Laura Chavez Medina

Professor Grewal

Criticism and Theory II

December 1, 2018

The Exploitation of the Black Male Body and its Implications on White Male Sexuality:

An Analysis of James Baldwin’s “Going to Meet the Man.”

In “Going to Meet the Man” James Baldwin narrates the story of Jesse, a white sheriff in a small town, as he lies in bed one night next to his wife and begins to remember violent incidents which occurred earlier on in his day. Baldwin also discusses Jesse’s recollections of a particular day when as a child he witnessed a black man being lynched. Jesse’s memories of the violent and racist occurrences appear to sexually enable/disable him, and his desire to be intimate with his wife as a black man would hints at a sexual inferiority rooted deep within Jesse. In my paper, I seek to expand upon the prevalent hostility between white and black masculinities, and how the former exploits the latter as a way to construct a destructive white masculinity which thrives on sexual domination and destruction. In the second half of the paper, I will also analyze Jesse’s sexual deviance through a psychoanalytic perspective using some of the theories of Sigmund Freud.

As the story opens, Jesse encounters the problem of impotency as he tries to initiate sex with his wife. From the first opening lines of the story the reader is already given a sense that Jesse’s white masculinity is threatened by an external force, which is later revealed to be the black male body. Jesse’s obsession with the black body and its sexuality disables him when he attempts to exert his own sexual force, and he is only able to regain it by reminiscing on past brutal encounters he has had with the black body. Baldwin describes Jesse’s sexual frustration as “excitement [that] filled him like a toothache, but it refused to enter his flesh” (1750) creating an image of a pulsating need that needs to be filled; a throbbing desire that drives Jesse mad with sexual frustration and leads him to “lay there, silent, angry, and helpless” (1750). Jesse is thus described as a ticking time bomb which remains dormant before the uncomely explosion, and his sexual urges fill him with pain and pleasure as he becomes aware of his inability to perform.

Moreover, Jesse quickly places the blame for his impotency on his wife as Baldwin writes, “This was his wife. He could not ask her to do just a little thing for him, just to help him out…the way he could ask a nigger girl to do it” (1750). Jesse is aware of the sexual limitations placed on his wife, where the expectation of the white woman was to remain with relatively minimal sexual prowess. Jesse’s wife serves as his marital partner and as someone he can share his life with, but not as someone whom he can fully unleash his sexual needs with due to her status as a “frail sanctuary” (1750). Jesse’s wife being described as a “frail sanctuary” means that Jesse cannot be excessively rough with her, but she is instead a refuge or safe place he can come home to after he has been sexually violent outside of the home. Jesse’s wife is unable to satisfy him sexually, so he looks to the black body as supplement. The black body has no restrictions for Jesse and he is able to abuse it however he pleases by means of manipulation, for instance when he arrests black women and forces them into any particular sexual action. As the night continues, Jesse refuses to give up on having sex with his wife with “one hand still on her breast” (1750), and continues to say, “Goddamn the niggers” (1750) as it is easier for him to place blame on someone other than himself. Jesse’s construction of his own masculinity is skewed because he defines it based on his control of the black body, and the ways in which he can prove his sexual superiority over his black counterpart.

To further the discussion of the construction of white masculinity as seen in “Going to Meet the Man” is Sara Taylor’s article titled “Denigration, Dependence, and Deviation: Black and White Masculinities” as she argues that white masculinity creates the “tenets of black masculinity and…[exerts] power over them in order to reify its own existence (44). It is the case that within the story, Jesse has a preconceived notion of the sexual deviance that the black body embodies which was greatly imparted on him by his parents during his upbringing. Within the story, the voice of the black body is never heard but instead only Jesse’s white views of the black body are expressed, which cite the black man as sexually overpowering to the point that he needs to be tamed or castrated by the white community. It is only possible for Jesse to have the superior, cleaner, and more respected masculinity if the deviant black masculinity exists.

