

## The Politics of Color in James Baldwin's Some Selected Novels

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المستخلص:

كانت نزعة التعامل بحسب اللون اتجاها اجتماعيا ذا توجه سياسي في اميركا. تلقت هذه النزعة ردود افعال ادبية ونقدية منذ ستينيات القرن العشرين. كانت كتابات جيمس بلدوين من بين ردود الافعال تلك. يدرس هذا البحث مسألة نزعة التعامل بحسب اللون في روايات بلدوين. يستهل البحث بثلاث نقاط محورية: الجذور القديمة لنزعة اللون وتسييس هذه النزعة في المجتمع الامريكي والفرق بين البشرة والعرق. بعدها تفصل الدراسة اثار هذا التسييس في روايات بلدوين. وخلصه البحث الرئيسية هي أن روايات بلدوين تستيق المساواة العرقية في امريكا مستقبلا.

Abstract:

Colorism was a politically-oriented social trend in America. It has received literary and critical reactions since the 1960's of twentieth century. James Baldwin's writings are among those reactions. This paper studies the issue of colorism in Baldwin's novels. It is prefaced by three pivotal points: the classical roots of colorism, the politicization of color in the American society, and the distinction between skin and race. Then, it delineates the effects of the politicization of color in Baldwin's novels. Its main conclusion is that Baldwin's novels foreshadow racial equality America in future.

Introduction:

The issue of color has been one of the sensitive issues since the 1960's of the past century. Its effect has extended to postmodernist criticism in late 1980's, especially in America. Postmodernist criticism is almost concerned with the issues of race and racism. The issue of color has not been given much attention in criticism owing to its relation with social and ethnic studies. Henceforth, the significance of this study lies in its contribution to the postmodernist studies of color politics in African-American literature.

The present study tackles colorism in James Baldwin's some selected novels. It is confined to Baldwin's three novels: *A Rap on Race*, *Go Tell It on the Mountain*, and *The Fire Next Time*. It delineates the manifestations of colorism and their effects on the main characters of these novels.

Baldwin was a major novelist, essayist, and a spokesman for African-Americans. He wrote his semiautobiographical novel, *Go Tell It on the Mountain* (1953). It was followed by other novels like *Giovanni's Room* (1956), *Another Country* (1962), *Tell Me How Long the Train's Been Gone* (1968), and others. He published his collection of essays, *Notes of a Native* which were written between 1948 and 1955 in 1955. He participated in the civil rights movement in 1957, and subsequently published *Nobody Knows My Name: More Notes of a Native Son* (1961) and *The Fire Next Time* (1963). Baldwin had one collection of short stories, *Meet the Man* (1965).

The purpose of this paper is showing how biological color of skin is politicized and used as an effective tool for racial discrimination in American Society, as reflected in Baldwin's writing. It examines how color discrimination caused innumerable conflict and tension in the American cultural scene.

Colorism has its roots in the classical ages, namely the Greek and Roman ages. In the ancient Greek and Roman philosophies, there appeared a tendency to certain norms of the preferable skin color. The Greeks and Romans maintained narcissistic norms for skin color.<sup>1</sup> The combined Platonic, Lucretian, and Ovidian assumptions of the classical norm-image, all equally suggest a distaste for extremes. The main characters in classical poetry seem to prefer their own skin color to that of light-skinned Germans or the dark-skinned Africans. As a result, the Greeks regard themselves as the ideal of aesthetic performance.

Snowden, in his *Before Color Prejudice*, cited Harry Hoetink who gave the term "somatic norm-image" a reference to such norms of judging beauty. Hoetink defines the term "somatic norm image as" the complex of physical (somatic) characteristics which are accepted by a group as its ideal.<sup>2</sup> He believes that each group of people considers itself aesthetically superior to other groups.

