlabeled pieces of a precious mosaic... positioned for proper resonance, to create layered meanings and stories that interweave, contradict, and even collide with one another (Baldwin *I Am Not Your Negro* x).

Concurrent with the creations of the artist, the piqued intrigue about Baldwin blooms in the predominant looming of how present and alive his words and pictorial imageries feel. In the amusement of the above segmented piece, Peck, in his chapter, “Notes on the Writing Process” from *I am Not Your Negro* echoes the recurrent bogged reality of any scholar or individual seeking to find the layered truths in perspectives, and meanings of what it denotes to study James Jimmy Baldwin. The mosaic for Peck would be a different reality than those sought by individuals in the sojourn of discovering Baldwin. For this study, the morphing metaphor of a mosaic is applied to express the multi-layered purpose of the coloured case, that is, James Baldwin. The methodical procedure to deduct and narrow down to concrete conclusions seems like poetic injustice because that would rob the manifesting spirit that sleeps in his writings and notes. Escaping narrowed down, walled-up, concrete definitions is the very essence of his creativity, and that holds the effervescent speckles of his versions in truth that can be adapted even in the current context. Picturesque like a moving train between his reality in his times and the globalised version of the 2010s, the study inadvertently makes a mosaic that escapes the linear dimension of time while still addressing this point of intrigue, in the murky explorations of fiction in the Baldwin world.

The shades and palettes of the critical purpose in how and why he writes has been deeply excavated in critical works and journals. The case of this study involves the lesser acclaimed genre, and the lesser bulk of his writings – his novels. In most studies of James Baldwin, the dimension of him being a witness in this world has been probed and studied. From this periphery of a witness in writing, his novels express reality with sensuous words that feel like an arrangement orchestrated to depict his experience. Although concrete aspects are never stated with a heavy hand in his novels, the word palette he chooses brings vivid dimensions of relevant issues in deeper hues with subtlety latched on gently. As the study proceeds on in later chapters, this aspect of the binary, of being subtle and heavy-stated at the same time, will be made evident.

The other binary seen is the skill and precision of Jimmy (as called frequently by many of his friends, including his biographer Leeming), in how he gently articulates his views or beliefs in his novels. At the same time, his polemic stance in his interviews or essays is strong-willed; with further excavations from the texts in later chapters, this will be made more evident. When talking of Baldwin, one cannot simply stick to a monolithic narrative of his work as only religion, sexuality, or race. Even Michael F. Lynch in his essay “Just Above My Head: James Baldwin’s Quest for Belief,” talks about the paradoxical nature of using eroticism and religion; ergo implying his duality or multiplicity without a singular colossal aspect alone. Thus, existing in a Baldwin text would be a scenario without the need to sift out one theme or narrative; the singular meandering path of one discourse or discussion is thus erased irrevocably.

Concerning the narrative of pursuing a dialectical aspect to Baldwin, the reason why this kind of an accommodating narrative that changes in faces and phases is chosen, is because in later critical works on Baldwin, the fluidity in the content of his writings was realised. Dwight A. McBride in his anthology *James Baldwin Now* talks about “the new ways in which his works helps us understand many of our contemporary societal problems” (1). The channel of fluidity in the case of this study is vital and essential because the themes in the later chapters deal with the practicality of exploring the novels and fictional pieces of Baldwin, aided by his other activist polemical writings. The character of Baldwin or his works being exclusively a singular thing is avoided as mentioned before; McBride expresses this channel of new ways opening up for Baldwin’s studies as, “... it is finally possible to understand Baldwin’s vision of and for humanity in its complexity, locating him not as exclusively gay, black, expatriate, activist or the like” (2). An eclectic analysis of James Baldwin’s novels has been precisely chosen because of the different narratives in which they can be explored. Escaping concrete labels in which one can explore Baldwin, the lack of a critical center has been described by Consuela Francis in the essay, “Reading and Theorizing James Baldwin: A Bibliographic Essay,” as, “... there is no critical center in contemporary Baldwin scholarship, but this seems fitting for a writer who spent his entire career resisting easy answers and intellectual stagnation” (195).

As documented in various biographical essays and write-ups like “James Baldwin Biography” by the website *American Masters* and books like *Cambridge Companion to James Baldwin* by Elam, James Arthur Baldwin was the illegitimate son of Emma Berdis Jones who had left Baldwin’s biological father in light of his substance addiction. Jones wedded a Baptist evangelist, David Baldwin with whom

she had eight progeny somewhere in the range of 1927 and 1943. The complexity of a blended family is reflected often in the ways he narrates stories that feel intrapersonal to how he understood himself and the pieces he placed in the characters as well; as multiple generations of story-tellers that came before and after him, these were the source of his pitiful, inspiring characters that told fragmented and splintered stories of conflict and brief tinges of delight. Baldwin's stepfather, to whom he alluded in expositions as his father, treated him more brutally than his own progeny. This drove Baldwin to invest quite a bit of his energy alone in libraries while valuing the growth of intrapersonal intelligence ("James Baldwin Biography and Quotes" pars. 1-9; Elam 2-6). His sojourns to foreign places further rooted the Americana in his identity, strangely rearing its head despite the distance physically. Regardless of whether he was working in Paris or Istanbul, he never stopped to delve into the waters of his experience as a person of colour in the whiteness of America; polished to project so, in the darkest hauntings of his mind, intermingled with the Southern Christian values that became a source of contentious labour in his creations. Lynch in his article "Just Above My Head: Baldwin's Quest for Belief" states that, Baldwin's "personal quest" is the essence of saving America that lies in his Christian faith, for better or for worse (298). In various expositions, books, plays and public addresses, the articulate voice of James Baldwin talked about the gruesome but mute torment of the African-American community and the saving force of fellowship and kindred spirit, from the pool of shared experiences. Baldwin's movements carried him much nearer to the social dilemma of the contemporary US which shows *au courant* in the current context. In the mid-1960s, overpowered by a feeling of obligation to the occasions, Baldwin got back to partake in social equality activism. Going all through the South, he initiated a textual work about the black community and the condition of the racial

battle, *The Fire Next Time* (1963). The combustion that ensued, culminated in front page covers for *Time* magazine; indicatively pushing forth the throngs of what he activated in ideology as well. For some, Baldwin's clarion-call for human balance in the papers of *Notes of a Native Son*, *Nobody Knows My Name* and *The Fire Next Time* turned into an early and fundamental voice in the social equality movement for a community that was so loud but so absent in what equity looked like for the US nation. However, now and again reprimanded for his radical position, Baldwin stayed a significant figure in that battle all through the 1960s. After the deaths of his contemporaries like Reverend Martin Luther King Jr., Malcolm X, and others of such prominence, Baldwin got back to France, where he chipped away at a book about the bafflement of the scenario, *If Beale Street Could Talk* (1974). The cruel tonality of *If Beale Street Could Talk* showed colours of opposing sides in tales of doom and looming realities for characters like Fonny. Baldwin generally stayed a consistent supporter for all-inclusive love and fellowship despite the uproar and blaze of opposition flared to life in fiction mirroring truths. From *Go Tell It on the Mountain* (1953) onwards, James Baldwin made works of artistic excellence and profundity that will stay fundamental pieces of the American ordinance and imbued stories of races. The fictional mosaic additionally includes, *Another Country* (1962), *Tell Me How Long the Train's Been Gone* (1968), *Giovanni's Room* (1956) and *Just Above My Head* (1979); this is supplemented by his plays and short stories as well, along with the polemical essays.

Granted, Baldwin has received his fair share of criticisms. Earlier criticisms made by scholars like Robert Bone and Eldridge Cleaver heavily critiqued Baldwin for being too eager for the white audience; Bone critiqued Baldwin's fiction as being "uneven at best, artistically bankrupt at worst" as stated in the article by Francis (qtd.

in Francis 186). For the sake of objectivity, it is important to state all dimensions of the argument. The nuanced problem with such criticisms for this line of research that is being undertaken, lies in the fact that the labelling becomes too boxed in, limiting the ways in which the narrative can transcend discussions. The eclectic analysis would function efficiently in the state of fluidity, with no central theme as a reference/focal point. The argument exists that loose boundaries gives room for leniency, but the importance of Baldwin's label-lessness is in fact of greater importance in the pith of what he writes in his fiction or his polemical essays.

Baldwin is a case of singular individual talent which would make him a vanguard in predicting many of the issues of the 2010s and following. However, this narrative of taking Baldwin as an individual writer should not be mistaken with what John A. Williams calls the "literary ghetto" (qtd. in Francis 188). In line with the phrase, it is documented in the same article that Louis H. Pratts talks about how racism is evident when African-American writers can emerge as validated and skilled, only in limited numbers, at a time. The concept of tokenism, from the Martin Luther essay which is documented in various articles, like "'Letter from Birmingham Jail'—Dr. Martin Luther King Jr.: Tokenism to Simple Concrete Steps to Massive Social Change" by Doss; even in the American structure of emerging artists and writers, they are introduced with this limiting facet. Furthermore, presuming blacks to have a limitation in how much they can contribute, causes a glass ceiling in how they are seen. The whole idea of Baldwin as this representative should be excluded from this study. In that trail of comprehension, this web would be entirely avoided in the premise of the study, because Baldwin would not be limited to one single encompassing aspect. Although him being a black writer, a political spokesperson, and other such inferences will undoubtedly imbue the study, he cannot be confined to

any one particular aspect and remains separate as an entity when the study concludes. Essentially, the observant forte of his writings is the very factor that should be forefront, leading this gamut of study, permeating each chapter as the eclectic mosaic is explored undoubtedly through the peripheries of his fictional works.

Literature Review

The plenitude nature of the literature review that exists in the realm of Baldwin's literary world, has essentially become a tradition itself, illuminating the ways in which Baldwin's literary splits and in-betweens can be viewed or explored. The body that exists, interweaves in narratives of similitude and contrasts, which are commonplace and extraordinary in the Baldwin universe. The question of existing literature reveals that Baldwin's works have been extensively theorised and analysed. His fictional writings have been examined from a series of perspectives and views. When the literature review is probed, queer studies about homosexuality and identity have been dealt with to a great degree. The works substantiating the aspect of queer studies are seen in the journal articles – "In the Dark Room: Homosexuality and/as Blackness in James Baldwin's *Giovanni's Room*" by Josep M. Armengol, and "Parallel Perversions: Interracial and Same Sexuality in Baldwin's *Another Country*" by Stefanie Dunning, among others.

Douglas Field in "Looking for Jimmy Baldwin: Sex, Privacy, and Black Nationalist Fervor" brings in the negative relation of Baldwin with sexuality and describes his fiction as such, which is refreshing and intriguing. For an author who so valiantly and resolutely resolved issues of homosexuality and sexual openness in his fiction, Baldwin's general quiet demeanour about homosexuality in his personal life appears to be astonishing; though this is also explained by the FBI factor. The glaring

difference between conversations of sexuality in his articles and fiction, moreover, features the manners by which Baldwin was engrossed with his skills both as a figurative craftsman, and also, as a representative. Such is the conflict that is explored in this writing. Carroll in her work simply titled *The Queer Innocence of James Baldwin in Giovanni's Room* explores the quintessence of the novel that depends on exploring a queer innocence through Baldwin's treatment of *Giovanni's Room*. The eccentricity of it comes from its refusal to stay attached to youth, to the past. The variables which generally are considered contrary to blamelessness, like disgrace, responsibility, are explored. By addressing a deficiency of blamelessness as interminably repeating, Baldwin outlines honesty itself as redundant. Truth is not something which is essentially lost, it very well may be found once more. David's inquiry of blamelessness is investigated in this article. As this suggests a more youthful self, we are acquainted with different youthful adaptations through his account, and keeping in mind that this is significantly because of the utilisation of memory and the previous tense voice, the work investigates how the present state of voice permits us to recognize the various storytellers, and afterward permits *Giovanni's Room* to assume the profundity of managing this account and storytelling. Long in *The Song We Sing: Negotiating Black Nationalism and Queerness in James Baldwin's Late Novels*, discusses certain aspects of Baldwin's fictions. In his consideration of Queer Sexuality, the work investigates Baldwin as he pushes against the regular limits, growing the restrictions of the class. As opposed to the way of thinking of Black Nationalism, which relies on strong meanings of heterosexuality, and manliness, the work investigates how Baldwin destroys personality classifications through orientation and race. This consequential work analyzes James Baldwin's late books, which remain underestimated, in terms of how, according to Long, Baldwin

arranges the two problematic lines of contention: Black Nationalism and the queerness of identities. His treatment of these restricting contentions permits Baldwin to perceive social advancements of race, orientation, and sexuality and their power and to challenge their requirements. Those seemingly contradictory aspects are explored in this area. The work *Queering Black Power: Longing for a Hero* by Caruthers documents Amiri Baraka and James Baldwin who had connections to the Black Liberation Movements of 1960s and 1970s. As masters of fiction, Amiri Baraka composed brief tales repudiating gay people in his compositions. James Baldwin investigated queer topics and gay characters in a significant number of his works of fiction during this period. The postulation of the work investigates how Amiri Baraka and James Baldwin examined masculinity for the blacks, Black Liberation, queerness, opportunities, and narratives that illuminate those positions clearer. The matter which, at the same time, associated and separated these two men were their convictions on human sexuality. While Baraka repudiated his sexuality, James Baldwin straightforwardly scrutinized the treatment of gay people in his fiction. The brands of manliness that these two men introduced in their compositions queered them as well as the Black Liberation Movements. The venture of the work gives a focal point into understanding Black freedom, Gay freedom, Women's freedom, etc. The main section opens up with a survey of the writing and exploration on pertinent themes connecting with Black Liberation, queerness, and masculinity. Overall, the contrast and comparison of the works highlight a great deal of liberation of the minority in various essences. In another article by Dean titled as "A Queer Homiletic Futurity: The Radical Sexuality of James Baldwin", he inspects the act of servitude, mostly questioning the futurity of black sexuality and scornful black, queer bodies as potential characters of revolutionary futurism in an eccentric persuasion. He posits

that the system of a modern eccentric persuasion is intense, to such an extent that, a black queer character rethinks itself inside the plane of Afrofuturism upsetting the continuum of heterosexuality, and blackness. The futurity of Black queerness morphs itself into a living-bound subject. Baldwin, in general visibility, renders as a site of disappointment, in that he is unacknowledged on account of his black gay personality and is delivered, or read as revulsion, or as an other. Thus, he is limited out of society, out of sight, and eventually left looking for a spot, a home to consider his own. Baldwin rethinks himself, a living subject, destined forever to be this excluded self. In that capacity, a cutting-edge eccentric expository empowers black queerness to the focal point of black sexuality and personality. In the legacy of blackness colouring the tales told, Dean does the work of making sure the theoretical positions lend empathy to the emotions created behind the force. In articles like “James Baldwin and the Queer Imagination by Matt Brim” by Carr, there is a question that is repeated in variations about why the gay character is a filler trope in the imaginings; a deducted character without actual growth in that sense. This dimension of the narrative is intriguing and quite succinct.

The chorus of harmonized blend with racial narrations and gay aspects sings in “James Baldwin’s Vision of Otherness and Community” by Nelson, where he says that, Baldwin recommends one can accomplish a veritable and freeing self-awareness just through complete acknowledgment of one’s self, through cherishing obligation to another, and through distinguishing proof with one’s own niche. His works, by and large, present his vision of the essential connections between oneself, the other, and the community. That vision, has been significantly formed by his private agony as an abused stepson, black, and gay person, as an individual from the pariah notions in what is America’s shadow. His vision is his very own resultant battle to characterise

the disorder of his experience, to accomplish a methodical self-appreciation. In the profundities of his hopelessness, he has fashioned his own character, and through his works he has assisted his community with forming their own. Along the same lines, Tuhkanen in his article “James Baldwin on the American Express and the Queer Underground” also says, Baldwin’s reasoning should stay open and partial about the queer underground, to explore different avenues. As later map-makers of eccentric and queer spaces, for instance, Samuel Delany and Michael Warner have contended, what according to the point of view of common legitimacy appears to be undignified, belittling might be perceived as a moral receptiveness. As indicated by Warner, the model of poise that denounces queer subcultures as savage and dehumanising, requires cleansing, that is, the standards of immaculateness that Baldwin investigates, by means of David’s perceptions. Eccentric connectedness, or its disappointments, stays a useful condition. In this unique circumstance, the bizarre names are definitively the sort of certification of messy intricacy and hybridity that Baldwin considers to be the main way out of oneself encased, through the space of the American Express. Experiences, past the authoritative types of social presence, for example, which one finds rambling in the said underground, frequently survived the effects of disgrace and degradation. One can see the experience of the unusual in the character boundaries’ enchanting, and maybe hazardous, receptiveness as the sort of vulnerability, to experiences that empower the unusual dissemination, whose need Baldwin accentuates.

Sexuality in the realm of shame and the secrecy of it as an unaccepted norm that ironically exists is seen in articles like “*Chagrin D’amour*: Intimacy, Shame, and the Closet in James Baldwin’s *Giovanni’s Room*” by Pearl. The paper’s cross examination of James Baldwin’s 1956 novel *Giovanni’s Room* permits us to see one

part of how sexual disgrace performs; it shows how disgrace uncovered nervousness about the feminizing power of homosexuality, yet about how being the object of the look is feminizing and hence dishonourable. It likewise shows that the worldview of the room is not the analogy of protection, and walled-in area of transparency and freedom which is generally what it is remembered to be, and rather a site of fanciful command about whether one is accessible to be seen and, in this manner, embarrassed by being feminized. Further, the exposition uncovers the oddity of refusal, where one should initially know what is simultaneously being repudiated or denied. The necessities of fictions, for example, *Giovanni's Room* exhibit this, as it expects that the storyteller both know, to describe, and not know something simultaneously. Picking up on the idea of sexuality that is so closely knit to the concept of gender as well, Beemyn in his article titled as "To Say Yes to Life" talks about this concept. The write-up depends on Baldwin's *Giovanni's Room* and *Another Country*, two of the main works of fiction to transparently address same-orientation wants. Beemyn declares that these two works of fiction have been consistently perused as gay books in light of the fact that the male characters in each book seek after sexual associations with different men. Apparently, it is expected that any outflow of same-orientation wants consequently makes an individual, and likewise a text, gay. Such a structure is not just foolhardy, yet additionally misguided, as stated by Beemyn. He declares that Baldwin tried to encourage implications that move past tight personality classifications.

Synonymous with Baldwin, the reviews of his works consequently deal in great numbers, with the perspective and periphery of religion. Literature review on Baldwin's novels like *Just Above My Head* and *Go Tell It on the Mountain* furthermore expand the religious aspect, beliefs and inclinations, its effect on identity

and personhood. Journal articles like – “‘Come to Jesus Stuff’ in Baldwin’s ‘Go Tell It on the Mountain’ and ‘The Amen Corner’” by Barbara K. Olson, and “Just Above My Head: James Baldwin’s Quest for Belief” by Michael F. Lynch are present, to evaluate these arguments. In a short article by Evans called, “A Hermeneutic of the Cross: Religion and Racialized Discourse in the Thought of James Baldwin,” he investigates chosen parts of the expositions and verifiability of James Baldwin. Another age has been presented to his work and the presence of video accounts of Baldwin has helped with rejuvenating his intense thoughts. Evans pinpoints how Baldwin’s significance as a social and public scholar has been affirmed by his almost insightful commitment with issues and difficulties that go up against the African-American people today. Another article by Lynch titled as “Beyond Guilt and Innocence: Redemptive Suffering and Love in Baldwin’s ‘Another Country’” does continue on the same discussions about racial prejudice and the dynamics involved in those kinds of discourses. Yet the paper deals with a Christian-based outlook on the part of Baldwin where suffering is the root to grace and therefore his take is that the “redemptive suffering” is thematic in understanding the art and knowledge of the fictional text (Lynch 3). The extent to which the African-American suffers, makes them acknowledge society and societal cues and/or injustice from the perch of visions that can see equality. The “idea of moral regeneration” is indeed the basis of the characters in the novel according to Lynch (3). Based on the waves and overwhelming songs of sorrow and angst in the novel, Lynch says that the novel shows “considerable hope” which is indeed built on the context of redemptive suffering as mentioned in the title itself (16). Lynch pushes the boundaries of hope via suffering and how that philosophy is preached in Baldwin’s notes of racial prejudice and the tales of progression beyond that.

The essence of the writer is equally given importance in the body of literature that exists, which reviews Baldwin. The article “James Baldwin: Biographical Dispatches on a Freedom Writer” by Sinitiere is an exposition that presents the possibility of James Baldwin as an opportune author. Baldwin was a progressive scholar, a writer and author that submitted unfailingly to the acknowledgment of fighting for racial equity, interracial political fairness, and observation of the financial-motivated majority rule government, the farcical democracy. This article describes, in a self-portraying manner, how the author came to meet and realise Baldwin’s work, clarifies, in basic design, his work as comparable to existing life narratives, and reflects interpretively his considerations in progress on the unassuming nature of this gigantic figure. The aspect of being a witness is an ongoing factor that has been seen and recorded in various works, including this discursive piece. In a write-up by Holloway in 1975 titled *James Baldwin as a Writer of Short Fiction: An Evaluation*, he investigates his short fiction, focusing on character, subject and method, with some consideration regarding true to life reflections. One section gives a personal sketch, and places every story comparable to Baldwin’s books, plays and articles, while the other part sums up the writer’s hypothesis of fiction and presents his picture of the imaginative essayist. Then, at that point, he likewise overviews basic assessments of Baldwin as a craftsman skilled in his tasked work. The review reasons that the writer is a prevalent one. There is conversation about the Bildungsroman strain and irresoluteness between an African-American pastor/father and his children. The review on his account, shows constancy to black society articulation and splendidly mirrors the mind of the persecuted individuals. Practically each of his accounts have large amounts of flashbacks, which lay out sufficient personal inspiration. Baldwin’s stylistic aims declared in his papers have been actually

represented and solidly supported by his short fiction; which is the substance of the study, indicative of the title, wholly justifying the cause and reaction.

The intermingling of religion and identity of the writer is additionally an overlapping narrative. In the context of religion, especially in the Baptist context, Wilbourn states in his article, “Baptism by History” that, James Baldwin’s first novel, *Go Tell It on the Mountain*, is a piece from the perspectives of European existentialism and Black existentialist showing up at another comprehension of the actual original, as well as, fundamental phases of its turn in events. Chronicled sources and close perusing uncover Baldwin’s by and large, existentially educated imaginative vision, summarised in the terms of knowing the past and its consequent knowledge. His insightful commitment with the past, prompts a recovered relationship and consists of the existential-knowing of the past, which educates his internal delving regarding himself, and his mind. The examination draws on different works from Baldwin’s fiction, papers, meetings, and correspondence to show up at a superior comprehension of the author’s scholarly and creative turn of events, zeroing in particularly on the purported goals behind, and significant updates of the book. Field in a thesis titled as, *The Son of a Preacher Man: Race, Sexuality and Religion in the Work of James Baldwin* brought together an assessment of the manners by which Baldwin’s work has, to an extent alienated avid thinkers, in his refusal to stick to a solitary intelligible philosophy, and to be marked or classified, problematizing his place in both the American and African-American literary traditions. He digs into the three generally diligent and interconnected topics crafted by James Baldwin which are, Race, Sexuality, and Religion. Field contends that the significance of setting Baldwin in the political and social environments that his nearly half a decade writings emerged from, is a fundamental reserve to his heritage. By inspecting the manners in

which he reacted to and composed from a variegated environment of activism, assimilation, Civil Rights, and the development of gay studies, Field contends that Baldwin insightfully gives a closer view of social hypothesis' biggest discussions. Baldwin's work more than once questions the limits of black writing; pushing forward into lines that bleed for clarity. Then in a book titled *All Those Strangers: The Art and Lives of James Baldwin*, Field elaborates on Baldwin the artist and the influence of that on the external, like politics and ideology. Seeing Baldwin through a social focal point, with a more customary scholarly basic methodology, the book inspects how his fiction and truth impact key political and social progressions in the United States from the 1940s to the 1980s. Showing how external tenets shaped Baldwin's own political, and mental turn of events, Field gets through the laid-out basic hardships brought about by Baldwin's topographical, philosophical, and imaginative assortment by investigating his life and neutralising the profoundly ground-breaking legislative issues of his time. The book investigates under-explored regions in Baldwin's day-to-day existence and work, including his relationship to the Left, his FBI documents, and the meaning of Africa in his composition, while likewise adds to more extensive conversations about post-war US culture. Field deftly explores key Twentieth Century topics like the Cold War, African-American scholarly history, and transnationalism, to bring various separated subjects into discourse with one another. By investigating the conundrums in Baldwin's improvement as an essayist, rather than attempting to fix his life and work into a solitary structure, the work goes against the acknowledged basic worldview.

Piqued by the idea of how Baldwin's reality is draped, Gross in his article "The World of James Baldwin" contends with the idea of his biographical mappings as he wrote across the seas starting from the US into the Parisian life, all the while,

influencing his life and his attitude towards his bread of inspiration, that is, writing. Standing on the edges of representation, the article argues about how he has stood as a representative against the whiteness from which the US stands on, as Hawthorne had done earlier in another context. The critique of being too self-conscious stands out while holding onto the progression that the writer has made for himself. Such is the substance of the article by Gross; stemming, all the while, from the pointed idea of how his world was created. In regards to this reality versus Baldwin fiction, whilst exploring his world, another article talks of the correlation. Lilly in his portion from “James Baldwin: *Another Country* and *Giovanni’s Room*”, reports the personal contribution of Baldwin, as a youngster, being raised in Harlem in New York, where his patriarch was a Christian pastor. As a youthful teen, Baldwin additionally turned into a minister, and the rhetorical style he then, at that point, utilised, impacted the compositions he proceeded to create, in his papered fiction; which is apparent particularly in texts like *Go Tell It on the Mountain*. He voyaged broadly in Europe, and made due with numerous years in France, and inferred or expressed correlation among Europe and the United States as often as possible, which is found in his compositions; the perspective on being an outsider in the familiar. The connection of his life to his writing is the center focal point of this paper.

The writer that carries the cross of an exile that is self-made or imparted on, is crucial to the network of Baldwin: the writer that delves into the perspective of an exile as a wanderer in Parisian terms or in any other world apart from America. “‘Payin’ One’s Dues’: Expatriation as Personal Experience and Paradigm in the Works of James Baldwin” by Baldwin and Tomlinson is the essay in which this is explored through conversations held, whilst looking at his novels like *Another Country* and *Giovanni’s Room* which is aptly set as an American engaging with the

other as a European. The journey towards self-disclosure which the Parisian experience liberated one to make, was conceded at the cost of actual hardship and otherworldly agony, and at its heart lay the existential realisation that everything should be paid for; a notion Baldwin carried consciously. Roughly at the hour of the discussion which started this exposition, his reality-lens and the vision through them, had gotten harsher, and yet rang with a severe expectation. However, still presented close to home terms, the reflection on Baldwin's private experience of exile, started in the early expositions, one from which history was a long way from missing, and had expanded out to envelop a truth-based perspective on the situation. Following the linear talks of geography and Baldwin's allocation from one location to the other; the idea of exile and his constant overseas hiatus, have also been deeply discussed and analysed. *The Politics of Exile: Ideology in Henry James, F. Scott Fitzgerald, and James Baldwin* is such a book by Washington that discusses this exile. The writer draws on Baldwin's *Giovanni's Room* and *Another Country* to advise his readings regarding Fitzgerald's *The Great Gatsby* and *Tender Is the Night* and James' "The Beast in the Jungle" and *Daisy Miller*. The juxtaposition of James, Fitzgerald, and Baldwin is striking, and the volume offers the peruser special pieces of knowledge into the experience of exile and the compositions of Americans abroad. He contends that the books and papers of Baldwin are an optimal focal point through which to look at the compositions of the two American exiles of past ages. Baldwin was an enthusiastic peruser of Henry James. But since he was a racial outcast, Baldwin's clear availability to accept the qualities and suppositions, to which Fitzgerald was submitted to too, is an oddity that Washington subjects to concentrated examination. Washington clarifies how Baldwin gives an approach to re-examining James and Fitzgerald, whose eventually nativist political thoughts have been to a great extent

overlooked by different pundits. His new and unique methodology interfaces with contemporary speculations on the socio-social work that scholarly texts perform. Washington thinks about race, orientation, and class as well as sexual direction and restraints, the homoerotic and the homophobic, in this careful assessment of exile scholars. This book also falls in line in regards to cross examinations and comparing literature. “James Baldwin On Vacation in ‘Another Country’” by Morrison is another article on the point of intrigue when it comes to exile. Taking the metaphor of a vacation while simultaneously bringing in the literal tourist-like instances from the novel, he discusses how the view of being an American in the US is renewed through the act of stepping outside of the very country or to view it as a tourist would; but on a theoretical level of understanding, as something transformative and refreshing. A novel written in the maturity of the artist; the expatriation is thus welcomed into the conversation through this piece.

Essentially, without injuring the narrative of Baldwin as a self-contained and sustained writer, comparative studies are often done on him with other writers and thinkers. Ellison was a creator that declined the way taken by Baldwin. Ellison perpetually held his figurative height as an authoritative essayist, the writer, that could produce an apparently perpetual stream of analytical discourse that, since the 1970s particularly, truly has opened up what is current, straightforward, to the racial, legislative issues that would dominate the issues against Socialism from the 1950s forward on the American homegrown front. He went further, as author and pundit, to guarantee that the imaginative victory he had accomplished in the particular milieu ruled by Cold War innovation and progressivism, and social movements could address people in the future, the perusers of his works. Ellison prevailed enormous partly in view of the extraordinary innovator-creator, notwithstanding all the post-

current passing sounds, as a result of their phenomenal perusers, focused on making social and expert capital out of the specialty of artistic analysis. This is explored in “Ralph Ellison, James Baldwin, and the Liberal Imagination” by Nowlin. The substance of the article is to show the contradictions borne in two artists that converged in their respective careers as African-American natives of the US. However, dwelling on this comparison for too long, would simply deduct the essence of each and make them a binary which reduces the legacies left behind. Therefore, the narrative/s move further for each in the realm of their own territories that they hold, with conviction and clarity despite equal frustrations and vagueness in aspects beyond the control of the artist. When it comes to books, the plethora of analytical commentaries and cerebral delving is replete with a great deal of enthusiasm. The sheer number of comparatives alone, stand to weigh out how Baldwin has set a precedence for himself and the African-American community. In such a scenario, a comparative piece like *James Baldwin and Toni Morrison: Comparative Critical and Theoretical Essays* exist, in which Byerman brings out how their fictional worlds can be crossed and compared in their intersection. Particularly in the chapter which is titled as, “Secular Word, Sacred Flesh: Preachers in the Fiction of Baldwin and Morrison.” The substance of the book in particular with this chapter, can be described as, how religion and spirituality is the center among the most remarked on topics in their works. The investigation is the degree to which the two journalists use evangelists to ruminate on moral, social, and humanistic qualities, like the even-handed treatment of rawness, and compassion. It is not clear in either author that evangelists accomplish anything positive for their networks. In Baldwin, this encapsulation is to a great extent negational. In Morrison, the reach is more extensive, with such characters here and there asserting, and at times refuting, anything that can

be taken positively. The alternatives while grasping on to the thematic and saturated nature of religion and the likes, are dredged up in these discussions. The work is reminiscent of an option in contrast to religion for articulating otherworldly and humanistic qualities. In the line of thought about comparatives, a positive tinge of enlightenment is shown in the article “James Baldwin, Simone de Beauvoir, and the ‘New Vocabulary’ of Existentialist Ethics” by Farneth, where he discusses the striking likeness between the new moral jargon in Baldwin’s initial Parisian expositions, and that of Simone de Beauvoir’s arising existentialist morals, especially in their utilisation of a transitioning illustration to talk in moral terms about guiltlessness, culpability, and obligation; the triad of self-awareness. Perusing these two creators together enlightens both Beauvoir’s one-of-a-kind portrayal of existentialism and its effect on Baldwin’s developed language. Powerfully, the impact of the language and the correlative idea of the two is apparently seen, practically visionary. Toumi questions the essence of an intellectual in an essay that holds discussions about Hemingway and Baldwin. The article titled as, “James Baldwin and Ernest Hemingway: The Expatriate Artist as Organic Intellectual” brings in close evaluations between the two. To epitomise and comprehend the job of the scholarly work, this paper investigates the topic of natural intellectualism in well-known American journalists Hemingway and Baldwin, utilising people like Edward Said and Cornel West, as an applied structure and hypothetical reference. The paper contends that both creators were naturally intelligent people whose connections with social scrutiny, scholarly mastery, and activism were intended to counter fragmentation, and unfairness in all complexes. Another overlapping narrative of the exile, the writer and the comparison are seen in articles like “Nation, Self, And Foreign Space: Exploring the Expatriation of James Baldwin, Henry James, And Edith Wharton” by Weisman.

The venture investigates the exile of James Baldwin, Henry James, and Edith Wharton. Through their fiction and individual excursions abroad, the three try to respond to the topic of being an American. This triad decided to leave America sooner or later to observe both artistic and individual flexibility from the imprisonment that was brought upon them by the space of America. Baldwin, James, and Wharton investigate the impacts of race, class, and orientation on a person in the space of America versus the space of Europe. The books that investigate the impacts of being an American abroad are *Giovanni's Room*, *The Portrait of a Lady*, and *The Custom of the Country*. These books are additionally viewed as their most intimate books, in terms of reflections. Through their fiction as well as their own expositions, the article draws associations between the encounters of the heroes and the actual creators. In Europe, each of the three creators observed that they were above all else, Americans; a concept that was embarked on frequently by Baldwin. This took into account their class, sexual inclination, and orientation to take a second place in the discussion, to their identities. For these three writers, their encounters at home contrasted boundlessly, however in Europe, they were all ready to find who they were as individuals, scholars, and Americans. Such are the comparisons done in this study.