Taylor goes on to propose that due to “white patriarchy’s monopoly on American society, its constructions of black masculinity are the prevailing cultural mores. The white man, then, in Baldwin’s configuration, literally has the black man by the balls” (46). It is almost impossible for black men to escape the labels imposed upon them by the white patriarchy because they are so prevalent. It is noteworthy that Baldwin ends his story with the image of the lynching as the white man has the black man’s severed testicles in his hand because it shows the debased nature in which the white masculine power sought to subjugate black masculinity. Taylor also wrote that the image of the testicles and the lyncher’s hand were a symbol that linked two forms of oppression together, which were “the white patriarchy’s false construction of a hypersexualized black masculinity, as well as its subsequent attempts to repress and destroy that very construction” (46). Jesse hypersexualizes the black men he encounters so he can justify his aggression towards them, making Jesse’s white masculinity almost entirely dependent on the repression of the hypersexual, which he has created.

In a similar stance is Roger Whitlow’s article titled “Baldwin’s *Going to Meet the Man*: Racial Brutality and Sexual Gratification” where he discusses the intricacies of Jesse’s sexual responses as he remembers a hostile encounter with a black male protester and later again with the memory of the lynching. Whitlow notes that the memory of the “electric prod burning the flesh…[and] the release of its blood and urine” (353) sexually stirred Jesse and enabled him to have sex with his wife. However, Jesse was only able to have sex with his wife if he did “just like a nigger” (Baldwin, 1761), where Jesse crossed the sexual boundaries between him and his wife and exposed himself as a version of the black animal-like man he had previously verbally despised. In the face of his impotency and as he felt control slipping away, Jesse tried desperately, and somewhat successfully, to embody the denigrated hypersexualized black masculinity. Jesse’s absorption of the black figure is also cited by Whitlow as taking place during the lynching ritual when the community came together to destroy the black man. Jesse learned how to embrace his white masculine role, but his initiation ensured that he could not “know complete sexual gratification which is not accompanied by either the fantasy or the reality of racial torture and mutilation” ( 355) revealing that the true deviant figure in the story is in fact Jesse.

Baldwin showcases Jesse’s deviance when he tells his wife about the way he tortured a young black protester earlier in the day. As Jesse is telling the story, “he began to hurt all over with that peculiar excitement which refused to be released” (1752). For Jesse, pain will always be intertwined with pleasure and his deviance is centered upon this fact. The black boy is lying helplessly on the ground and Jesse’s reaction is to prod his testicles to incite a scream. After Jesse brutally kicks the boy in the jaw, he decides that “*this ain’t no nigger, this is a goddamn bull*” (1752), exhibiting a white patriarchal strategy of dehumanizing the black man by making him equivalent to an animal. The comparison of the black boy to a bull depicts him as a hypermasculine being that needs to be controlled due to his uncontrollable nature. In his assertion of white masculinity, Jesse then feels the need to diminish the boy to subhuman status and exert dominion over him in a sexually sadistic way. After Jesse is finished torturing the boy, he stops near the door of the cell and is described as “for some reason…[ having] grabbed his privates” (1752) showing the automaticity of Jesse’s sexual responses at seeing the black body experience pain.

In continuation, there is an idealism present which drives the white male to enact a specific type of masculinity. In his article titled “Black Skin/ White Masks: The Performative Sustainability of Whiteness,” Bryant Keith Alexander claims that “the performance of Whiteness is a self-reifying practice, a practice that sustains the ability to name and conversely not to be named” (649). Alexander conveys that in order for the white man to create an image or model of himself that appears real, he needs to perform whiteness in a sense that he has the power to cast labels on the black body (as hypersexual and unrestrained) while not being labeled himself. In Jesse’s case, he labels the black man as an animal or a bull without labeling himself as a bigot or a racist. Alexander also states the “to be White is just that, a state of being defined by the social interpretation of pigmentation…Whiteness is an act of doing in terms of the social import that is placed on skin and how that manifests into specified behavioral relations to others within and without that now racialized category” (655). Jesse’s existence as a white man then is reduced to chance or to the random distribution of melanin and pigmentation. However, Jesse is fully defined as a white man because of his actions as they relate to his interactions with others, specifically those of another skin color.