Hoetink makes reference to an African creation myth to explain the somatic norm-image. According to this myth, the African perceives himself as perfectly Cooke whereas the European is underdone due to a defect in the creator's oven. As a result, Europeans had to be fashioned from clay. The early Greeks ought to have known that the norm for human skin color varied from people to people. Philostratus remarked that Indians esteemed "white" less than "black" because, as he implied, black was the color of Indians.<sup>r</sup>

Subsequently, skin color among the world's various populations is an extension of the self-image. In the United States, that image is an extension of European standard of beauty. Unlike the ancient Greek, the white American tends to maintain a narcissistic norm for skin color much so that creates profound and intense problems between them and their black counterparts. Baldwin explores and portrays the multifold tensions and complications resulting from the white Americans' innocence that borders naivety, racial consciousness, and color prejudice. Most of his works, whether novels, short stories, plays, or essays, are portrayals and expressions of the problems of a black person encountering a dominating white in American society.

What makes the problem in America more complicated is that it is not only the white color happens to be universal; the whites have painstakingly tried to instill the feeling of admiration for the white color among the African-Americans through colonizing their consciousness. This colonization by the white Americans and the acceptance on the part of African-Americans of the white superiority myth' is much enough to destroy the souls of the latter group.

Colonialism is not only about occupying lands and exploiting resources of the native lands and the people, but it also involves creating and sustaining feelings of denial, alienation, insecurity, and inferiority among the colonized.<sup>4</sup> The white Americans, apart from colonizing the Africans and taking them home as slaves, also enslaved the consciousness of the African-Americans. This colonial consciousness-the feeling of denial, insecurity, inferiority, and alienation has become deeply rooted in the African-American consciousness.

According to Baldwin, the root of African-American crisis is directly related to skin color. In his discussion with Margaret Mead about race, society, and color, which is transcribed as "A Rap on Race", the point is made that white supremacy is a universal impulse coming out as something profound in everybody's nature, and not merely a historical or theological aberration. Whiteness is popularly attributed to holiness, purity, light, and even to God and angels.

This so-called "angelic" quality of whiteness is made to be seen as a terrible temptation to those who are devoid of whiteness. Whiteness or light presumably drives away fear, danger, and uncertainty. Darkness is popularly identified with danger, fear, evil, and filth, which makes it a tremendous torment and suffering for an individual to live in the so-called prison of darkness, that is, under his or her dark skin.

Baldwin states that this fear and suffering can be eliminated: we do not have to be afraid of the dark anymore, even though there are other things to be afraid of. He believes that it takes a long time before brightness- enlightenment, freedom, security, and equality become something everybody can acquire since birth, but we are all moving that way.<sup>5</sup> Race and skin color are distinct phenomena that at times overlap, because "Both race and skin color are social construction; their importance comes from the salience that we give them".<sup>1</sup>

Among the various characteristics like skin color, the broadness, the fullness of the lips, the curl of hair, skin color continues to play an important role in indicating an individual's race. The lighter one's skin is the more likely one is to be categorized as Caucasian or White. The darker one's pigmentation is the more likely one is to be categorized as Negroid or Black. These categories are laden with social meanings. In the United States, being White generally means that one has access to the psychological and economic privileges of whiteness. Being Black generally means that one is pegged lower in the socioeconomic hierarchy.<sup>y</sup>

Skin color is one of the devices for assigning people to a racial category, whereas Race is the social meaning attributed to that category. It is a set of beliefs or assumptions about individuals falling

within a particular racial group. These beliefs may be wide ranging, comprising assumptions about the group's intellect, physical attractiveness, work ethic, class, and morality.

With color bias, skin color does not always necessarily serve as an indicator of race. Rather, it is the social meaning given to skin color that leads to discriminative treatment. For example, two individuals of the same race have different skin tones: one is milk chocolate brown and the other is dark chocolate brown. Despite the fact that both persons are members of the same race, one may receive superior treatment based on his or her skin color. When encountering these two individuals, the viewer does not use skin color to assign them to a particular racial category. Rather, any difference in treatment results not from racial categorization per se, but from values associated with skin color. It is the view about color that triggers differential treatment. This form of discrimination is called "colorism."<sup>4</sup> With colorism, it is the social and political meaning given to color that determines status while with racism; it is the social meaning given to race that determines status.