As an African-American writer in the US context with the contentious ties that mandate a political assertion and the constant tug with racial prejudice, Baldwin's works often deal with the aforementioned ties. When it comes to novels like *If Beale Street Could Talk*, imperialistic notions of white power have been discussed in works like – "James Baldwin's Confrontation with US Imperialism in 'If Beale Street Could Talk'" by Brian Norman. The novel as a protest can also be seen in journal articles like – "James Baldwin's Protest Novel: *If Beale Street Could Talk*" by Mary Fair Burks. In "James Baldwin's Blues" by Mosher, the piece deals with a biographical

start and the reality of his upbringing and the consequences of racial prejudice that Baldwin faced. Indicative in the title, the piece narrates the harrows of sorrow as told in “Sonny’s Blues”. In Stowell’s work titled as “‘The Time Is Always Now:’ James Baldwin in Trump’s America,” he writes that the hopefulness in regards to race relations that overwhelmed the early long periods of Obama’s administration seems to be gone. Trump’s fleeting ascent has provided Americans an opportunity to stop and think, and in this season of expected reflection, it critically calls for us to rethink James Baldwin. This is done through his polemical writings as the focus, unlike the mosaic of this current study at hand, which deals with the fictional works. The article breaks down how Baldwin might interpret race from the origin of bigotry and racism in America until its hypothetical end. He believes that Baldwin’s books and papers will assist America with moving past the racial issue that has tormented its set of experiences. The presence of the racial dialogue in his works overlap with studies in his forms as a writer or the works themselves. In a work regarding Baldwin titled as “James Baldwin Across Literary Forms” by Rodgers, the examination centers around crafts by Baldwin. The aggregate objective of the three areas is to outline Baldwin’s explanatory flexibility, represent his present political utility, and divert his worth back into the artistic setting wherein it began. Half a decade after his profession began, the US nation is as yet confronting a profoundly alarming racial separation, and we reliably go to Baldwin’s words to accommodate this gap. He says that the enduring political utility and social pertinence originates from Baldwin’s versatility to the different abstract structures he uses to address complex thoughts around race and character. Three structures are the basis of this task, and the examination is made in the manner by which Baldwin adjusts similar general contentions to each. The primary area, on Baldwin’s *Another Country*, contends, is that the cleverly focal

representation of obligation is significant for understanding Baldwin's suffering as a way to deal with racial scorn and disgust. The subsequent segment depends on two movies that Baldwin shows up in as expansions of his composed work, and explain the manners in which these public appearances repeat the fundamental, political component of his composition. The last area is on correlations between "The Fire Next Time" and Ta-Nahisi Coates' 2015 book *Between the World and Me*.

In "Fire This Time: James Baldwin, Futurity, and a Call and Response," Dean explores the idea of the preaching aspect of Baldwin. The focus is on the idea of Afrofuturism that keeps on coming to fruition; it extends to envelop African legalism, folklore and cosmology, including likewise African legends and customs. It thus rouses strict language, talk and interpretations of African and African-American sections through the African-American message and minister. The piece investigates the relationship of Afrofuturism and the freedom and ground-breaking type of African-American lecturing, as well as the crossing points of strict styling and execution. The tenet lays out Baldwin as an advanced prophet calling for revolutionary change, freedom and the change of black reality from the edges of mistreatment, and into the focal point of force and illumination. Naturally racial prejudice and the dialogues in regards to this is something that is omnipresent in any African-American conversation or criticism. Thus, taking the dialogue of racial prejudice, Jeskova in her article, "Incestuous Violence and Brotherly Love in James Baldwin's 'Just Above My Head'", transforms the term of incest. In the multiracial pot of the US, Jeskova asserts that incest is to mean the relations of brotherhood and sisterhood among the races via which she believes that there is violence in the relationship. She takes in the experiences mapped out in *Just Above My Head* and progresses to speak about the intense violence that is involved. The conclusionary

sentiments of the piece revolves around love that transcends and love that is theoretical and practical at the same time; overcoming boundaries of violence since the assertion rests on familial grounds of relationships among races in the American context. Another aspect of racial prejudice along the lines of the black male identity is covered by the article “The Ambiguous Performance of Black Male Subjectivity in James Baldwin’s ‘Tell Me How Long the Train’s Been Gone’” by Oforlea. Marked by the usage of nuances, Oforlea tries to discuss the identity of the black individual beyond the stereotype that mars the way they are perceived. He comments on how art is used by the African-American people to show the complexity of their character and mind that goes beyond simplistic and wrong notions like violating the law. In Baldwin’s novel, Oforlea claims that the complexity of the protagonists in question shows this very growth in how they are perceived. Racial prejudice relies a great deal on stereotypes and studies such as these, move past those diminishing qualities, making the black male ambiguous and complex; rather than clear-cut and deduced human types. These aspects all contribute to the discourse of racism. Similar notions of how the black male is perceived is also seen in articles like “Shame, Rage, and Endless Battle: Systemic Pressure and Individual Violence in James Baldwin’s *Go Tell It on the Mountain*,” by Connolly wherein, he talks about the contention of the individual and the systemic pressure/racism that he faces. In this context, he takes the pressure on Gabriel, who, even though a villain, faces the institutional pressure of religion, percolating down to the materialistic and capitalistic systems, and all others, which he faces as a black male; thus, questioning if he is a true villain. Supplementary, naturally, the article, “Denigration, Dependence, and Deviation: Black and White Masculinities in James Baldwin’s ‘Going to Meet the Man’” by Taylor talks about the relation between whiteness and blackness without the

normative way of representation in the short story. Taylor sees it as a three-part chorus of how the dependency of the black is on the white and their consequent identities and the racial colours that bleed on to those identities. These are all supplementary in pushing the boundaries of what racial prejudice embodies.

In a gentle wrapping of all that Baldwin embodies, the philosophy and narratives are all gaining momentum and this prophetic-like gathering and build-up is documented in articles like “Proceedings from the Conference ‘James Baldwin: In His Time/In Our Time’” by Miller. It culminates to the simple fact that the scholars and the future have a piquing intrigue for Baldwin as he holds a grand hand in the discourse of what is to come and how he is to be dissected; nourishing the body of work in all the contexts that he consumes – African-American Literature or the community, or the nation he belongs to. In this context, the racial profile and the seer-like visions of his understanding in identity and politics is documented in articles like “James Baldwin’s Confrontation with US Imperialism in ‘If Beale Street Could Talk’” by Brian Norman. He writes that Baldwin offers a refined attention to personality and the basic significance of recognizing the narratives, yet the reactions, characters, and impulse for fortitude among differently oppressed people groups. In a piece about a youngster dishonestly detained on assault charges, Baldwin might have had his characters stay in Harlem, and he might have investigated the mind-boggling history of African-Americans and Puerto Ricans in New York City. While he does that, Baldwin likewise crosses the boundaries of US dominion and stages a transnational tale about the refusal of racial and ethnic connection. His clever addresses varying narratives of oppression, and, however, does not disregard deterrents to the diasporic family relationships. Similarly, as Fonny’s future remains indistinct on the grounds that he sits in prison, the account of cross-ethnic contact

stays unsettled. Baldwin asks his perusers to genuinely pay attention to, and fathom the accounts of people who endure US bigotry and dominion outside the country's topographical limits. A visual representation titled in the article as "The Disorder of Life: James Baldwin on My Shoulder" by Karen Thorsen is a documentation about the backstory while the movies like "The Price of the Ticket" were being made. This was to understand the complexities of the community he belongs to and the racial divides. The perusal and racial lines of his novels cannot be avoided and even in reviews by journals like *Wilson Quarterly* about books like *Another Country* titled "Another Country", genuinely narrates how racism is evident and a continuous dialogue that needs focus. Fluidity in the dialogue that would avoid radicals is a point of reference in the review as well.

"Stranger in the Village: James Baldwin, Popular Culture, and the Ties That Bind" by Dimitriadis and McCarthy is another article on Baldwin's works. In the text at hand, the writers take a gander at the hypothetical and methodological ramifications of the self-portraying compositions of James Baldwin, doing subjective examination in the related spaces of youth character development and the creation and flow of implications in a well-known culture. They contend that Baldwin's utilisation of self-portrayal gives one valuable approach to enrol significant inconsistencies and strains in the dissemination of contemporary design styles. In particular, the Hilfiger and Forest area lines of attire convey signs, and what is more, images that are available to all, rambling assets that can be coded and recoded in different and complex ways by youths characterising a feeling of racial identity for themselves, even with gigantic social, and material vulnerability. However, these assets course in a chronicled scene that profoundly surrounds their portability. The inconsistencies have not been sufficiently addressed in contemporary ways to deal with mainstream society,

particularly in the field of social examinations. The creators call for more personal work on mainstream society, the sort exemplified by Baldwin's assortment on film. This article is offered as one, though fractional; the alien interaction that feels foreign and familiar to the American experience. Baldwin arose as a celebrated and dubious representative for social liberties, yet seemingly to the detriment of his future standing as a scholarly ace. However, he kept on composing productively, and his work has long partaken in an overall readership. Despite the opinionated incongruity of Baldwin, his contribution to the African-American authors cannot be disparaged or dismissed. Martinez in an article titled as, "Dying to Know: Identity and Self-Knowledge in Baldwin's 'Another Country'" dwells on similar ideations of self-knowledge whilst he simultaneously states that he is talking about "suicidal sensibility" (783). The article looks at the pervasiveness of disarray and ambiguity in the book. He continues contending that the novel ought to be perused as a drawn out and hypothetically rich reflection on the trouble of acquiring self-information in abusive social settings. Its focal proposition is that the novel is propelled less by the awfulness of Rufus Scott's self-destruction right off the bat than by the moral basis that constrains every one of the characters to change their self-knowledge to more readily comprehend the conditions they face. Martinez claims that Baldwin analyses how self-knowledge in severe settings habitually relies upon individuals making outrageous changes in their origination of self, of who they are according to the general public. These movements are frequently feared and seem self-threatening; however, Baldwin eventually infers that they hold a freeing promise. The article thus propounds this idea clearly in its body. The same ideas of self-knowledge and the formation of such an awareness in the characters of the novel are followed in discourses like "The Blues, Individuated Subjectivity, And James Baldwin's 'Another

Country” by Hogue, who also propounds that the suicide incident is the start and catalyst for the formation of self-awareness in the characters as they face racial prejudice, suffering and sorrows. The supplementation is causal of the subjectivity in how suffering is perceived which is niche for Baldwin discourses.

In another work titled as “Violence, Suffering, and Social Introspection: James Baldwin’s *Another Country*” by Druhet, the exploration looks at and develops the basic standpoint concerning the extension and capacity of personality in the writing of James Baldwin. Three essential topics of accentuation are brutality as a guide for social awareness, interweaved mistreatments, and the capacity of female characters in the book *Another Country*. Looking at the book explicitly, the paper elucidates the all-inclusiveness of abusive conditions displayed to work across elements of race, orientation, and sexuality. Basic conversation has generally centered around Baldwin’s development of male personalities and sexual encounters; this exposition contends for the significance of the original females’ mental portrayals and how these person-profiles work corresponding to male profiles. A huge all-inclusive angle considered is the perceivability of this work, which is, the question of appearance that imparts quelled torment and means for an eyewitness’ feeling of social cognizance and individual abilities. Moreover, the hurt and related mental conditions are expressly attached to the characters’ races, sexes, and sexualities. Verifiable components of 1960s America are referenced in examination, the extent of the paper centers around artistic sections from the book.

A crucial intersection for racial prejudice and communities of sexual preferences apart from the heteronormative, is the minority juncture; the marginalized identity. “Marginalized Identities and Spaces: James Baldwin’s Harlem, New York”

by Salenius is an article that starts the dialogue of this identity, while simultaneously transforming this notion. Salenius talks on how James Baldwin's accounts focus on racially and physically underestimated characters who are put inside cosmopolitan capitals. In such books as *Another Country*, Baldwin investigates antonyms, differentiating standards and philosophies, and the arrangement of nonconforming connections. Individual craving and outer prevalent burden make a perplexing pressure that pulls white and black, homo and hetero characters towards and away from one another. Space more than once shows up as intellectual pauses of the internal scenes of the characters who are unpredictably connected to the space wherein, they operate. Comparative strains that portray their inward struggles show up likewise in the idea of cosmopolitanism that characterises the urban communities they occupy. A cosmopolitan world resident, who is at home wherever yet not having a place anyplace, is conflicted between restricting powers, among incorporation and avoidance. Salenius focuses on how Baldwin's fiction analyses consideration and avoidance, controlling, notwithstanding, away from improvements on developments of centrality and periphery; showing how transformative marginalized communities and identities can be.

In a complete left turn of events, critics and writers have also focussed on the food palate aspect of Baldwin; intriguing notes on how experiences can be cuisines while comparing them to the actual growth of palates in the US as it grew in food, racially. Na in her article simply titled as, "Baldwin's Kitchen" gives life to this aspect of cuisine and the cultural stories told through food. The article follows what Baldwin's transnational sense of taste and encounters meant for the manners in which he expounded on Black homegrown spaces in the late Twentieth Century. During the 1960s and 1970s, while Black women's activist cooks and essayists like Edna Lewis,

and Vertamae Smart-Grosvenor grew new speculations of southern fare comparable to the Black American Community and more extensive American cooking, Baldwin joined these methods of reasoning and transnational preferences into his way of life and works. He voyaged and worked around Europe, getting to comfortable spots like Paris, Istanbul, and Saint-Paul de Vence for a really long time at a time. In Saint-Paul de Vence, where he spent his last years, he set up his own welcome table, at which he facilitated globally eminent visitors and shared his adoration for cooking.

Unavoidably, Baldwin's enthusiasm for preparing and facilitating suppers turned into a huge, however academically disregarded, part of his books and expositions. In his books *Another Country*, which he completed in Istanbul and distributed in 1962, and *Just Above My Head*, which he completed in Saint-Paul de Vence and distributed in 1979, Baldwin's portrayals of food and black kitchens go off in an unexpected direction. Rather than waiting on customary black family structures, these messages explicitly present new details of a cosy home life and rethink connections between food, kitchens, race, and sex in the late Twentieth Century. The meandering passages on food and meals, suddenly take on life and these aspects are covered in the write-up. Sustaining Baldwin's essence in other forms like cuisine exploration, the longevity is additionally seen in relation to films. In a relatively close comparison of what Baldwin's world would continue as, in film, Jackson's article titled as, "James Baldwin and Film beyond the American Century," explores Baldwin's treatment of this aspect juxtaposed with others of the context. While comparing him with Agee, Jackson documents the transitional period that these men belong to as they saw their personal vision go through ashes and fire on to the 1950s and 1960s whilst film took precedence in the public eye. The documentation of this in relation to their art and

craft as visionaries that held maturity in thought and concept, shows a great deal of Baldwin's creations and the focus behind that.

However, the question of sexuality as a norm when it comes to orientations other than heterosexuality, or rather, the fluidity of sexuality as a natural positive occurrence or need, is not extensively discussed in relation to his works; which is the tinge of study and palette that this study focusses on, especially in the backdrop of the 2010s and following. The venture apart from connecting spiritual aspects to queer studies does not substantiate the body of work which can be done on the novels. The looming factor of the Christian faith is conspicuously seen in the entanglements of the stories told; but there is a narrative beyond that that can exist sans the existence of the gripping religion. Inevitability may be apparent but that is a singular narrative which negates the multiplicity of the texts delved into; along with the nuanced mythic way in which the characters or the artist perceive religion. Contextually portraying and giving impact to Baldwin's novels to the current context of neoliberalism and the advertising market of capitalism is fairly a refreshing nuanced outlook/output. Quantified data like materialism and commerce, along with abstract conversations about his psychological wiring are some of the aspects covered in this study. Moreover, protests with regard to activism like Black Lives Matter, a product of the Twenty First Century, that has its own parameters which needs to be discussed as foreshadowed in Baldwin's *If Beale Street Could Talk* can be excavated even more, albeit, his seer-ness has been explored otherwise; since the idea of the protest has merely morphed faces and ideas to retain the core of humanising and liberating the African-American Community. Overall, as is evident even in the review of the body of work instantiated on the paramount of Baldwin, the underwebbing and overlapping narratives is a

consistent tenet in his creations; which is unavoidable even in the ambit of this project.

Methodology

Since Baldwin's writings are used to navigate the issues of today's context, the tool of close reading in New Criticism has been applied. The methodology of close reading that is used here is not absolute, nor exhaustive, as it is an eclectic study, but for the chapters like "The Current US Political Climate: Baldwin's Fiction as a Comprehensive Tool", and "Questions of Labels in the Spectrum of Sexual Orientations through the Periphery of Baldwin's Fiction," the close reading of the texts helps in understanding the tenets of the study which will be elaborated in the summarizations of the sections mentioned. The chapter titled "Neoliberalism and Capitalism in the US: Question of Diversity and True Liberation" deals with the gleanings after the reflective study that exists between the mirroring in today's context and Baldwin fiction; thus, the use of close reading will be further limited in this chapter, while enhancing the contextual transitions from Baldwin's reality to the current context. The timeline transitions between the past and the present would essentially answer the theorised question in this chapter. Regardless, for the other chapters, the limited use of analysing the work of art as it is, without the historical context, is important to the limits of this study. As M.H. Abrams talks about in his *A Handbook of Literary Terms*, the "organic unity" of the text is vital to the relation as to how the project will undertake the chapters in hand (189). The individuality of the work as mentioned even by Baldick in *The Concise Dictionary of Literary Terms* holds weight as to how individualistic the works should be viewed (170-171). The tool of close reading would help in objectively looking at the works as that strain is

important when it comes to analysing the works in the context of today, or any other narrative than the historical context to which the works belong to. Explication is essential to the complex of the fictional mosaic that is being pieced together. The article “Reading in a Digital Age” by Naomi S. Baron piques our interest in digesting today’s world and the attention to words which holds relevance since the tool itself is done in the context of today’s world (pars. 3-4). As stated by Brooks in “New Criticism” even “The New Critic... is an elusive beast” (592). This suggests the digestion of the theory to be emulsified and unmalleable to clench into definition; portrayed by the dissimilitude amongst its own critics as well (Abrams 189). Using the analogy of pudding, Brooks emphatically recounts that the tasting is crucial and indispensable rather than the ingredients (598). In some aspects as documented in “New Criticism Once More” by Graff, the “historicity of poetry” is crucial to an extent because language changes context (569). Therefore, the partiality of the implication is active in this regard; whilst simultaneously using the tool of explication. Wellek in his essay “The New Criticism: Pro and Contra” mentions that, “The view that the New Criticism represents a coterie or even a school is mistaken” (613). The conflict in the inadequate unity of this school of review and theory itself, basically loans space for a considerable length of time and fracture in its application which is significant. Daiches in “The New Criticism: Some Qualifications” brings out the nuance of the issue which is focused on the work as reflected emphatically by, “... the problem is to find out what a poem or a play or a novel really is, what it is uniquely” (244). This is fundamental for the review since the works are taken a gander at exclusively, without the limitations of historical context. The notion of New Criticism has been debated actively, however, traces of the tools and methods are applied to this day. The ironic fragmentation of the theory, losing its wholeness is not

lost; but in the postmodern discussion with embrace of the chaos and fragmentation, leading to a pastiche-like documentation or analysis in passels as done in this mosaic, that is the pith and keynote of the narrative/s provided in this project. In the discourse of this close reading to sustain the meanings succoured, the diminished dominance of the author, or the intention of the scrivener, is an actuality to administer the substructure of the discourses undertaken here. In this regard, Roland Barthes' concept of "Death of an Author", the original text from *Image Music Text*, is partially implied (Barthes 142). Apart from the diminished dominance, the plethora of meanings that can be garnered is an additionally crucial implication in the narratives. "Works of fiction are palimpsests and as such are devoid of any 'single theological' meaning" is an adequate crumb from Gallix's post on the website titled as "In theory: Death of an Author" in this regard for the multiplicity of meanings (par. 8). Following this trend of study, to an extent, the methodology slowly engages a discontinuous peering into communities of interpretation. Harned in his article "Stanley Fish's Theory of the Interpretive Community: A Rhetoric for Our Time?" traces the transition to the reader away from the author or the text. The partial composition of explication is combined with the aspect of an analysis from the interpretive community of an eclectic understanding as presented in this enterprise (10). The complication of such a compiled application, in a melange of various tenets in theories, brings about the pith of the study which is an eclectic mosaic in Baldwin's fiction. The complexity of breaking down the currency of the theories is essential; stemming from New Criticism.

The peculiarity of chapter 3, "Jungian Psychoanalysis of Baldwin's Fiction" lies in the Jungian Psychoanalysis that is applied to understand the fictional world of Baldwin as a whole; undertaken in this segment. The arrangement of application is

purely based on fictional elements of the fictional world itself, since the analysis is adopted from the depths of psychology. The pieces of Jungian examination like Individuation, or the topic of Individuation in the Baldwin-esque world, and Archetypes to detect the conflict that exists, alongside the possibility of a Baldwin based Collective Unconscious are applied in this direction. Much like how stream of consciousness was adopted by literature as a technique, the scientific nature of Jungian psychoanalysis is applied as a theorised activity, to base the fictional mosaic on. Taking certain elements from Jung's world of psychoanalysis, the behaviour of the fictional characters on the basis of Jungian instincts and Archetypes will be explored; as well as, the question of a Collective Unconscious in the context of the African-American through the Baldwin lens, whilst looking at the instincts with which they operate or understand reality through their own Archetype of understanding. This is the analysis that will be applied in the chapter "Jungian Psychoanalysis of Baldwin's Fiction" and unlike the other chapters, the emphasis will be on the fictional world wholly, rather than the reflections of fiction in adjacence with reality, which is undertaken in the other chapters. Intriguingly, the space for this psychoanalysis to be a reality is, in the space that allows the continuation of the method, which New Criticism has set the substructures of. Only if the independence of the texts is given as an assumption, the Jungian method enters. In the context of looking at the texts historically, that would have been detrimental to the longevity and sustainability of this endeavour. In multiple crossovers and overlapping, the complementary nature of these two methods cannot be overlooked. Goldenberg mentions in her article, "Looking AT Jung Looking at Himself: A Psychoanalytic Re-Reading of 'Memories, Dreams, Reflections'" that Jung faced certain "internal resistance" which would be indicative of the same resistance the chapter would

undergo in order to get to the finished levels of analysis that is required (384). Similar to how Jung took a while to untangle his childhood memories, the same intensity would be seen to go beyond the conscious into the depths of the mind in terms of characters. The exploration itself is the intrigue point that jumps into character exploration as well, combined with explication of the fictional mosaic at hand. The intention, in the event that you need to comprehend the cognitive and irrational wilderness, is that the precise wilderness is difficult to tame and name with close-ended conclusions. There is a level of dedication to the analysis, no matter how unusual and terrifying it may appear initially, much like the spiritual nature combining with science, to emote the state of Individuation or completeness, with the antithetical a possible reality as well; to understand whether Jung is sitting on the stone or the stone is sitting on Jung, an analogy from *Jung: A Graphic Guide* by Hyde and McGuinness, or rather whether Baldwin's world can qualify in the realm of Jung's psychoanalysis or vice versa (3). This is the condition with which we delve into Jungian psychoanalysis in relation with Baldwin's works. In the section "Journal of Religion" by Kings under "Jung's Hermeneutics of Scripture" the emphatic saturation of Judeo-Christianity is documented even for Jung. Yet, he treated those symbols that would become important for the Collective Unconscious, as a generalised notion that is evident in all religions; nearly agnostic sans Jung's intense spirituality. The diminishing treatment of Christianity as an encompassing religion, and rather as a source for symbols that is found in religion without particularity, is similar to Baldwin's saturated fictional texts that metaphorically transforms Christian aspects to mean sexualized symbols or struggles that become intimate; shows the growing strains and alienation away from the dogmatic institution of the religion, in both. When it comes to the Collective Unconscious that is peculiarly projected by

Jung, the symbols from this same Judeo-Christianity are then metamorphosed to mean a backdrop of conscience or an indifferent homage to the past that exists in all the Baldwin characters' Collective Unconscious sans the division of the texts. Then, Stults in his visual piece called "Collective Unconscious" delves into the films by Klahr to ruminate on the beauty of how visuals can bring in a collective due to the symbols present. The intimacy of that is described as "the pastness of the present", homage that is ever present (58). That notion and sentiment is equally and emphatically shared by Baldwin's creations in relation to Jung's Collective Unconscious. This method is done for the sustainability of understanding the introspective passages, shedding light onto the third chapter. In the lyrical notes titled as "Archetypes of the Collective Unconscious" by Margaret Holley, the fowl references break into a sojourn undertaken to Switzerland where the speaker's fears were traced in the stones since ancient times (45-47). The same motion and dance of apprehension in the African-American community and creations by Baldwin through his lens, is explored and contemplated upon.

Crux Courses of Narratives

Coming to the aspects of the project, the question of Baldwin's stance or views, or beliefs are brought in. When it comes to prominence in themes, one is that of the black race and the consequent political webbing that this entails especially in comparison to the white race. Although this seems like a generic point, the recurrent question of race being an issue even in the 2010s and following, is crucial to comprehend. Granted, being seen as a writer who is a black person, is not what Baldwin wanted to identify as, specifically. Nonetheless, the fact that he had to be a mouthpiece for the race in many ways was not overlooked by the activist Baldwin.

Therefore, in many of the interviews with him, the constancy of racial dialogue was prominent. The sheer amount of the interviews is seen in compiled books like *Conversations With James Baldwin* by Stanley and Pratt. In the context of this study, the point of contention would be questions like why racism is still an important issue for today although society has seemingly made modern progress: is it a question of regressing as much as we advance towards the future? Perhaps it would be a constant understanding that they exist in duality at any spoken moment. Another point of the query would be the study as to how much racism has evolved in its complexity and how much depth and weight it still holds today, and in what circumstances and contexts, this has led to more theorised problems in its field which would be a recurrent issue undertaken in aspects of economy and culture when overseeing racism in the US context. Perhaps, the issues seem redundant but the study points out the nuances of these claims in the light of Baldwin's fiction, that feels like a fourth wall in reality. Additionally, in many ways, Baldwin's novels, aided by his essays and other literary works, shed a great deal of light in comprehending today's context in political climate and scenario. The quality of precision when it comes to predicting how racism is seen in today's context is almost bizarre. With the election of Donald Trump in 2017 as the president, speaking volumes of xenophobia and fear of the what the truest equitable multiculturalism in the US would mean, the issue of racism zooms in further with the killing of George Floyd and the reignited flame of the Black Lives Matter movement even in the midst of a pandemic. These events question the recurrence of the racism faced by the African-American community that seems to reprise sub-currently for other races and communities in the nation. As stated in the hypothesis, the model of the African-American community will further propel the study of this nuanced prejudice even onto the other races. But for the periphery of this

study, we shall focus on the African-American community at hand, with Baldwin's fictional mosaic imbuing the facets.

As written in the introductory chapter of *Conversations With James Baldwin*, edited by Stanley and Pratt, Baldwin is the American writer and that is his subject. This suggests how enthralled he is with the consuming identity of being a part of the US. As written in the said book, Baldwin held the responsibility, "To witness, to disturb the peace," which is precisely what he did and keeps doing as we delve into the matter of his fiction thus making him essential to the fabric of the American story and therefore a person or witness worthy of taking note and exploring as is done in the pages of this project; subconscious entailing of this writer who witnesses, is essential to the study (Stanley and Pratt vii).

Another complex to the narrative of Baldwin the writer as stated and noted by people like Fred Stanley, is the responsibility he holds to promote the evolving process of a human being in relation to the society he belongs to and this is precisely done by Baldwin, which is why he is relevant to the context of today's story and narrative in the US. Stanley and Pratt explain this as, "... the responsibility of the writer to promote the evolution of the individual and the society... the current explosiveness of color consciousness and identity; the past historical significance..." (Stanley and Pratt viii). Such tenets make this study relevant as chapters continue the exploration of race and commerce whilst holding reasonable grounds on sexuality and psychoanalysis. While taking polemical stance with loudness and tonality in voice and soul as seen in interviews that are recorded to capture the intensity of his beliefs, the fictional world makes Baldwin an "active observer" as mentioned in Stanley and Pratt's *Conversations with James Baldwin* (ix). In the course of the narratives, the aim

would be to ask the complex questions rather than provide single monolithic answers that explain away the identity of his writing or the essence of his subjects; the embrace of multiple “mini-narratives” posits a better and efficient outlook on the matter (Barry 80). In the light of this multiplicity, another tenet postulates as, the reinforcement of his crucial legacy, which Wole Soyinka writes in “Foreword: James Baldwin at the Welcome Table” from *James Baldwin: The Legacy*, “‘We owe it to duty,’ he pleaded, ‘to preserve their thoughts, the mutual interplay of their ideas for future generations’” (9). That very future generation is the issue with which we are appertaining to, knowing that his words hold value and weight in the context of today’s racism, sexuality and other issues. Clyde Taylor celebrates the essence that Baldwin enthused, along with many others like Morrison, Baraka, Angelou and so on.

Documented in *Conversations With James Baldwin*, with Cep Dergisi, James Baldwin piques us with an intriguing comment about materialism and the consequent equality in it which plays an important thread in the fabric of a capitalistic US. Dergisi asks, “Since the American Negro is in search of material equality... do you think he might be in danger of losing his rich spiritual heritage in his quest for material equality?” To which Baldwin answers, “A man with no future is a man without a heritage. We will worry about preserving our heritage when we have set our children free” (63). The conversation meant a continuation of this dialogue involving material freedom as a part of the fabric as an African-American which is something that the consequent chapters will continue to engage in, and though answers are limited, the questions put forth suggest a step closer to solutions that relish this freedom. Such are the aspects that have gaps in studies as per in relation to the commercial dimensions of capitalism as well.

Dissected Introductions to the Chapters

Chapter 2, that is, “The Current US Political Climate: Baldwin’s Fiction as a Comprehensive Tool” dispenses narratives that come with the consequence of colour and race, which is the palette of racism that lies in the present of today’s context. Novels like *If Beale Street Could Talk* and *Another Country* will be the texts in question, calling on the tolling bell and undertones of systemic racism, among other kinds. The racial lines and narratives lie in plurality which is intriguing since the linear conversation of time does not play a role when it comes to the world created by his fiction; contemplative of actual existence as seen in 2010s and the times he lived in. In this aspect, the deconstructed substructures are a reality explored in multiple narratives. The implicit and explicit dimensions of racism is delved into in this chapter; proving the nuances of the experience that is unique to the African-American even today. Then in the political rise of Trump into power, the depictions of American society as seen in the novels will enhance the understanding of why the culture of exclusion grew in popularity to occupy a seat in the White House. Baldwin takes on a polemic stance in his essays and as mentioned in the opening of *Dark Days*, “To be white was to be forced to digest a delusion called white supremacy” (1). The delusion of this whiteness that permeates all US narratives will be explored in the novels. Then recent occurrences of black population and the police force like George Floyd and Trayvon Martin dying will be juxtaposed with characters like Alonzo from *If Beale Street Could Talk* and the constant presence of the racism that dictates the balance of justice handed out. In the piths of this chapter, the narrative revolves around the 2010s politics and societal climate that is reflected and enhanced by Baldwin’s fictional texts and essays. The issue of racism is not the new finding; the nuanced mirroring and the changes in how the prejudice is projected or ingested, piques the crux of this chapter.

Chapter 3, “Jungian Psychoanalysis of Baldwin’s Fiction” deals with Baldwin’s fictional novels as a whole. In terms of instincts and archetypes, Hyde and McGuinness in *Jung: A Graphic Guide* says, “As instincts determine our actions, so the archetypes determine our mode of apprehension” (59). In this sense, instinct determines the action of the character and Archetype directs the sense of instinct, or vice-versa, felt by the characters collectively. These elements will be discussed in regards to the main characters like Rufus and Ida from *Another Country* in terms of their apprehension to engage in relationships with the white characters. In relation to a later chapter, characters like David and Eric are probed under the concept of Jung’s Anima, Animus, and the Shadow. The behavioural pattern of the characters on the premise that they are disjointed without Individuation, pulls the tendons of this study into a psychoanalytical expansion, under Jung. The implication of this study would engage the reader to understand the fictional world under the union of Collective Unconscious; an experimentation to pinpoint the nuances of these characters and settings.