Furthermore, the performance of white male masculinity drives Jesse to enact an insidious brutality that sees no boundaries and is entirely consumed with an aim to infiltrate the black community and even embody its own men. Despite the disgust and abhorrence that Jesse feels towards the black members of his community, he is obsessed with black sexuality and strives to be as close to the black body as possible. Jesse feels a duty, both as sheriff and as a white man, of “protecting white people from the niggers and the niggers from themselves” (Baldwin, 1753); an obsession that afflicts Jesse both mentally and physically. Jesse feels that the black individuals need to be protected, when the reality is that they do not and that even if they did, it is impossible to control an entire race of people who are not disabled or incapable of thinking for themselves. Thus the logic of the white members as to the reasons behind the lynching, which was mainly to serve as a deterrent, is absurd because the lynching of one man will not magically keep someone like Otis, Jesse’s black friend, from “doing something” (1756). Even a young black boy produces anxiety among the white male individuals where they feel the need to scare him off at a young age and in that way contain him indefinitely.

The theme of control is also present within the story as Jesse ponders how the spatial distribution of where the black people live puts the white people at a disadvantage if the black people were to attack. The black residents of the town are scattered across which prevents anything from happening on one part of town without the black residents knowing about it on the other part of town, which meant that the whites “could not take them by surprise” (Baldwin, 1754). Jesse is envious of the North and how the blacks are set to live in one locality only because this allows for the fire to be “kept in one place” (1755) an idea that is reminiscent of Jewish genocide. For Jesse, it is easier to keep the blacks in one conglomerated space so that any day he can easily light the flame and torch them into inexistence. The obsession that Jesse has with ideas of control and confinement of the black body further reveal the pervasive nature of his racism, as well as his loss of touch with reality. Jesse fears of the secret guns that the blacks are said to have and fantasizes continually about the impeding war.

Accordingly, the disease of Jesse’s racism peers through in his interaction with the black protester and his inability to pistol whip him and crack his head open. Jesse is described by Baldwin as beginning to tremble with “what he believed was rage, sweat, both hot and cold…[it] filled him as though it were a weird, uncontrollable, monstrous howling” (1753) showing that Jesse’s racism affects him physically and produces in him a rage which is both monstrous, uncontrollable, and weird. Describing the rage as “weird” signals at the deviance of Jesse’s sexuality where he cannot control his violent urges because he feels the need to overpower. Jesse’s ultimate goal of inhabiting the black body while retaining his white privilege is best seen as he tells the black man lying helplessly on the ground that he should feel “lucky” that “*we* pump some white blood into you every once in a while- your women! Here’s what I got for all the black bitches in the world!” (1753). Jesse seems to have a communal sense of “we” meaning that he feels strongly integrated into his community and feels that his behavior is common among other white men. For Jesse, the only way to enter the black community is by force; by “pumping” his white blood into the women of the black community. The word “pumping” depicts a crude, vulgar, and intrusive manner in which Jesse acts towards black women and how in his distorted view feels that the black men should thank him for this action. The black women for Jesse are again only animals (female dogs) who are only valuable because of their sex and the way that their exploitation serves as the Achilles heel of the black man.

As noted earlier, Jesse’s racism is described as a “disease” because of the psychic and sexual wounding it has on its white male host. In support of this argument is Paul Griffith’s article titled “James Baldwin’s Confrontation with Racist Terror in the American South” where he discusses the sexual mythology and psychoneurosis present in the story. Griffith targets the “distorted reality growing out of a Southern history of sexual violence” (506) as it justifies the rape of black women and the castration of black men where this perpetuation of the barbaric cycle ultimately undermines the “individual’s humanity” and warps his “social character” (506). Griffiths claims that the disease of racism not only affects the minority group but that it also has a degenerative effect on the racist person. Jesse’s humanity is warped as he was brought up in a distorted reality in which the black body only existed to be raped or mutilated. This history of sexual violence has allowed Jesse to believe that he has physical and sexual dominion over black people when he does not, and the more that he tries to exercise this control the more that he loses his humanity.

