People's Democratic Republic of Algeria

Ministry of Higher Education and Scientific Research

University of Amar Telidji-Laghouat

Faculty of Letters and Foreign Languages

Department of English

The Shift of Identity from Subterranean Space to Urban Space in Ralph Ellison's *Invisible Man*

Dissertation Submitted in Partial Fulfillment of the Requirements for the Degree of Magister

in Literature and Civilization

Submitted by:

Faiza BOUCHERIA

Board of Examiners :

Nassima KAID	MCA	University of Laghouat	Chairwoman
Noureddine GUERROUDJ	Professor	Univesity of Sidi Bel Abbes	Supervisor
Abbes BAHOUS	Professor	University of Mostaganem	Examiner
Mustapha GASMI	MCB	University of Laghouat	Examiner

Academic Year : 2017--2018

DEDICATION

I dedicate this humble work to my beloved parents.

ACKNOWLEDGEMENT

In the name of Allah, the Most Gracious and the Most Merciful Alhamdulillah, all praise to Allah for the strength and His blessing in completing this thesis.

Special appreciation goes to my supervisor, Professor Noureddine Guerroudj, for his supervision and constant support. His invaluable help of constructive comments and suggestions throughout the thesis works have contributed to the success of this research. Not forgotten, my appreciation to Professor Fatiha Berrahal for her support and knowledge regarding this topic.

I am grateful to my teachers at Amar Thelidji University for their support and help towards my postgraduate affairs.

Sincere thanks to all my friends especially Aicha and Sara for their kindness and moral support.

Last but not least, my deepest gratitude goes to my beloved parents and sister. Your devotion, unconditional love and prayers, sense of humor, patience, optimism and advice was more valuable than you could ever imagine.

Abstract

The attempt to come to terms with the meaning of space and identity, both literally and metaphorically, has become a major concern in literary studies. This dissertation explores the representations of displacement and divided identity from the point of view of Black American novelist. Space is regarded as the physical element of the events occurring in literary texts, that is to say that any artistic creation is accompanied by its own space being real or fictional. The present thesis presents a critical study of how space contributes to shaping the identity.

Space and identity are inextricably bound to one another. The two are co-produced as people come to identify with where they live, shape it, however modestly, and are in turn shaped by their environments, creating distinctive *environmental autobiographies*, the narratives we hold from the memories of those spaces and places that shaped us. Exploring the relationship between space and identity deepens our understandings of identity formation and the role of place in social and psychological development. The bonds between space and identity can influence social formations, cultural practices, and political actions. It may be seen, for instance, in the efforts of groups of emigrants to establish roots in their new homes through the planting of particular tree species or architectural ornamentation

In *Invisible Man* Ralph Ellison introduced two different spaces. The upground space in which the main character struggles to find his place in society. The narrator has rejected his own blackness. He has spent most of the novel trying to become white. The underground cave where the protagonist is retreated into himself to think out his identity, to come to some self-understanding. Here, alone, apart from those who try to force identity on him, he is able to arrive at some genuine self-knowledge. The cave is a place of contemplation, a place to grow a new skin and be protected from the harsh realities of the outside world until he is strong enough to go outside.

مـلـــــخـص

أصبحت محاولة الوصول الى فهم معنى الفضاء والهوية ، سواء بالمعنى الحرفي أو المجازي ، مصدر قلق كبير في الدراسات الأدبية . يستكشف هذا البحث تمثيلات النزوح والهوية المنقوصة من وجهة نظر الروائي الأمريكي رالف إليسون حيث يعتبر الفضاء العنصر المادي للأحداث التي تحدث في النصوص الأدبية ، أي أن أي خلق فني يرافقه فضاء خاص به حقيقي أو خيالي .كما يقدم هذا البحث دراسة نقدية عن كيفية مساهمة الفضاء في تشكيل الهوية.

الفضاء والهوية مرتبطان ببعضهما البعض . يتم إنتاجهما بالاشتراك مع الأشخاص الذين يتعرفون على المكان الذي يعيشون فيه ويشكلونه ، ولكن بشكل متواضع ، ويتشكلون بدورهم من خلال بيئاتهم ، ويخلقون سير ذاتية بيئية مميزة ، والروايات التي نحتفظ بها من ذكريات تلك الأماكن والأماكن التي شكلت لنا .استكشاف العلاقة بين الفضاء والهوية يعمق فهمنا لتشكيل الهوية ودور المكان في التنمية الاجتماعية والنفسية .يمكن أن تؤثر الروابط بين الفضاء والهوية على التكوينات الاجتماعية والممارسات الثقافية والإجراءات السياسية .قد نرى ، على سبيل المثال ، في جهود مجموعات المهاجرين لتأسيس جذور في منازلهم الجديدة من خلال زرع أنواع معينة من الأشجار أو زخرفة معمارية.