Chapter 4, “Questions of Labels in the Spectrum of Sexual Orientations through the Periphery of Baldwin’s Fiction” begins a disquisition into elements of sexuality in all the novels and fictional texts, but particularly into ones like *Giovanni’s Room* that deals with the inquisitions of sexuality in a heavier sense. Reminiscent of visuals like *The Boys in a Band* in 1970 and 2020, the usual contexts associated with sexuality like questionings are portrayed, along with the recurrent presence of self-hatred or disgust; but it is accomplished with the silhouette-esque discussion of questioning the normalization of the heterosexual discussion whilst highlighting the other in the sexuality as a necessity felt in the implications of the characters like David; and even in narrative modes, the malleable transitions away from binaries. The

mystique of that narrative is discussed because of its relevancy in today's context; and the constant unlearning involved to dismantle the binary of heterosexuality and homosexuality altogether; deconstructing which, fluidity loosens the stringent narrative of heteronormativity or binaries altogether. The struggle of the collapse in the stringent separation of what is queer or homosexual is akin to the sentiments shared by Baldwin's creation. Nikki Sullivan in her book *A Critical Introduction to Queer Theory* suggests that sexuality being labelled and defined is a constructed thing making the narrative liable to change which is explored in this chapter (v). Then in relation to labels in sexuality, the functionality of labels being promoted to definitions is navigated as a discourse that chooses to limit rather than expand. This literary observation explores the tenets of experiences that are varied but leads to the same suggestions of polyamory and evasion of labels. Wilcox in her book *Queer Religiosities: An Introduction to Queer and Transgender Studies in Religion* discusses the context of Christianity that lies in the narrative of sexuality and queer probes with its constant archaic notions (16). This religious aspect from a Christian point of view is also explored as the institution stands as a shadow in the discussion of sexuality for characters like David and Eric. The matter of the religion can be mistaken for redundancy but the effect it has, rather implies the oversaturation and therefore, emptiness of the religious factor, freeing the writer or the character to subvert what is sacred in the dogma of the religion. Thus, the chapter deals with the facets in relation with sexuality and its labels or rather, sans labels.

Chapter 5, "Neoliberalism and Capitalism in the US: Question of Diversity and True Liberation" begins a discourse on the subcurrent and current context of neoliberalism and capitalism enhancing the relational aspects of previous chapters, congruent with Baldwin's texts like *Go Tell It on the Mountain* and *Another Country*

amongst others. The current context of the market in a state of neoliberalism wherein economics reigns as stated by Steger and Roy in *Neoliberalism: A Very Short Introduction* and the private system of holding profits in a capitalistic sense, the question of commercial tenets come in (3). This is then dealt in a triad; the first comes in how these neoliberal policies and capitalism allocate importance to minority communities like the African-American group. The second, comes in the question of diversity within the consumer market and the consequent dimension of advertising in the multi-million market of cosmetics; since the company aligns with the consumerism in pop culture via music. When black owned companies like Fenty Beauty come in with diversity of skin colour in their foundation line, other companies start mirroring the same in their products and this leads to questioning diversity in representation; whether tokenism rears its head in this context as well. The effect of representation is a necessity that is seen in Baldwin's novels like *Go Tell It on the Mountain* where blackness is not appreciated as beautiful and thus the characters whitewash or attempt to whitewash the natural black features. With the plethora of companies in the market that vie for representation simply as a manipulation tool, or the detriment of these neoliberal policies for the community, the third part of the examination is in questioning true liberation. The saturation of the market partnered with representational tokenism leads to a question of whether true liberation is possible. The history of the African-American experience in terms of the constant deprivation in its past and the current context is explored.

Conclusionary Elements

From his first story, "The Rockpile", wherein the siblings John and Roy are created, the story "Sonny's Blues" and the novel *Tell Me How Long the Train's Been*

Gone with the Wind and *Another Country*, the adoration between siblings in Baldwin is essential, in its feeling of premonition. In “Sonny’s Blues”, one sibling is feeble and the other sufficient just to endure the frailty of the individual as the latter is compelled to look on. The feeling encompassing familial connection in Baldwin’s fiction is so profoundly felt and, in a large part of the fiction, so painstakingly controlled that it is integral to his intrigue. These relational familial inklings that the characters share is of essence to the way in which the chapters are woven together to present the narratives about sexuality, or racism or even capitalism. The community relations or the national relations are tied in narratives involving those themes. The kindred spirit is akin to the relations shown in communities of the African-American population, alongside their white counterpart, that bursts into regressions and progressions; a collective that is always the remnant from the stories told in these literary spaces. The connection, of a complementary nature, urges one to understand the mettlesome grace of Baldwin’s writings, in light of relationships of every fibre in the characters and tales.

Then in the milieu of brutality by the police in opposition to the black individuals of the US nation, the commonality of this, in horrific observance, is the bane of the American eagle amid the grasslands. In the eventuality of time and age, the eerie custom of a black family lamenting in broad daylight over the departure of a friend or family member, because of the prejudice in institutions that are moulded around inhumanity is recurrent in waves. In the milieu of the current times, the saturation in social media and the blue screen brings a downpour of merciless pictures of loss in black lives. The evolvment and devolvment of this countenance, the recordings of George Floyd and Trayvon Martin hitting the grounds have joined with the weakness brought about by COVID-19 and the inclination that the nation is broken to present the edge of frantiness and, clearly, to the cliff of huge change; for

advancement or for the detriment of the matter, an odd mixture, yet a reasonable result of the disturbed occurrences. The current context presents an ethical retribution, that Americans need to choose whether this nation will really be a multiracial plethora that needs better policies and ideologies for its minorities, or to just skirt around the edges of the damning issues and remain distinctly bigoted and inconsistent. Baldwin's works highlight this in peaks and palettes which fuels the gamut of this study.

America's treachery of social equality movements offered the approach to build statements of Black Power and endless discussions about which lives are important, in the current context. James Baldwin, the incomparable American author and pundit saw everything that befalls the nation now. As the country today faces conflict, it would do the nation well to pay attention to Jimmy to recount the steps and genuinely comprehend the tensed racial giving and misgivings of the current times, as he understood in his own time. Baldwin's discussion occurs as white America pummelling the entryway, calling for homogenization in a nation that lies in plurality. The dark apparitions of a grim outcome frequent dialogues. Yet the nation presently gets an opportunity again to pick another kind of multicultural America, as Baldwin knew, without negating the grotesque slices of the matter to the marrow of the bone; to show the central fibre of the racial issues. At such times, indeed consistently, Baldwin demanded that the citizens come clean with themselves about what they have done and what they are doing. In "The Price of the Ticket" Baldwin boldly claims that the whites celebrate each other for giving inches of freedom that they took away in the first place; and the cost that it causes needs to be acknowledged (Baldwin *Dark Days* 34). This ethical retribution requires admission and answers. In the event that there is failure, the nation ceases to grow out of its redundant stereotypes of its communities; failing at the complexity of its multicultural nation.

James Baldwin's canon of literary legacy is both amazing and infinite, permitting it to fit whatever discourse a scholar seeks for, and impacts every reader with enlightening narratives. It is also informative, pointing towards Baldwin's enormous arrangement of contrary energies that make up the character of his mind and matter. He was likewise a pioneer and an activist; ironically showing tinges and hues of a reclusive witness as well. His inheritance is a legacy of "monuments of... intellect" as comparatively brought in from Yeats' piece in "Sailing to Byzantium" (par. 1). The plethora that rushes in with all these narratives bring in the creator that is Baldwin. The core of the matter remains, as explorations of areas that need a better light are still isolated and hold anguish that needs exploration. Narratives and discourses will be explored in further chapters.

Chapter 2

The Current US Political Climate: Baldwin's Fiction as a Comprehensive Tool

Racism cinches the cluster of narratives in a multicultural cauldron such as the US, tackling whiteness that permeates the discussion in the dichotomy of black and white communities; acknowledging that the other counterparts in the multicultural exist; yet applying a certain degree of partial "suspension of disbelief" which aids the magnified binary chosen without the traditional finale of enjoyment in sight with this use (Coleridge 2). The microscopic binary chosen will inevitably lead to the infinity of multiculturalism as the hypothesis posits in the closure of the study, for the sustainability of the project initiated. Perhaps the contentious issue of racism is an overworked narrative; but in the event of its presence in a continuum, as it morphs in faces and changes to remain prejudiced, the narratives around it will always be rampant and current in the truest sense of "disinterestedness" criticism as Arnold applied in the discourse of its functions (7). The tedious nature of how racism is treated by whiteness is a recurrent imagery that follows the texts subconsciously. In the short story "The Rockpile" by Baldwin, the similarity in this subconscious shadow is seen as, "The sun fell across them... with a high, benevolent indifference" which feels stoic amid the blood and the tension between the brothers (Baldwin *Going to Meet the Man* 11). The same indifference or rather, the same subconscious shadow is mentioned with implicit intentions in *Giovanni's Room* while ruminating on the massiveness of everything around David. The cruelty digested is seen vividly in Johnny's life while he goes through the Judeo-Christian upbringing in *Go Tell It on the Mountain* or John the "nameless... stranger" in "The Rockpile" (Baldwin *Going to Meet the Man* 18). Even in *Dark Days* Baldwin gives air and breath to the

frustration of the white counterpart in this tedious indifference when saying, “For the white people of this country have become, for the most part, sleepwalkers... reflected in... US... politics...” (2). This meant that politics would remain the same as long as the rhetoric provided was not threatening their own existence, or rather privilege. This, additionally, tethers with the colour-blind narrative seen in “Color-Blind Privilege: The Social and Political Functions of Erasing the Color Line in Post Race America” by Gallagher; the privilege to use the redundancy of being colour blind, that is often overlooked by detrimentally positive narratives. Compellingly, Baldwin recounts that the retaliation is the only causal for the said sleep walking to break. Recalling an incident, in *Dark Days* he mentions that, “Despite the news of the acquittal of the four Miami policemen who beat the black man McDuffie to death. That news made page 24 of the *New York Times*. The uprising resulting from the acquittal made page one” (14-15). The vibration from the slap-back or the justified anger is the waking call; without acknowledging that the reaction comes from the prior unjustified action. Similar notions of wakefulness only after the threat grows is seen in the current context. These kinds of notes with contention due to politics and institutional racism are additionally seen in the play *Blues for Mister Charlie* where Baldwin skilfully subverts the colours, continuing the attack against the antithetical counterpart. The subversion jolts the issue of racial discourse, as quoted in the review mentioned, there is a “roar of protest in its throat” (28). Polemically, for the second in a detrimental binary, the black counterpart, Baldwin recalls in his essay “The White Problem” from *The Cross of Redemption: Uncollected Writings* that, “I thought that whatever it was I wanted...I could achieve without paying my dues...You don’t even know that there are dues to be paid” (90). The counterpart recalls consciously that there are miles to go, quoting even Nietzsche to explain how large the mountain is

(Baldwin *The Cross of Redemption* 89). With the deep seas of contrast in between, the context diminishes as the narrative swims to the 2010s. In the event of the rise in power for Trump, the documented article “The Racial and Economic Context of Trump Support” by Knowles and Tropp shows that, “Whites find large racial minority populations threatening because of their potential to sap scarce resources and engage in large-scale political mobilization” (1-2). In the context of groups, the threat in this is prejudiced by stereotypes, but the overarching looming fear retains power; fuelling the explicit and implicit trails for racism to meander. In an article by Dimock and Gramlich titled, “How America Changed During Donald Trump’s Presidency”, they statistically document the kind of hatred and division that came with Trump leading to his impeachment and yet popularity because of his peculiar views (par. 3). The notion that the presidency can represent the thoughts of the population rang true when the Capitol revolt happened; which showed the blatant prejudice of a huge white population (Gramlich par. 3). In all these rhetorics, the clamorous sentiment is that the division between populations over racial lines holds incredible influence since the implicit nature abrupted into documented revolts; it is acknowledged that the dichotomy operates simultaneously. Baldwin feels oracle-like in this aspect, studying human nature to truly bring home the baneful reality of the colour divisions. In variant tunes of alterations and passels, Baldwin remains relevant because of his energetic presence in these narratives, which is worth documenting and highlighting in the course of the discussions undertaken. As mentioned in Epstein’s review called, “James Baldwin: Everyone Knows His Name” he writes that, “... Baldwin is... an intellectual, an artist who has also been an activist...” witnessing the persecuting crimes of the stoic indifference in the nation (35). The relevance of his permeating

presence as an artist engages the reader to explore the same realms of relevance and concurrent nature of his present words.

Multicultural Pluralism and the Context of the Political Climate

As Baber writes in his article “Dilemmas of Multiculturalism: An Introduction”: “Cultural assimilation is the classic American doctrine of the ‘melting pot’” (3). Yet the narrative does involve a considerable weightage in suspending the truest meaning of assimilation, as the homogenization is not truly justifiable. Hegemonized homogenization that is culturally seen in the US comes in the stereotypes and norms of consuming, for instance, beauty standards that collectively follow fallacious ideals. That cultural sentiment saturated by the virtuality of global connections which surpass the US can be followed in the commercial chapter. The dissection of this particular section comes in the acknowledgement that multiculturalism involves a cost to how it is perceived in the US. In the geographical narrative that often cascades the current conversations of the nation, the matter of original identity that is rooted in the Native Americans and their consequent genocide/ethnic cleansing, is a recurrent narrative that anguishes in its necessity to the conversation. Though the timeline naturally feels antiquated in the roots of virtual conversations on platforms like Twitter that appease the brevity of dialogues, the repercussions of the origins matter since identity forms a bracket of why the nation is multicultural. With that noted and recorded preface, the constant exigency for dominance of the perceived, respective community is longstanding and leads to the homogenization on standards causal to the white race who hegemonized spheres of discourses, and continues to do so. In following the narrative presented in this homogenization, an article by Palmer titled as, “Mosaic versus Melting Pot?

Immigration and Ethnicity in Canada and the United States” comes to mind wherein they pinpoint the dissimilitude between the two nations in the discourse of ethnicity.

The article states:

This difference is often envisioned as one between a Canadian mosaic, where ethnic groups have maintained their distinctiveness while functioning as part of the whole, and an American melting pot, where peoples of diverse origins have allegedly fused to make a new people (487).

The admittance that the notion is highly simplified is accepted, but the tenets on which it is grounded, holds influence in the dialogue. This direction is the cost in which the US multiculturalism is unfortunately reliant on. With the *mise-en-scène*-ic posture placed, the dialogue lends a wisp of this hegemonical understanding that permeates the room for racial conversations to engage in this intellectual space. In light of such contentious spheres, the ethnic background, along with equally necessary elements like economic strata, supplement the political currency of a nation.

In the sphere of political discourse, Baldwin’s polemical writings engage a significant section of his informed opinion on the matter. A nuanced understanding about what politics mean in the limelight of capitalism that was rampant, Baldwin in his essay, “A Challenge to Bicentennial Candidates” from *Uncollected Writings* pique the intrigue of discourse and analysis when he points out that:

... from the speeches I hear and read... sullen bewilderment in... American streets... the principal gift that the Bicentennial Candidate can offer... is freedom from the poor – a stunning gift indeed for so original a people... whose originality resides entirely... in the poverty which drove them to these shores (Baldwin *The Cross of Redemption* 127).

The whole idea of the American Dream was stationed in uncovering the figurative gem that awaited the shores for people in poverty; although it is acknowledged that this narrative fails to accommodate the fact that minority communities like the African-American were displaced due to forcible slavery and other such atrocities. The mystic of Ben in *Death of a Salesman* held the identical notion of that, just-out-of-reach enticement in the dream. Consequential to that, the politics revolve in realms of endorsements by those who have garnered the net worth to control the dialogues in policy-making; keeping them in the skyscrapers while the sidewalk looks on in degrees of homelessness as statistically documented in articles like “Permanent Homelessness in America?” by Freeman and Hall that document the rise and plateau in the 1980s; all the way to documentations like “Factors Associated with Unsheltered Latinx Homelessness in Los Angeles County” by Chinchilla and Gabrielian that shows the percentiles in 2019-2021 for minority communities like Latin-Americans. The concept of homelessness is one that is partial to minorities especially. The culminating query of all that is essentially the contrived nature of politics that deal with elimination of the poor which is significantly populated by minority communities including the African-American community. In the essay “Dark Days” by Baldwin, he elaborates on how the whites “dumped drugs into the ghetto” making the community a “fragment” leading to almost extermination-like aspects that follow a dark narrative (Baldwin *Dark Days* 9). The documentation of the rise in power for Trump in the context of the 2010s follows the same fear-mongering tactic that was glossed over in Baldwin’s context as wealthy politics for one and all with absence of the poor. In the website article, “Donald Trump and The Politics of Fear” by Ball, she talks about this tactic that she says Trump is reliant on as a means to win. In it she writes, “Fear pervades Americans’ lives—and American politics. Trump is a master

of fear, invoking it in concrete and abstract ways, summoning and validating it” (par. 2). In the dialogue of this tactic, the hypothesis is justified in line with xenophobia. However, in the discourse of this study, the fear of the minority communities like African-American, are the ones in which there is displacement of this fear, leading to the rise in the statistical tenets of systemic racism projected through police and the legal system, elaborated on in later sections. As documented in the interview with Mehdi Hassan in *Al Jazeera English* under the topic, “Who is the Real Donald Trump? – Upfront” the conversations lean on to talk about the affluency to which Trump belonged, singing the same tunes of the Bicentennial candidate in Baldwin’s case (00:02:52-00:02:54). The agenda to wipe out the poor, which is one syllable that actually encompasses a multitude of narratives, essentially marks the nation’s language in this matter. Even in a website article by Altman titled, “How Trump Uses Fear” he expands on the same narrative of how Trump uses the tactic of fear to gain momentum with the followers, retrospecting all the way back to President Nixon (pars. 3-4). A point of query here would be the fact that Trump is specifying on the Mexican immigrants; however, in the narrative of the people in tune with the intersection of this convoluted fear, the outsider seems to follow the poor trajectory of all communities that are non-white. To document this, an excerpt called, “‘Up to No Good’: The Intersection of Race, Gender, and Fear of Black Men in US Society” from the book *Historicizing Fear: Ignorance, Vilification, and Othering* speaks to this notion of irrationality in fear. The chapter allocates a brief recollection of the brutal killings like Trayvon Martin by George Zimmerman which when questioned, replied in a futile “up to no good”; showing an irrational fear of the same national citizens as an other, an outsider (Allen and Metcalf 19). In the torrid obstinate huffs for pathos and empathy, the growing loom of such a scenario in the nation gives the lens of

comprehension to the fate of poor Fonny in *If Beale Street Could Talk*, or vice-versa. Richard in *Go Tell It on the Mountain* is caught due to this fear tactic that is still endorsed in the politics of the current context; an easy answer that disillusion white communities to avoid the issue of their culpability in the matter. The political rhetorics show a “pretense of democracy” as stated by Baldwin in “A Challenge to Bicentennial Candidates” since the resultant hatred morphs into, seemingly validated fear, lies causal to the political climate of the 2010s – with all its regressions and narratives (Baldwin *The Cross of Redemption* 127).

Self-Dignity, its Antithesis in the Locale of Identity

In the dialogue of racism at the backdrop of the multiculturalism pluralism elaborated above (narrowing the binary to white Americans and African-Americans), identity concerning self-worth rears an essential joint of the discussion; the issue has been well-documented in works about James Baldwin’s literary legacy but this strain enhances the understanding of the issue as a whole even in the discourse undertaken. In the context of the tale told in *Go Tell It on the Mountain*, the protagonist John, does well in school and is admired by his peers, and this validation is pleasing to him, but it is not enough without the approval from the whiteness. “It was not only coloured people who praised John... but white people also said it, in fact, had said it first and said it still” (22). His pleasure rises from knowing this very fact. There is a form of validation in this. However, in the same breath of the sentence, he goes on to think that this “eye” is “alien and impersonal”, meaning that the white does not know the particulars of the black, and there is an “uneasiness” that he is aware of at his nascent stage in the comprehension of his blackness (Baldwin *Go Tell It on the Mountain* 22). But this is the moment that he feels his individuality sinking in as an actuality. The

intrigue of this narration is that the black recognizes the white as alien but when faced with the question of self-worth, it is validated only by the recognition from the white counterpart; the dismantling of this notion is evident in multiple narratives. However, the presence of this consciousness is still a factor in the discourse. From the periphery of the 2010s, the mantra of self-validation is a repeated face that is often the chorus of even the African-American community or other minority communities. But it is only when we understand the history/histories of what it cost to reach that understanding; that we know the price paid for this mantra. The issue of validation that is closely tied in with the question of self-esteem is thus an area that is deemed worthy of exploration from the focus of the present 2010s. The duality in this is reliant on the absence or the necessity of one for the other; despite the history of violence that exists in this discourse. In *Another Country* Rufus angles himself in a conscious deliberation of his identity when walking alongside Leona; Ida holds barriers in barriers of her self though the connection to Vivaldo is apparent and present. In the discourse of Ida and Cass, the former eases on the latter only when the pristine whiteness is disengaged and dismantled. Akin to these interactions, the uninhibited relation to this binary, is broken in fragments for understanding through his polemical stances. In Baldwin's "Nation: The Root of the Negro Problem" under *Time* magazine, the identity in relation to whiteness and blacks is elaborated as, "The history... an unending story of man's inhumanity to man, of the white's refusal to see the black simply as another human being, of the white man's delusions and the Negro's demoralization" (1). The need for whiteness to protect its identity whilst blackness tries to seek one, is essentially the assertion on which the grapple happens on both ends.

The instances in the gap of whiteness in contrast to blackness are seen in *Another Country* with Vivaldo or Eric weighing the gap when they are in

relationships with Ida and Rufus respectively. There is a guilt that is felt which is better highlighted in Baldwin's essays like "White Man's Guilt" where the said guilt seems to "impale" them (Baldwin *Dark Days* 43). This aspect of racism is important, as recognizing the position of white and black in the multicultural sea is vital for the progress that will be made. "Americans", as the discussion briefly occurs in *Giovanni's Room*, begins in a drunken conversation (30). Even alienated as David is from his home, he gives some sober insights that stem from a pessimism borne out of reality. In the world of conquering and defeat, the imagery of an ocean that remains indifferent as big fish eats small fish (Baldwin *Giovanni's Room* 30). In the multicultural aspect of the US, minorities are the "small fish" from *Giovanni's Room* (30). Though in population, African-American communities or other minority communities are significant, the power dynamic puts them at a disadvantage, and the ocean still ceases to care. The statistical data even in "The Racial and Economic Context of Trump Support" by Knowles and Tropp speaks to the indifference in the white identity which is displaced and embroiled with a sense of threat only in the gaining population of the minorities. In today's context, with all the social sightings like cancel-culture/s and short-term community-based empathy that cannot care for more than a few virtual qwerty clicks, the indifferent ocean is this precise "whale" analogy from *Giovanni's Room* that dictates social dialogue on a large scale (31). Still, there is this inability to control that. As Baber in his article talks about "cultural subordination" for minority communities, the need for whiteness to permeate all narratives in society is still recurrent (3). In "Race, nation and ethnicity" by Kerr, she writes that, "'Whiteness', and the imperative to keep America white" is the point that asserts itself in all fields of the nation (Waugh 383). Baldwin in his essay "The Price of the Ticket" says that the ticket involves this "dream of becoming white" which

could be a delusion but regardless the self-image of the black resides in the relation with the white counterpart (Baldwin *Dark Days* 28). There is acknowledgement that that is what the white counterpart understands it as, even in the face of frustration on the part of the black individual. In alliance with the self-image of the black man, is his limitation that is mentioned in “Sonny’s Blues” as well. The ill-advised and unfortunate necessity to grow fast while trauma bonding and carrying wounds is the grim outcome as the story writes, “... they were growing up with a rush... their heads bumped abruptly against the low ceiling of actual possibilities. They were filled with rage” (Baldwin *Going to Meet the Man* 104). As the narrative goes on to explain the sinister intent even of innocent laughs, the reality of paying one’s dues which Baldwin often meditated upon, is a crushing experience that is collective for the African-American. In a study of 2011, Banjoko wrote a chapter called “Adolescent African American Males and Hegemonic Aggressive Masculinity” which monitored the aggression or hegemonic masculinity that was to be associated with the identity as a man for the adolescent. The text shows admittance in the fact that the gamut of what masculinity/ies is/are is complex and heterogeneous. The display of “physical dominance” is the authoritative entity that decides manliness (Banjoko 136). In simultaneous association with this, in the cultural context of current dialogue, commentaries like Aba and Preach talk about how language is encrypted with colloquialism that belittles black men which echoes the multifaceted frustrations of what the black man goes through. This is documented in commentary videos like “‘Black men on the side, White men as the main dish’ – Jeannie Mai, Preference? Or something more” (00:00:29-00:01:00). The overarching narrative is the compounding factor of how the black identity is woven into the fabric of a foundation for this very

thing keeps escaping their being. The sore aspects culminate partially in the condition of allyship that is consequentially discussed.

Identity and freedom are harped upon constantly which is discussed in “Race, Hate, Sex, and Colour: A Conversation with James Baldwin and Colin MacInnes” from *Conversations with James Baldwin* as well. Like a picture you have gawked at for far too long, even in this Baldwin’s tone seems to be one of over analysis and loss of the meaning in the word equality as having any relevance in reality. Then the overuse of hatred as a concept is also discussed. Meanwhile freedom fallaciously lies in the form of having a white person or black person as a “badge of... emancipation” (Stanley and Pratt 49). In all these discussions about race and injustice, as a writer, and a witness, Baldwin makes sure to point out the nuances of the subject. In the case of Fonny from *If Beale Street Could Talk* and Richard from *Go Tell It on the Mountain*, the literal prisons aside, the figurative prison is the morbid consciousness of their identity that is entrapped in the broils of society’s perception negatively harped with antithetical language that opposes positivity. Leo looks on with disbelief at Caleb because of their own figurative prison of self-identity and whiteness in *Tell Me How Long the Train’s Been Gone*. The plight of Arthur from *Just Above My Head*, the character of Sonny from “Sonny’s Blues”, Rufus from *Another Country* deal with the struggling back-breaking oppression of their circumstances that seem to dictate their identity perpetually; leading to their literal demise but implicitly, their figurative demise as well. In Thompson’s “African American Body Image: Identity and Physical Self-Acceptance” from 2006, the compounding unity for the oppression against the African-American identity is thus described as, “The emancipation of enslaved Africans brought only a brief period of relative freedom before people of African descent was relegated to a system of oppression enforced by deprivation of

political and human rights” (45). The narrative then again positively entangles with the component of institutional racism which is expanded as a consequence; along with the dialogue of alliances, as the locale of identity seeks self-dignity.

The Question of Allyship and Alliances in Racial Lines

The heightened importance of allyship is a growing phenomenon in the face of racial-biased actions or inactions by systems of power like the justice system. In the context of the 2010s and following, the justice system operates on the motivation of accountability placed by the public population. In the virtual world of documenting every interaction, the colloquially viral visual of George Floyd’s death (documented in sources like BBC news on *YouTube*) rippled in all dialogues of public platforms. The catastrophic event of George Floyd’s death, sparked outrage and led to the increased penalty in the verdict placed by the justice system only due to the pressure of the public population despite the pandemic with social movements taking to the streets. The attestation in articles like “3 Officers Found Guilty on Federal Charges in George Floyd’s Killing” by Silva in *NBC News* talk about the change from the charge of manslaughter to second degree murder because of the witnessing power in the virtual platforms that angled to generate a sizable global population for accountability on the justice system. This allyship between communities, particularly the US white population and the African-American population (since this binary is being discussed) is an important mouthpiece in the constructs of this public platform. In the line of this thought, Baldwin piques our interest in the language that describes the history of hatred that is not only on the part of the racist white population, but also the African-American population. John’s father in *Go Tell It on the Mountain* holds hatred for the white folks calling them “wicked” and in the language that resembles Langston

Hughes' "I, Too", John recollects all the places that he can now walk in which he could not have done before like the apartment with the "white man" and the shop from which a woman was coming out of (42). However, the note on which the paragraph ends is what moves into the Twenty-First Century. It is John's understanding that "he could hate them" if "God did not change his heart" (Baldwin *Go Tell It on the Mountain* 42). Baldwin validates the history of hatred cast against the African-American community but still chooses to see beyond that for the allyship that is a reality in the context of today, where the public in the US is formed with a multicultural population that aims to hold systems of power in check. While narrating this alliance however, the notion of whitewashing to become like the white identity or to remove authentic parts of the self (for the minority) should be dismantled as Baldwin says in "Nation: The Root of the Negro Problem" that the white need to dismiss the "notion" that whites possess some "intrinsic value" that the black man should adopt to be accepted (3). This element of allyship and authenticity of the identity is crucial to be simultaneously worked on. In *Another Country*, friendships like those of Vivaldo and Rufus seem to hold a camaraderie, but below the surface is a tension of colour lines that restrains the alliance. In an article for the same article, Baldwin narrates the issue of "polarization" between the white and black identities highlighting what each party wants whilst saying, "The price of the liberation of the white people is the liberation of the blacks – the total liberation" ("Nation: The Root of the Negro Problem" 2-4). This means that the importance of allyship is vital in the discussion as is seen even in today's context where movements like Black Lives Matter need the support from the other communities in the multicultural US. The sample study to record the perspectives of different ethnicities in the movement have been done through "Black Lives Matter Allies in Change" by Tom, and others

wherein the representation from different communities are sufficiently shown.

Conducted in 2015, the narratives have audio options to listen to as well. The queries were simplistic and revolved around the illuminating gamut of allyship and its significance. The notes on the interactions end with resources for alliances lending support; Essentially, the crux of the matter in this disquisition leans down to the mettle potentiality of this aspect. In the matter of fiction and in particular Baldwin's, "Going to Meet the Man", the story morbidly showed the muted pathos and horror of a joyous beginning that felt eerie for reasons unknown until the lynching was shown and the depravity of humanity was displayed with cheer; as it led to spirals of degeneracy for the white cop. In essence, the ending was, to briefly put it, a poetic injustice that somehow mirrored the realities of the times and the motions of that context. Richard in *Go Tell It on the Mountain* and Rufus in *Another Country* felt like hollowed out people that were endlessly drained by the circumstantial weeps of the societies they belonged to. In these contexts, Baldwin prosaically sings the dark carols of human lives that ended in shadows. In all those worlds of stories, the 2010s context and following, of the Black Lives Matter movement have roused fictionality to encompass the narrative with phoenix-like pieces that generate stories built in pathos and empathy; which feels like the end to the tradition started in those Baldwin-esque pieces. "Nobody's Protest Novel: Novelistic Strategies of the Black Lives Matter Movement" by Haddad mark the progressions of artists like Alicia Garza, Patrisse Khan-Cullors and Opal Tometi who reimagined the backstories to the events that encompasses BLM like Trayvon Martin's death. In Haddad's words, he says that the pieces are "novelistic strategies" and "provoke the Movement's radical imagery" (40). The cruciality of those narratives arranges the trajectory of enthusiasm that fuels the relevancy of allyship implicitly.

In the chapter, “Dialogue in Black and White” from *James Baldwin: The Legacy*, when Schulberg asks Baldwin, “Have we matriculated as a society?” Baldwin answers that that is the “American Problem” and that they “have no society at all” (Baldwin and Troupe 153). The dialogue talks polemically about how the Black problem is always in regards to the law that does not protect him at all. Then he talks about looters which is intriguing since that is a point of contention even in the Black Lives Movement protests; to point out the negations than to magnify the positives of the movement. To have this ingrained in the system would only point to the fact that this has been a recurrent issue in all kinds of ways. Then in the same interview, Baldwin also points out that, “Our society will die on the rack of injustice to Negroes if we don’t solve it. We’re only arguing now about whether we’re going to have a Negro explosion against the ‘white devils’ or a common effort of Negroes and whites to solve it” (Baldwin and Troupe 154). This kind of dichotomy is important to differentiate but there needs to be a discussion beyond this monolithic narrative. In the absence of the colossal narrative, the subsequent queries are essential in understanding the self in the realm of allyship and how the correlation is crucial in the multicultural nation; or rather, the ultimate version of multiculturalism, that is, “resistant multiculturalism” since universality and homogenization is negated in favour of multiplicity (Waugh 384). As discussed, allyship is important and so is the narrative to go beyond hating whiteness like a blanket, and complexities are the emphatic points to stop in; situated in the multi-pronged analyses in this subsection.

The Core Cumulation of Family

In the narrativity of fiction boiled down to stories of humankind, Baldwin has a forte in the realm of presenting familial bonds that spread across the whole mosaic

of his fiction. The presentations of siblingship and parentification for some characters, or the parent-child bonds create spaces for dialogues in affection coloured by resentment in his tales; pastiched to cumulate in what can be gleaned from this aspect. The representation of family, especially in the recesses of African-American communities, highlights a great deal of positive and negative reinforcements that need addressal and discussions. The transition of how the African-American family model is viewed, deems a proper discourse in the setting of racial dialogue. Studies like “Comparative Perspectives on Black Family Life: Uncommon Explorations of a Common Subject” by Allen and James delve into this subject of what the dynamic looks like in isolation as a black family and also in comparison with white family groups or other ethnicities. The language of the home is explored as this is an important element in understanding the identity of the black, and then the African-American identity. The observational record concerning African-American families necessitates revision. Specialists have regularly contorted black family life and deceived society about its focal components. The consequence of these imperfect examinations has been to injure society’s comprehension of African-American families and to hamstring endeavours to form social approaches to resolve the issues that go up against these families. An in-depth analysis of this structure in the current times would explain the post structure seen in Baldwin; escaping linear time as modern and postmodern often does in Lyotard’s view as stated in *The Postmodern Condition* (Appignanesi and Garratt 20). The conditions seen in the Baldwin pieces are consequential to these statistics and studies that show how the family members interact with one another.

