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I first decided to write about James Baldwin for my senior thesis in the spring of 2007. For the most part, this pronouncement was made blindly, based only on the indecipherable emotional reaction I had to Go Tell It on the Mountain and then again upon reading Notes of a Native Son. There was something contained in Baldwin’s words that sparked within me a sense of urgency, both individually and as part of various communities from which I amass my identity, family, Wesleyan, Middletown, America, humanity. This “something” has remained nameless even as Baldwin’s work has since grown in urgency. Perceived in the work of James Baldwin a year ago. Aside from my own interest, there has been a resurgence of scholarship on Baldwin over the course of the last. The Magistrate establishes his identity in the novel as an intermediary figure between two opposing polemics: the colonizer and the colonized. Though he works for the colonizers and carries out their colonial duties in the unnamed colony, the Magistrate inconsistently appears sympathetic with the natives whom the colonizers usually describe as barbarian. The Magistrate’s presence in the novel as a trapped figure becomes ironic. He is the one who is supposed to regulate the business of the Empire in that place, but, ironically, he can manage nothing in Colonel Joll’s presence. Bill Ashcroft (1998) stresses the point that irony is a shared trope in post-colonial and in post-modern discourses.