في رواية *Invisible Man* أدخل رالف إليسون مكانين مختلفين .فضاء علوي الذي تكافح فيه الشخصية الرئيسية للعثور على مكانه في المجتمع . رفض الراوي سواد بشرته فيما أمضى معظم الرواية في محاولة أن يكون أبيض . و فضاء سفلي تحت الأرض حيث يتراجع البطل مع نفسه للتفكير في هويته ، ليصل إلى بعض التفهم الذاتي .هنا وبصرف النظر عن أولئك الذين يحاولون فرض الهوية عليه ، فإنه قادر على الوصول إلى بعض المعرفة الذاتية الحقيقية .يعد الكهف مكان للتأمل ، كما هو مكان ينمو فيه جلد جديد ويتم حمايته من الواقع القاسي للعالم الخارجي حتى يكون قوياً بما فيه الكفاية ليخرج إلى الخارج.

Table of Contents

General Introduction

Chapter One

Overview of Space, Identity and Environmental Psychology

General Introduction

In the last decades space and identity have widely spread and attained much significance within the realm of social science. They are becoming one of the core components in the Postcolonial and Environmental Psychological theories. In their conventional senses, the concept of space belongs to geometrical meaning; a continuous aggregate of points each of which corresponds to an ordered set of numbers; it has predominately defined as a physical environment constructed based on its interrelationship with individual's internal psychological and social processes. While the term identity according to Old English Dictionary refers to the sameness of a person or thing at all time or all circumstances; the condition or fact that person or thing is itself and not something else; individuality, personality. Space and identity are inextricably linked to one another. Exploring the relationship between space and identity deepens the understandings of identity formation and the role of space in social and psychological development.

Different works and studies based their interest on the relation between space and identity. The main result of their study became spatiality; a notion which indicates the space contribution in developing self-identity and the distribution of objects and bodies in space and their relationships towards each other. In the lecture *Of Other Spaces* (1967) Michel Foucault disputed the traditional notion of linear time, affirming that concepts of time have been understood in various ways, under varying historical conditions. Foucault's viewpoint coincides with the understanding of space over time. He demonstrates utopias and heterotopias which are linked to other spaces. Ti Fu Tuan in *Space and Place* (1977) argued that space is not a single thing but it can rather be approached as a multiplicity of mental constructions which all rely on the interaction between the human body and its environment.

Within the field of geography Henri Lefebvre was concerned with understanding the relationship between the production of space and social relations, ultimately he conceives space as a form of power. Throughout these researches space appears as a multidimensional

structure, in which norms and roles control the relationship between bodies and objects extend to a specific space. In its inclusive significance space doesn't only represent the absolute space in which architectural designs and environmental surroundings are founded, it also includes the social space in which we live and interact with each other as well as the personal space of an individual.

In literature space is identified as the physical existing environment where the literary work occurs, it is also regarded as a sort of container in any artistic creation whether real or imaginary which represents reference frame. In *Real and Fictional Spaces* (2007) Bertrand Westphal regarded geocriticism as new approach in perceiving space, he argued that most of spatial analyses are based on the individual point of view who doesn't just reproduce real places, but also creates fictional ones.

African American literature, in particular, is regarded as an outstanding kind of literature that sprang from the suffering of the blacks from enslavement and ill-treatment of the whites that stripped them of any rights.

Negro writers have always involved in their writings the theme of identity that came to the surface due to the racial discrimination and racism. Ralph Ellison's work Invisible Man, for instance, depicted the social realities of that of the blacks, and their dilemmas they get encountered within a world dominated by white values and ideologies in which they were marginalized.

Invisible Man was written shortly after America's triumph in World War II. While the postwar period is traditionally considered a boom time in American history, many men were disillusioned by the experience of the war, something reflected by the novel's veteran mental patients.