In the haunts of resentment, Gabriel in *Go Tell It on the Mountain* knows no other way to parent than to beat Roy even on the brink of having faced death. This

limited understanding of operating a family dynamic is seen even in the hatred between Florence and Gabriel. The home dynamic is borne of violence and this forebodes the statistical notes in the discussion of the African-American households. An alternative to the violent beatings associated with the black family experience is then the lack of a father figure. The reason that Florence holds hatred for his brother is because of Rachel's way in which she brought them up. The weight of being the role of a man in society was felt by Rachel in the stereotypical sense of being the provider and doing the "man's work" in the novel (Baldwin *Go Tell It on the Mountain* 82).

While the role of the woman was to be a housewife for her daughter Florence. The female experience as a single mother is often a projected stereotype arising from the absence of the male; while that is acknowledged, the focus is on the male experience since the fiction is tethered to this aspect, with Gabriel being the father. The black man's experience is integral in today's context that warrants percipience since it is a coloured experience that dictates their society. This ties in with racial bias when it comes to police and the black man experience; as statistics show the ill-treatment in this gendered area, prominently. In the narrativity taken here, the black masculinity is an area of probing that has been explored to show the nuances of the element. In "Up to No Good": The Intersection of Race, Gender, and Fear of Black Men in US Society" by Allen and Metcalf, the aspect of black masculinity is explored. The blackness is treated as an "inferior race" and their masculinity is "developed through xenophobia of the black male body" seen as a "threat" and "commodity" (Allen and Metcalf 20). These are the external circumstances of the black man experience which will inevitably influence the interaction within the compass of the familial relations. The mental health aspect of this scenario is documented in later parameters; however, the reactivity of such circumstances is seen in the excerpted phrases and moods from

Baldwin's fiction. What, then, does the household interaction of the current context look like? The statistics show acknowledgement of the history of absence and violence; but also, the positive progression of familial relations in the future context since such fictional depictions of reality. "Father Presence, Family Structure, and Feelings of Closeness to the Father Among Adult African American Children" by Thomas, and others speak on the statistics of the progression. The article states that "exceedingly negative" prospect of familial relations in African-American households are grounded down to the percolated reality post the era where it was mythologized hyperbolically for narratives, and even stereotypes (529). The statistics in the article do show that the most African-American households are not a two-parent unit starting from the inception of the children. The question of absence comes in due to the residential allotments of the children which are given preference to the mothers. The frequency of the visitations on the part of the father varies and while it is acknowledged that the extremity of absence is accounted for, the percentage of constant presence is also acknowledged. That is the scenario shown by one statistical data article. The reflective assessment of Rachel raising Gabriel and Florence alone, thus feels justified to an extent, since those are the circumstances in which maladaptive behaviours are at risk; Gabriel being an unfortunate image of that. The negative outcomes of an absent father are also seen in the article "Father Absence in the African American Community: Towards a New Paradigm" by Harris. One of the three-pronged study looks at the aspect of "psychoemotional, social, and behavioral risks of African American youth" while showing that the absent father can lead to the increase in that problematic degree/aspect (Harris 112). The relational qualification between the fictional aspect of a violent father in *Go Tell It on the Mountain* or even the same father in "The Rockpile" due to the traumatic absence felt by Gabriel rings a

fictionally true notion. When it comes to the aspect of the black man, in novels like *Another Country* Ida and Rufus seem to share affection but it is coloured by tension due to Rufus' experience as a man. Similar notions can be debated on the perspective of Ida, however, the narrative hones in on the former's experience in a society built against him. Leo and Caleb in *Tell Me How Long the Train's Been Gone* similarly carry experiences of being a black man, invading the dialogue while perceiving the brotherhood as one brother entangles with the police force. In *Just Above My Head* the group of men along with Arthur share sad demises in their own way; the web of the causes is in plethora, but one among them nonetheless is the view of the black man in society's dictates. Moreover, the doting father seen in Hall from *Just Above My Head* speaks to the portrayal in a positive light which is the transition in the perception of the African-American family that warrants necessity today; acknowledging the negational perspectives, but disengaging from wallowing in that aspect. The external circumstances of this issue and the ingrowth experience that lies in the compound of a family are an area that is relational to the other aspects of this chapter. The core perception of family as projected in the fiction serves as an analytical tool to see the transitional views of the African-American model in this aspect. The progression is positive as is mentioned in the statistical data; but it does not negate the fuel of the negative percolation in the African-American experience, that directs societal views from the outside on the matter. Additionally, the tendrils of familial aspects colours the other facets of comprehending racial lines.

The Perimeters of Institutional Racism

The conversation that has mutated into various countenances, but still holds the same contempt and weight is the discussion of "institutional racism" which was

coined by Carmichael in the book with Ture called *Black Power: The Politics of Black Liberation in America* (Ture and Carmichael 16). In contrast with what he calls “individual racism” whose encounter we have counteracted and debated on one side of the dialogue surrounding Black Lives Matter, the other side of the coin is a faceless entity that encompasses the prejudice shown towards the African American community (acknowledging that other minor communities also face it) magnanimously. Carmichael defines “institutional racism” as, “The second type originates in the operation of established and respected forces in the society, and thus receives far less public condemnation than the first type” (Ture and Carmichael 17). However, in the digested narratives since the 1960s in which this was originally detected, the “sublime”, as mentioned in the first century theorization in art (“The Sublime in Art – Modern Art Terms and Concepts” par. 1), the inherent attributes of institutional racism are felt but not literally seen, and this elusive racism has been narrativized extensively.

In the encounter with Richard in *Go Tell It on the Mountain* who is assumed to have been stealing from a shop, it is seen that Richard is mistaken to be another black man who is not differentiated from the others and thus, jailed until trial (173). This sentiment has evolved to the implicit racism in projecting statements like seeing no colour which is a bane of society today. The colour of the skin, to an extent, dictates a great deal of how experiences will be perceived; which is seen in the killing of George Floyd and Trayvon Martin, among countless others. Such narrativized discourses have permeated all spaces including virtual platforms with various articles on it. “What We Know about the Death of George Floyd in Minneapolis” by *The New York Times* documents the retrospective culmination of what was horrifically a dark moment in history. As of 2022, articles like “Trayvon Martin Is Still Making America

Confront Its Original Sin” by Blow document and process the killing that happened leading to the outrage for the Black Lives Movement in the first place. In the context of the fictional narrative by Baldwin, with Richard from *Go Tell It on the Mountain* in jail, Baldwin expresses in subtly loud terms when he narrates how the “courtroom seemed to feel... disappointment” speaking to the nuances of institutional racism, though only in tension, since it was not termed then, that permeates interactions in the justice system (Baldwin *Go Tell It on the Mountain* 201). This fastens in with the argument of allyship that is deemed necessary for holding the system accountable to show justice for all the communities in the US.

The concept of institutional racism is consequently supported even by documented books like *Race Rights Reparations: Institutional Racism and the Law* by Ferne Brennan which, generally in the book, goes through the history of the phrase systematically to join in with the aspect of law. Its roots lie in the transoceanic slave exchange and subjugation and the engagement of the issue includes freeing society from this prejudice. It is contended here that, first, there should be an acknowledgment of its presence, then, at that point fostering the plans to mitigate it and, finally, to carry out the appropriate actions so that institutional racism can be eliminated from society. There is a requirement for more scrutiny on the telling signs of institutional prejudice and the book mentioned, also essentially deals with those parameters. In the realm of police brutality, the resistance to arrest leading to killings is compounded with statistical articles like those provided by *The New York Times* “The Disproportionate Risks of Driving While Black” wherein LaFraniere and Lehren speak about a ground-reality instance for two individuals by the name of Rufus and Devin Scales. The rapid turn of events for just “expired plates and failing to hang a flag from a load of scrap metal in the pickup’s bed” suddenly hurtles to tasered and

maimed individuals who received an assault charge and traffic tickets (LaFraniere and Lehren pars. 1-2). These experiences lend a very factual and palpable consciousness for African-Americans; added to which mental constraints and trauma are dictated for the community. Articles like “Introduction: African Americans, Police Brutality, and the U.S. Criminal Justice System” by Clarence Taylor speaks on the same narrative that is simply not limited to a theory but a percolated reality at the ground level; racial profiling in police work is a detrimental fuel that exists. Similar narratives of injustice are drawn from *If Beale Street Could Talk* with Fonny facing the justice system for a wrongful arrest, and Caleb facing imprisonment under obscure circumstances in *Tell Me How Long the Train’s Been Gone*. In the complexities or rather, simplicities of the bluntly wronged, the baffling sentiment of why it is perpetual is an unending discourse; the cloak of fallacious justification on the part of the police or the legal system is still a recurrent aspect in the discussion, as seen in the characters and the documentations from the current context as well. This tethers in with the argument of allyship that is deemed necessary for holding the system accountable to show justice for all the communities in the US; giving space for a gamut of comparatives to consistently show the presence of these detrimental elements in the nation.

The Cognitive Aspects of Baldwin’s Creations

The element that still holds relevance even from the focus of the 2010s is the mental health decline that is overlooked and deprived, especially in the African-American community. An article titled, “Mental Illness is on the Rise in the U.S. for a Frustrating Reason” by MacMillan chronicles the rise in illnesses with eight million suffering from it. Though the primal focus of this study is on the increase, the article goes on to explain the statistics involved in the mitigation of these health issues. Then,

from the perspective of the African-American community, health and medical studies have visually posted the statistics in updated articles, as recent as 2020. “Black and African American Communities and Mental Health” in *Mental Health America* shows the demographics, social issues, prevalence, attitudes, treatment issues and access. On the basis of the available data, the website directly quotes that, “... the historical Black and African American experience in America has and continues to be characterized by trauma and violence more often than for their White counterparts” and the lack of mitigation in this case, is due to the “mistrust” in the historical context (“Black and African American Communities and Mental Health” par. 1). The tradition that follows the mistrust for these individuals makes the number of mental illnesses increase correlatively. This is then validated even in the context of fictional works by Baldwin who subconsciously reflects on the characters that have trauma bondings or trauma that plateaus their limitations into stagnancy and rather, regression in their growth; though it is not recognized as so in the novel. In *Go Tell It on the Mountain* Richard dies of suicide and Elizabeth is left spiralling in the aftermath as she goes through a great deal of mental issues that can perhaps be seen and treated as depression, grief, anxiety and stress; all of which are imperative in the lens of the current context, since the intrigue in mental health is increasing. But the aftermath is never addressed and the movement heads towards continuing the cycle of the tale. In *Another Country* circumstances of untreated mental conditions lead to Rufus’ suicide. These are overlooked and diminished in the sight of the novel to show the lack of attention to such problems since poverty is rampant in their lives; or even the discourse of racial dialogue. Rather, even the fictional piece focuses on Leona, leaving Rufus in memories of people that are fragmented. In familial terms, “Sonny’s Blues” is a sketch about the mental spiral of Sonny due to his circumstances. *Just*

Above My Head mourns the loss of a brother in a language that is unprovoked and tragic. This speaks to the statistics of the decline and neglect of mental health provoked by various factors, the focus of the study including the racial experience of being African-American, generating reflective pieces that culminate in the context of today, as seen in the statistical data provided by the aforementioned articles.

The facts are consistently present in journal articles documenting the mental health statistics like “Superwoman Schema, Stigma, Spirituality, and Culturally Sensitive Providers: Factors Influencing African American Women’s Use of Mental Health Services” by Woods-Giscombe, and others. The intrigue point of these findings, lead to the “strong woman narrative” as mentioned by Elise in her blog piece titled, “Princess Tiana’s Strong Black Woman Narrative” that is repetitious in rearing its façade in conversations and narratives (par. 1). The article establishes that numerous African-American females are vigorously troubled by neglected emotional wellness needs, yet under use psychological well-being administrations. The superwoman job includes apparent commitments to constantly project strength, stifle feelings, oppose sensations of weakness and reliance, prevail regardless of restricted assets, and focus on providing care instead of self-care. In this examination, the SWS system directed an auxiliary subjective investigation of data from eight center-gatherings with 48 African-American ladies from the Southeastern United States. Results hone in on the significant segments of SWS, as the fear of being seen as disgraceful or shameful for seeking help, and the angst to be viewed as strong, impacted members’ insights and utilisation of mental medical care. Seeing how SWS works in African-American females may empower scientists to readily comprehend and foster mediations to alleviate aberrations in emotional wellness administration use; help medical services experts to draw in and treat this populace more adequately,

and prepare wellbeing check-ins on the social affectability of these sections in society. The tolerance of breaking well-being boundaries or the starvation for mental health treatment is essentially what is seen in characters like Elizabeth and Florence in *Go Tell It on a Mountain* or Ida in *Another Country* as the mourning or the consequent trauma bondings are never recognized since they are to be strong women that can hold their own in these fictional pieces; ruthlessly surging forward, since their economic condition and social condition does not provide the safe space to explore their mental health. Rufus' death affecting Leona in the latter novel mentioned, is blatantly looked at, perhaps because she is a white woman that went mad. The peruser zones in on this element with intensity because the intrigue of her condition is maximised. Yet, Ida is an affected character as well; where is the pathos for the character? It is masked by the façade that she can handle it. She is the strong woman that can sing in blues for her woes and look beautiful while doing so. Her being is the narrative of the positive façade of the strong woman. Statistical data like the aforementioned lend light to the futility of this narrative as mental health gleans more traction to preserve the self, healthily. Additionally, as an addendum, this contrasting relationship between the white woman and the black woman where the latter is neglected or overlooked, has been documented in articles like "How White Women Use Strategic Tears to Silence Women of Colour" by Hamad in *The Guardian*. The article recollects an event wherein the panel and the discussion were derailed because of centering on the white female (Hamad par. 3-4). The strain of derailing in the context of mental health issues in the binary between the black woman and the white woman is also seen in the novel as well; the implicit nature of this cohesively exists with the SWS tenet.

"Effects of Racial Discrimination and Health Behaviors on Mental and Physical Health of Middle-Class African American Men" by Sellers, and others

documents an assessment of the impacts of racial segregation and wellbeing advancing practices on the physical and emotional wellness of 399 accomplished African-American men. The thorough sample lends to the authenticity of the project. One would believe that the accomplishment of advanced education would expand wellbeing, advancing practices and may diminish biased encounters that sway wellbeing. In any case, the relapse in this regression showed a more intricate picture. Mental health advancing practices were decidedly identified with psychological wellbeing, though encounters of racial segregation added to detrimental emotional wellbeing. Taking everything into account, the authors talk about the significance of socially suitable wellbeing advancement endeavours. Regardless, the toll on the middle class African-American man is as monotonous as seen in the likes of Fonny's father in *If Beale Street Could Talk* as he struggles to keep an honest pay check. Johnny's father in *Go Tell It on the Mountain* shares contempt because he is financially stagnant in the circle that he is kept in. However, the underlying issue in any of those cases leads to the fact that their wellbeing in terms of mental health is significantly absent. The characters in the novels show either cases of barely scraping by or poverty lines. Regardless, the statistics shown in the above data point towards the fact that mental wellbeing is relational to racial prejudice even though the economic status falls in line with what is socially the well-to-do strata. The undercurrent and undertones of racial prejudice play an extreme role in the wellbeing of men and women in the African-American community, even if the effects are varied. The strains come from the same root of prejudice and racism; as seen in the analysis above. In all these narratives, Baldwin's fictional creations highlight an implicit drought in their mental well-being which is a foreshadowing of the same

tradition followed in the context of the Twenty First Century and the continued rise of these issues that are anguishing over the need of mitigation.

The Implicity of Microaggressions

In the dialogue about alliance between the white and black communities, Baldwin subtly presents to the mind with characters like Richard from *Another Country*. Though the weight of the racial and racist conversation is reliant on the conscious thoughts of the main characters like Rufus and Vivaldo, the other characters like Richard exhibit a characteristic that is prevalent even in today's context. This characteristic is that of a term called microaggression coined by Chester M. Pierce for psychology in 1974, as mentioned in DeAngelis' website article. Yet this term has come to embody the slight or implicit remarks that angle towards racism in an underhanded way. Tori DeAngelis in her article "Unmasking 'racial microaggressions'" unfolds the bias that people of other racial communities hold towards that of coloured communities like the African-American community. This subtle sense of racism that is felt in its silent tension is seen in novels like *Another Country* where so-called friends like Richard say things that give an implied sense of racism in his conduct. The contempt he feels for the coloured boys who beat up his sons is felt in his muffled expressions and he never directly states the anger he feels but the reader can sense the undertones of racially-biased feelings he has for the encounter (Baldwin *Another Country* 239). Such events like that in the novel speak towards the reality of today's 2010s context wherein racial biased motivations can be seen in people's behaviour. DeAngelis in her article narrates an instance where a flight attendant acts out of an unintentional racial bias that she has by asking the only two black men in the front rows to move to the back for weight reasons (par. 2). Then

in an article styled as an interview with Dr. Derald Wing Sue titled, “Derald Wing Sue on Microaggression, the Implicit Racism Minorities Endure” by Hampson, wherein an answer given to microaggressions model the way in which racism has morphed. Dr. Sue says that, “... forms of explicit, intentional racism have morphed and gone underground to what we now call implicit biases...” which may not be conscious but they are certainly evident in conversations and colloquial dialogue (par. 7). The implicit does not negate the explicit nature but rather, the simultaneous presence of both, especially post Obama presidency, is earmarked even in this interview. In Baldwin’s works of fiction, the subconscious strain between characters feels like a prototype of microaggressions; especially between peers in the novels. Vivaldo and Rufus in *Another Country* have a close bond but there are times when Vivaldo’s language subconsciously shames Rufus into hiding parts of his life, in part due to his deteriorating health, but also an inexplicable frustration that he feels towards Vivaldo. Even in the context of Vivaldo and Ida, there is an unspoken sense of tension that can be explained by the modern term of microaggression since the implicit of the interactions hang dark on a nail in the piecemeals of their interactions. Between Cass and Ida, the lens of microaggressions explain the unrelatable experience they feel towards each other apart from the explicit difference in treatment that they undergo which is external to their exchange. Even in the dialogues between two white characters like Richard and Cass; the tension that the latter feels in the former’s attitude towards their black friends show streamlines of microaggressions. This is an intriguing mental setup that is explained by psychologists as subconscious are supported with statistics and facts from articles like “Racial and Gender Microaggressions on a Predominantly-White Campus: Experiences of Black, Latina/o and White Undergraduates” by McCabe which looks at the racial lines and patterns to

see the experience of a sample in the mentioned categories along the lines of microaggressions. The study found that the implicit tones were detectable and sources mitigations like helplines or centres for the growing problem. In “Racial Battle Fatigue and the MisEducation of Black Men: Racial Microaggressions, Societal Problems, and Environmental Stress” by Smith, and others the article destabilises the myth of the American Dream for the African-American; deconstructing which, the problems will then be evident, especially in the streamlined places of educational institutions. A mitigatory solution to this is mentioned in the conclusionary parts of the article which highlight the necessity for “re-education” “resocialization” which would be a beginning (Smith et al. 78). Hence, Baldwin’s prototype of this phenomenon certainly magnifies in the current context since the implicit is continuously tied in narratives about racism.

Deduced Culminations

Ostensibly, no author has at any point made that request all the more strongly, energetically, or articulately than James Baldwin. Over a long time since his passing at age 63, Baldwin keeps on offering voice to the occasions that he was called to witness. A considerable lot of the present most noticeable scholarly people and journalists. Ward’s “The Fire This Time: A New Generation Speaks About Race” and then Coates’ “Between the World and Me” are immediate breakdowns on Baldwin’s 1963 notable assortment of papers, a singing investigation of the racial issues that have misshapen and turned terrible, the American Dream. Baldwin even appears to portend the present laden political outcome of the 2020 political race that produced the dangerous U.S. Legislative center uproar.

Baldwin's work addressed issues like sexuality, race and class in manners that were a long way forward thinking. As a youngster, Baldwin filled in his assurance to battle against unfairness and contempt in the entirety of its structures. Baldwin could not help thinking that the splits among highly contrasting, rich and poor, saved and cursed, wonderful and terrible were the after-effects of Americans' failure to take a scrutinising look at the self in the reflection. Those are the conversations recorded in essays like "Dark Days" and "The Price of the Ticket." This inward visual deficiency on the part of the white Americans has, essentially, convoluted the image of humanity in the other and the experience of reality essentially shows this apathy. Baldwin's commitment to looking for an encounter of mending for these racial injuries even transformed into an excursion as he took leave to see the spiritual US in his mind. He committed his life to finding the responses to the inquiries that tormented him since his childhood. The appropriate response, Baldwin proposes, does not arise in the domain of legislative issues or law. However much the revising of social wrongs requires drastically rebuilding our political framework, a change in the system that is collective and faceless in the prejudice against minority communities.

Baldwin himself experienced this biased treatment due to his activism and sexual orientation, documented in books like *James Baldwin: The FBI File* wherein he was tracked and traced by the FBI for being a gay activist; context aside, this notes the implicit dialogue of racial motivations that he was privy to. Baldwin felt this disdain for white bigotry whilst understanding its nuances. Baldwin's way toward intersecting the gap between fictional musings and his polemical stances comprehensively makes him well-rounded and current due to which the political climate can be probed into, as recent as the 2010s and following.

There are numerous reasons, some very exacting, that it very well may be agonising to discuss prejudice in the U.S. However, when the partiality in treatment is recurrent, there is, a suitable need in legislative issues and media for appropriate dialogue and action, but as of now, the nuances are scattered and instead there is a stockpile of ready-made sayings and condemnations at hand; simplification of virtual dialogue. Yet, Baldwin never abandoned America, crossing and recrossing the Atlantic Ocean to drench himself completely into the social liberties battle and the Black Power development. He returned not exclusively to go up against, rather to re-energize and reconnect.

And thus, with Eddie Glaude Jr's *Begin Again: James Baldwin's America and its Urgent Lessons for Our Own*, the new overflow of James Baldwin highlights has developed another monograph that is larger. The book that immediately climbed success records, procures various gleaming surveys, scarcely amazing, given that, over these previous few years, Baldwin has unquestionably been back in vogue. What is it about Baldwin's many years old examination that keeps on resounding so completely in the post-Obama period? An extensive authentic gorge isolates us from Baldwin, yet his baffled patriotism actually advises a liberal fanciful now sensitive to recorded distinction. Baldwin entered a scholarly scene to this point overwhelmed by the dissent novel and the humanitarian foundations that supported it, the social science divisions that examined it, and the black journalists who delivered it. What can be really enlightening about the life and seasons of James Baldwin is the means by which his work lived generally in artistic circles and in auditoriums. The striking similitude between the high place of Baldwin's profession and the snapshot of his resurgence is that racial equity is haggled extremely every now and again on these terms. Liberal good judgment requests an enemy of prejudice pin pointed towards

invigorating black characters and restoring bigoted people, and it is the advancement of these undertakings to which Baldwin has now so frequently been entrusted. In the parameters of this life, the notes of his observations ring truest in this context and possibly the future that comes after.

Chapter 3

Jungian Psychoanalysis of Baldwin's Fiction

Baldwin, as a virtually godlike creator of his own fictional universe through his novels and characters with independent self-sustained contextualization, is the presupposition in which the panoramic spectrum of this discourse operates on. Operating on the dream-like nature of imaginings in fiction, this segment can sustain its narrative. The tenet of operationalizing Jungian psychoanalysis lays on the substructure of adapting it in literature beyond the scientific and therapeutic elements under which it generally occupies a decreed space; which remains unaltered in the realistic reflections. Baldwin's portrayal and figurative dexterity in weaving tales and complexities in his Richards and Johns would colour their experience, or rather their responses, since the repository nature of the unconscious is the main element in the study; aiding the Jungian psychoanalysis to grapple with what lies beyond the conscious in the unconscious, the realm for Jung to explore since, as he puts it, "My life is a story of the self-realization of the unconscious" (Jung *Memories, Dreams, Reflections* 3). In a rebuttal to the task undertaken, one could bring the supposition that the grounds of application are not precise. Yet, the experiment relies on a sense of possibilities and multiple meanings; echoing Jung, "Anyone who wants to know the human psyche... would be better advised to abandon exact science... and wander with human heart through the world" (Jung *Collected Papers* 23). The concrete-tivity that one would assume with fiction in its imaginings being obsolete from dreams would have little grounds since, the whole concept of the Jungian psychoanalysis is built on realistic intuitions of people. Thus, to take his imagined worlds and put them in a mosaic for the analysis is plausible as an experiment, if not a scientific statistical

fact which is impossible in literature in any sense. One should bear in mind the fallacy of “objective correlative” by Eliot (*The Sacred Wood* 100). Essentially, existence cannot be exacted like science, and fiction is a reflection of that factor. Hyde and McGuinness in *Jung: A Graphic Guide* says, “As instincts determine our actions, so the archetypes determine our mode of apprehension” (59). The realm of Jungian archetype is manifold in nature, and the most feasible overview of the term is elucidated in a visual video titled as, “Introduction to Carl Jung & Analytical Psychology: Collective Unconscious, Archetypes, Shadow, Anima” by the YouTube channel Perennial Psychology, wherein the transcript, she recollects the archetype as, “... universal images or themes” that involve, “extensive study of myths, religions and philosophies” (00:03:01-00:03:17). In the collective sense of this idea in application to Baldwin’s fiction, intuition decides the actions of the characters in this fictionalised universe that is treated collectively, whilst looking at the recurrent motifs for them; consequentially pointing towards an experiment in establishing a Jungian Collective Unconscious; much like how Stults propositions one for Lewis Klahr’s visual artistry in “Collective Unconscious.” Even in this article, and its interpretation of the Collective Unconscious, the premise operates on “lucid dreaming” induced by the visuals by Klahr (58). The structure or grounds on how it is interpreted then does not rely simply on dreams in its purest sense. Similarly, for the study of Baldwin’s fiction, the treatment does not rely on the purity of dreams and much like how Stults redefined dreams, the equivalent is being done for the fictional woven tales of the study; justifying the imagined tales to operate from the aspect of the unconscious, as much as they are being influenced by the external circumstances around them. A parallel discourse can be taken in the type of Jungian treatment that is observed in cinematic films from pop culture like *Prometheus*, 2012 which harbour the premise

on the Jungian mythic unconscious in reverse; the projection of the sci-fi nature in the film is the dream-like consequence of the creator in question. Regardless, the pursuit in the forefront pertains to these experiments while analysing the collective characters as they appear in the fictional pieces; the trajectory of this follows the pattern of a mosaic which is the essence of this segment.

The narrative of any element involving the Jungian orbit, requires the constant necessity of the unlikely dichotomy that fuels Freud and Jung; who converged in their respective trajectories, ultimately repelling in principle. The written material that contrasts this binary prevails in a surfeit of texts like “Freud and Jung, Freudians and Jungians” by Falzeder that critique the manner in which Jung is considered as an after-thought instead of a separate study (24). The cause is to propel the equivalent value of Jung into the discourse as well. Furthermore, in such works and narratives, focusing in on a website article called “Carl Jung 1875 – 1861” by Boeree, it is claimed that Freud, the more prominent counterpart, whose theories are applied continuously in the elucidations of literary understanding, claimed, among many other tenets, that the objective of mental therapy was to make the “unconscious conscious” (par. 3). As a scholar, he theorised to explicate the grim and stark reality of the unconscious and Boeree in his article impresses, as in how you see it, the imagery of a cauldron, almost wizard-like, with the unconscious broiling in burning taboo desires, a vacuum of irrational and socially perverted yearnings, a grave for terrifying encounters which eventually cause issues down the road during the maturing stages (par. 4). Although the premise of Freud’s study has been widely inculcated into mainstream discourse, the extremity is violent and frightening. Carl Jung, the other part of the binary in this discussion, is the one who investigated and fuelled studies to excavate the same unconscious. Among many differential arguments between the two,

this was another point of opposite and repelling trajectories for them. The substratum of Jung's premise was also injected with the same Freudian hypothesis, but meandered to include a clearly limitless information on, as Boeree puts it, folklore, religion, and reasoning (par. 3). Described as a "strange melancholic child" Jung was particularly educated in the imagery of complex supernatural practices (Hyde and McGuinness 3). He was further propelled into the mysticism of intrigues like Gnosticism, alchemy, comparative practices in Hinduism and Buddhism as well. With fears of insanity, he painstakingly recorded his fantasies, dreams, which he then drew, painted, and etched (Boeree pars. 4-5). In the indulgence of exploring Baldwin's creations through the Jungian lens; a treatment with these components will examine the fundamental characters like Rufus and Ida from *Another Country* in the apprehensive nature of their interaction with the white counterparts. Tracing the patterns of later archetypal criticism, as Frye has proposed, the concept of a "self-contained literary universe" is the textual establishment that this narrative is heading towards in the limits of Baldwin's fictional universe (Frye and Bloom 116).

The Primary Jungian Ego and Persona in the Baldwin Universe

In light of the all-encompassing Self that Jung feels to be the overall arch and fabric of being, the Jungian Ego and Persona is relational to the conscious and the unconscious as the primary steps to the trajectory of Self. Vaguely similar in poetic musings like Eliot's "To prepare a face to meet the faces that you will meet" from "The Love Song of J. Alfred Prufrock", the only altering difference is the lack of awareness or fragmentation on the part of the Ego and Persona (par. 5). The Ego is a fragmented piece of the consciousness simplistically defined as "... who you believe you are at any given moment..." by Nexus Void in "Carl Jung: Ego Transformation"

(00:00:07-00:00:09). As confined as a dim candle in a dark, expansive room, the Ego is self-structured, vague, with possibilities of falsities that are perceived in denial. The Jungian Ego has also been described as the “seat of subjective identity” as opposed to the elevated understanding of the Self which is “the seat of objective identity” (Edinger 3). Additionally, the complementary design of the Ego and the Persona are another paradigm in identity discourse. In the words of Bobroff, aptly, he suggests that, “Our Persona is our brave face, our false front... ongoing project of building our ideal self” (44). In the constructs of this study, the Ego is essentially the embodying nature of the conscious mind thinking that the identity is what it places it to be; and the Persona can be façade-like in nature, as it deals with projecting towards the external. The base of Ego and Persona deals with fragments in its spiralling descent since the Self can be causal only with the dream-like sequence of harping on the Shadow and the Anima/Animus discussed further below.

In the light of such principles and insight, the Baldwin characters in this fictional universe will divulge their Ego and Persona on the figurative acreage of their external behaviours and innermost thoughts, revealing the hidden and unspoken, much like how Jung identifies with dreams. John from *Go Tell It on the Mountain* has a conscious plethora of documented conversations with himself that steeply and astutely show the hammered ideas of Judeo-Christianity ruling his autonomy. If the Jungian psyche works on a principle of opposites that detect the presence of the dark and light elements, then John only perceives the world through his need for acceptance; his Persona as the boy who excels in church and keeps the darkness from emoting its tendrils on the audience of the church congregation; and to his own self. Under the pressures of such a premise, his Persona embodied the need to be a “preacher” with the only consciously recollected “memories” aligning with

“brightness of Sunday mornings” (Baldwin *Go Tell It on the Mountain* 3). The foundational qualities of the Ego, in this context, feel the unspoken nature of his own being, indicating a sense of more, but he swallows it down as evident in the following segments, and the Persona that is projected is essentially that of a fine, young boy that seeks the lord. The Persona indicates the looming presence of the public picture. Elijah in *Go Tell It on the Mountain* portrays the Persona when he sings in church and starts preaching as a young boy; this is the intrigue on which Johnny projects his Persona while undeniably showing contrasts with the Persona since he has deeper feelings of self-reflection. The Persona in the Baldwin fiction is heavy-handedly a presence in the projects of lives that are hiding open secrets for themselves in the periphery of sexuality. In novels like *Another Country*, Eric is authentically himself in the other place, the unknown, a figurative Europe in essence as well, but when he enters American waters, his Persona changes and regresses back into a silent brood that hides his sexuality by feigning interest for a woman, while being haunted by the images of the dead man that hangs on all their conscious and unconscious realms. Ironically, Eric and Cass share a false honesty wherein their Persona projects that the exploration of their adulterous relationship is progressive for their wellbeing. Yet, especially in the case of Eric, the relationship is looming and a doom as it conflicts his Ego and his Persona with the arrival of Yves by the end of the novel. In *Giovanni's Room* David operates as a narrator that is consistently projecting his Persona with the complex garnered in the repression of the Shadow, while collapsing the repercussions of this repression onto his girlfriend and father; the Ego understands the part with Giovanni to be the fragmented, truer notion. The increasing angst to fit in is the reason for his Persona which is why the novel ends on a note of sorrow as he lets the Persona grow larger than his authenticity, lacking Individuation. In many ways,

characters like Jacques also seem to have a great deal of Persona projections, as they strut around with pseudo-confidence while picking up young men that peddle their bodies for a living. The gambit of the Persona in a plethora is seen in the character of Rufus from *Another Country*. As a brother, he holds a different Persona for Ida, then another for Vivaldo, his friend and yet another for Leona, the woman he claims to love. If the Persona projects multiple façades, then it begs the question of his truer Ego within the consciousness of his mind. The multidimensional aura of Persona is the part of the story that makes the characters hold ground and depth as is seen in the description of their characters. The Persona can be negative or positive depending on the trajectory of what the characters want to identify as consciously. In the Jungian realm, the projected Persona and the secret of the conscious Ego is essentially the beginning of Individuation for the self-discovery journey. In the narrative of application to the Baldwin universe, the aspects are merely identified as the fictional characters lack a sense of continuity to truly apply the intrigue of Individuation and the Self, overall.