Race and skin color are often confused, because the latter is used to assign people to racial categories, that is, Black is used to describe African-Americans and White to describe Caucasians. In addition, people are misled, because of the correlation between the values associated with being a member of the white race and values attributed to a lighter skin. Notwithstanding pride-saving and race-affirming statements like 'Black is Beautiful' and "the blacker the berry the sweeter the juice," phrases like "White is right" more accurately captures contemporary understanding of both racial and color hierarchy in the United States.<sup>5</sup> Thus, with race and skin color discrimination, the lighter one's skin tone is, the better one is likely to fare economically and socially.

#### **The Politics of Color in James Baldwin's Selected Novels:**

Baldwin's literary writings, especially novels highlight the issue of colorism in America. They shed light on the complexity and difficulty of this problematic issue. The complexity and difficulty lies in solving the problem of either racism or colorism. In his novel *A Rap on Race*, Baldwin makes the point that it is crucial to remove 'race' as a category in our minds in order to achieve integration between black and white Americans. However, color cannot be easily ignored among Americans, which makes it extremely difficult to ignore race since color is one of the most powerful factors in indicating and assigning people to a particular category. Baldwin claims that white Americans are not willing to ignore skin color because colorism is their tool to assert the superiority of their race and the very basis of identity. White Americans depend on protecting their identity by excluding black Americans from their consciousness and their lives, thus making them their opposites. In his dialogue with Nikki Giovanni, James Baldwin states that:

People invent categories to feel safe. White people invented black people to give white people identity....Straight cats invented faggots so they can sleep with them without becoming faggots themselves.<sup>6</sup>

Such a situation, for instance, is absent in countries like France, where one could completely forget the color of his skin or that of his friend's. In *The Fire Next Time*, Baldwin shows that the details and symbols of a black American's life, his or her skin color, and his or her whole being are "deliberately constructed" to make him or her believe that he or she is black and, therefore, inferior to the white American. However, what the white American believes or what he or she tries to make the black American believe does not testify to the black American inferiority. Rather, this testifies to the desperation, inhumanity, and fear of the white American of losing his or her identity.

Baldwin believes that one has to be clear regarding the implications of the two words "acceptance" and "integration." Acceptance, according to what the white Americans offer to black Americans, is that if the black Americans pretend to be like them, then the whites in turn pretend that the blacks are like them, which means that the former deny the latter's uniqueness, their blackness, that is, their very identity. The whites are actually offering to deny the blackness of African-Americans by ignoring them and their identity. This is not acceptance in the true sense of the term where both parties accept each other without denial. Baldwin is against submissiveness on the part of the African-Americans to deny themselves, and to be denied further by white Americans. For him, integration' means that African-Americans accept the whites for what they are, and compel them with love "to see themselves as they are, to cease fleeing from reality and begin to change it"<sup>7</sup> Freedom in the real sense is

possible for African-Americans only with the freedom of the white Americans trapped in the clutches of innocence, fear, and self-denial.

In any multiracial society, that is not totalitarian, certain groups tend to dominate the other groups, just as certain movements are more influential on the others. Dominant white American perspectives manifest this cultural tendency. It is trivialization, or rather the acting out of trivialization pertaining to skin color that contributed to the legitimacy of race as a social category. White Americans dominate African-Americans by forcing them to accept the terms created by them to make the latter inferior and insecure of themselves. This trivialization of the skin color of African-Americans by white Americans, as Baldwin sees it, is the lie, 'the white myth', which the whites have been telling the black people for generations. The white Americans have been repudiating the entire theology based on God-given rights, telling black children that they are worthless, and that they could never contribute anything to civilization.

This leads black children to hate their parents and even themselves, further leading to alienation, insecurity, and inferiority, which has afflicted and destroyed them for generations, "not merely by burning them or castrating them or hanging them from trees, but murdering them in the mind, in the heart".<sup>١١</sup> The damage done by the white Americans to the African-Americans is absolute when they murder the mind and heart of the latter through colonizing their selfhood or their sense of who they are at an existential level.