Furthermore, the late 1940s and early 1950s were also a time of immense discrimination against blacks, especially in the Deep South. Segregation was in full effect in

many parts of America when Invisible Man was published, and many of its scenes were considered shocking at the time.

In this instance, the work of T.S. Eliot, particularly “The Waste Land,” was a major influence on the novel’s style. Ellison gravitated toward Eliot’s elaborate, allusion-dense language, and Ellison alludes to Eliot’s “Four Quartets” multiple times in the novel. He was also influenced by the pioneering work of the African-American writer Richard Wright, the author of Black Boy and Native Son. Though Invisible Man does not match Wright’s work in terms of style, both men shared a concern for portraying a realistic black consciousness. In addition, Wright and Ellison were both deeply involved in Communist politics in the 1930s and 40s, a fact that resurfaces in Invisible Man in the form of the Brotherhood.

However, Existentialism, which foremost proponents included Albert Camus and Jean-Paul Sartre, explored the question of individuality and the nature of meaning in a seemingly meaningless universe. Ellison adapted the existentialists’ universal themes to the black experience of oppression and prejudice in America. He also engaged powerfully with the tradition of African-American social debate. In the character of Dr. Bledsoe, the novel offers a vehement rejection of the philosophy of Booker T. Washington, which advocated that blacks should work toward economic success as a means of achieving racial equality.

Therefore, employing a shifting, improvisational style directly based on Ellison’s experience of jazz performance, *Invisible Man* ranges in tone from realism to extreme surrealism, from tragedy to vicious satire to near-slapstick comedy. Rich in symbolism and metaphor, virtuosic in its use of multiple styles and tones, and steeped in the black experience in America and the human struggle for individuality.

In Ellison’s novel the unnamed narrator is in his own search for identity. He moves from negativity to action through the events’ course of the novel, seeming to be thrown into

racially charged incident. He grows from aspiring scholar, to disillusioned laborer, to passionate activist and community organizer, to finally disillusioned revolutionary. Navigating the desire for individualism and the demand for social responsibility, the narrator escapes from his oppressive environment, finding something close to freedom in isolation. The space which includes the narrative of the novel, is important to reinforce the self of the protagonist. In Invisible Man space is paradoxically associated with trials and tribulations, the protagonist's inferior social standing exposes him to a series of spaces.

Up ground space which includes in the South: the hotel ballroom where the battle royal takes place, Jim Trueblood's farm, the Golden Day bar and the college, represented by the hegemony of the whites. Moving to the transition towards North; Liberty Paint Factory, factory hospital and Harlem; where the narrator has to understand his identity but he tries to become white and rejects his blackness. Underground space; Jack-the-Bear's "hole"; retreats the protagonist into himself to think out of his identity.

Thus, the Case of identity has been a major concern for the African Americans; over centuries they felt the urge to define themselves and reassert their identity in various ways like literature. The novel on a close reading brings to the surface the social issues of the African Americans which they encounter with a white dominant culture and values. The blacks face a hard time to establish an identity of their own without the interference of whites' prejudices which instruct them on how they should be, instead of being their genuine selves.

In addition, the character finds difficulty in developing his identity especially in a society that is predefined by the whites who do not recognize or see him as equal as them. For this, he tries to follow the ideals of the whites in order to have status in the society, so he neglects himself and acts in accordance to what the white man expect him to be.

Consequently, the writer through his novel challenged the traditional views and ideologies that limited the perception of individual's identity in the United States, instead, he

wanted to show the universality of identity and it should not be restricted to race or culture. The individual as Ellison claims is a complex being as he said, "We all have at least double identities."

The writer also portrayed his character going through multiple settings like the immigration from the south to the north, as any black used to endeavor in order to seek opportunities. He also exposed the protagonist to different situations in which he was urged to adopt different identities to fit in the white society. As any individual, the Protagonist's ambition to reach his dream was soon crushed by the bitter reality and obstacles they were put for him. He realizes that as a black man in a racist society, he will always remain at the bottom underground of the social hierarchy amongst the urban superior white.

The objective of this thesis is to illustrate the influence of urban and underground space on the identity of the protagonist in Ellison's novel *Invisible Man*. This thesis is an attempt to shed light on spatial identity in the novel through the author's attitudes toward identity. In *Invisible Man* the transition from urban to subterranean space had a remarkable impact on the narrator's identity. That leads to contemplate and inquire; since space has a physical and mental impact in *Invisible Man*; then could different spaces control the individual's identity? To what extent space impress identity in *Invisible Man*?