Recurrent Designs and Instantiation of Jungian Archetype/Its Premise in Baldwin's Fiction

With the substructure of the Ego and the Persona within the consciousness of the characters, the transcending motifs that were recurrent through the periphery of Jung, contained a demesne of intrigue. In the glossary of the book *Memories, Dreams and Reflections* by Jung, the definition of Archetype is compounded with the essence of motifs reigning in relation to it. Jung calls it “definite motifs” that are recurrent in one’s life, through “fantasies, dreams, deliria and delusions” of the concerned individuals (Jung *Memories, Dreams and Reflections* 392). In the segment of

literature, the consistent repetition and the consequential pattern primarily denotes Archetype. As M.H. Abrams classifies, "... archetype denotes recurrent narrative designs... identifiable in a wide variety of works of literature" (Abrams and Harpham 23). In the experiment that is being carried out, such patterns or narrative designs would be amassed into pockets of similar designs that engage an observation, like a meaning of sorts, as understood in Baldwin's fictional universe. In the realm of Archetypal Criticism, this method preoccupies the project to a honed in topic; treating the fictional mosaic as the source of "universal patterns" which is usually associated with "human psyche" (Abrams and Harpham 23). In the course of the meandering narrative and action that is being undertaken, in partial dosages, the arch of criticism that deals with the response of the reader, akin to "interpretive communities", can be ascertained in the closing of this discursive branch; since the collectiveness in Jungian terms would be sensible in pockets of interpretation (Fish 14). The narrative so far, has seen the associative patterns and its consequent collection; naturally, Archetypes in that sense latches on to the Collective Unconscious which elaborates further the connectivity of groups and races with the sense of "primordial images" that trace all the way back to repetitive patterns in history (Abram and Harpham 23). Much like the premise and tenets of New Criticism's application in the gamut of this study, Archetypal Criticism shall not be taken in the later timeline of its progression, since that negates the intrigue of the Collective Unconscious. In the consequence of how Archetypes are understood, the arrangement and application can be two-pronged. The explication of Archetypes as patterns that are recurrent can be traced in the Baldwin universe; the constitution of this tendril in the study can incorporate elements of religion, especially in the Judeo-Christian sense, and the racial profile of an African-American. Simultaneously, the Archetype as an embodied projection of those patterns

in Baldwin characterization can be the other tenet in this binary wherein the recurrent characters that share the attributes of a representational aspect can be traced; leading to the expression of their Shadow, the Anima/Animus, or even Baldwin's own Archetypes that are redefined in the limits of Jungian psychoanalysis.

Analysing the scheme of symbols inter-webbing with the Archetypal nature in Jung, another intersectional manifestation in this regard is the notion of the phallus. The staging of this divulged complex, holds the rhetoric of dreams which Jung has substantiated with evidence in his own life from the age of three (Hyde and McGuinness 5). The dream had been a fleshy elongated thing that sat on a throne and this was the symbol of the phallus that he had seen, leading to observations in myths, rituals, religions across the globe which held thought-altering collectiveness in its meaning; a gleaning in particular was the "dark creative force" whose investigation Jung pursued in his own life (Hyde and McGuinness 5). The intriguing thing about Baldwin's novels and fiction is the role of this Jungian phallic reinterpretation. Johnny, in Baldwin's *Go Tell It on the Mountain*, sees his classmates peeing and his thoughts mutely transfer to phallic images (11). The undertone of homosexuality wraps the narrative in a Shadow-like grip, translating to the church to which Johnny belongs as Elijah gives him a saintly kiss (Baldwin *Go Tell It on the Mountain* 12). The narrative is described as briefly as a "transformation" he could "never dare to speak" (Baldwin *Go Tell It on the Mountain* 11). The phallic encounter intertwines with the Judeo-Christian complex that harbours similar notions in Jung when he encountered the phallus; leading to the culmination that the "... dark Lord Jesus... and the phallus were identical" (Hyde and McGuinness 5). In *Tell Me How Long the Train's Been Gone*, the two brothers seem to share incestual thoughts and phases tracing elements of the symbolic phallus; with the Shadow intact for both that needs

raises a qualm in the narrative. “Looking at Jung Looking at Himself: A Psychoanalytic Re-Reading of ‘Memories, Dreams, Reflections’” by Goldberg documents that, “Jung does not wonder whether the eye of the phallus could indicate something which his own eye might have seen. ‘At all events,’ he says, ‘the phallus of this dream seems to be a sub-terranean God ‘not to be named,’ and it remained such throughout my youth” (387). The incidents cannot be the literal definition of dreams; but the dream-like narrative and the undertones of how it affects them contextually in the novel, shows an iteration of the phallic inclination; reinterpreted for the Baldwin universe.

The mother Archetype is a logically natural model in the pattern of recurrence; even seen through simplified sample studies like the imprinting of ducks which showed the instinctual grooves that exist in the unconscious; though, in the case of Baldwin, the Individuation is absent, and rather the model is reinterpreted (Robertson 39). The Baldwin universe gives this model Archetype a steady substructure on which the premise can be studied. The entirety of creation in any sense, nurturing mothers are recurrent. Even in the visuals of cinema and film, an appropriate embodiment of this figure; as a finale of the universal recurrence in nature is shown through *Mother!* The cinematic visuals are shrouded in mystery with recurrence re-establishing back to the beginning as the earth itself relives experiences (Sims par. 6). Jungian Archetype of the mother is applicable in such pop cultural pieces, even in how the same Archetype traces it back to the mythical narrative of Adam and Eve, Cain and Abel; however, they are both akin to explain the mystical nature of both narratives, beyond the native area of the tale; which is described as “bludgeoning” in the case of the film (Sims par. 7). In the course of Baldwin’s fictional world, this type of Archetype can be collated and paralleled with Elizabeth from *Go Tell It on the Mountain*. The

overtones of the novel itself are extremely religious-based with the conceptual fear of God splattered in the language used and, in the description of the character itself; the sections of the novel are permeated with the motion of hymns, wallowing in the sorrow. The mother Archetype would be a culmination of recurrent soothing notes, solace and maternal in nature, which explicates some parts of Elizabeth. In the complex of her own self; the Shadow-self of her character, indicates a sense of haunting musings and perturb with emotions and loss which is marred in the fabric of her character. The mystique of Elizabeth is broken in the chapter "Elizabeth's Prayer" from the novel (Baldwin *Go Tell It on the Mountain* 151). There are eidola scenes of her deluded and convoluted struggles with her father as she starves for attention; her struggling in the homefront, all indicating towards trauma of some version or the other, fuelling her Shadow essentially, and intriguingly, when it comes to Johnny and the role of the mother, she fittingly participates in the role of the maternal Archetype that the story rests upon. The complexes in Jungian terms, of her character to be able to hold both the trauma and the mother Archetype is intriguing to the cloth of the story. Elizabeth is reminiscent of the author's own mother; Leeming recollects that seeing velvet meant "a good idea" because of Baldwin's own mother figure which aligns with the novel, in terms of how she is the embodiment of solace even if the Shadow of her own Personality circulates the narrative as well (Leeming 23-24). The warping of the mirrored poses a niche, holding the mother Archetype in an entirely woven picture sewn by Baldwin. Intriguingly, the anguish of Tish in *If Beale Street Could Talk* as her instinctual drive takes hold over her to protect her child is the same mother Archetype that is seen in the Baldwin universe. In Tish's bid to do what was projecting from the recesses of her unconscious, she cries for "my baby's father" and imagines the baby "being slowly formed" (Baldwin *If Beale Street Could Talk* 8 and

41). The Collective Unconscious of this part of the Baldwin Universe will also be discussed in the consequent discourse.

Then in the interest of the characters in the Baldwin fiction, Jungian elements of the Shadow and the Anima/Animus are applied in studying the complex of their Personalities. In the context of Jung's psychoanalysis, the elements are a transition towards the culminated Self and Individuation that would be the core in need of achievement for patients. However, the same notions of the Shadow and the Anima/Animus are extracted from the occupied niche and explored through self-identities of the Baldwin characters and the relationships that they hold within the grounds of the fiction. Sex and the instinctual impulses are addressed emphatically in Jung's framework of study. Though interpretations are varied, usually, the nature of the Shadow model deals with repression of what would be condemned as sin in the Judeo-Christian notion in Baldwin's fiction (Bobroff 41-42). The determinate characteristics much like recurrent images come from the pre human past when the coding of the conscious did not materialise; the human code that determines interactions now. The Shadow is the clouded side of the human Personality, lying in a premise of "friction between human nature and societal code" (Bobroff 41).

The extremity of the human consciousness delegates and relegates it to the shadow of the mind; but as a matter of fact, the Shadow embodies no extremities in positive or negative human standards, and this pointed conflict is seen in religion and literature, a combination of which is projected in the Baldwin universe as well. Images of the Shadow incorporate the snake/serpent in the tale of Eden, mythically treated by Jung as documented in the chapters by Robertson and passages by Boebee (Robertson 19; Boebee par. 28). The indication lies in the cognitive understanding

that is actually external to the serpent but symbolises the negative consequences regardless. The projection, which is treated as a negative element, of the Shadow is a reality of the characters as seen in *Giovanni's Room* where David slips off to go with Sue and the sex is mechanical and needed; due to the repression of sexuality for David in terms of open exploration (98). The first contact with Joey or with Giovanni himself for David is also animalistic that runs on instinct but these are parts of himself that he is grappling with. The Shadow is a part of his makeup and yet, in the crevices of his being, it is avoided deeply and heavily without knowing the mirroring that these parts are the doing and undoing of the "freedom" he seeks for in the "foreign sky" (Baldwin *Giovanni's Room* 11). Even the death of Johnny's father in *Go Tell It on the Mountain* is calmly seen like a silent film despite the havoc of having been at the police station in prior adjacent scenes of the novel (Baldwin 169-177). Part of his death relies on the emasculation of what he considers to be his manhood that is stripped in the poverty of his situation; a failure to engage with his Shadow. The external circumstances of the legality in the matter can be considered the tool that prodded Richard to project the Shadow that was repressed thus far; leading to ill consequences. In *Another Country*, Rufus peddles his body away to keep himself afloat, ending in Ida "scouring the city" in search of his brother (Baldwin 102). Rufus reductively ends in hunger and pain, as the repressed Shadow, reliant on marrying his worlds together, fails under the guilt of his life with Leona. Evidently, however, the culmination of the Self with the reconciled Shadow is the recurrence under which archetypes can be enunciated upon; although Baldwin's characters fail in this since the lack of reconciliation builds the premise of the suffering that is portrayed in the novels.

In the course of the Anima/Animus narrative, the feminine and masculine energies within the self are the determining characteristics of the external relations that the characters in Baldwin's Universe operate on. The aspects of these attributes along with the Shadow are all built on each other to reach Individuation in Jung's patients. For the purposes of this study, however, they are inclined to be treated in aspects to indicate the positions in which these transitions are placed in the fiction. Furthermore, the elemental nature of the Shadow, the Anima and even the Animus function on the understanding of soul in Jung. The basic disentangling of this branch would finalize it as parts of the soul. Relational to the sex of the person, the Anima is treated as "the feminine aspect of a man's consciousness" while the Animus is treated as the "masculine aspect of a woman's consciousness" (Robertson 135). According to Jung, the binary of this opposite sexes is due to the "impersonal, collective archetype of relationship" that is "represented by the opposite sex because our relationship with the opposite sex is... primary in our adult lives" (Robertson 140). The dichotomy sounds external in this discourse, however the essential aspect to retrieve, is in actuality, those attributes that lie in oneself; the femininity of the man and the masculinity of the woman. Much like the Shadow, the repression of these aspects would be detrimental in the wellbeing of the person. Thus, establishing such a precedent, the narrative would explore the relationships of the characters since this binary "is responsible for much of our love life" (Boebee par. 33). Elizabeth from *Go Tell It on the Mountain* has the aspect of the father, Richard and Gabriel to explore the tenets of her own Animus in the soul. As has been the pattern thus far, even in this, the external reactions are a reflection of the "inborn sexual behaviours" that is structured in the unconscious (Robertson 140). The internal dilemma of Elizabeth emotes pathos as the idealised Richard dies and the consequent Gabriel releases anger

on her and her children. If the realm of this segment operates on the principles of dreams, childhood issues and the projection onto a partner, Elizabeth has a prototype for each. The issue with her childhood came from being weaned off too drastically from the positive reinforcement of a father. Initially she is treated well as a child, “the apple of his eyes” tugging on his “heartstrings” (Baldwin *Go Tell It on the Mountain* 153). However, in the contentious and abrupt manner in which the aunt enters, this thread is loosened. The nature of Elizabeth with her unconscious which Jung treats collectively, gives her instinctual patterns that she behaves in. The imbued state of her Animus may have unconsciously accumulated positive images and memories for the collective, but her short-lived relationship with the father in the external pressures of her life; rather, recreates only idealised versions that are sacchariferous without acknowledging the principle of the opposite in the psyche of Jung’s theory (Boebee par. 43). Inadvertently, without conscious assessment, the reactionary element that is primordial seeks for a partnership ailing for that same positivity since she has not delved into the aspects of her Animus wholly. The relational experience with Richard and Gabriel thus contains the fragmented ailments of the irrationally idealised and equally terrifying choice for partners. The fragmentation is causal to the pattern in which her external life plays out as well. In another dual instance from *Another Country*, Ida and Vivaldo contrast in relation to Rufus and Leona. In the narrative sense the character of Ida gets a stronger footing than Leona in the story. Sexually charged, the admittance of the attraction in the binary takes on meandering narratives that are parallel and intersecting. The projection of the ideal is heavier handed in Leona which is intriguingly the direr and more tragic out of the two. Leona navigates life with a quintessentially naïve outlook that relies on positivity whilst Ida navigates the relationship with scepticism and walls that are natural to the narration; external

circumstances being politically and racially charged. The collectivity of the Animus in the unconscious takes on a Shadow-like nature wherein it is othered frequently.

Othering involves racial dialogue and works on the principle of antonyms. The conscious mind operates on the social structures while the unconscious is bound by the recurrence of apprehension dealing with what the race feels is blatantly a danger to its own people. The latter observation aligns with Ida; yet when the idealisation gives room for leeway in the Rufus and Leona complex, when the reality of their lives settles and the brutality begins. There is an irreconciliation in both the structures as they instinctively navigate the relationships without the wholeness of the Self. The Anima in these instances recur on the same premise of the Animus. In Rufus, we see a complex of denial in the Jungian sense taking over, leading to the Shadow collapsing and his irreversible projection of the Anima on to Leona, leading their tragic end to come to pass; leaving fragmented lives. Gabriel in *Go Tell It on the Mountain* shares an obscene amount of brutality with Elizabeth and his children which is the unconscious Anima of his being that was denied even though he was raised by a single mother. In another narrative, one can argue that the irreconciliation of the Anima in David leads to the fragmentation in his sexuality as he deprives one for the other consecutively; leading to blatant denials with Hella, Giovanni, Sue and the nameless strangers. For the course of Jungian psychoanalysis, the healing function would culminate greatly when the Self encompasses all these experiences and their unknown unconscious counterparts into Individuation; but the fragmentation of these observations are the tenets on which the other factors of the study rests on.

To mitigate between the Archetype of the Baldwin mother and the Anima, such intersections can be viewed through the lens of studies like “The Archetypal Female in Mythology and Religion: The Anima and the Mother” by Relke, which in

brevity, deals with the feminine motifs that are illustrated across tales and religions in the world. Carl Jung hypothesised that these legends about such prototype elements establish the fantasies of societies. This examination naturally investigates, with the premise in two sections, which are, the anima also, the mother, and how they show as goddesses in the legends of different societies and in some cases join with one another. The relational element to the grounds of this study can be taken as the view of the Baldwin Archetypal mother and the influence of the Anima across the novels in his fiction. The first section depicts the two models, their qualities and appearances. Its subtleties contrast between the Anima in male awareness and the hostility in female consciousness. While this investigation centers fundamentally around the essential sources from Jung, world folklore, and individual encounters and instincts, it likewise draws on crafted by post-Jungian scholars like James Hillman, Ginette Paris, Marion Woodman, and Michael Vannoy Adams. The convolution in the Jungian principles so far, can seem out of reach and too fluid to grip but further probing as done in this study does claim a point in the connection between the two. This study investigates two of these models, the Anima and mother, and how these two totally different female energies show and intersect in different legends. Therein lies the alliance for our own premise as well; the Anima, for instance, projected by Gabriel can be an idealised female which is not perceived in reality, or the Anima in this case is the feminine that he has not reconciled with. In such a premise, the Archetypal mother for Baldwin, Tish, for example, can be the intersecting culmination of the projected ideal that Gabriel unconsciously perceives or the feminine with which he has not reconciled due to which he shows violence in the minute matters and enlarged matters of his family. The experimented test done here is merely a speculation and the hypothesis of the study does not fail if this connection collapses at times, or even in

the case of a connection. The undercurrent of the Archetype and the Anima in this context, falls on recurrence of attributes and intuition, which is seen in the characters collectively.

An Enquiry into Collective Unconscious in the Baldwin Universe

In the examination of repetitive universal patterns, the concept of ancient myths plays a role in that part of the dichotomy. The crucial part of myth is its relation to religion and the pattern in which they coincide. In *Beginner's Guide to Jungian Psychology*, Robertson writes as, "... ancient myths still lived inside of us... multitude of psychic invariants inside each of us" (3). The mystique of myth is in its recurrence and immutable characteristic that lives on in the unconscious. This in essence would invariably culminate in religious sentiments of the collective people and that is the intrigue of Baldwin's characters as well. The repetitive patterns that align with Judeo-Christianity, is a cornerstone in the fictional universe of his novels. The discovery in this for Jung sowed the grist for the differentiation between what is personal and collective in the narrative of the unconscious; with the latter taking an experimental precedence to aid this study. The rationalised world that deducts spirituality from the equation to propound on the matter of the mind, dismisses the notion of the collective in the unconscious. Yet, without the acknowledgement that questions are possible outside the realm of the system of thoughts to which people are prescribed to, the reductive trajectory of that narrative would devalue the integrity of this world. In theory, Robertson says that "materialism" has led to an "isolated" and "alienated" world; which he comes to, because of the path in which he followed Jung's narrative (5). Ironically, the grimmer aspects of that materialistic world have manifested today. In theory, this connects it to the mental health discourse that was

previously undertaken in the second section of the study; aligned with the virtual world and the consumption through the means of social media which is a product of materialism.

In alignment with the Archetype enmeshment with the symbolic references of the Jungian phallus and Johnny; *Giovanni's Room*, highlights David's complex of repressing the phallic inclination that he pushed down to the recesses of his activities in the room with Giovanni. In essence, the articulation of that culmination feels like the continuation of Johnny's transformation in *Go Tell It on the Mountain* that he could not give light to. Theoretically, one can argue that the Jungian projection materialises in David with Giovanni, which is tethered to Johnny's Shadow. The juxtaposition can be done in the repository of the Collective Unconscious. Then, the repetition of apprehension as seen in Richard from *Go Tell It on the Mountain* when he is accused of stealing from a "white man's store" is the same instinctual apprehension that Fonny feels in *If Beale Street Could Talk* (Baldwin 169). This emanates similar experiences in their experience collectively, which can be the presupposition that that is the Collective Unconscious exerting reflexes due to the recurrent experiences in the realm of Baldwin's characters. One can argue that that can also be a conscious experience racially, as a reflection of reality; while that remains to be a compounding and truthful notion, the projection of the Collective Unconscious marring the reflexive apprehension in the characters can be simultaneously an observation that is valid. Similarly, the same disengagement in Richard with his Shadow leading to the emasculating and extenuating circumstances of his death, is also seen in Rufus from *Another Country* when he jumps off the bridge (Baldwin 66). Although it is not given a first-person narrative, the testimonies of the brothers in *Just Above My Head* and the short story "Sonny's Blues" can be

presumably taken as operating on similar premises as Rufus and Richard. The repetition of these circumstances evoking the same responses have multi-pronged potential. The aspect of mental health decline that has been studied aligns in this, however, so does the possibility of the Collective Unconscious evoking comparable responses when the Self fails to reconcile with the Shadow. These are the findings that can entail them to have a different poetic justice/s in the event of alternate endings with Jungian psychoanalysis. Indicatively, Elizabeth and Tish from *Go Tell It on a Mountain* and *If Beale Street Could Talk* share the Archetype of the mother only through the instinct that runs from the Collective Unconscious of maternal instincts. Elizabeth's Animus complex and Tish's maternal Archetype are indicative that when external circumstances are pressurised and difficult; even from the periphery of racial lines, the maternal instincts to protect or to nest figuratively dawn on them due to the repository effect of the Collective Unconscious. The Collective Unconscious is a piece of the mind which can be adversely recognized from an individual's oblivious part of the mind that is called Personal Unconscious in the Jungian narrative. As per Jung, the Collective Unconscious is comprised of an assortment of recurrent information and symbolism that each individual is brought into the world with and is shared by all people because of hereditary experience; which is the essence of an Archetype, connecting this binary as documented by Bobroff (134-143). In the realm of our study, it could act as the shared unconscious of Baldwin's fictional world. In that sense, the ever-looming presence of Christianity as an institution that drops in all the novels feels like the Collective Unconscious of the characters as they struggle and find answers in different contexts of the stories. Eric and Yves in *Another Country* make love under the shadow of the same church that Johnny in *Go Tell It on the Mountain* wallows under with Elijah and his stepfather Gabriel. David struggles to

answer whether he prays when the housekeeper asks him in *Giovanni's Room*. The same ties chain them as they unconsciously live out their paths as directed in the stories. Mirroring happens as well, wherein pairs of people live out different ways in which they could have worked out in. Eric and Yves in their heaven of a beach house feels like the culmination of David and Giovanni that they never had. David and Hella are seen in Eric and Cass as they experiment with women while being in love with men. Racially, the apprehension felt by the black characters towards their white counterparts can be the instinctual urges provided by the Collective Unconscious into the matter of their reactions since the recurrence of that experience apart from the external circumstances are comprehensively undertaken in the novels. Ida's apprehension to share her self with Vivaldo in *Another Country* is shared in essence with his brother's resentment towards Leona. Tish's reactionary anger and fear from the unconscious before anything even happens to Fonny is the same instinctual fear felt by Elizabeth even before she knew about Richard's death in *Go Tell It on the Mountain*. Fears are recurrent in the human psyche and in cases like these, the racial experience and collection into the unconscious can be valid; in as much as their experience due to external circumstances. Racism on the part of the whites, in the narratives provided, actually has suitable grounds in the realm of the Shadow that indulges in denial of the Other that is seen as the antithesis of their own selves. In that light, we can shed better understanding on the reiterating polemical message of Baldwin's in "The White Man's Guilt" when he insisted that:

One wishes that Americans, white Americans, would... stop defending themselves... Only then will they be enabled to change their lives" speaking to the oppugnant denial that they were not capable of the imperialistic bloodshed they had caused to other communities of people (Baldwin *Dark Days* 42).

The conscious and unconscious threads can co-exist. Externally, the racial divide can be learned from environments, but the denial factor can be unconscious rising from the Shadow of the selves in question. Following this trail, the glimpse into the white cop in “Going to Meet the Man” is an extremely dark case of the Shadow self in denial in the truest term of the other which Robertson mentions as, “Shadow issues are represented in the dreams of Caucasian by blacks” (141). The dreams of the white cop in the most literal of terms come from harming and hurting the blacks which, in essence, is his own denial towards attraction to the race he dreams of murdering. The darker the recesses of the Shadow, the harder to gain the culmination of the Self in the theory of Individuation. Thus, in this manner, Baldwin’s Collective Unconscious in this fictional mosaic feels like the reservoir that is slowly tapped into while exploring the characters and tales.

Compendious Notations

The plethora of narrative streamlining under the notions and theories of Jungian psychoanalysis is vast. In *Memories, Dreams, Reflections* by Carl Jung, chapter VI deals with “Confrontation with the Unconscious” in which he utters, “My aim became to leave things to chance... The result was that the patients would spontaneously report their dreams and fantasies to me, and I would merely ask, ‘What occurs to you in relation to that?’” (170) Jung leaves things to explore and to the fact that freedom can have answers which we do not control with societal norms and ways, controlled by the conscious. This is intriguing to note since the exploration almost feels magical with a touch of insanity. For Jung he contemplates on the loss of the creative imagination that he had once as a boy who was curious and he does not refrain from using the word lost to start the journey of combatting or rather reuniting

with the unconscious; the same aura he felt in sitting on the stone (Hyde and McGuinness 3). The tenets on which his kind of psychology resides, gives room for freeing explorations into literature; as has been done in the premise of this segment, essentially stemming from the conscious and unconscious of Baldwin and his fictional tales.

The free-handed study that involves the likes of Jung is possible and it is noted that with his widespread thoughts, he “bridges the world of science... and that of divination (the realm of spirits, omens and... imagination)” (Hyde and McGuinness 166). In the notable tones of art and Jungian Collective Unconscious, “The Function of the Artist: Creativity and the Collective Unconscious” by Deal is an apt conclusionary elaboration. He begins the article by claiming that the “great tradition” of stories, visuals made by artists are forgotten at times, due to which, he calls for a revitalization of this connection, saying that “The artist is... a bearer of the spirit of mankind” (239). In these sentiments, we see a liberty and value in which literature can be explored and met with equal enthusiasm. Baldwin answered when asked about guidance in an interview with Elgrably and Plimpton that:

I remember standing on a street corner with... Beauford Delaney... waiting for the light to change, and he pointed down and said, ‘Look.’ I looked and all I saw was water. And he said, ‘Look again,’ which I did, and I saw oil in the water and the city reflected in the puddle... Painters have often taught writers how to see (Stanley and Pratt 235).

This reflects the great tradition that connects all alike, including the ways in which we study this monument with all the subjective parts aligning with the objective; like how

Jung connects the metaphysical with the realms of reality. The embrace of these aspects is greatly heightened and effervescent in nature.

In the retrospect of studying all three segments of the study, one finds a good marination and connection between the three paths, just as the premise of the study grants luminosity to an experimentative launch into binding Jungian psychology with Baldwin fiction. The hypothetical statement mentioned in the initial parts of this study lent a light into Archetypal Criticism by quoting Frye about a self-sustained universe in art or literature. Studies in the fictional character alignments of Rufus and Arthur, Fonny and Richard, Elizabeth and Tish, David and Eric; all pinpoint towards some recurrence in patterns for the Baldwin universe when the extracting purposes of separating the external and the instincts in these characters roll in. As forewarned initially, the fiction is confined to this aspect of Jungian analysis however, even in the case of reflectional elements of racial discourses, it seems to have an Archetypal and collectivity element in its unconscious; seemingly stemming from the same notions of recurrence in the reactions which highlight the unconscious intentions that are predisposed in the characters. The black writer's white cop is the predilection of this analysis in terms of the Shadow and the consequent othering, while the language of Jungian dreams is literally applicable in the case of "Going to Meet the Man." For the sustainability in this study, the language of dreams has been reinterpreted to fictional musings, imaginings fuelling the storehouse of what the unconscious looks like in those Baldwin gaps. The realm of consciousness may play a role, but when taken in its full spectrum of an eclectic fictional mosaic, the threshold between consciousness and the unconsciousness in the Baldwin fiction can be alternatively seen as flimsy enough for this adjacent study to initiate. The gapping brings forth the plethora of comparatives while continuing unconscious tales among the stories told in novels. In

the essence of things, the complexities of the archetypes and the consequent suggestions of the traits that embody them explore the world of Baldwin's fiction in an intriguing light. The reimagination of the fictional world to blend with Jung's psychoanalysis opens up the way in which topics can be explored in the freedom of subjectivity that can be objective in the longer meandering path of studies as well.

Chapter 4

Questions of Labels in the Spectrum of Sexual Orientations through the Periphery of Baldwin's Fiction

The actuality of any individual that navigates sexuality would be coloured by experiences that show the existence of variations in what the self wants or what the individual sees in the community around them; the simplistic notions of such a statement has duality in meaning, one is that it is in support of the undertones of what reality means amid all the social structures and acceptable behaviour; but the other is that, the complication is societal induced at times, and the orientations that can co-exist is and can be a reality. In the conscious air of the 2010s and following, the dialogue around sexuality spectrums have protruded through in the existence of plethora in orientations; the controversially known Kinsey scale, that can simultaneously exist which is vividly different from the perplexity and façade that other orientations had to lie in, during the past when the monolithic dialogue of the heteronormative existence took precedence (Kinsley et al. 897). Visual documentaries like “A Secret Love” show a glimpse into the kind of secrecy and hate crimes sanctioned by the government that lesbians or gays had to undergo to live in the times they were handed. In a review by *The Guardian*, it is written that, “The legacy of shame and fear among older people in the gay community is explored... but the overwhelming mood here is love” (“A Secret Love Review” par. 2). It is alluring to see the shame and fear modelled as a legacy because of how prominent it was back in the 1950s; specifically chosen since Baldwin was a piquing activist during this timeline. In an article by *KCET* the specificity of homosexuals deemed as “perverts” were immensely acceptable in social norms that it was encouraged to find them in

civil offices as well (“How 1950s LGBTQ Found Hope and Community in a Pioneering L.A. Magazine” par. 1). The magnanimous hatred that was seen was astounding and therefore, the lineage of what follows after; toppling in the comprehension of today’s context from the lens of Baldwin’s fiction seems apt to see the oracle-like nature of his prosaic musings that were muted and subtle in comparison with the polemical pieces; yet showing undertones of freedom like Walt Whitman had done with his “standards not yet publish’d” (par. 1). In the perimeters provided by Queer Theory, in multiple designations, the sustainability of the discourse can get convoluted since the theory designates prime focus on gendered aspects of lesbian and gay rights, as mentioned in multiple books including definition texts like *A Handbook of Literary Terms* by Abrams and Harpham. However, a telling periphery of this usage is seen in how Queer was redefined to empower the derogation it had caused. “The term ‘queer’ was originally derogatory used to stigmatize... same-sex love as deviant and unnatural... it has been... adopted by gays and lesbians... as a noninvidious term... for scholarly enquiry” (Abrams and Harpham 253). The margins of redefinition in the light of oppressive pressure are precisely the outline of this study as well. In a somewhat deconstructive reading, the “queer reading” of texts is defined by limitless ways in which works can be undertaken to subvert “verbal and cultural boundaries” between what is “male/female, homosexual/heterosexual”; breaking open the streamlines of discourses that can occur in this dismantled condition (Abrams and Harpham 254). In *The History of Sexuality, Vol. 3: The Care of the Self* by Foucault, he critically examines and undermines the archaic notion of sexuality and the definite confines. In the conclusionary finale of the book, he writes:

Does this mean that one must recognize, in the schema thus constituted, the lineaments of a future ethics, the ethics that one will find in Christianity, when

the sexual act itself will be considered an evil, when it will no longer be granted legitimacy except within the conjugal relationship, and when the love of boys will be condemned as unnatural? (235)

In the ambit of the current scenario, the use of the word boys can seem predatory; but in the context of the study undertaken by Foucault, the prime focus is that he questions the problematic rhetoric of the one path for all, choiceless choice, that is often the solution and end-all for all narratives. Such is the progression in which the span of this study undertakes the role to show the panorama that is possible without limitations. The whole expanse of the observations calls for a deconstructed outlook that collapses the reality of the binary in itself; leaving way for multiple meanings or even infinite spaces. Butler in *Gender Trouble: Feminism and the Subversion of Identity* narrates the rhetoric of gender roles which limits the potential of subversion of these archaic notions under the subsection “The Compulsory Order of Sex/Gender/Desire” (9-10). In sectional analyses, the superstructure of the discourse in this chapter would be based on the Baldwin fiction mirroring the reality of the current context. In the scheme of gender studies, the “oppression” that is suffered by groups that fall outside the “heteronormative paradigm” creates vast histories that reiterate the need for probing (Holland and Piero 142). Under such circumstances, the progression of the times in its plurality of sexuality labels or the lack thereof, seem like a leeway into subversions and deconstructions that is causal in the narrative provided by Baldwin’s fiction, dismantling any binaries that exist, while creating a space for them regardless in the chaos. The propositions put forth in alignment with the Baldwin texts, are adjacent to the findings in data and literature, coming to the recent, while alluding the harrowing legacy left behind in the political activism for the rights garnered and won so far. In the outline of deconstruction, “By asserting the

performative potential of gender, Butler suggests a way... outside of the constrictive frameworks... and compulsory heterosexuality” (Holland and Piero 150).