Consequently, in the article, Griffiths also states that Jesse’s replay of his memory of the lynching after he beats the black protester is a sign of the “transmission and persistence of Southern terrorist violence as a continual process of cultural reinforcement” (512). For Griffiths, Jesse’s culture is what has influenced his racist character as well as the prevalent beliefs in the white community of the overly excessive libido of the black man or “unbridled expression of sensuality” (517). For Jesse, it becomes difficult if not impossible to turn away or challenge his roots because of the communal glue that the racism provides. The actions of racial violence towards the black community are carried out by the entire community in a festive manner that reflect “a Fourth of July picnic” (Baldwin, 1757). The lynching described as a picnic shows that for the white members the lynching is a communal way of bonding and is also a way of propagating white democracy and independence by committing racial crimes. The actions of the white sheriff are thus ironic because the brutality he claims to protect his community from is the same brutality that he is often seen enacting against the blacks. Jesse’s malevolence is described as a “result of hatred that evolves into a neurosis and eats away at his humanity, personhood, and sense of stable identity” (518). Jesse refuses to look at himself and recognize his own racist nature and the suppression of the truth only procreates more outward violence towards the black body which is thoroughly displaced.

The construction of a white male masculinity based on prejudice and sexual violence is also enabled by the perception of the black body as *other*. If the black body is separated from its humanity and instead perceived as a deviant excess or foreign intruder, then it becomes easier to abuse and objectify it. The idea of a group of people as being alienated and labeled off as “other” implies a fear of the unknown and anxiety over the lack of information. In Freud’s essay, “The Uncanny”, he labels the uncanny as relating to “what is frightening- to what arouses dread and horror” (593) but with a certain type of fetishism over the unknown. In Baldwin’s short story, the reader is presented with the uncanniness of the black body as it incites fear, disgust, but also sexual curiosity in Jesse and in the larger part of the white community. The othering of the black body casts it as inferior to its white opposite and it also incites anxiety over the sexual abilities of that body with an increased focus on the black phallus as it becomes a symbol of power. For Jesse, witnessing the lynching at a young age was an uncanny or eerie experience that would later remind him of his own repressed impulses. However, Jesse instead of addressing his own perversions chose to project them unto the black other, in turn making that other a threat or most often a scapegoat. Jesse’s association of his eerie or uncanny feelings with the black form allows him to place blame on it, to alienate it, and to subjugate it in order to construct his own sexual identity.

For Sander L. Gilman in his article titled “Freud, Race, and Gender”, the problem of “the knowability of the Other and the self provides the rhetoric at the heart of one of the most complex and debated aspects of Freudian theory, Freud’s reading of the meanings of male and female anatomy” (169). In an understanding of the other, Freud gathered that women felt deeply their lack of an equivalent male sexual organ which resulted in feelings of inferiority. The women were then described as having “penis envy” or a desire to have a sexual organ that resembles the male one. Similarly, it can be argued that Jesse embodies a feminized inferiority when he encounters the black male phallus; Jesse can be said to have “penis envy” for the black phallus which drives him to act violently towards the black men he encounters. Jesse exhibits a desire to inflict pain on the black male genitalia as a way to destroy it and affirm his masculinity.