The alleged "Negro problem" in America as Baldwin sees it is not in fact a Negro problem but a white one. Not only have the whites created the conditions which make being a Negro problematic, but also a complex syndrome of deprivation, exploitation, fear and guilt have made the prejudiced white a problem to himself and to society. In fact, far from desiring to take the white society as a model, the terrible irony is that the black person must learn to accept the whites for what they are, without trying to change them or copy them including the white liberals who are blind to the fact that when talking to a Negro, one is simply talking to another person."<sup>١٢</sup>

The great white crime, Baldwin argues, is the white Americans' innocence of their own brutality. The whites are innocent in the Freudian sense of being "unconscious" implying thereby that they do not know what they do because they have blinded themselves to the horrible deprivation they have caused the Negro. This 'innocence' gives special meaning to the prejudiced 'whites' definition of the situation when they confront a Negro. Every time a white encounter a Negro, tension and confusion are created. Deep down inside "other country" of their being, where truth is too painful to emerge, the whites know that they have acted like savages, but cannot admit it to themselves at a conscious level. Strong feelings of guilt arise for the actual exploitation as well as for the repression. Those possessing such feelings are bound to be insecure, uncertain of themselves and oversensitive. In effect, they are ready to express their anger and confusion through acts of aggression against directed non-whites.

The error is doubly compounded when the tension is actually released through aggression against the object about which they already feel guilty. Since they are powerless to retaliate, the Negroes become the scapegoat of other anxieties. Thus, not only does the aggressor further exploit and deprive his or her helpless victims of agency but he or she also adds to his or her own guilt for having done so.

The brutality of this so-called innocence is not, in Baldwin's opinion, the degradation suffered by the individual Negro. Rather it is the white American's control over his or her life chances. In a letter to his nephew, Baldwin writes:

This innocent country set you down in a ghetto in which fact, it intended that you in should perish... because you were black and for no other reason. The limits of your ambition were, thus, expected to be set forever.<sup>١٣</sup>

Race as the crux of Western civilization is a function of the American status quo (that is, Euro-Americanization). Assumptions of African-American inferiority necessitated race as the most salient mechanism of human categorization. The end of slavery and colonization in Africa, Asia, and the Americas did not permit Africans to be equals to their Western counterparts. The concept of race which is associated with the Western perspective is central to the lives of African-Americans who are devastated owing to their skin color, for skin color is something that is fundamental to the white American

mainstream. Furthermore, the African- Americans submitted to this domination while dismissing skin color as relevant except for the pain that racism causes them.

As a function of Western civilization, race has been consistently portrayed in terms of inferiority /superiority as if racial identity was the demarcation of different species. There is a belief that the only significant elements of humanity are members of Caucasian race groups. The Negroid, that is, the African descent race groups are assumed to be less capable of doing complex mental activities. Acceptance or submission to this 'white myth' by black Americans leads to devastating effects upon their lives. Their feelings of inferiority and helplessness make them desperate and they pour this bitterness on those who are dear and near to them. Baldwin vividly portrays the agony of living in submission to the white myth through many of his characters.

Florence in *Go Tell on the Mountain* is one of a long line of Baldwin's characters who has absorbed from the dominant culture the concept of blackness as low, contemptible, and evil. Baldwin said, "The American image of the Negro lives also in the Negro's heart; and when he has surrendered to this image life has no other possible reality".<sup>١٥</sup> Controlled by such an image, Florence flounders in a mixture of self-hatred self-righteousness, sadism, and guilt feelings. Married to a never-do-well, she succeeds merely in outraging herself and him and in driving him away. She bows to religious ecstasy. Baldwin's point, of course, is that she is unable to achieve a life affirming love or her potential identity, and her ecstatic surrender to Christianity as she nears the end of life is a gesture of desperation.<sup>١٦</sup>

The overwhelming fact of Baldwin's childhood was victimization by the white power indirectly, as refracted through the brutality and degradation of the Harlem ghetto. Baldwin sees the Negro quite literally as the bastard child of American civilization. In Gabriel's double involvement with bastardy in *Go Tell It on the Mountain*; we have a re-enactment of the white man's historic crime. In Johny, the innocent victim of Gabriel's hatred, we have an archetypal image of the Negro child. Obliquely, by means of an extended metaphor, Baldwin approaches the very essence of the Negro's experience which is rejection of oneself as a person, and its most destructive consequence is being shamed. But God, the Heavenly Father, does not reject the Negroes utterly. He casts them down only to raise them. This is the psychic drama that occurs beneath the surface of John's conversion.