The Aetiology of Self-Hatred and the Looming Institution in Baldwin’s Fiction

A conditioned documentation in the exploration or the lack of exploration in sexuality often leads to the problem of self-hatred which has been theorised and analysed. The institutional tradition of subscribing to religions like Judeo-Christianity lead to repression that has dire consequences in the long run; especially for sexual orientations. In articles like “Growing up Catholic, Growing up Gay” by Ratigan, he recalls people being forced to marry and remain “straight” due to “enormous religious, peer and other pressures”; thus “stifling” their sexuality (92). Statistical references in the article “My Friend is Gay, But... The Effects of Social Contact on Christian Evangelicals’ Beliefs About Gays and Lesbians” trace documented data as fresh as 2010-2012 (Baker and Baruner-Otto 240). Theorizing social contact, the actuality of having connections with friends seemed to have a positive effect on the American attitude towards favouring same-sex marriage which reflects in the statistical data because of the known contact with a member from the community (Baker and Baruner-Otto 240). Consequently, however, evangelicals were less likely to support gay rights than a non-evangelical; this was the finding through their small sample contact theory while acknowledging the confines and limitations of their study (Baker and Baruner-Otto 261). The ambit of those studies, among others, highlight that the Christian-induced or religion-induced upbringing tends to have indoctrinated and ominous consequences on the self-reflection of a person who identifies away from the heteronormative definitions. In the case of Baldwin’s fiction; the causal effect of the self-hatred stream seems to begin in the crevices of religion; creeping all

the way to societal standards that are established by the permeating narratives of those said religions even if there is no definite admittance that they identify with the religious label. The treatment of homosexuality from one text to the next, allow this blended work that can accommodate the necessity of tracing the effects of religion and societal norms on the characters who identify differently than the norm. Though the ominous presence of a god is the most compounded in *Go Tell It on a Mountain*, the percolating granules of the Christian doctrines are also seen in *Giovanni's Room*, when the French lady asks David about prayers (Baldwin 68). This is enough for Baldwin to add the issue of a patronizing projection that the character feels with just the slightest mention of the institution that preys on sexuality being one, big monolithic argument that allows only heterosexuality; akin to Foucault's sentiments in his own book about the history of sexuality. This is dismissed by David with an ease that perhaps Baldwin would have wanted for people to choose in that aspect as well. Sans the institution, gives the freedom for exploration in many ways and allows the very fluidity that this study is bringing home. The tractate of the religious looming institution falls in frame with the aetiology of self-hatred because of the intersectional track in which the discourse overlaps in his fictional texts. The differentiation between sexual orientation, and the next juxtaposition, that is, the element of sexual fluidity is key in the following discourses which will be elaborated on in the segment of labels (Diamond 249).

In *Giovanni's Room*, hatred comes in many forms. The usual trope of self-hatred in the face of an identity you do not wish to sink into, is shown after David's interaction with Joey. His manhood lies in the structure of being a straight man that has no wandering eye for exploration: the straight and narrow is figuratively and literally permeating the discourse in every sense. In an alternative, that will be

explored further down the narrative, it is pivotal to be wary that the lack of room or space for exploring the other shades of intimacy also leads to a spiral to discolour and splinter David's experience with women as well; synthesising with the agony of self-hatred. The apothegms that Baldwin appertain to, in regards to the sexually confused identity, is marred with self-loathing and self-contempt that situates in the secrecy of the matter. The poor reality of a life without denial does not bode positivity in the light of self-hatred. Jacques, in *Giovanni's Room* shows complexes in the identity that can no longer hide his inclination of sexual identity. Inadvertently and logically, the price that he pays for it is one of contempt for others as he condemns himself. The deeper issue with this self-contempt is the reality that awaits people when they do make the choice to live their inner selves, outwardly; especially in the context of the times when the text was written. This may be the few documented times when timeline and context may aid the study of the current scenario as well. Sibalis in an article titled as "Homosexuality in France" the piece documents the transition from the 1950s into the 1980s when the AIDS pandemic took over, while showing the revolutions and "commercial ghetto" that existed during this point of time (109-110). The expansive spectrum of this study shows the history in which homosexuality lay in secret whispers, finally revolting but being stigmatized for the AIDS outbreak; from any perspective, the times were certainly not welcoming. Part of this narrative is relevant in discussing the alternatives for people if they choose to make a definition for themselves; reinforcing positive outlooks on the matter than detrimentally spiralling ones. In moments of ironic sobriety of thought, David ends in drunken honesty, as the ease of being able to explore his attraction to men in his drunken state is finally narrated in twinges of being able to say that he has forgotten it or can dismiss it; it is with a "soldier" and he shows vulnerability, even if just for a moment

(Baldwin *Giovanni's Room* 24). However, the angst of reality seeps in as he fears for his societal constructed masculinity, thus tying into the whole narrative of his reality, if he were to choose to live outwardly as a gay man; spiralling into the oblivion of self-contempt. The patterns of behaviour in this context proves detrimental to the queer man in question; fuelling the stream of hatred and disgust. The control of the narrative is in the self as Jacques reveals to David. The question of sexuality that he grapples with is entirely in his own control. A word often used in the novel is “dirty” to mean the animosity and hatred that the self feels and the other projects on to people like Jacques (Baldwin *Giovanni's Room* 28). In fact, the whole reason for the murder of Guillaume is the shame of this very dirt that was thrown on to Giovanni. If so, Jacques temporarily gives David an escape, in the form of an emotion that he calls “love him” (Baldwin *Giovanni's Room* 50). This disgust and self-hatred are also seen in Rufus from *Another Country* as he enjoys and is repulsed by his encounter with Eric sexually; they mutually understand that they are disgusted and “despised” by each other (Baldwin 53). Yet, the affinity exists and even the words used are “make love to him” which is ironic in the sense of the contempt towards each other (Baldwin *Another Country* 53). Tied in with traces of homophobia, the issue needs probing as it has multiple complexities. Supplementary sources like *Self-Devaluation Processes Among Gay-Identified Men* by Richard G. Rodriguez and the chapter of “Understanding Homophobia” by Mark J. Blechner from the book *Clinical Encounters in Sexuality: Psychoanalytic Practice and Queer Theory* aid in understanding this aspect of sexuality. The former thesis quotes that the stigmatised male “learns to ‘control’ information about one’s stigma”; leading to “self-devaluing” his own identity because of the herd mentality in which the popular accepted norm takes precedence (Rodriguez 4 and 5). The role of the contempt happens in a

whirlpool of multiple factors; with the discussion in forefront about the outlook on the self and the institution of religion. The necessity to begin the dialogue here, lies in the importance of tracing the tenets that culminate to the freeing aspects of fluidity in expression; especially in the current context. The latter chapter in correlation to homophobia challenges the “bias reversal” that conversations seem to embody around the concept of the other; and then makes it a question with the accepted norm (Blechner 412). He goes on to elaborate by asking questions that “highlight the... irrationality... of our ‘common-sense’ prejudices” like “Are white people inherently less intelligent than black people?” or “Is heterosexuality pathological?” (Blechner 412). In this case, the devaluation process started in the stigmatisation process of the first finding can be challenged by confronting one’s own notions about what one considers natural; thereby dismantling the prejudice with which one views the other (whose premise will also be deconstructed with the entry of the fluidity). The conversation of the hatred thus, leads to the scenario of how the same history is viewed through the lens of change and challenge as seen in this dialogue.

In *Giovanni’s Room*, Baldwin does not deter away from using the metaphors and imageries of Christianity and these instances tie in to show that the institution as a whole holds a heavy orb in the realm of discussing all the tenets of the chapters. Therefore, even in the narrative of the sexuality spectrum, it is emphatic to mention religion as a source of the tension since it is the antithetical ground on which sexuality is not expressed freely. The freedom of the Church in their movements, language, songs and dancing are heightened in his novels like *Go Tell it on the Mountain*. Sexuality in the form of its variants is not part of the discussion in the novel but the imagery and metaphor of the religion is extremely prevalent. In the form of a song with choruses sung by the different characters, the imagery of religion in tambourines

and crying whilst dancing to revel in the humility of God shows a better view as to how penetrated the institution is; even in the Baldwin text. “Judgment” is a continuous strain in the whole novel which speaks to the collective presence of Christianity as a mouthpiece of the doomsday message that permeates the discussion of how people are treated, who are different from the heteronormative reality (Baldwin *Go Tell It on the Mountain* 16). In fact, the whole sexual starvation that is seen in characters like David when it came to his natural interaction with Joey can be cross-compared with characters like Elisha and Ella Mae, whose teenage tryst was also treated as unnatural without the bonds of marriage (Baldwin *Giovanni’s Room* 14; Baldwin *Go Tell It on the Mountain* 50). This encompassment and intrusion of the religious ties that permeate the interactions between people sexually, leaves them with a figurative fracture in their interaction which is multiplied in interactions for people like David and Joey; since they do not have the institution of marriage to legalize their so-called sins. It is additionally compelling to view how David and Joey do not have the saturation of religion, and yet the discourse of their actions is treated in the morals set on that institution. In the dialogue about sexual orientations and labelling, the omniscient institution of religion is an important factor since it hinders the conversation in regards to the fluidity of sexuality. Much like David in his repression of sexual thoughts at a young age, John seems to do the same thing. In the case of *Go Tell It on the Mountain*, the thought-provoking element lies in how subtly, sexual thoughts are mentioned in a novel surrounded by biblical imagery. Seeing a “yellow stain” leads to sexual thoughts of a woman which is starved out as the utters of sin are never far behind in John’s mind (Baldwin *Go Tell It on the Mountain* 10). However, the sexual thoughts are not restricted to a heterosexual route; seeing the genitalia of young boys in school, leads to John’s seemingly sexual desires which “he would

never dare to speak” (Baldwin *Go Tell It on the Mountain* 20). This suggests homosexual thoughts mixed in with the heterosexual thoughts from the earlier yellow stain, which are never explored except in the silent mentions of his affection for Elisha that never goes beyond a kiss on the forehead. The permeating air of religion that John has been raised in is the very cause of his inability to decipher his thoughts on even staying in the lane of sexuality or sex for more than a few phrases; which is furthermore marred by the use of the word sin. Yet, in this discussion of sex and sexuality, there is a transformative power that John holds which shows seedlings in his scepticism for the institution of religion. Though it never comes to full effect, nor does it fill the plot of the novel, this scepticism keeps his sanity and his inquisitive power in check. Despite the social conditioning that comes with the biblical South of the US, John manages to break through and go to the city to indulge in a movie that was synonymous with the word sin (Baldwin *Go Tell It on the Mountain* 28). This indicates a sense of freedom that John longs for subconsciously which he is eager to taste. The interaction between John and baby Ruth also shows instances of this urge to run and escape as he whispers coos of telling the baby to run from this place to the unknown. In the novel, the “promise for more” is a recurrence as this unknown motivates them to seek for more (Baldwin *Go Tell It on the Mountain* 189). Even this note of escape is collective as Florence does it in her own struggles at the homefront, and similarly, so does Gabriel in all his religious fury. The slight wind of this angst for freeing, points to the larger issue of the needed breakthrough that comes with the unlearning of religious ties with the sexuality spectrum for fluidity to flourish. The looming presence of Christianity as an institution that dismisses any other variation than heterosexuality is also seen in novels like *Another Country* where the cathedral is seen as the third witness for Eric and Yves in their consummation (212). The presence

of this is explored with accounts of facts presented in this aspect of sexuality from articles like “Sex, Sin, and the Church: The Dilemma of Homosexuality” by Berliner. The article documents the negative role of the Judeo-Christianity in the past. In combination with this history, Baldwin subverts the Christian metaphors. Baldwin’s “garden of Eden” in *Giovanni’s Room* has a dichotomy in this narrative of sexuality (Baldwin 28). One is the comfort of heterosexuality that promises a life of comfort and peace with unperturbed passage of time; the forbidden fruit that promises contentment extensively. On the other hand, the other garden of Eden is finally being free to live out the life that they are choosing to be in: homosexuality. The figurative use of fire to transform into a positive reincarnation deal with the very element of subversion that the narrative of sexuality requires. In Baldwin fashion, the fire represents the imagery of hell. The hellfire that is to descend upon all those who do not live the so-called normative way is subverted to mean the flames that would burn the façade that David is holding onto. In such contexts of subversion, the loud Christian chorus as used in *Go Tell It on the Mountain*, is meant as a kind of revolt by treating the institution as a mythical body of work to splinter metaphors from, than the truth that dictates societal interaction and structures in a heteronormative sense. The subversion is synonymous with the Queer Reading which is a tool that indicates deconstruction in its usage since the activities undertaken under this process “subvert and confound” hierarchal binaries including those of religion and secularity as seen in the discourse (Abrams and Harpham 254). Thus, the deconstruction of a monolithic entity that dogmatically dictates the scenic conditions of societal interactions, breaks the space for multiplicity and arouses the spirit for exploration in a fluid state.

The Parental Posture

The role/position of the parent as a mentor and a guide for the questioning queer person is often a reiterated cause that has proved to be detrimental in the absence of it and positive in the presence of it; similar notations are found in the second segment of this ambit while dealing with racial discourse. In the aforementioned article titled “Growing up Catholic, Growing up Gay,” by Ratigan, he pinpoints the positive impact father figures can have on the gay/lesbian/etc. person by mentioning in his study that, “Families ought to be the principal source of support for gay young people” which has been shown to have been the appropriate support group that the child in question needs (Ratigan 92). In relations to relationships that are familial, Baldwin briefly brings in David’s father but the glare of his absence makes the more resounding silence of guilt and shame that is projected when dealing with David’s sexuality; the percolating reality of this, in his thoughts, suggest the angst and lacking father figure. Similarly, in *Just Above My Head* Arthur spirals in the absence of familial support, especially in the context of how he anguished for one; and subsequently the affection he felt from Hall pinpointed the haven that he could reside in simultaneously. In articles like “Men’s Relations with Kids: Exploring and Promoting the Mosaic of Youth Work and Fathering” by Marsiglio, it takes on a sample case study with quality-ensured interviews, speaking to the requirement of “positive male role model” for young boys especially in the narrative of a society starting from the unit, which is the family (119). The study goes on to elaborate the positive attributes such fathering can bring for the question of the father figure and the kind of offspring that they have. The crucial part of this trajectory is to connect it to David; whose relationship with the father is merely mentioned in the tones of his guilty conscience. Yet, the harrows of the absence are felt in great magnitude through

his behaviour and interaction with other people. In essence, it is a projection of his understanding that masculinity equals heterosexuality which he is trying to remain in. The father as a “buddy” makes David apperceive the personal space of his questioned sexuality, in disengaged tones of figurative nudity and perturbation. He calls it “merciful distance” that is yanked out disarming his functionality (Baldwin *Giovanni’s Room* 15). Consequently, the missing dichotomy of father and son then speaks to the forged and forced effort of David’s to reconstruct the distance that he so longs for. A compelling element that is coeval in the multi-pronged streamlines of the narrative, is that of subversion; a misplacement. The pressure and pathos for normalising behaviour on the part of David lies in the façade that he feeds his father. He calls it ambiguous/ “ambiguity” thus making it neither good nor bad. (Baldwin *Giovanni’s Room* 18). This, however, feels like a projection of his unreliability in being truthful to himself and certainly in the thought process of his own spiralling mentality. Without positive peers and father figures or role models, the vacuum leaves a broken man that is in dire need of something he is unaware of. The intrigue of this lies in the fact that his misplacement of his sexual identity makes him question the virtues he does have. In the course of the novel, we do see that the shells and layers that cover his impermeable wall grows and thickens into confused swirls that neither grants him truths nor lies in the end. In the briefest mentions of family, letters come forth that speak to David about his own suspicions that he feels so strongly that his father is feeling. The father grows in doubting his son’s identity that seems to get “blackier and vaguer” (Baldwin *Giovanni’s Room* 81). The language used denotes the reality of how life would be if David does not choose the heteronormative way of living. Granted, sexuality does not leave choice to decide who you are, as has been seen in studies including the one done by Ratigan, but the detrimental scenario of the

social discourse gives room to choose what you wish to pretend as. In the opposition from David, John, on the other hand, does not have an indifferent father, but rather an abusive one that beats down Jesus in his day-to-day life. The reality even today, deals with this very dichotomy of love and hate as seen in the positive reinforcements of what a good role model can do for the society since it goes all the way to mentoring. Jacques, in *Giovanni's Room* poignantly points out that if sons and daughters were to have been taught that multitudes perish without love more so than living with the pain of love (Baldwin 59). The oddest realization that it is a necessity that warrants exploration is justified. If so, in the context of today's protests to have the licence to marriage and to want the ever-present external to coexist with this truth is spoken of in volumes in Baldwin's novel; documented in articles like "The Journey to Marriage Equality in the United States". Alternatively, in *Another Country* and *Tell Me How Long the Train's Been Gone* deal with the presence of family in a sister or a brother that causes contention and stress in the aspect of sexual identity. Rufus can never let Ida know about his explorations with a man and Leo feels similarly with his brother, despite his sexual fluidity. Regardless, even today, the aspect of family does play a role in acceptance of their sexual identity or lack of acceptance. Ratigan's article showed how siblings compose a part of that family. Research articles such as "The Significance of Parenting and Parent-Child Relationships for Sexual and Gender Minority Adolescents" by Mills-Koonce, and others aid in this study for understanding the role of family figures and guardianship in adjusting with their sexual identities especially as adolescents. The article highlights the progression of how society is leading; and the consequent influence of family that makes the coming out process positive for them (637). In the context of *Giovanni's Room*, David as a youngster struggles in his exploration with Joey and this is predominated by his lack

of a father figure relationship with his own father. Baldwin implies the starved absence that creates a vacuum which is still the contextual dialogue of today as seen in the documented articles.

The Incapacious Binary and the Room of Sexuality Labels

The dialogue in relation to the binary, which will soon be subverted, and the sexuality labels, which will soon be undermined, lies in the threshold of what Lisa M. Diamond calls sexual fluidity which has been defined as, "... a capacity for situation-dependent flexibility in sexual responsiveness, which allows individuals to experience changes in same-sex or other-sex desire across both short-term and long-term time periods" (249). The perimeters of self-hatred, the institutionalised doctrines that dictate social dialogue, and the emphatic importance of parental roles in creating a healthy dialogue, culminates in the discussion of fluidity and what that means for society today, and what it could have done for the contextual characters of Baldwin's text as well. In popular culture, saturated media outlets have impinged on the dialogue of the fluid, and articles like "Explainer: What is sexual fluidity?" by Dylan Selterman comment on the nature of how fluidity creates a space since preferences in sexuality are "not set in stone" (par. 1). The liberating expression of this context is seen, although contentiously, in Baldwin's texts.

The centerfold of the incapacious binary tediously lies in the question of sexuality that the novel *Giovanni's Room* breaks into. The hyper-awareness of an identity that roots from labelling people into definitions. Even in the breaking dawn of the novel, David stands in the face of a nameless girl, a stranger, as a man and the overwhelming question of what label he falls under is peered at and questioned by self and he projects it as a question that others would ponder about as well (Baldwin

Giovanni's Room 9). In external demeanour of the exchange, the issue seemingly narrates the unfortunate age-old tale of a gay man grappling to deny the complex of his homosexuality. However, in the further discourse and analysis of this simple exchange, the stratum below the weighing context of the conflict is suggestive about the fear of the confines of structures that comes with the defining status of homosexuality and heterosexuality. The figurative room thus transcends the small one in the title, the definition that he tries to avoid. The binary of a narrow choice: homosexual or heterosexual is portrayed through David's affections for Hella and Giovanni. The ever-fading arch of heterosexuality promises comfort bred by centuries of societal acceptance. This is what David grapples with when he asks Hella to marry him. Without room for fluidity, without having to make a choice, he is left crippled by confusion to choose; making statements of love without understanding the meaning of his utterance. "I am too various to be trusted" shows the multi-layered complexity of his being/s that has affection for Hella and Giovanni (Baldwin *Giovanni's Room* 5). The metaphor of the room in the end of Paris in which two men try to fit themselves in, is suggested with traces of a transformation (Baldwin *Giovanni's Room* 48). But instead of removing the confines of the room itself, Giovanni decorates it with hopes for renovations, that David would choose that very room to settle in (Baldwin *Giovanni's Room* 82). This does not happen and though David leaves the room, he never leaves the dichotomy of choice that is presented before him which he would have been able to forego entirely. The teetering suitcases that lay on top of each other signifying the lifetime of unperturbed hauntings of the past and undealt trauma and stories laid as is, in the room they crammed in (Baldwin *Giovanni's Room* 83). The focal point seems to be of David's consciousness but Giovanni carries his own marred delusions and illusions that are crammed in that room. The alternative that is being

sought after is the confines of definition to be dismantled so that he can choose to be fluid or to be homosexual without the validation of the outside. This is a current issue that is being dealt with even today in various narratives that are still confined to the constructs of definition and labels that encumbers fluidity since it sees it as conspicuously different from the accepted norm. In the discourse of the current context, however, the subversion and undermining effects of deconstruction has rejoicefully taken precedence as seen in articles like “The Pansexual Revolution: How Sexual Fluidity Became Mainstream” by Hinsliff; wherein labels and definitions are an “afterthought” showing that sexuality dialogue has morphed a long time hence David existed (Abrams and Harpham 69; Hinsliff par. 1). The naturally encompassing, and instinctual interaction that David has with Joey as young adolescents shows ease and comfort even in the language used by Baldwin. The awkwardness that comes with inexperience, the physical intimacy that they fall into, marked only by discomfort from innocence, are all the tenets of pushing into the threshold of experience and knowledge. However, the probable difference here is the heavyset guilt of their act which is been explored in variations of coming-of-age narratives and visuals, and gender queer tales. Popular culture in context with the current times, have movies like *Blue is the Warmest Colour* that feels like what David and Joey could have been; how their narrative would have changed, in the light of liberating norms. In line with the narrative that is in pursuit here, the purity of this “act of love” can stand to be the joyous moment that it is without the pressure of choosing a room to sit in (Baldwin *Giovanni’s Room* 7). Teenage clandestine meetings that show interaction, rooted in a vacuum without societal expectations weighing, would be the idealised notion that the discourse chooses to pursue. In the line of thought adjacent to starving out his sexually unexplored fragments, David with

his willpower, meditates on starving out sexual thoughts; the undertones of which robs him of seeking or thinking of relationships in any form that is healthy in a communicative way. The ulterior concept that he thinks of is a “decomposing corpse” as he thinks of his encounter with Joey (Baldwin *Giovanni's Room* 14). The absence of thoughts in regards to sexual relations, anguishes for grounds of fluidity, implicitly.

In the words of David, the seeming choice leaves only mad men in its wake, “the madness of denial of pain and the hatred of innocence... the world is mostly divided between madmen who remember and madmen who forget. Heroes are rare” (Baldwin *Giovanni's Room* 23). In the face of Giovanni, David loses his steel willpower, tendon by tendon. David grapples in his last muscle attempt to bring up a non-existent sister in the conversation to invite Giovanni out for a drink. The utterance of asking that very question would mean the loss of a façade that hid his true emotions and affections. However, the loss is inevitable and did not exist even before, as Jacques calls it “immaculate manhood” ironically; the loss of a façade that never really existed in the first place (Baldwin *Giovanni's Room* 27). Thus, apart from Joey, David explores the other world that he has succumbed into willed hiding thus far. In the entanglement that is Giovanni, the natural flow of pent-up feelings begins. The figurative use of fire to transform into a positive reincarnation deal with the very element of subversion that the narrative of sexuality requires. Spectrum denotes a blend and blur of definitions that seem to be absent entirely. What David really seeks for, as the limited navigator for Baldwin in the text, is that alternative that he was never given which is possible in the context of the 2010s where labels seem to have a limitation in their power to control the narrative and confine to heteronormative rules and regulations set by centuries of practice. Alternatively, in *Tell Me How Long the Train's Been Gone*, the truer version that closely mirrors the society in the current

context, Leo Proudhammer redefines sexuality in his own ways; a prototype of what is to come reflectively in the current times, when he moves between Barbara, Jerry and Christopher. The dimmed banging of his upbringing spoken in few syntaxes, eludes more to his sexuality that is not firm and rigid; although people would label him a bisexual; the tenet of fluidity is visible and present.

In subtle ways, Giovanni and David show wants of the alternative to monogamy. The room to explore, for polyamory if the action needs a label at all. Their intercourses with women lie awaiting in the dim recesses of their discourse, and homosexuality is not sufficient to define the perimeters they push; the exploration, is a morphed face that is not dealt with. The journey itself warrants exploration that is not granted when they seem to make a decision which they do not want in the first place. A major part of this lies in the external pressure of peering eyes that pin them to a position that will be excluded from society; but it also lies in the loss of this eluding freedom that never stands still for them to use or take control of. In the eager appeasement and happiness for David and Giovanni, the ever-aware David reflects on this “childishness” that he feels with Giovanni (Baldwin *Giovanni's Room* 80). In utter declarations of love to himself about Giovanni, the very tenet of the exploration in the narrative transudes the moment. Another person passes by, and the love deflects to the angst and yearning for exploring someone else by David. He “also felt for him” what he felt for Giovanni (Baldwin *Giovanni's Room* 74). Transcending the binary of homosexuality and heterosexuality, lies the binary of monogamy and polyamory. The inescapable chain of choices that are non-existent enters the narrative time and again. The hollow choice that lies before him is not one David wants to make. The same narrative for the sexuality spectrum drones on in the relationship type spectrum which is subtly displayed in the novel for brief moments that necessitate delving into, since

these are elements present in the 2010s as well. Statistically, in as recent as 2018, *Statista* showed an ever-growing majority of 69% of people who viewed LGBTQIA+ as not morally wrong (“United States - Moral Stance towards Homosexuality 2018” par. 1). In the same website, the highest level of self-identifying members of the LGBTQIA+ community was from the generation of millennials; the overall number of participants was 15,349, the timeline shows as 2012-2020 (“LGBT – Americans Who Identify as Homosexual, Bisexual, or Transgender, by Generation 2012 to 2020” par. 1). These statistics show that the subversion has partially worked in eliminating the negative attributes of sexuality and its discourses. Back in *Giovanni’s Room*, the brevity of a moment that sobered once more to tell a truth, David would as Giovanni wanted, in his consciousness, to dream up a way of destroying the very room that seems to confine them to give a better life for Giovanni and himself as is described in the novel (83). This divination of a seeming clarity amid the confusion is intriguing to note since it suggests the ache for an alternative that does not require rooms to coop in and limit themselves in. Baldwin thus suggests that the will to want better, an openness and freedom is often alluded to over and over again in all the conversations of claustrophobia that labelling comes with. With waves of clarity, the insurmountable confusion of a gay man that wants to live so outwardly without repercussions cast by himself and the world transudes in trickle by trickle. This is valid in the narrative of navigating through the spectrum that is sexuality. Time in the context of his life is not granted to him and yet this is important in the conversation about self-discovery. The lack of, in the language that Baldwin seeks, is loud enough to speak to the same navigation even in the Twenty First Century evident by the statistics and dialogues provided in this ambit. *Tell Me How Long the Train’s Been Gone* also deals with this question of sexuality in terms of bisexuality as well; while

escaping notions of ever stating it directly, which progressively indicates what was to come in the notions and perimeters of the current context. Instances of this question is also seen in characters like Rufus and Eric from *Another Country*; despite the despise they feel towards each other, they both share relationships with women and men, escaping any notion of labelling; almost in cravings of what is not set in stone, as described by Selterman (par. 1). Thus, this is a necessary part of the dialogue that needs emphasis before delving into the crux of labels in the sexuality spectrum. The passage of this phenomenon of questioning is supported by articles like "Sexual Orientation, Sexual Identity, and the Question of Choice" by Laura Reiter. The article deals with the differentiation with identifying and orientation. There is a bone of contention when the dialogue of sexual orientation is built on the notion that it is innate and immune to change, stated even by Ratigan; while the fluidity notion lives on the premise that change is permissible. The contention according to Reiter lies in how identity can change while orientation does not (138). Furthermore, in this critique, the unfortunate limitation of societal norms engages in the deliberation. The fixed permanence to identify as a lesbian/gay from the perspective of society; compounds the issue to resort back to the binary that was subverted; the causal multiple meanings are not explored in that context. In such terms, Queer Theory consistently needs to give room for the premise of that inexhaustible permanence of multiple meanings and changes. The alternative that is being sought after is the confines of definition to be dismantled so that he can choose to be fluid or to be homosexual without the validation of the outside. This is a current issue that is being dealt with even today in various narratives is still confined to the constructs of definition and labels that does not allow fluidity. Articles like "Sexual Fluidity in

Male and Females” by Lisa M. Diamond explains this phenomenon of exploration without limiting to labels as a definition. In the conclusion of her paper, she finds that:

The existing body of international research assessing sexual attractions, behaviors, and identities among representative samples of adolescents and adults shows that sexual orientation is not a static and categorical trait. Rather, same-sex sexuality shows substantial fluidity in both men and women, and this fluidity takes a number of forms (253).

The same imagery of a room or confinement is the discomfort that Rufus feels in *Another Room* or Leo in *Tell Me How Long the Train's Been Gone*. Thus, in this chapter the use of labels as more than a functionality is explored. The angle of open discourse that accommodates sans rooms is essentially the one that Baldwin seems to imply in his fictional mosaic, while peering through the lens of the current context.

Recapitulated Notes

In the close of the discourse, the usual interpretation that David is a gay man trapped in a straight world, is fair and justified. But with the tool of close reading, the situation that is put forth in language seems to speak a different tune as seen from the context of the 2010s. In the event when Hella's letter comes, David feels elated to have his girl back but this is quickly marred by the face of Giovanni and the loss of the “idyll” that he had shared with him (Baldwin 84). The use of a positive reinforcement shows that he did enjoy it amid all the clarity and confusion. In the convoluted mess, he goes to find another woman to appease this other side of him that wants to see with finality, whether he can hold attraction for women. Sue embodies this experimentation to check himself and this is also marked by transgression and infidelity, although we do not know to whom he is being unfaithful to. If the barriers

of monogamy were to be removed, the shame of being confined to homosexuality/heterosexuality, David's experience would have been vastly different. This is the suggestion that would be seen in Baldwin's language and novel when looked at from the perspective of the queer studies stemming from the current periphery. An akin to letter can be written for Rufus in *Another Country* without the scars of exploring relationships in the shadow of the cathedral; it could have been Rufus there, not Yves while the bonding with Leona would have remained a fair memory without the scars of domestic violence; and in wishful thinking, Rufus could have lived and the narrative would have continued still.

In a deconstructed subversion of hierarchical binaries, relative ethics come into the discourse; in all the interactions made by David between Hella, Sue, Giovanni or the nameless strangers. Leo intermingled in the same realm of relative ethics as affections transferred from Jerry, to Barbara, to Christopher; while Rufus went from Eric to Leona. Queer reading interspersed with deconstructive reading allows the texts to transcend the limitations of the work's outlines; delving more into the crevices that are left in the collapses of binaries all across the narratives presented here; including John in the lavatory as he peered at the phallus. "The world is full of rooms" implies the labels that exist in this world. The rooms come in various shapes and sizes that fit all kinds of people (Baldwin *Giovanni's Room* 104). The queer reading conducted in the confines of these texts eliminated the need for boundaries between the texts, leading to, "The ambition of the Gesamtkunstwerk (a 'total work of art') that engages the stories in binding narratives, sans rooms and labels to embody the touch of change (Rodrigues and Garratt 50). The repurposing of Modernist notions intermingled with the touch of Postmodernism in the deconstruction of binaries; dismantling monolithic narratives, hold the fabric of this segment.

Chapter 5

Neoliberalism and Capitalism in the US: Question of Diversity and True Liberation

The finale of the ambit in discussion deals with the theorised aspects of Baldwin's timeline in juxtaposition with the current context. Unlike the other segments in this research, which has been a constant mirroring between Baldwin's fiction and the consequent findings from the perspective of the 2010s and following, or in the case of the third segment; a ligament into the analytical world of Jungian psychology, the range of this chapter is not dependent on exacted instances from Baldwin's fiction for its discourse to succeed or collapse. The racial dialogue for rights and freedom in the second chapter coloured by the mental health narrative, with the complex of systemic racism and the discovery of implicitness in prejudice, leads to the question of true liberation for the African-American community in the US. Exacted from the perspective of the 2010s and following, diversity in representation is a colloquial phrase that denotes the dialogue that recurs in pop culture; essentially permeating all dialogues in the saturated view of media and virtual platforms. The intrinsic understanding of that aspect is in discussion at the denouement of this chapter. The substructure of the US nation as a multicultural nation, coloured by capitalistic ideals and neoliberalist notions will be the setting that needs discussion sequentially after the sectional discussions. The contentious discourse of systemic racism has occupied a space of its own in this chapter. However, the causes of the system that exists are viewed through the lens of socio-political and economic history that lies in the backdrop of the activism around institutional injustice. A causal effect of neoliberalism in the US vis-a-vis capitalism, is the culmination of the emphatic

history of redlining in the US, which shall be the premise on which one section of the study shall take precedence. Then, in the interest of pursuing the narratives undertaken by pop culture, the consequent conversations in this realm shall be the sample study of advertisements, relational to the consumerist aspect of society. Finally, with these tenets placed, the answer or the trajectory to which the answer is heading can be analysed at the end. Baldwin's polemical views on the commercial market, some certain incidents from the fictional texts can be used as occurrences to further narrate the ambit of this study as mentioned. Theoretically, the superstructures or the culminating dialogues in any section of the US society is decided by the "economic" base or the "material base"; underlining the importance of comprehending the relations between the two indicate the musings of cultural materialism (Abrams and Harpham 194). Moreover, in a bid to explicate the difference between the culturally materialistic reading of the contextual elements from the same premise in new historicism, "... the new historicist situates the literary text in the political situation of its own day, while the cultural materialist situates it within that of ours" (Barry 155). In essence the cross comparison between Baldwin's timeline adjacent to the post 2010s is to bring the relational elements into the course of action; ironically aiding the purposes of the study which has used close reading as a method so far under New Criticism, the antithesis of New Historicism. Regardless, the theorised amenities of using these systems in partiality has been the substrata on which the study stands. In light of Cultural Studies under which this paradigm operates; with the plethora and extensive segments dedicated to the elements from pop culture, the concept of the "active audience" will be an on-going process, wherein, "the active... indicates the capability of 'readers' to be dynamic creators of significance rather than being understood as simple receptors of textual meaning"

shifting the interest to “meanings” (Barker 1). The premise of the undertaking can contextualise the texts at times, and then trace the suitability to the context of the recent timeline. Under such codes of theoretical conduct, the segmented studies are in relation to aiding the contextual studies that fit the line of this study so far. The projections of the other parts in this eclectic study, will benefit from the dual contextualization of perspectives necessary to the African-American fabric.