Jesse’s inner sexual repressions and the urges he displays could all be labeled by Freud as expressions of the unconscious, which is a “repository of repressed desires, feelings, memories, and instinctual drives…[which] have to do with sexuality and violence”, according to Julie Rivkin and Michael Ryan in an introduction titled “Strangers to Ourselves: Psychoanalysis.” For Jesse, some of the repressions that he deals with include his dual obsession and abhorrence with the black body, his desire to become the black body in special reference to intercourse with his wife, and by the recurrent flashbacks he has of a repressed childhood memory (the lynching). In order for Jesse to function as a normal and sexually healthy adult he has to convert his animal instincts into civilized behavior, which creates a double identity for Jesse or an uncanny feeling that something strange coexists within him. It is also for this reason, according to Rivkin and Ryan, that an individual might repeat or recreate experiences of trauma, such as when Jesse shocks the testicles of the black activist (a parallel to the memory Jesse had of the black man being castrated during the lynching). Because Jesse’s mind is unable to handle his traumatic experience in a rational way, it results in irrational behavior or an unjustified anxiety like the one Jesse fosters over black male sexuality.

Returning to Freud’s concept of “The Uncanny” is also his address of the castration complex as it poses a threat which “excites a peculiarly violent and obscure emotion” (599) that can be seen when at the sight of a knife next to the hanging’s man’s privates it produces in Jesse a wish that “he had been that man” (Baldwin, 1760). Jesse is aware of what is about to happen, and Baldwin denotes his deviant fascination with the black man’s genitalia as he describes Jesse noticing the sweat “pouring from the hair in his armpits…into his navel and his groin…there was no hair left on the nigger’s privates” (1760). Jesse is lost in the image before him, the image of a man’s phallus which is “much bigger than his father’s” (1760) and which was the “largest thing he had ever seen till then, and the blackest” (1760). Even though the black man is tied up and unable to fight for himself, his phallus still poses a threat for the white men present in the clearing. The phallus of the black man is a symbol of sexual superiority (an idea imposed on the white man by the white man) and is perceived as an object of obsession for the protagonist of Baldwin’s story. Jesse is envious of the man that gets to grab the black man’s genitals in his hand and gets the opportunity of castrating him and taking from him, by force, his sex. Going among the lines of what Freud would describe as the “guilty imagination” seen as Jesse contemplates being the black man’s castrator, is Jesse as he feels “his scrotum tighten”, showing an unconscious moment where Jesse reveals that he only wishes to castrate the black man so he himself won’t be castrated.

Jesse looks to his father for the prime example of white manhood and feels confused when his father’s sexuality is threatened by the view of the naked black man’s body. In accordance to Freud’s Oedipus Complex, Jesse begins to identify with his father but is envious of the sexual relationship he has with his mother. On one particular night, Jesse lies awake as his father initiates sex with his mother and Jesse expresses that he “wanted to call his mother, but knew his father would not like this” (Baldwin, 1756), and the occurrence instills fear in Jesse where he feels separated from his mother. Jesse feels afraid of his father and of the possibility of retaliatory castration, and notices how his father’s “lips had a strange, cruel curve, [as] he wet his lips from time to time, and swallowed. He was terribly aware of his father’s tongue…and [of[ his father’s body” (1758) as it seemed tall and bulging like a mountain. Jesse felt intimidated by his father’s physicality and the only way their differences were bridged was through the communal witnessing of the mutilation of a man. After Jesse realizes that his father’s test “had revealed to him a great secret which would be the key to his life forever” (1761) instead of feeling jealousy towards him, Jesse felt that he “loved his father more than he had ever loved him” (1760). The castration of the black man has brought Jesse and his father closer together and narrowed down the idea of who the enemy is and what it takes to preserve white manhood.