The Negro child, rejected by the whites for reasons that he cannot understand, is affected by an overwhelming sense of shame. He feels that something mysterious must be wrong with him that he should be so cruelly ostracized. In time, he comes to associate these feelings with the color of his skin, the basis of his rejection that he feels, and is made to feel, perpetually dirty and unclean:

John hated sweeping this carpet, for dust rose, clogging his nose and sticking to his sweaty skin, and he felt that should he sweep it forever, the clouds of dust would not diminish, the rug would not be clean. It became in his imagination his impossible, lifelong task, his hard trial. Like that of a man he had read about somewhere, whose curse it was to push a boulder up a steep hill.<sup>١٧</sup>

Baldwin symbolizes this quality of the African-American life, the unending struggle with one's own blackness, in the family name, crimes. Such a sense of personal shame is inflamed by contact with the Christian tradition and transformed into an obsession with the original sin Gabriel's sermons take off from such texts as "I am a man of unclean lips," or, "He who is filthy, let him be filthy still." The African-American religious ritual, as Baldwin points out in an early essay, is permeated with color symbolism: "Wash me, cried the slave to his maker, and I shall be whiter, whiter than snow! For black is the color of evil only the robes of the saved are white"<sup>١٨</sup>

If he accepts the white man's equation of blackness with evil, he is lost. Hating his true self, he undertakes the construction of a counter-self along the line of disowning everything that is black. To such a man Jesus is a kind of spiritual bleaching cream. Only if the Negro challenges the white man's moral categories can he hope to survive on honorable terms.

This involves the sentiment that everything black he now embraces, however painfully, is his reality. There is, in short, the path of self-hatred and the path of self-acceptance. Both are available to Johny within the framework of the church, but he is deterred from one by the negative example of his father.

The substance of Gabriel's life is moral evasion. A preacher of the Gospel and secretly the father of an illegitimate child, he cannot face the evil in himself in order to preserve his image as the Lord's anointed, he sacrifices the lives of those around him. His principal victim is Johny who is not his natural child. In disowning the bastard, he disowns the 'blackness' in himself Gabriel's psychological mechanisms are, so to say, white. Throughout his works, Baldwin describes the scapegoat mechanism that is fundamental to the white man's sense of self to the question, "who am I, the white man answers: I am white, that is immaculate without stain, I am the purified, the saved, the saintly, and the elect, it is the black who is the embodiment of evil, let him, the son of a bondwoman pay the price of my sins."<sup>١٤</sup>

As John lies before the altar, a series of visionary states passes through his soul. Images of darkness and chaos, silence and emptiness, mist and cold, function now at a maximum intensity. These images of damnation express the state of the soul when thrust into outer darkness by rejecting, punishing and castrating the father figure who is the surrogate of a hostile society. The dominant emotions are shame, despair, guilt, and fear. At the depth of John's despair, a sound emerges to assuage his pain:

He had heard it all his life, but it was only now that his ears were opened to this sound that came from darkness that could only come from darkness that yet bore such sure witness to the glory of the light. And now in his moaning, and so far from any help, he heard it in himself-it rose from his bleeding, his cracked open heart... John looked down the line of these armies of darkness, army upon army, and his soul whispered: Who are these?<sup>١٥</sup>

This is the sound, though John does not know it, of the blues. It is the sound of Bessie Smith Baldwin listened to as he wrote *Go Tell It the Mountain*. It is the sound of Negro art and Negro religion, for it flows from the cracked open heart.

On these harsh terms Baldwin's protagonist discovers his identity. He belongs to the armies of darkness and must forever share their pain. To the question, who am I, he can now reply: I am he who suffers, and yet whose suffering on occasion is from time set free.<sup>١٦</sup> Thereby he discovers his humanity, for only man can ritualize his pain. Baldwin wants us to feel the emotional pressure exerted on the Negro's cultural forms by his exposure to white oppression and finally to comprehend that these forms alone, through their power of transforming suffering, enable him to survive the terrible ordeal.

At the heart of what Baldwin calls the white problem is moral cowardice, a refusal to confront the "dark" side of human experience. The white Americans, at once overprotected and repressed, exhibit an infuriating tendency to deny the reality of pain and suffering, violence and evil, sex and death. The American critic Stanly Fish argues in *Professional Correctness* that the

"Interpretation of *Othello* that marks out the dynamics of race consciousness in a manner that might gain it publication... is not in itself going to constitute an effective intervention in our anguished national conversation about race"<sup>١٧</sup>.