The Mise-en-Scène of Capitalism and Neoliberalism

In the face of the narrativized capitalism of the US, the simplistic magnification of the model involving the white population, and the African-American population, piques that the former systematically holds the operational activities than the latter in wealth control due to the history involved – the redlining discussed further down, being a visible scenario in that regard. In the effects of a simulated stage, ready to present, these ideologies fuel a dream that is hard to grasp for minority communities. From the prosaic realm of Baldwin, he implies the notion of the American Dream in his way, when John in *Go Tell It on the Mountain* fantasises the life he wants with the horses, the children who would get “electrical trains” during holidays, the perfect wife and the perfect house (40). The concept of wealth in relation to whiteness is so ingrained that when Florence feels the ache to save money; ailing and projecting her dissatisfaction to Frank, in the impoverishment of their lives, Frank simply answers by saying, “You want me to turn white?” (Baldwin *Go Tell It on the Mountain* 98) Under the simultaneous substructure and superstructure of capitalism, the multicultural experience in this farce for an American Dream coexists. Since the mid-Seventeenth Century, during unspeakable subjugation and the consequent progressive timeline, African-Americans have moulded the Americanized nation’s

way of life, contributing altogether to human expressions, science, legislation, sports, medication, the law, and for all intents and purposes each and every other field (Johnson pars. 1-7). It was inside this relevant legacy for the community, that the multicultural interest for acknowledgment assembled a foothold, questioning the gap in the achievements; demanding a revision of how things can change (Bowman et al. par. 5). Multiculturalism in the United States has consistently reflected two strands of thought. The primary, duller and socially kind-hearted strand, in expressing the self-evident: America is a country wherein numerous assorted societies exist together and discover a shared view as Americans. This is simplified and dangerous due to the narrative of homogenization that is detrimental to the nation. The second more disruptive strand has contended that individuals do, and should, acquire their essential characters from connection to their racial or ethnic communities; a revolt in the unity for their own rights (Imoh 1-17). This ethnic angst in multiculturalism has been a natural trail for viewing the divide in the so-called myth of heterogeneity in the society. Meanwhile, in the “simulation” of a grand America, in the context of the 1950s from a capitalistic viewpoint, *The Atlantic* in their 1996 issue called “The period from 1950 to 1970 is often referred to as the Golden Age of American capitalism. Real per capita income grew in those years at 2.25 percent a year, and prosperity was democratized as huge numbers of Americans entered the middle class” (Barker 183-184; Palley par. 2). The glamour did not represent the ill-effects of what profit-induced reality held in the sacrifice of African-American community among other minority communities. The disparity in the represented and the actuality seems to be a concurrent theme in the context of the 1950s and the 2010s wherein the African-American community are still facing the drawbacks of the discrimination; the

effects of redlining being the prime instance that started in the 1930s, affecting and regressing communities, rigorously, till the current context.

The present setting of the market in a condition of neoliberalism wherein financial matters rules with a “predominant status” as expressed by Steger and Roy in *Neoliberalism: A Very Short Introduction* and the private stratagem of holding benefits and profits from an industrialist perspective, the subject of business-motivated achievement comes in (3). Neoliberal philosophy shows that human prosperity can progress by freeing people’s enterprising opportunity and expertise inside a particular financial structure and institutional system; although in the ground reality of its application, this is fallacious. As mentioned in “The State and Accumulation under Contemporary Capitalism” by Singh and Tiwani, two well-known thinkers, Friedrich Hayek and Milton Friedman, planned the neoliberal philosophy, which was subsequently placed, practically, by Ronald Reagan in the United States. Theories aside, neoliberalism’s genuine, exacted purpose was to speed up wealth amassing in the light of the ascent of the communist coalition during the 1950s (Singh and Tiwana par. 2). Neoliberalism is a strategy model that envelops both legislative issues and financial matters and looks to move the control of monetary components from the public to the private property under the blanket of liberal views (Vallier par. 1). Neoliberal arrangements have been demonstrated to build disparity and this imbalance can obstruct the drawn-out developmental possibilities of an economy. Toward one side of the range, the individuals who acquire low pays have restricted spending power; simultaneously, the individuals who become more extravagant have a higher inclination to save, and in this situation, wealth does not stream down in the way that the theorised advocates of neoliberalism guaranteed (Singh and Tiwana par. 3). With such complexities of inequality and

imbalance, racial divisions conspicuously determine the profit-based or even monetary control in the context of the US' capitalistic and neoliberalist policies. Wealth possession in the United States has for some time been controlled in the possession of a small minority of the populace. As per data collected in "Wealth and Inequality in the United States" by Keister and Moller, since the mid-1920s, the top 1% of wealthy income holders has reliably possessed a normal consistency of 30% in the family-based wealth (65). Later patterns in wealth disparity have been especially frightening as the top 1% of wealth proprietors, claimed almost 40% of total assets and almost half of monetary resources in the late 1980s and 1990s; while it was in the 35% during the 1950s (Keister and Moller 68). Additionally, while disparities of wealth control were reliably more limited all through Europe for a long time, by the mid-1990s, the United States had outperformed all modern societies in the degree of disparity in family wealth (Keister and Moller 69). Racially, the divide in wealth and income was also evident through this study, with scientists agreeing that the redlining had been effective in this disparity (Keister and Moller 73). As mentioned in "Segregation, Poverty, and Empowerment: Health Consequences for African Americans" by LaVeist, the marked commentaries on these realities read "a stock of wellbeing expenses of frailty" (41). The same article mentions disparities in racial segregation in residential areas as well. The factual data shows that the racial bias due to years of injustice have led to inequality in the capitalistic and neoliberal society that is America. When characters like Elizabeth in *Go Tell It on the Mountain* or even Fonny in *If Beale Street Could Talk* suffer injustice or the inability to hold on to wealth, a system works against them making it impossible to move past it; which will hold more grounds in contextualising it, with magnanimous incidents like redlining.

Neo-liberal capitalist market is the term used to portray the period of free enterprise where limitations on the worldwide progressions of products and capital have been considerably eliminated (Vallier par. 1). Since such expulsion occurs under tension from universally versatile or worldwide finance capital, neo-liberal free enterprise is portrayed by the authority of worldwide money capital, with which the large capitals specifically nations get coordinated, and which guarantees that a typical arrangement of neo-liberal strategies is sought after by all nations across the globe; the development of such worldwide money capital is itself the result of the interaction of centralization of capital, and when an economy has sucked into the vortex of globalised monetary streams, its state needs to heed to the impulses of worldwide money capital and seek after approaches supported by it; which plays in favour of unfortunate concepts like neo-colonialism (Vallier pars. 2-3). Baldwin believes the scenario of the US in its property and wealth as having a cost which is described as the following with Ida Lewis in conversations: “The name of the game in America is banks and power. And one does not have to investigate too far to discover that the Western economy has been built on the backs of non-white people” (Stanley and Pratt 88). The only additional factor in this discourse is the spread to globalised notions of the same profit-based motivation. It is of intrigue since the cost is seen eloquently in the struggle of characters from Rufus to Fonny to Elizabeth in his stories and fiction, wallowing in pathos and poverty. The impoverished project lines that these characters call home; essentially stems from the disparity of the aforementioned discourse. In the essay titled, “Fifth Avenue, Uptown: A Letter from Harlem” Baldwin writes that the “other side of the avenue” takes a long time for progress and rehabilitation (Baldwin *Collected Essays* 170). A figurative image of “noses pressed against the windowpane” speaks to the deprivation of the African-American community in search of their own

American Dream whilst the “renowned and elegant Fifth” remains glamourized and unattainable for the minority communities (Baldwin *Collected Essays* 170). These disparities are resultant of the streamlined fallacious ideals about neoliberalist policies with a tinge of capitalism in the US society.

The repercussions of favouring wealth, justifying the precedence of monetary wealth over the wellbeing of the population; clustered into politics, and encompassing a plethora of discourses under this context has had its dire effects in the recent timeline. In an article titled as, “The Consequences of Neoliberalism in the Current Pandemic” by Navarro, the real failure in the off-chance of a pandemic that took the world by storm is documented meticulously. Neoliberal policies often, if not all the time, favour the myth of profitability over qualitative control in safeguarding the citizens, in this case, the US citizens. Magnanimously, on a large-scale failure, the policies under such cases left “privatization of health services” leading to the doom of recuperating during the peak of the pandemic (Navarro 271). The working balance for a nation to engage in the wellbeing of its citizens, is by making its health benefits accessible through proper taxes; however, Navarro documents that the neoliberal policies led to “mass privatization and commercialization of public services (such as medical care)” which inadvertently collapsed the system when novel events like the pandemic happened (271). The reality of this was captured with headlines like “Coronavirus Survival Comes With A \$1.1 Million, 181-Page Price Tag” by *The Seattle Times*. Navarro in his article, systematically documents the roots of this bane in the government politics played, the consequent outcome of the incapability; and even listed the countries that mitigated the pandemic efficiently in this regard. The undertones that is remnant in this case study is the futility of the current context in the US for the majority of its population when the liberal market is given literal control

without proper guidelines. Simultaneously, witnessing the statistical data that projects wealth statuses in clarity, logically, the minority communities like the African-American community would be the ones with inaccessible healthcare. Additionally, the history of distrust in the medical system due to generational trauma over exploitation medically, compounds the situation further in this regard (Kennedy et al. 56-60).

In alignment with the discussion at hand, the effects of the capitalistic notions of neoliberalism on the African-American community have been documented in numerous ways; the elaboration on the particularity of redlining has been done separately because of the encompassing ways in which the community still suffers its share of setbacks need proper elaboration and documentation. Hamilton in an article titled as, “Neoliberalism and Race” in 2019, broke the opening of the piece to accommodate an undeniable fact that, “‘The Productivity-Pay Gap’ vividly displays a disturbing trend that, for the last 45 years, essentially all of the economic gains from America’s increasing productivity has gone to the elite and upper-middle class, while workers’ real wages have remained roughly flat” (par. 1). The inevitability of that alone holds prominence in multiple conversations about pay disparity. However, the setback for the African-American community has been apparent and traceably unmistakable. Hamilton writes that “some progress has been reversed” even, with the redundant beginning of bare minimum coverage for the community (par. 3). Taking the census for 1940 and 1980, Hamilton argues that the disparity in earning on average with the white man in between the two years and post, promised some kind of progress; however, this was reversed under the guise of neoliberal policies placing the blame on the black man who should have made better financial and educational choices (par. 3). But that attempted simulation is broken down with facts which he

produces about the college-educated black man holding less wealth as the head of the family household in comparison to the white dropout from high school (Hamilton par. 4). Such tenets show that the policies are intentionally set against the community in order to disadvantage them; Hamilton then records political percentages, education perspectives, and overall, in the end, by 2018, he claims to have hope in alternative ways that mitigate the extremity of wealth-induced motivations (par. 5). In “Neoliberalism and Black Education” by Rich, the writer shows scepticism for the situation to change; commenting on the “oppression” felt by black students in school unlike other folks who send their children to private schools (24). In light of how conventional schooling goes, ending with tuition fees that can be massive to pay, he encourages the trade schools and other vocational courses (Rich 27). Rich suggests that ultimately in the closing of the discussion, policy-makers that are neoliberals can make helpful policies with educators, though he does not hold out much hope (Rich 28). Spence in “The Neoliberal Turn in Black Politics” claims that the neoliberal has a great hold on black dialogue involving their experience, their politics and their life in general. The paper wishes to teach the community about class divisions, power and the ways in which the community understands the “subjugated” nature of their position, urging a better allocation of resources to the poor neighbourhoods of black Americans (Spence 139). In multiple ways, and as a visible effect of institutional decisions against the black individual, the neoliberal policies in capitalist America have hurt the ways in which the African-American community can progress. The sustainability of research on the grounds of the African-American community, alone, is widespread; yet, other hyphenated communities share similar bouts of constraint with policies that are not beneficial to them. The hypothesis is reiterated wherein, the binary model of the white population and the African-American community

undertaken in this discursive piece, can be the substructure to study the experiences of other minority communities.

Creation of the Allocated Niche: The Cost of Redlining

In informative videos from pop culture, The Root uploaded a visual that sardonically called the phenomenon as “Redlining Realty” with poor housing, worst funding for schools and the lack of white people who are in the suburbs (“How Redlining Shaped Black America as We Know it | Unpack That” 00:00:03-00:00:15). Blatantly and bluntly put, redlining is a “discriminatory” practice that disengaged benefits and services from reaching minority communities based on their race and ethnicity (Hayes par. 1). In the article by Hayes, the historical context shows that it came, after the Great Depression of 1929, in 1933, when the US was confronted with housing issues. In creating an allocated niche, the national government created a legal program that they could use to segregate the people, with the brunt end of the stick falling on the African-American community; depriving them of benefits financially. Such data has been collected in interview articles like “A ‘Forgotten History’ Of How the U.S. Government Segregated America” by Gross. The Federal Housing Administration started by Roosevelt, made it abundantly clear that the segregated housing was on the basis of keeping the prices of the houses and the loan intact; treating the African-Americans like the designated other that the government could decline like unwanted customers in the scheme of making gross profits (Gross par. 5). The crucial tenet of such a policy plays into the neoliberal ideology of seeking excess turnovers without looking at the ethical reasonings. The literal documentation of the manual printed and distributed by the FHA contained the actual discrimination in fine print; and this has been mentioned by two sources wherein the policy was “incompatible racial groups should not be permitted to live in the same communities”

and visual documentations show that to be “prohibition of the occupancy of properties except by the race for which they are intended” (Gross par. 8; *How Redlining Shaped Black America as We Know It* 00:01:56-00:01:59). The event that has occurred like redlining is essential to the conversation since equality or liberation will become futile pursuits if we do not highlight the nuances of this word in context to the history presented.

The reality of the redlining of the community is still a factor in conversations and dialogues today. In the interview article by Gross, the statistics are shown in detectable patterns that, though, the black community are at par with up to 60% of the white population income; the actuality of how that wealth can narrate power or control is amiss since it is only 5% of the wealth amassed by the white population (Gross par. 10). Consequently, black families were not allowed to buy homes in the 40s and 50s, setting back the community till date in terms of generational wealth statistics; while a literal six feet wall in Detroit was set up to show the literal definition of segregation during the World War II timeline (Gross par. 9).

The colloquial struggle of the hood that is often projected in rap music (“Nas – *Surviving the Times*”) and similar narratives of poverty as seen even in Baldwin fiction, seem to have legitimate histories on which the fact stands that these sanctioned legal laws were passed to segregate and discriminate. One is reminded of the “Telephone Conversation” by Wole Soyinka; extreme prejudice is glaring when the system is set against this designated other on the basis of colour lines. In the book *The Color of Law: A Forgotten History of How our Government Segregated America* by Rothstein, multiple takes and testimonies are placed together to understand the gravity of what segregation entailed for the African-American community. A chapter

titled “State-Sanctioned Violence” is a gravitating tug on the violence that ensued when a Bill Myers and his wife moved into the elusive white neighbourhoods that had required walls to segregate in the throngs of WWII; this was in the late 1950s and by all accounts they got a house (Rothstein 140-141). Yet, around 600 protestors gathered to remove the “N*gge*s” that had moved in (Rothstein 141). It is documented that the police failed to curb the situation in any sense and they returned to the African-American neighbourhood in Pennsylvania (Rothstein 142). Irrefutably, the segregation is a real part of the American history; and in the backdrop of such a consequence, Baldwin’s Harlem with the crimes and the violence, seem to get an accurate colouring into the psyche of the place that existed; even if the elusive nature of gentrification has taken over the place in today’s context. As Baldwin himself says in “The Price of the Ticket, “These architects decided that the concept of Property was more important – more real – than the possibilities of the human being” (Baldwin *Dark Days* 38).

Bringing the effects into the context of the recent timeline, as mentioned even in the preface of the book by Rothstein, when the riots took place from 2014-2016, majority of the American population thought that they knew the segregated communities to which these places belonged like Ferguson, Baltimore, etc. (Loc. 39). The understanding was that these were created spaces of violence and crimes because of “de facto” practices which were private and not state-sanctioned (Rothstein Loc. 39). The discourse moves into the fact of the title of the book which is that this is a forgotten aspect of the systemic violence done to the African-American community by means of state sanctioned actions; hereby making it “de jure” (Rothstein Loc. 49). In an article by Jan, titled, “Redlining Was Banned 50 Years Ago. It’s Still Hurting Minorities Today” aptly shows the struggles of the communities that were redlined

demographically all those years ago (par. 1). The thoughtless “red ink” has resulted in these areas to “compromise lower-income, minority residents”; and while the nominal answer to the perpetuated redlining has been the gentrification process, its insufficiency is pointed out in this discourse (Jan par. 2). However, the consequent gentrification which aligns with the privatization of wealth and property, does not accommodate the needs of the low-income minorities in these areas; the minorities in the economic sense are pushed out of the communities when the “economic fortunes are reversed” thus leading to further conundrums in the problem and the actually oppressed are simply made to vanish or add to the homeless population of those areas (Jan par. 24). Thus, the article ends in the same query for the rhetoric, which is, ““Is gentrification promoting sustainable desegregation?”... ‘Or is it just a movement towards increased segregation in the next census period?’” (Jan par. 25). Findings and queries like these, aid in the quest for what liberation looks like amid the context and pile-up of socio-economic factors that subsume the inquiry into the premise of liberation. The effects of the redlining permeate areas and fields that affect the wellbeing of a person in more extensive ways than just their economic status. The effect on health has also been a great factor, which is evidently marked even in the collapse of healthcare during the pandemic in the outline of neoliberal policies as discussed earlier. Garber in the article titled as “Racist Redlining Policies Still Have an Impact on Health” talks about the field of wellbeing in relation to minor communities that have the socio-economic trauma and upheaval of the redlining on their statuses eight decades since. The compounding pressure on their health comes in the form of “preterm birth, cancer, tuberculosis, and maternal depression” as marked by Garber (par. 5). The detrimental effects on managing health issues and the crop up of the said issues, all fall under what Garber calls “structural racism on health” which

systematically ensures the poor management of lower income minorities (par. 9). In this discourse, she brings the connection of mental health and the consequent ill effects police force/brutality has on the matter; which leads to “racial health disparities” that need curbing in order to bring equity in health for these communities (Garber par. 9). In the capitalistic aims with neoliberal policies affecting healthcare benefits, even the quality of the treatment provided is poor and studies have accounted for the fact that coloured minority communities have comparatively poor hospital qualities; while the uninsured individuals have no way of affording the healthcare that they need (Garber par. 10). With all these adverse and deleterious effects on economy and healthcare alone, notwithstanding the factual data around quality of education, the spiral of systematic racism policies like redlining has led to this scenario with no outlets that are feasible enough for qualitative measures sustaining these minor communities.

The segregation of geography that led to redlining morphs faces often as it affects all aspects of existence for these minor communities. In light of the recent timeline, the scenario of food scarcity in minor communities which affect their wellbeing in the long run with the likes of obesity and other such diseases, are seen and detected in the social language of today. Bailor in his article, “Solving Food Segregation in Minority Communities” talks about a “cultural phenomenon” around health that is not a part of the social dialogue; though detrimental to the wellbeing of minor communities (par. 1). Bailor shows the direct effects of redlining that had made these sectors and communities economically poor, that, sequentially, they have no access to healthy food grocery stores – a visible continuation of the detrimental redlining that needs to be curbed (par. 1). The study is compounded with how the pandemic and the COVID period brought about a climax and peak of exactly how

detrimental these implicit effects of redlining were. Combined with the sedentary lifestyles and the culture to colloquially “snack” amid the pandemic, the consequence in statistical data shows the “undeniable racial element” wherein 49% of the obese population are occupied by African-American adults (Bailor par. 5). The theorising discourse in this trail of behaviour has its roots in what Bailor, among others, call “food desert” (par. 6). The inaccessibility to healthy grocery stores within the general locale of the minority communities are traced and documented heavily to show the ways in which systemic and institutional racism has morphed faces and identities. Alternatively, this phenomenon is also called “food apartheid” to indicate that it is not impossible to reverse this process; this is seen in articles like “Food Apartheid: Racialized Access to Healthy Affordable Food” by Sevilla (Bailor par. 7; Sevilla par. 1). The role in which the capitalistic US policies can change, according to Bailor, is by subsidising healthy foods, instead of chasing profits (par. 10). Alternatively, Sevilla suggests the solution via supporting organisations that strengthen food systems through “urban and small-scale farming” (par. 9). Brones in the article, “Food Apartheid: The Root of the Problem with America’s Groceries” deals with the same problem of the food desert/apartheid. The article documents the trend that farm subsidies only heavily benefit white farmers; making the black farmers even sue the government in some cases of extreme disparity in treatment (Brones par. 3). The intriguing part of this discourse is the way in which every progressive step mandatorily has multiple obstacles before being finally granted in some way; but the article interviews a person by the name of Karen Washington who has joined one of the outlets in which the food segregation can be curbed – her “Urban Growers” organization that supports black farmers and farming since 2009 (Brones par. 6). Regardless, social discourses need healthier outlets that are practically applicable in

the situation. In the course of the discussion at hand about true liberation, these perspectives rationalise the magnitude of the problem at hand, which is significantly multi-pronged in various ways that are still being detected.

In dialogues associated with police brutality and institutional racism, the marring effect of destroying/destroyed niches by redlining is presupposed as understood or misconstrued to be a non-factor in the discourse. However, by looking at the data provided and the consequent articles on how it affects the community to this day, the abolishing of such prejudiced and violent acts are simply a non-starter in the quest for true liberty for the community. The contextual studies of redlining in its niche of the 1930s and following; along with the repercussions seen in the recent timeline of the 2010s if not earlier, give a better vision of the kind of racial prejudice that the African-American people are subjected to. The simplistic notions leave the space for complex phenomena like these to take forefront; which is essential to its question for liberation. Hence, this chapter in relation to the application of cultural studies and cultural materialism aid in the study of the juxtaposition of racial dialogue and the socio-economic and political climate of the current context; the prior discussions in the view of Baldwin's fiction.

Translational Dialogue of Diversified Representation in the Pop Cultural World

The ironic prescription to the outline of cultural studies, in actuality, gives an open space for newer dialogues that are not encumbered by the limitations of exacted definitions. The crucial part of this denotation is better elucidated in the book *American Cultural Studies: An Introduction to American Culture* by Campbell and Kean, wherein the query into the exacting perimeters of cultural studies is met with an accommodating and antithetical (to traditional notions) statement:

Cultural Studies has provided new analytical approaches through which many traditional attitudes towards 'culture' have shifted, allowing a wider interpretation of the word. Rather than just 'high' culture... there has been a perceived need to include other forms of cultural expression, drawn from popular culture, mass media (referred to in the past as 'low' culture) and to broaden what could be studied to include not just traditional forms of expression, but new forms (film, television, graphic novels) and a fuller definition of the concept of text (16).

The paradigm shift away from the conventional modes of restructuring and analyses, is precisely the tectonic plate on which this part of the dialogue operates on. The sectional segments in this ambit have been varied in perspectives; similarly, this sectional of the cross study has to do with the current ideas and ideology, or dialogue, that is a part of the popular culture. With the vast expanse of the field in study, the cultural definition will be one that Thwaites and others classify as "the ensemble, of social processes by which meanings are produced, circulated and exchanged" (1).

Grappling on to the mise-en-scene of a capitalistic and neoliberalist American nation, the deliberation of what that means in pop culture will be analysed. In the trail of breadcrumbs that follow this line of thought, the features of what entails a capitalistic dialogue takes precedence; and the most saturated form that permeates conversations in pop culture or cultural forms, is that of advertisements. Phillips in a journal article titled "In Defense of Advertising: A Social Perspective" argued that the "negative" factor underlying the belly of advertising was actually the modes of capitalism (109). The ambit of this study is not in the interest of defending or negating the "institution" of advertising; but rather, to observe the outlook of such an influence in the sphere of pop cultural dialogue (Phillips 109). Additionally, Schudson in his book *Advertising*,

The Uneasy Persuasion: It's Dubious Impact on American Society, commented on the “pervasive” part that advertisements play in the realm of capitalism of the US (207). The dialogue in popular culture rarely occupies a meditative mind that theorises the complexes of situations and incidents. Rather, it consumes the products that media displays; consuming the consequent ideology, whether positive or negative, into the subconscious of its platform. In a blog article titled, “Advertising – The Art of Capitalism” by Zaykova, the author poignantly observes that academic discourses accept ads to be a tool of the capitalist, and whatever form that entails, the focal point of ads being a part of the “cultural form” cannot be avoided (par. 1). Thus, the second element in the translational dialogue of the capitalistic and neoliberal nation comes in, that is, the question of diversity. The role of variation is crucial in the discourse of popular culture; since the contextual 2010s began the dialogue of giving merit to representation in the multicultural sense. The homogenization of representation no longer ruled the discourse; and rather, virtual platform consumers on Twitter, YouTube and Instagram demanded the diversification of the commercial companies that occupied the capitalist nation. In conglomerate magazines like Forbes, the pool of discourse centers around the pitch of diversity, as seen in articles like, “Data Shows Consumers Want Diversity in Marketing—Why Many Brands Struggle to Get It Right and How to Fix” by Thompson. The headline in itself, shows a glimpse of the pop culture surrounding the appeal of diversity; even in the aspect of advertisements, regardless of its history and “hyperreality” complex (Baudrillard 17). The article in focus harps on the required discussion of pitfalls in representation and diversity; which will occupy a section under the gamut of this discussion. Keeping the same notion of timelines, as the other two segments above, this discussion shall encompass the transition of advertising in the US from the inception of its popularization until the

current context; the changes that has undergone in alignment with the African-American community in particular, since the overarching premise of this discourse ends in the denouement of true liberation. Additionally, a kindred aspect of study in relation to advertising and capitalism, is the sphere of consumerism in the US. The establishment of this third wall, shall lay the substructure into viewing the transition of advertising and its effects for the African-American community in particular. *PBS* in an article titled as, “The Rise of American Consumerism” gives a telling insight into the history of consumerism in the American identity. It is acknowledged that the whole concept of the American identity in itself is also in constant changes while assuming the responsibility of what Campbell and Kean defines as:

What had to be discovered was that which had been obscured by dominant, but limited definitions of American identity, which... marginalised vital groups... previously marginalised voices (African Americans, Native Americans, women, gays, etc.) offering different expressions and definitions of identities (40).

With this corrected blunder on the part of the definition/s in regards to the American identity established, that is antithetical to the homogenous tones, the branch of consumerism as stated in the *PBS* article shares a long history since the post World War II society of the 1940s (“The Rise of American Consumerism” par. 1).

Materialism entered the conversation with consumerism and by the era of the 1950s, “Americans invested in items based around home and family life... the items people most desired included televisions, cars, washing machines, refrigerators, toasters, and vacuum cleaners” (“The Rise of American Consumerism” par. 3). Materialism in consumerism is the premise on which the American Dream failed for Willy in *Death*

of a Salesman; and yet the allure of consumerism, combined with the branch of advertising, fuelled capitalist America. In studies like “Boom or Bust, Consumerism is Still America’s Religion” by Rittenhouse, on the premise of religious dogma, he says that “the political dysfunction of the United States has its roots in the religious dysfunction of consumerism” (par. 19). Setting aside the narrative of the dysfunction; which has its own tendrils of discussion, the tied bonds between consumerism and the American public is thus established.

Racial prejudice permeates the discussion of the African-American in so many subsections of culture, society, politics, economy, and even identity. This has been established in the ambit of the narratives discussed previously. The same racist attitude is seen in the dialogue of advertisements as well; on the point of detrimental stereotypes. In a website article titled, “African Americans and Advertising” by *Raceandethnicity.org*, we see a proper overview of what advertising meant and entailed in the context of its history for the African-American. Under the subsection of “Early Advertising” the website notes that it was common for the portrayal of the African-American in the late Nineteenth Century and early Twentieth Century to engage in “violent” and “nonsensical activities” that had nothing to do with the products (“African Americans and Advertising” par. 2). The stereotype of the ugly African-American is reinforced with the type of advertisements that they portrayed. The example of the “Gent in the Window” is the most jarring in this respect, using derogatory fragmented dialogue (“African Americans and Advertising” par. 2). The article then eventually climbs down the years to the 1910s and its ads, while simultaneously saying that the African-Americans were working against this narrative for themselves with the rise in literacy rates (“African Americans and Advertising” pars. 3-4). Ironically, the article discusses the change in seeing the stereotype of the

servant-like representation to pin straight hair models by black owned business owners like Claude Barnett (“African Americans and Advertising” par. 5) The intrigue of this treatment lies in the standards of beauty; the discussion for which will initiate further down in this segment. Closing in on the subsection “Where are we now?” the article eventually ends on the note of the incessant tropes remaining at the scene (“African Americans and Advertising” par. 9). Additionally, the article “Minorities in America’s Consciousness” documents the initial absence of the targeted African-American in consumerism and advertisements, never honing in on the wants of the black consumer; due to the fact that they were not treated as potential customers until the 1950s (par. 1). Finally, in a statistical data-based study conducted by Humphrey and Schuman titled, “The Portrayal of Blacks in Magazine Advertisements: 1950-1982” wherein they did a sample case study to assess what is essentially the prototype of representation in the cultural context of the current timeline. The data was collected with the aim of comprehending how influential media images are and how accepting whites would be towards the community. A note of apprehension over the second aim is shared collectively since, that is the antithesis of what the narratives overall are heading – a question of liberation without the permission of the whiteness included in the discussion. The data failed to find anything substantial for the growth of the community, since, as they also documented in the conclusion, the whites permeated all dialogue and it was their sense of approval that the article seemingly sought for. Regardless, in the brief peer into the history of advertising, it is worthy enough to note that racism based on stereotypes and tropes exist in this realm of study which detrimentally affects the wellbeing of the community; especially in the harmful imageries associated with the standards of beauty which will be discussed adjacent to instances from the literature of Baldwin’s.

In alignment with what representation looks like today, for the African-American community and the favoured standards of beauty, the advertising and marketing strategies used in the cosmetics industry is narrowed in on for the discourse.

In a comprehensive study done by *Finance*, an article by Ketabchi titled “Looks That Thrill – Inside the Booming Beauty Industry” took on the role of explaining the encompassing influence and growth the beauty and cosmetics industries had through statistical data since 2016. The findings of the study showed that the beauty industry had employed 670,000 people which was at the rate of 13%; the worth of the industry estimated at 532.43 billion in 2017 and the progression was set to increase all the way to 805.61 billion in market value by 2023 (Ketabchi par. 5). A simple analysis of the numbers show that the industry is booming in value and profitable turnovers. Therefore, in the context of diversity and the consequent segment of standards in beauty, this industry has been chosen for analysis. In the pop cultural narratives around diversity; a company that crops up to the name is that of Fenty Beauty who launched foundations and concealers with a wide range of skin tones, engaging with a consumer quota that was usually left out of the directed aims of cosmetic companies. Another junction in choosing Fenty Beauty for analysis, is in the translational dialogue of pop culture since the Chief Executive Officer of the company is Rihanna; a permanent fixture in music and other such tenets. The progressive marketing by the company has been marked in articles like “How Fenty Beauty Changed the State of Play in the Industry” by Fetto. The importance of representation is vital to the narrative of any race or community as positive reinforcements continue to take precedence in an overly saturated, socially acquainted media-based world as seen in the importance surrounding this platform (Ketabchi par. 15). Moreover, the initiated representation in advertising that was accomplished by

Fenty Beauty, commenced similar-mimicking tropes in other companies. The importance of beauty standards and representation of diversity lies in holding the black experience and melanin features as beautiful and accepted in the norms of society that has fed on beauty in Eurocentric terms. In Baldwin's novel *Go Tell It on the Mountain*, Florence wastes money on skin whiteners which is detrimental to the mental and physical health of women in darker communities (83). In a puzzling conundrum that holds contempt for whiteness, whilst still holding a candle for the validation that can come from being light-skinned, Florence is an example of how important it is to have representation in the context of upholding the defining tendrils of beauty in a constant movement that has room for all features including black, melanin features. The need for this experience of being seen as physically beautiful is even seen in the interaction between Elizabeth and Richard in *Go Tell It on the Mountain*. The seemingly affectionate names given to Elizabeth like "frog-eyes" are marked with a certain grief and contempt that is tolerated on the part of Elizabeth (Baldwin *Go Tell It on the Mountain* 32). The duality of her features being lovingly mocked in this manner, seems to disturb her peace in ways she cannot articulate, affecting her subconsciously, which further projects the necessity to be seen as beautiful or to be accepted without the strain of Eurocentric or light skinned privilege that she resents as seen in the interaction with a mother who is lighter skinned as well. In line with this, is the necessity of the male alliance with this acceptance of beauty that should not be mistaken for seeking validation. Fetto talks about the foundations and concealers as "representation and equality" and the concept of inclusivity in beauty which is the real market the advertisements were setting off to tackle and meet (par. 5). The pop cultural dialogue of advertising and consumerism in the light of the beauty industry, tying with the discussion of standards of beauty, while looking at the

history that has existed for the African-American community, designate this narrative of seeking for equality in all dimensions that are oppressive; while probing to disassemble the stereotypical narratives that restrict them. In multiple ways, the intrigue of representation lies in subverting the standards of traditional beauty that have been consumed for a peculiarly long time in terms of Eurocentric standards; this similitude is a relational aspect that is seen in other minority communities and even in pockets of other civilizations across the world (Sinha pars. 1-12).