Moreover, in the introduction by Julie Rivkin and Michael Ryan that was discussed earlier is also found a discussion on Freud’s Oedipus Complex which states that “all male children…experience an early attachment to the mother that is sexual in nature. Only the father’s intervention, separating mother from child, prevents incest” (569). Before Jesse has a shared understanding or peace with his father after the ritual, he experiences feelings of competition over his mother’s affection, but these diminish as Jesse realizes that there is the potential for a greater sexual threat. As his mother watched the body of the naked black man, Jesse noticed that her eyes became very bright and “her mouth was open: she was more beautiful than he had ever seen her, and more strange. He began to feel a joy he had never felt before” (Baldwin, 1760). In this scene, Jesse becomes aware of his mother’s desire for something other than the white male body, and he sexualizes her as he describes the way that her mouth was open which made her look beautiful. However, Jesse links his mother’s beauty and satisfied look with the “strange” meaning that her admiration or curiosity for the “other” was strange and deviant. Jesse feels joy at witnessing his mother’s expression and this joy is connected to their dual watching of the “hanging, gleaming body, the most beautiful and terrible object he had ever seen till then” (1760). Jesse experiences conflicting emotions where he registers the black body as both beautiful and terrible, with one thing remaining constant: the idea that the black body is an “object” which is only available for white consumption and exploitation.

In an article titled “The Castration Complex” by Marie G. Rudden, she claims that the mother also plays a role in her child’s desire to fill a void. Rudden goes on to explain that the mother has an image of her son as an “imaginary phallus and seeks to fulfill her desires” (52). However, the child soon realizes that he is unable to satisfy the needs of the mother and is instead thrust into the larger cultural world. The father’s role is to “wean the child from this entanglement and to introduce him into the wider social world” (52) something that Jesse’s father attempts to do by taking him to the picnic. Jesse experiences a castration when he realizes that he is unable to satisfy his mother and he experiences a castration when his repressions disable him physically and cause impotence. Jesse’s impotence is tied to his inability to conjure a vivid violation of the black body strong enough to incite arousal; vivid violations that often tend to be homoerotic in nature.

While discussing the homoeroticism present in some of Jesse’s actions is Matt Brim’s article titled “Papa’s Baby: Impossible Paternity in *Going to Meet the Man*”, where he claims that at seeing the black man “spread-eagled with what had been a wound between what had been his legs” (Baldwin, 1761) that Jesse’s body responds in a curious way. Baldwin writes, “Something bubbled up in him, his nature again returned to him. He thought of the boy in the cell; he thought of the man in the fire; he thought of the knife and grabbed himself and stroked himself and a terrible sound, something between a high laugh and a howl, came out of him” (1761). As Brim points out, Jesse is only able to have an erection at the thought of the mangled body of the black man. The thought of the knife does not incite fear in Jesse when he is sexually aroused because the violence of the knife is directed towards the black subject and not towards himself. Inadvertently, Jesse displays an uncontrolled and animalistic nature as the terrible noise escapes him which is described as halfway between a laugh and a howl. According to Brim, this “vocal outburst…is an eruption of the subconscious Other” (184) and is also proof that Jesse owes his heterosexual success to the black men who inhabit his thoughts. Jesse’s sexuality thrives fully on the oppression of black male sexuality, and the presence of Jesse’s *otherness* can be seen when Jesse experiences sexual frustration at the inability to perform sexually.

Brim goes on to say that “Jesse does not fantasize about having sex with the black man so much as he desires to have sex along with or as the black man” (185) creating the idea that Jesse can display homoerotic tendencies without being homosexual. Brim also proposes that Jesse is strategic in his manipulation of the black body as a vehicle that facilitates white reproduction. Brim writes that the “torture of the black man becomes the erotic stimulus for the white man’s heterosexual reproductive efforts” (187) resulting in an enforced paternity that renders Jesse powerless. The incorporation of the black body into the white marital bed is complex in that it evokes “the reproductive uses to which slaves were once put” (187) and it complicates an idea of a fully pure and white conjugal interaction between a husband and a wife. Aside from the demand Jesse has of his wife to have sex with him as if he were a black man, he also demands that his wife love him as she would “love a nigger” (Baldwin, 1761). For Jesse, his wife is also deviant in that she is capable of having sex with a black man and is capable of loving him as well. It is then implied that the white woman of the story also relishes in the presence of the forbidden black body as she moans well into the morning. Jesse not only obtains affirmation from his wife, but he also obtains it from nature as “before his labors had ended, he heard the first cock crow and the dogs begin to bark” (1761) serving as the reaffirming denouement to an otherwise eerie tale.