Sustaining ignorance pertaining to the so-called race is the fact that, although it is a Western concept, Americans remain uncomfortable in public discussions about race. Race is a complex and divisive subject they would rather avoid at all costs, even though notions of skin color are endemic and deeply woven into the fabric of American life. Ironically, scholars continue to make race-based assumptions about various groups in society. More questions about the validity of race as a signifier complicate the issue carrying it further away from the minds of polite conversationalists because they are afraid that they would be perceived as ignorant or, at worst, racists.

The African-Americans, exposed to the ravages of reality by their status as slaves, never could enjoy the luxury of white innocence. On the contrary, their dark skin has come to be associated, at some buried level of the white psyche, with those forbidden impulses and hidden terrors, which white people are afraid to force. By projecting the 'blackness' of their own being upon the dark skins of Negro victims the white hope to exorcise the chaotic forces that threaten to destroy them from within.

There are psychic casualties on the Negro side as well. No human personality can escape the effects of prolonged emotional rejection. The victim of this cruelty may defend himself or herself with hatred and with dreams of vengeance and will lose, perhaps forever, his or her normal capacity to love. This set of defense, and the threat of self-destruction which they pose, constitute the Negro's problem.

It is up to the whites to break this vicious circle of rejection and hatred. They can do so by facing the void, confronting chaos, and making the necessary journey to "another country." What the white folks need is a closer acquaintance with the African-Americans. Then, perhaps, they would be ready to join the human race. Baldwin's novels can be seen as visionary and propagandist in the sense they aspire the achievement of racial equality in future. Baldwin himself is considered "the United States' most outspoken writer on the issue of racial equality" (٢٣)

### Conclusions

Baldwin in his novels throws light on the problematic issue of colorism. He asserts that a reexamination of everything that the white Americans believe in is necessary, because the awesome and sensitive problem of the twentieth century is racism. He claims that problems created by skin color either compromise or corrupt every effort America has been making to build a better world. As long as Americans continue to give value to color like the way they have been doing until the present time, white Americans would never be able to integrate themselves to any other principle. Baldwin is aware of the unwillingness or the hypocrisy of white Americans to let go of what they have been holding on to as the very foundation of identity. He suggests that the whole American population must realize that the choice and the decision are in their hands to end this racial nightmare, to make a better world, and to change the history of the world. He has a vision of the inevitable change of the social scene of the African-Americans in future. In short, his novels envision racial equality in the American cultural scene in future.

### Notes:

<sup>١</sup>F.Snowden, *Before Color Prejudice*, (Cambridge, MA: Harvard UP, ١٩٨٣), ٧٦.

<sup>٢</sup>Snowden, ٧٦.

<sup>٣</sup>D. Norton, "Diversity, Early Socialization, and Temporal Development: The Dual Perspective Revisited," *Social Work*, ٣٨(١), ١٩٩٣, ٨٢-٩٠.

<sup>٤</sup>S. N. Balagangadhara, "*Colonialism, Colonial Consciousness, and Political Theory*", (Belgium: Ghent University, n. d.), ٢٦.

<sup>٥</sup>Margaret Mead and James Baldwin, *a Rap on Race*, (New York: J. B. Lippincott Company, ١٩٧١), ٢٩-٣٣.

<sup>٦</sup>Ian F. Haney Lopez, "The Social Construction of Race: Some Observations on Illusion, Fabrication, and Choice", ٢٩, *Harvard Civil Rights Civil Liberties Law Review*, (١٩٩٤), ١-٧.

<sup>٧</sup>Ian F. Haney Lopez, *White By Law: The Legal Construction of Race*, (New York: New York UP, ١٩٩٦), ١٩٧-٢٠٢.

<sup>٨</sup>Trina Jones, "Shades of Brown: The Law of skin color" *Duke Law Journal*, Vol. ٤٩, No. ٦ (April ٢٠٠٠), ١٤٩٧.