In Denouement: What of True Liberation?

The question of true liberation amid the stacks of odd puzzles before the community is an unending sphere of yarn that has no single or monolithic answer; an essential undertone of the entire study. Though in many ways, progress has been made, the game of politics intertwined with economics is doubly confusing and the maze has tendrils in all places. The waves and maze in which this definition will evolve is entirely up to the community itself as they choose what is best and what is great. The American Dream materialised in theory when it was first defined by James Truslow Adams as “that dream of a land in which life should be better and richer and fuller for everyone, with opportunity for each according to ability or achievement” (Adams 404). The pursuit of an American in the myth of the land is to seek this land that is laid with gilded golds of opportunities for the person to find. Yet this simplistic narrative does not begin to comprehend the experience of the African-American; to colour the spaces for the identity of being black, which was not given “space in white traditional books” (Campbell and Kean 96). As sought in the research of the experience, the collective trauma as a racial community lives on the harrows of what redlining was, of what food apartheid is, and of what representation can be. The ideal

of true liberation is the denouement in which the black experience can never rest on. The gaps in the history of a displaced population, narratives in rhetoric against their identity and their name, only leave the community to narrate and rebuild their collective identity. The postcolonial critic Said argued that, “The power to narrate, or to block other narratives from forming and emerging...” connecting to bell hooks’ “... we can re-enact, rituals of belonging... sharing of stories that taught history, family genealogy, and the facts about the African American past” (Said viii; hooks 39). The power to remake and heal with the generational trauma will be the “Memory... a way of learning from the past” (Baldwin *Collected Essays* 71). Finally in the words of Campbell and Kean from the section “... A Story to Pass On” it is written:

This ‘collectively constructed’ identity is an essential part of the freedom struggle to go alongside the... dismantling of the economic, legal and social aspects of racism, for it empowers the black community through expressions of human dignity... It has been this ongoing struggle to ‘position’ oneself rather than be positioned by others that we have followed in African American life, but, as many critics have commented, these processes are unfinished and cannot be ignored in the contemporary world where it remains central... in the contemporary United States (110-111).

The quest for true liberation in the current context with the obstacles and atrocities of racial bias that was even legally sanctioned in multiple conditions of the US nation; makes this a projected idealisation that can be dismantled only in the acknowledgement of its histories, its present and the courses of actions placed for the future. As Baldwin observes in “The American Dream and the American Negro” the

course of an African-American existence is imbued with compounding factors of the colour “white” with every “stick and stone” identifying as this colour (Baldwin *Collected Essays* 714). The need for acknowledging the proper place of an African-American in the identity of the American is harped on by Baldwin in the aforementioned essay, without which the true liberation will be an ever-evading arch that escapes the grasps of reality. In the words of Baldwin, “... I am not a ward of America... I am one of the people who built the country” (Baldwin *Collected Essays* 719).

Chapter 6

Conclusion

In the trickling percolation of the repercussions in this study, the remnants and lees of the discussion/s hold a great deal of multiplicity in meanings and analyses, even duplicity, if they are not properly delved into, and much like the concept of a mosaic, the eclectic study has shed light to grounded imagery of the discussions at the ground realities of the scenes in association with the African-American identity. With complexities projected into the tenets of contentions and comparisons, the niche that this study creates is in fact to shed piecemeals of understanding and comprehension towards the nuances that the various dimensions hold. The “chitterlings” that are chopped and thrown in together, precisely, is the notion of the mosaic that should be forefront above all (Baldwin *I Am Not Your Negro* i). The conclusionary elements of this study hold sustainability for future explorations in the conscious body of its content. Each chapter falls under an element of the eclectic study that feels like a pastiched mosaic. Therefore, the individual chapters have the space to conduct multiple continuing narratives or rather, in the postmodern sense, an indication of multiple meanings that are possible, due to the essence of adaptive close reading that has been employed in its premise. This is the reality of the study; providing a multi-pronged essence in theory because of how the chapters are structured in language and meanings; with the contexture of ministering the texts as an independent entity/ies. When it comes to the identity of this work, it shares similar sentiments, as spoken by James Baldwin in his essay with Neverson, documented by Stanley and Pratt. Baldwin replies to Neverson by saying that, “There are no rules about it... In my work; in any creative work you are driven to the first principles” (Stanley and Pratt 169). The supposition here would be the fluidity of understanding that notions can

change and there are no rules in highlighting the regressions and progressions of nuances; since the chaotic nature of these existences lend to the authenticity of experiences and analyses. In the hypothesis, it was stated that the study would perpetuate and launch the sentiment of what fear is and prejudice is for other races. While that holds true, it would be amiss to state that certain pieces by Baldwin were also done for the children of the African-American community as well. There are generations that will perpetually continue, but the question of what is left for their legacy and inheritance, necessitates answers. In this regard, the sentiment that Baldwin leaves for the nascent being/s that come after, is documented in the introduction by Boggs and Brody for *Little Man, Little Man* where it is mentioned that there should be a “celebration of the self-esteem of black children” as the book had done (Baldwin and Cazac xv). The darkness of the heavy fiction-ary is not close ended, as the nuances of celebration are still dragged onto the light. Despite the notes of hope however, the dimmer human notions are still ingrained in the study.

Gleanings of the Sectional Analyses

The chapters in close discussions, elaborated on various facets that need further probing and comprehension; thus, demonstrating the actuality of their durability in the event of academic extensions. The hypothetical framework of the study harboured its substructures on the fact that the African-American community can sustain as a model for the American experience especially in the context of the hyphenated citizens. With that acknowledgement in place, the sectional analyses will have lent a constitutional brick in this regard.

When recounting the second section of the study with the political climate, the narratives presented via Baldwin’s fictional world juxtaposed with the reality of the

2010s and post, has led to multiple excavations or even constructions and dismantling of regressive notions. With the tool of explication/close reading of the texts, and the freeing tenet from historical constraints; the limitation of the context removed, the ultimate gleanings of the chapter revolve around how constant and contemporary Baldwin's writings are. The political climate exposed the regression or the implicit microaggressions that exist in the dimmer areas of conversation, the subconscious arena; which needs highlighting and emphatic discussions. The crucial boil-over of the internal pressure that was building with the racial tensions; folded away in crevices, results in movements like the Black Lives Matter but it additionally increases the emphatic yearning for discussions in the implicit realm of racial prejudice. The collective nature of the emotional impingement that was translated to discourses of prejudice against the African-American community with the figurative surgical masks; only highlighted the issue of the situation in the midst of a pandemic. As documented in the interview with David Frost titled as "Are We on the Edge of Civil War?" The blackness or the yoke of blackness that weighs heavy is expressed in political lines by Baldwin, "I... feel in some ways blacker than I felt when I was younger... I know the effect on the police... that acts on black people and poor people and Mexicans... and all the pariahs of the society" (Stanley and Pratt 94). The consequent reality of this discourse brings in a memory that is real once again in the 2010s context. The presidential oval office changes and morphs into different faces; yet the implication of prejudice is weighed in heavily despite the changes. The perpetuation will continuously have nuances for exploration since it exists in various shapes and forms. As documented in "Color-Blind Privilege: The Social and Political Functions of Erasing the Color Line in Post-Race America" by Gallagher, a sustainable continuation of this section is in showing the nuance of how, colour blind,

a constantly regurgitated positive anthem was actually a poor phrase that was detrimental to the dialogue of colour. The privilege made the whiteness escape under the guise of positivity; negatively viewing justified rage on the side of the counterpart as ugly and unnecessary; the misfit of the other. The subtlety of the refined micro-views is gently brought to the forefront for discussions which always have spaces for extension and changes. The elements of institutional racism are then roped into it as a cumulative top or bottom view of the hierarchy depending on the skyscraper-view or the pedestrian-view. The insights to mental health redefine the way in which the narratives around race can be projected further; a gradual extension into comprehension as a whole. The gamut of the study seeks to link the augury nature of Baldwin's fiction; since the political climate comprehension of the 2010s was reliant on the periphery of the insight his fiction presented, leading to an overwhelming progression. The representational nature of characters like Fonny, Rufus, Ida, Cass, Arthur, Sonny, in the dialogue of the current context; makes it so that their dues are paid in full, positively, paraphrasing Baldwin's polemical stances which gave activism to the narrativity of the chapter as well. Even in the case for redefinitions in the mentor/father outlook; the contrast and transition of the masculine role encompass a multitude of sectional conversations; percolating down to pop culture and the resurgence of commentaries. In this section, a YouTube channel that advocates for positivity in the masculine role is Aba and Preach. In one of their visual discourses titled "My Advice to Young Men..." the assertion to be masculine and to have positive reinforcements in that aspect for men, have garnered a visible commentary; dismantling the absent father arguments seen in this rhetoric. The gamut has space for continuation in all the aspects of subsections given in the chapter; the inkling of the statistical data alone has proved that very factor. In the ceaseless morphing of racial

dialogues, the deconstructed aspects of racism only give heed to the potential of endless meanings as discussed through the periphery of the fictional mosaic. The uncomfortably traditional sense of what racism is coloured in as, is pictorially a vision of fear, blood and anger boiled in the circles of masses that then percolates down to a sense of loud hibernation; resting only to bring forth what the theory would be in intellectual circles that revolve and wrestle with this concept in the plurality of its essence. The exploration of this incredible double-pronged mechanism to racism, its implicit and explicit nature, is conducted in the minutes of chapter two. Yet, the binary of that study is simply one in the collapsed reality of the grounded racial discussions that have room for multiplicity. Then the uplifted significance of allyship is a developing peculiarity even with racial-one-sided activities or inactions by frameworks of force like the equity framework. In the line of this idea, Baldwin provokes our curiosity in the language that depicts the historical backdrop of contempt that is not just with respect to the bigoted white populace, yet in addition the African-American populace. Additionally, the allyship with what is primarily the stranger, takes the second in command to that of the family and community; or rather the same forefront seeing how the dynamic has movement and change. The reconnaissance of this aspect layers on to the jutting self-identity; almost in a causal way. This part of prejudice is significant as perceiving the place of white and dark in the multicultural ocean is crucial for the headway that will be made. This implies that the significance of allyship is indispensable in the conversation as is seen even in the present setting where developments like Black Lives Matter need the help from different networks in the multicultural US. In the multiplicity of its network, the overarching narrative of racism-induced superstructures in the political climate has shown sustainability in its continuity.

The third section of the study encompasses the purity of fiction wholly as an imaginative field; while acknowledging its reflective nature in juxtaposition with reality. Though Jungian Individuation is not a reality as such for the Baldwin creations in question, yet the pathway projects towards positive outcomes; the way *Another Country* ends with Yves looking forward, a basic instance, shows the pathway to achieving the Individuation despite the fragmentation of the characters; yet the chaotic pieces indicate the reflections of reality which are essential to the other segments of the project. The Jungian analysis is projected, not to diagnose them as patients but to mirror the Archetypes and the unconscious that sleep in the crevices of Baldwin's fiction. When it comes to Archetypes, novels like *Go Tell It on the Mountain*, and *Another Country*, show the influence and recurrent images of religion or the symbols associated, that can break and push the characters to reveal their innate intuitive darkness; suggesting a history of it in recurrence across the boundaries of the texts as a whole. Archetypes and the consequent Shadow self or the Anima/Animus lend further insight into the circumference and perimeters of what their intuition or musings can transcend into clearer outlooks on the same selves. As justified initially in the interspersed portions of the introductory phrases, the dream language is given a surreal dream factor in the imaginings of realistic reflections in the writings. The sense of the unenlightened self for the creations are rooted in this emphatic push from the religious setting that constantly influences them, consciously or subconsciously; which is another recurrence in the texts transcending margins. In the conscious realm, this Archetypal psychology influences their wary decisions that fuel the Ego and the Persona. Stemming from a combination of all the prior parts, when it comes to the Collective Unconscious, the presence of the religious structures for Eric and Yves, for Johnny and David validates the apprehension felt by all the creations across texts. The

same unconscious can collectively project onto the discourse of reality, perhaps through statistical and documented collection of data in the African-American community. This would give rise to understanding the root of why apprehension and scepticism is evident even in their unconscious reflexes and reactions. Though the concept can become debatable, the crux demands exploration through the Jungian psychoanalytic method. The stylistic comprehension is done in an interspersed manner, leading to the areas like Shadow self, integrating the structures or nuances of racism through the intuitive nature of characters like Tish and Fonny in the multicultural US; an objective and scope that is met and fulfilled. The substructure of this segment was based on an experimental basis that essentially lends insight into the characters in question; the continuation of this can be a way of sustaining the discussion.

The fourth section dissects queerness and homosexuality which hold the most space for dimensional excavation in terms of how the author's Personal inclinations diminishes but the loudness of the narratives is extensively evident. David struggles as the heterosexual pillars he constructed crumble; unbeknownst to him, these would not be the end-all except if he made it to be the end. The narrative adopted in this chapter works like the concept of an unending motion as seen in simulation where the imagined and the real collapse but, that is the main projection since the collapse leads to deconstructed areas for rebuilding with fluidity and room for growth. Eric choosing Yves in the understanding with Cass, shows exactly the sustainability that could co-exist in David's world. The same continuation of homosexuality juxtaposed with Judeo-Christianity is also the sense of challenge that is met in subtlety by Johnny as he ponders on the phallus despite the context of a dogmatic institution. The suggestion here would be that, to go forward, the latter would also grow so that it would not be

reduced to myth as is possible with the Jungian context. “Sex, Sin, and the Church: The Dilemma of Homosexuality” by Berliner provides these sentiments when it states:

The time is overdue when we should stop praying over and trying to ‘help’ homosexuals. Instead, the church can be a moral force for bringing together people of all sexual persuasions... an enhanced capacity to respect diversity and to affirm the fundamental religious commitment to social justice (142).

The sustainability that is then suggested even in the Baldwin dialogue will certainly provide space and cleave the way for more confabulations in this aspect.

Controversial elements can follow, but as stated even for the political-racial debate, the subject demands to be scrutinised and to relieve the convolutions into concrete projections of what exists in this aspect. The point of the issue lies in the subject of sexuality. The hyperawareness of a Personality that roots from marking individuals into definitions. The recurrence of fear in the unknown is a filling factor that washes into the conversation in waves. The crux of the sexuality chapter is designed to explore beyond labels to accommodate the conversation of change that is recurrent in so many ways and aspects. The elective that is being pursued is the bounds of definition to be destroyed so that one can decide to be positively evasive without the approval of the external, a current conversation in various circles; whether academic or popular. The chapter gives a sense of seeking something further than the narrative it is dealing with, which is precisely crucial for the future in how new concepts or forbidden concepts can be explored without weights from limitations. The attitude involved in this case, fuels the mindset that will explore the gamut further.

The fifth aspect holds the grittier elements with larger reflectional gains from the commercial aspect. The question of true liberation in the aspects of commercial success, and socio-economic progression in the culture that is prescribed to capitalistic notions fuelled by neoliberalist policies. To dream materialistically is seen in the characters as they mourn in their poverty, all crave for that materialism-consumerism duality that is absent due to redlining and perpetual policies that evade the poor areas because that is the aim for racial prejudice institutionally and legally; sanctioned to create allocated niches that cannot sustain the legacy of generations effectively. In this, Aba and Preach cover the actuality of the situation in their video as they debunk Shapiro to state the imminent presence of institutional racism in our context as well (“Did Ben Shapiro DEBUNK systemic rac---?” 00:04:23-00:05:12). The discourse of redlining also involves the perspective of its transition and effects into the timeline of the 2010s (post and pre). The concepts of food apartheid and the phenomena of which leads to the cultural, economic, social, political, drawbacks in the African-American community are intriguingly compelling thoughts of narratives that need to be discussed in social circles of discourses. The perpetuity that defines liberation in the current scenario, to limit it due to the absence of fluidity in job markets and income brackets, also assign studies in this aspect for minority communities. Free enterprise in the US is treated and peddled like a product that solves in the most magniloquent sense. In popular culture, the biggest market is consistently in regards with virtual platform advertising for cosmetics that follows the rhetoric of inclusivity. Thus, though treated like a token in multiple aspects, consumption of products in relation to the external; like makeup, or clothes, deal with this interaction on the virtual level the most. Earmarked consistently, companies like Fenty Beauty take precedence for initiating an authentic inclusivity rhetoric (Fetto

par. 2). The significance of this lies in holding the black experience, and truly assessing the elements around the standards of society that have shared a history in being hegemonized with magnificence and beauty in Eurocentric terms. The question of genuine freedom in the midst of the layers of complex mysticism has no single response; since that would be the all-solution based meta-rhetoric. Therefore, in numerous ways, it is acknowledged that progress has been made, entwined with financial aspects while the prejudice still runs a dark imprint on the narrative. The concept of seeking this dream that the US holds, has power over all the racial lines and groups in the nation. However, the kind of representation and opportunity that is given in the context of these perspectives need to be equitable for all that are involved. The gamut of the study here would be to determine the faring of the African-Americans as a way to understand the tones of hopes that other races can emulate; all for a better future that is authentically multicultural. The US faces a critical and developing hole between the abundance of whites and that of minorities. Business proprietorship is a course to wealth control, in the capitalistic set up of the nation. Accordingly, it is vital to comprehend the job that it plays in wealth creation for minorities and to distinguish and seek after procedures for tending to the difficulties confronting business for people falling under the rhetoric of the wrong shade. The angle holds the key in a capitalistic aspect which decides and decodes a number of privileges in the communities and overall, as a nation as well. The continued presence of poverty in the Baldwin world is due to the subconscious reality that defines and limits the character. The concept of code switching to simply earn and stay afloat is still a reality in today's context as well. Though it is linguistically used, even in the cultural scenario of changing behaviours, it is a reality. Why does Rufus feel resentment in residues and waves with Leona? Ida releases the true colours

with Cass only when the saintly image of the white girl is dropped to the floor. In all these, it is the code switching that naturally happens that takes over the conversation. In such contentious notions of queries regarding materialism, despite the inflating drawbacks of the economy that they coexist in, the intersectional scenario brings forth drawbacks for the community. Thus, single named community members might cross over to the other income bracket but how is that true liberation in terms of economy? With such aspects analysed, the true liberation becomes a contentious debate that can regress and progress in future dialogues on the subject.

Hypothetical Detailing

The hypothesis in the synopsis took on the broadness of xenophobia to define what is seen contentiously in the domestic US front. The passage of multicultural notions and motions progressively and regressively sing multiple chords of what that fear would seem so for the different races pulled into the nation that is, the US. As delved in the article “What is Xenophobia?” by Lisa Fritscher, the term is in correlation to fear which is essentially the root and tendril of the situation that keeps fuelling the situation. Xenophobia is theoretically particular from prejudice. Xenophobia is additionally particular from nativism. Moreover, speculations of prejudice are to a great extent tucked away in nationalized stories of bigotry, which are regularly affected by the black and white dichotomy, which darkens xenophobia and safe houses its unfortunate principles; along these lines, philosophical records of bigotry, rather than just subsuming bigotry, wind up ignoring this generally significant classification of avoidance and mistreatment. The aspect of this is crucial to the dawn of the conclusion since the model would be to analyse the African-American interaction and experience as the channel to implore the state of the other

hyphenated Americans in ethnicity. In relation to the narratives expressed and pushed into, the racial bigotry and hatred ties in well with the xenophobic attitude towards what the US population deems as external to their whiteness. Denvir in his article about “The Deep Roots of Trump’s Anti-Immigration Policies” states that “...his administration is one of the most anti-immigrant in US history” (par. 1). Trump required the Muslim prohibition on the battle field based on the Islamophobic contention that Muslims are dangerous. The lines of nationality are detrimentally clear in this aspect of discussing selective immigration since the man-made *Shadow Lines* that Ghosh compared to, is clearly corrosive in the politics of law-making dynamics. Prejudice is a consistent part of American history; yet, the political work that prejudice does changes after some time: it is a composite arrangement, bearing remnants of former elements in the hints of partial developments. Trump’s approaches are plainly roused by prejudice. The ironic fear of the outsider demands the assessment into this hypocritical frame within which racial dialogue is repetitive. Xenophobia for a nation built on genocide/ethnic cleansing which has been evidently marked by Native American documentations like “The Haunting Question of the Genocide in the Americas” by Fenelon where the darkness and manipulating deaths were consistently projected in the cold, numb name of progression. With the assessment of three books in the article, the conclusionary elements involve the compounding agreement about the deaths that occurred on a massively large scale; in the name of “cleanse” and “new” to homogenise without the consent of an entire section of the population (4). The documented harrows of “historical trauma” and “intergenerational grief” is simply the tipping point of the causal brutality that is whitewashed (Fenelon 204). In the backdrop of such a beginning, marking the same sentiments expressed by Baldwin in the “A Challenge to the Bicentennial Candidate”

when he expressed the ironic riddance of the poor, the question of the blindness to the heterogeneous nature of the US begs an insight into further probing for the other hyphenated citizens in the nation. The displaced racist experience of generations in the African-American community share akin similarities with the other ethnic experiences; stemming from the xenophobic presence of the other in the white population. As recent as the COVID-19 experience, articles like “Covid ‘Hate Crimes’ Against Asian Americans on the Rise” by BBC and “The Anxiety of Being Asian American: Hate Crimes and Negative Biases During the COVID-19 Pandemic” by Tessler, and others, all document the ground realities experienced by the sudden other in the narrative of hyphenated Americans that are culturally a part of the United States nation. In the throngs of the pandemic, the reactionary elements resemble the model of the African-American experience when the start of the BBC article begins with, “An elderly Thai immigrant dies after being shoved to the ground. A Filipino-American is slashed in the face with a box cutter. A Chinese woman is slapped and then set on fire” (“Covid ‘Hate Crimes’ Against Asian Americans on the Rise” par. 1) The objective theory on which the report is built also emotes pathos and frustration due to the racially prejudiced experience of the white-defined other in the US nation. The latter article cited, combines the narrative of mental health with the causal experience as an Asian-American when the pandemic took detrimentally momentous leaps. Meanwhile, the then president Trump went about blatantly using negative language like “Chinese virus” a completely racist phrase; leading to data-based findings of rise in the hate crimes (Reja pars. 1-18). The unpredictability of the future to have contentious times like the pandemic cannot be the leeway for racial dialogue to show such prejudice. The angst and necessity for dialogue is the framework under

which such hypothetical tenets are going to sustain in the forthcoming discourses of the future.

Theoretical Framework in Hindsight

The methodological application of New Criticism in essence, along with the Jungian Psychoanalysis is the substructure on which the chapters were analysed in their predisposed settings of an eclectic study. To set the theoretical framework that is seen in the hindsight of the analyses done in each segment, the findings are placed in the other of the chapters. Inevitably, when the retrospect of the findings is analysed, the theories that were subconsciously being determined become evident. The methodology in question, initially commenced under the notion of using the tool of explication and Carl Jung's analysis alone, but as the narrative expanded to denote the undertones of the study, it is found that other theories ineluctably interspersed in the gaps between New Critic's explication and Jungian psychoanalysis. Ironically, fragmentation in the sense of Modernist and Postmodernist theory additionally engages a function since the eclectic analysis of the study deals with shards and gaps that enunciate various findings in isolation or in supplementation to other aspects. As stated by Barry, "... the word 'eclectic' suggests the use of the fragmented forms... characteristic of modernism" (Barry 77). The passage affirms that "aleatory forms" were a part of the Postmodernist as well, making the premise of methodology in application align with the use of fragmentation (Barry 77). The aspect of moving the focus on to the readers that does not involve an omniscient creator that does not emote one "theological meaning" is the subsequent aspect that is detected in the comprehensive study of Baldwin's fiction (Barthes 146). This indicates the role of "Death of an Author" intermingled with Fish's "interpretive communities" since the

application relies on the absence of one meaning and the presence of different communities that comprehend the pieces differently (Barthes 146; Fish 14).

Essentially and implicitly, the deconstruction theory rears its functionality in the dialogue of application. Derrida's concept of "multiple meanings" and multiplicity or the lack of exhaustion in the possibilities of meanings lead to the eclectic nature of this study as well; while his subversion is additionally a response in the outline of the other chapters along with the aspect of deconstructed reading as an additional method used inadvertently (Derrida 144).

In the segmented analysis of the second chapter, the perimeters deal primarily with the racial climate of the US. In the theoretical dialogue of the chapter, the binary that exists in that aspect of the study is that of institutional racism and microaggressions which are complementary to the dialogue of the 2010s. The overarching narrative of racism and multiculturalism in general is the edifice in which the binary operates. As mentioned in the chapter as well, Carmichael's "institutional racism" in its original essence is the findings from the reflective writings by Baldwin (Ture and Carmichael 14). The systemic nature of institutions in the nation ill-providing justice to minority communities is the premise on which the theory is analysed as well. The blatant nature of institutional racism can be counteracted and complemented by the micro-aggressive nature, which was borrowed from psychology, as the articles by DeAngelis and the interview with Dr. Sue has proved; adding nuance to what racial prejudice brings. The elaborations on these aspects fuel the framework of racism while analysing these types of prejudice. In essence, to find the notion of microaggressions in the works of Baldwin, actually applies the Reader Response Criticism; which allows the peruser to evaluate the text with the motion of the visual aids; leading to the poststructuralist and deconstructed notions of multiple

meanings, since one singular find is not the limited narrative of the study (Abrams and Harpham 239 and 255).

The third chapter naturally dedicates itself fully to Jung and in it, the concept of the Jung complex, Archetype in the nature of the Shadow, and the Anima/Animus while working in the context of the Collective Unconscious; are all the findings in the theory used in this chapter. However, the intensity of Agnosticism is implied in the language for Baldwin elaboration. Although Jung believed in the spiritual, in the truest sense of it, the belief in something as mere as religion was absent simultaneously; that fits into the modern sense of treating the theory like an inner extension of the self (Williams 5). Similarly, in Baldwin we see analysis of Judeo-Christian elements which the texts are saturated with; however, the true sense of belief is absent in the text. The theory it implies is Agnosticism that neither believes nor negates the presence of the more; however partial, gives the study a seemingly contradictory twist. Yet, the nuances of Agnosticism being applied here simply gives the author or the thinker freedom over his thoughts and its reinterpretation. For Jung, it would be the reinterpretation of dreams in the light of scepticism mixed in with mysticism; an ironic cauldron that is essential in the gamut of his psychoanalysis.

The fourth chapter operates on the premise of the Queer Theory amid the transitional elements of its findings. The apt nature of its theoretical application gives heed to the fact that it is “fluid and shifting, driven by the desire to be as inclusive as possible” (Barry 120). The crucial elements of discussion in the chapter itself are written in the notations of how change is necessary and the perimeters of the definitions should not be engaged in concrete statements. As of today, fluidity seems to be the key element in understanding Queer Theory, deconstructing the traditional

norms followed, in all senses including theory itself. The compelling nature of the setup in Queer Theory even intersects with capitalism of the US which is the grounds on which Davidson says, “The 1990s saw the consolidation of the gay and lesbian niche market, with numerous corporations actively targeting queer consumers, as well as queer entrepreneurs devising and selling signifiers of gay and lesbian identity” (1). This denotes that the saturation of both, in the language of the US, is also evident in the theoretical framework of any discussion in relation to either. Gender studies do come in the outline of this chapter since contextually in the region of Baldwin’s texts, the primary binaries of male and female are studied and analyzed. The binary of homosexuality and heterosexuality might be subverted; simultaneously subverting the fluidity of gender as well. Thus, gender studies come in; even while discussing the sexual fluidity because a cause for query in this field comes in the form of examining gender roles as well; the traditional tenets in either being transformed drastically (Holland and Piero 142).

The fifth chapter contains the most theoretical findings in its framework, in hindsight. The most indispensable theory while in discussion of the US as a nation is its capitalistic norms that are inflating figuratively and literally. Capitalism and the concept of free enterprise and market are the grounding foundations on which the economy is situated; the politics is defined and the American Dream is based on. Yet even in that complexity, Halliday and others say that, “market freedoms” seem to be the apt usage since it is built on laws as well (4). However, the dialogue seems to be seeped in the language of politics since they even talk about president Ronald Reagan’s stance on the matter (Halliday 4). With such a scenario established, the concept of neoliberalism rolls its head since as Vallier puts it, “... ‘neoliberalism’ is now generally thought to label the philosophical view that a society’s political and

economic institutions should be robustly liberal and capitalist, but supplemented by a constitutionally limited democracy and a modest welfare state” (par. 1). It brings a balance to the theoretical perimeters of capitalism; allows for mode of studying into the plethora of advertisements in any given moment of engagement in the US under racial light. Then in the contextual backdrop of the capitalistic and neoliberalist motions of the US, the chapter delves into studying the substructure of the consequent economical findings in the Baldwin’s texts; combined to aid in studying the superstructures of the nation via cultural materialism that is evident in the findings; relational to how the perception is focussed on the theorised materialism, and the social, political and economic tenets. Simultaneously generating interest in the pop cultural products of the times and the current timeline, apart from literary canons, all falling into the realm of cultural studies (Holland and Piero 133; Abrams and Harpham 194). However, these findings in regards to the last dichotomy, is essentially in partial use, since the study does not subscribe to the New Historicism mode; but this is concurrent with the partial methodology of New Criticism that was applied as well.

In the aforementioned ways, the discourses of Baldwin’s novels have erupted and taken place through the theoretical framework that is outlined here; a diversified topic on which different isms are blended in through reflections on the fictional texts. The persuasion of the theoretical framework rests on the notion that it is a pastiche of all the findings; with no one narrative taking precedence; which again, fuels the importance of Reader Response Criticism, as the poststructuralist reading gleans these outlines. The compelling argument of this theoretical framework is that the sectional analyses have overlapping elements which are essential, yet the pockets of discussion have been done sectionally to cover the framework in general.

The Architectural Design of Baldwin's Fiction Mirrored in the Artist

The artist in question that has been oftentimes described in the light of an *Artist on Fire* by Weatherby, set a trailblazing forest fire in his wake that rekindles in the rhetoric of the current era as well. In the "Author's Note" of the aforementioned book, Weatherby says that Baldwin, in their conversations, would often say, "Keep that until I'm dead" (xi). The luminescence of such a mundane little statement echoes the legacy of his fiction alone, that continuously permeates circles of narratives in the future from when he uttered those words. Baldwin is at the "Welcome Table" as the years pass, and narratives grow in plethora (Baldwin and Troupe 9). In a pastiche of Baldwin's influence on the landscape of American Literature, Troupe collected the pieces he considered were glinted auras of the person in question, leading to the eventual culmination of *James Baldwin: The Legacy* which aptly blends into the narrative of his fiction in the finale of this gamut. Troupe in the "Foreword" writes about the fabric of Baldwin's writing being an essence of love as he lovingly portrays him as "intense... febrile Persona" that "hovered... over the pages... pulsed through mannerisms..." genuinely speaking the language of affinity (Baldwin and Troupe 11). This affinity lies in the chasms of his fictional pieces that sing the overtones of this love even in the midst of describing the cruel experiences of the creations. In essence, the language marred with pathos doubly closes in on the love that is adjacent to it in language. Maya Angelou vocalises her affection for the man in a short piece titled as "A Brother's Love" wherein she speaks about the intensity that was Baldwin, with the adept affection of, "He knew that brother's love redeems a sister's pain... opened the unusual door for me... I am blessed that... Baldwin was my brother" (Baldwin and Troupe 42). One artist to another showed the genteel kindness as Baldwin left the legacy of speaking to the sister's pain that was portrayed in the writings of an

Elizabeth, a Tish, an Ida, and countless others; illuminating the experience of the feminine in the dialogues of race and prejudice. Then, in the looming gaps of witnessing the man for the first time, Mikell in “The Last Days” speaks about the “spiritual thing” that Baldwin possessed (Baldwin and Troupe 65). The permeating aura in his stories told of depression or sadness, while lightened by the celebration in contrast to the cross of the black experience, all speak to that spiritual quality that Baldwin shed even in his fiction.

The architectural design of Baldwin the designer is reflective in his prosaic and polemical musings. With the former in sharp focus, the lens through which Baldwin’s books, short stories, and plays fictionalise key private matters and challenges set against the background of confounded cultural and mental impacts. Definitions of masculinity, sexuality, bigotry, prejudice and societal classes all cross the platforms of discourses so far, creating fiction that mirror and act like the fourth wall in multiple progressions. The reintroduction of his genius offers a tenet here to change the course of the discussion that moves into Baldwin’s mosaic reissuing the need for language that accommodates. The realistic depictions and factual data given pin points to how resounding his language was and the narratives and plots that he gives fictionally, seem to zoom into the truth of the matter.

Much like the polemical nature of his non-fiction, the resonance of how his fictional works have lived beyond the era that he belonged to, and they seem to choose a sense of the present that is ever constant in many ways. The non-exhaustion of this delve, shows the span of research that can be done in many other ways since the nuances are endless and hopeful. Bauer and the likes have shown that the works are ever current and that aspect is powerful to the narrative that is James Baldwin. The

internal experience of a race may not be accurately captured by the outsider peering in and perhaps not all the aspects can be grasped but in the words of Morgan Harper Nichols, “Empathy... Let me hold the door for you. / I may have never walked in your shoes, / but I can see your soles are worn, / your strength is torn / under the weight of a story / I have never lived before. / Let me hold the door for you... It’s the least I can do” (@morgannichols).

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