Baldwin’s short story not only provides a closer look at the hostility present between white and black masculinities, but it is also an example of the ways that white ideology has warped the humanity of the black body and used its exploitation for multiple deviant purposes. In “Going to Meet the Man”, Baldwin showcases the perversity and incomparable inferiority that Jesse, the protagonist, adopts as a result of social conditioning, and as the consequence of a specific instance of trauma. Baldwin does not provide Jesse’s white familial racism as excuse for his later adult behavior, but he instead uses it to contextualize the roots of Jesse’s inherent racism, and the ways that it not only destroys the black body, but that it also eats away at the humanity of its white male host. There is a moment in the story when as the black man’s genitals are being “weighed” in the hands of the white man, he happens to stare into Jesse’s eyes for what “seemed longer than a year” (1760). It is in this moment that Jesse has an inward look at the ugliness of racism which forces him to come face to face with its direct effects. Unable to deal with the truth, Jesse screams and turns away as “the knife flashed, first up, then down, cutting the dreadful thing away” (1760). In this scene, Jesse finds comfort hiding behind his white community, a comfort that he will later again find as he enforces the role of sheriff, and also while he dwells in the secret darkness of his marital bedroom. To summarize, the Freudian theories behind the castration and Oedipus complexes as exhibited in the story also allowed for the exploration of Jesse’s character from a psychoanalytic perspective that revealed the reasoning behind some of the anxieties found within Jesse’s psyche. Some of the explanations for Jesse’s deviance ranged from the uncanny to conflicting feelings which viewed the black male body both as a source of repression and of pleasure.

Works Cited

Alexander, Bryant Keith. “Black Skin/ White Masks: The Performative Sustainability of Whiteness (With Apologies to Frantz Fanon).” *Qualitative Inquiry* 10.5 (2004): 647-671. Web. 2 Dec. 2018.

Baldwin, James. “Going to Meet the Man.” *The Norton Anthology of African American Literature.* Ed. Henry Louis Gates, Jr., and Nellie Y. McKay. Vol. 2. New York: W.W. Norton, 2004. 1750-1761. Print.

Brim, Matt. “Papa’s Baby: Impossible Paternity in *Going to Meet the Man*.” *Journal of Modern Literature* 30.1 (2006): 173-198. Web. 2 Dec. 2018.

Gilman, Sander L. “Freud, Race and Gender.” *American Imago* 49.2 (1992): 155-183. Web. 2 Dec. 2018.

Griffiths, Paul. “James Baldwin’s Confrontation with Racist Terror in the American South: Sexual Mythology and Psychoneurosis in “Going to Meet the Man.” *Journal of Black Studies* 32.5 (2002): 506-527. Web. 2 Dec. 2018.

Rivkin, Julie, and Michael Ryan. “Strangers to Ourselves: Psychoanalysis.” *Literary Theory: An Anthology.* Chichester: John Wiley & Sons, 2017. 567-574. Print.

Rudden, Marie G. “The Castration Complex.” Psychoanalytic Inquiry 38.1 (2018): 51-58. Web. 2 Dec. 2018.

Sigmund, Freud. “The Uncanny.” *Literary Theory: An Anthology.* Chichester: John Wiley & Sons, 2017. 592-611. Print.

Taylor, Sara. “Denigration, Dependence, and Deviation: Black and White Masculinities in James Baldwin’s “Going to Meet the Man.” *Obsidian* 9.2 (2008): 43-61. Web. 2 Dec. 2018.

Whitlow, Roger. “Baldwin’s “Going to Meet the Man”: Racial Brutality and Sexual Gratification.” *American Imago* 34.4 (1977): 351-356. Web. 2 Dec. 2018.