<sup>٩</sup>Trina Jones, "Shades of Brown: The Law of Skin Color," *Duke Law Journal*, Vol. ٤٩, No. ٦(٢٠٠٠), JSTOR.Web.١٤ October.

<sup>١٠</sup>James Baldwin and Nikki Giovanni. "Dialogue", (Philadelphia: Lippincott, ١٩٧٥), ٨٨-٨٩.

<sup>١١</sup>James Baldwin, "My Dungeon Shook: Letter to My Nephew on the One Hundredth Anniversary of the Emancipation." *The Fire Next Time* (New York: The Modern Library, ١٩٩٥), ٩.

<sup>١٢</sup>Margaret Mead and James Baldwin, *A Rap on Race*, New York: JB. Lippincott Company, ١٩٧١), ١١.

<sup>١٣</sup>James Baldwin, *Notes of a Native Son*, (Bantam: Beacon. ١٩٦٤), ٣٨.

<sup>١٤</sup>James Baldwin, "My Dungeon Shook: Letter to My Nephew on the one Hundredth Anniversary of the Emancipation." *The Fire Next Time*, (New York: The Modern Library, ١٩٩٥), ٦-٧.

<sup>١٥</sup>James Baldwin, *Go Tell on The Mountain*, (New York, ١٩٥٣) ٣٥.

<sup>١٦</sup>George E.Kent, 'Baldwin and the problem of Being,' James Baldwin: A Collection of Critical Essay. Kenneth Kinnamon,(New Jersey: prentice Hall, ١٩٧٤), ١٩.

<sup>١٧</sup>James Baldwin, *Go Tell on The Mountain*, (New York, ١٩٥٣) ٢٧.

<sup>١٨</sup>James Baldwin *Notes of a Native Son*, (Bantam: Beacon. ١٩٦٤), ٢١.

<sup>١٩</sup> Robert A Bone, "James Baldwin", James Baldwin: *Collection of Critical Essays*, Kenneth Kinnamon, Ed,( New Jersey: Prentice Hall, ١٩٧٤), ٣٦.

<sup>٢٠</sup>James Baldwin, *Go Tell It on the Mountain*, New York: Laurel, ١٩٨٧, ٢٢٨.

<sup>٢١</sup>Robert A. Bone, "James Baldwin," *James Baldwin: A Collection of Critical Essays*, Kenneth Kinnamon. Ed ( New Jersey: Prentice Hall, ١٩٧٤) ٣٨.

<sup>٢٢</sup>James Baldwin, ""Another Country" (New York: Dial. ١٩٦٢) ٢٢.

<sup>٢٣</sup>Robert A. Bone, "James Baldwin," *James Baldwin: A Collection of Critical Essays*, Kenneth Kinnamon. Ed ( New Jersey: Prentice Hall, ١٩٧٤) ٤٧.

<sup>٢٤</sup>BeauFly Jones, "James Baldwin: The Struggle for Identity," *The British Journal of Sociology*, vol. ١٧, No. (٢٠) June, ١٩٦٦, ١١٧.

<sup>٢٥</sup>Charles Newman, "The Lesson of the Master: Henry James and James Baldwin James Baldwin: *A Collection of Critical Essays*, Kenneth Kinnamon, Ed, (New Jersey: Prentice Hall, ١٩٧٤), ٥٤.

<sup>٢٦</sup>Ronald E. Hall, "The Euro-Americanization of Race: Alien Perspective of African Americans vis-a-vis Trivialization of Skin Color," *Journal of Black Studies*, vol. ٣٦, No. ١, (Sept ٢٠٠٥), ١٢٠-١٢١.

<sup>٢٧</sup>James Baldwin, "Down at the Cross: Letter from a Region in My Mind" *The Fire Next Time*, (New York: The Modern Library, ١٩٩٥) ٢٠.

<sup>٢٨</sup>James Baldwin, "Down at the Cross: Letter from a Region in My Mind," *The Fire Next Time*, New York: The Modern Library, ١٩٩٥, ١٠٣.

<sup>٢٩</sup>James Baldwin, "Down at the Cross: Letter from a Region in My Mind", *The Fire Next Time*, New York: The Modern Library, ١٩٩٥, ١٠٥.

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