I argue that the protagonist in this work used to be 'invisible' in the opening of the story, then proceeds to narrate his voyage while he adopted multiple identities through different places in order to fit with the system that is ruled by the whites only. The story shows the personal growth of the narrator who first believed in the American dream. At this level I claim that Ellison's *Invisible Man* deals with different identities through several forms of space. Above the ground, identity is experienced with the effect of the rigid distinctions between black and white. In under the ground, identity is linked to reality in which the protagonist is able to arrive at some genuine self-knowledge.

This thesis is organized into three chapters

Chapter one introduces the theoretical background which introduces the Foucauldian concept of "Heterotopia" which will be linked to underground space. It includes Westphal's geocritcism approach which perceives spaces in *Invisible Man*. It also includes Lefebvre Trialectics of space which will clarify the conceived, perceived and lived space. In addition to presenting identity in relation with environmental psychology.

Chapter two introduces the urban space in the novel including the different places with focus on the identity. This chapter will focus on connecting the theories of space in order to illustrate how identity has been consciously and meticulously based on the upground lived space.

Chapter three aims to present the underground space and show the link between space and identity formation in reference to the Foucauldian concept of Heretopia. It demonstrates the impact of environmental change on the protagonist's psychology and identity. This chapter will reveal the subterranean space as key to self discovery and freedom which made the narrator become wiser as well due to understanding his invisibility.

Introduction :

During different times and especially in postmodern era has had a close affinity with the concept of space. In literature the concept of space is regarded as the physically existing environment in which an event, a story or happening occurs. A literary writer tries to give a new picture of life to the reader by combining a represented place of the real world with imaginary spaces. Sometimes representation of spaces and places are a mere copy of the real places and sometimes they are wholly imaginary in order to represent a utopian society.

Spatiality has various concepts, each of which is related to cultural and historical scopes within which they work. Each of these concepts affects how space is represented, but more importantly how it is experienced.

Space is that the objectification that allows social practices to have continuity and acquire historical character occurs, while it is here too, that relations of production express, in order to enable humans to transform their environment, from a natural environment to a cultural one. All practice ends up forming and expressing themselves through space. A dialectic is given between practice and space, where space coverts into the guarantee of the continuity of the practices, objectifying them through the consolidation of codes, social relations, power relations, and rituals that become tangible in spatial expressions. In its simplest form, this phenomenon, acquires the form of art pieces, in its most extensive magnitude it is crystallized in the city, a single space that shows the customs of those who inhabit them through its organic shape.

In short, space, regardless of the characterization made of it, is the horizon on which our experience of the world is built, and as such, is the stage of human cultural expression, both in terms of representation, as in factual terms, through the transformation exerted in space itself by modifying the natural landscape and turning it into the stage of social action.

1-1- Foucault's Heterotopia :

Heterotopia is a concept introduced by Michel Foucault in his 1966 book "Les mots et les choses" to describe the manner in which defined spaces which surround the subject in social existence can reduce his autonomy and even his sense of identity. According to Foucault a heterotopia is the manner in which society and culture, having power on the one hand and the interest of realizing this power on the other, define the subject through his differentiation from general society. Initially heterotopia was used by Foucault to describe a non-real verbal space and he later expanded to term to refer to a physical as well as non-physical space.

Foucault argues such sites are types of heterotopias because they are separated from their surroundings, control movement in and out of them and inside of them and thus these heterotopias are able to control them.

According to Foucault, heterotopias are almost invisible and perceived as natural by members of a society, but they are nevertheless measures of disciplining, controlling and punishing of the different and deviant. In other words, heterotopias are seen as natural, necessary and harmless when in fact they are a way for society to regulate out behavior.

In order to delimit the term heterotopia and to structure the study of heterotopias, Foucault establishes six principles this particular type of space should meet. The first principle is the assumption that all cultures have heterotopias. There is probably no society without its own rituals, assigned to specific locations or places within that culture. In other words: if there are places that carry a specific social and cultural meaning, then there are most likely also places that either double or invert that meaning.

The second principle is that a society can adjust the function of an existing heterotopia according to that society's changing needs or beliefs. Foucault illustrates this with

the changed position of cemeteries in western cultures: when people stopped believing in the eternal life of the soul, the burial ground was moved from the heart of the city (next to the church) to the edge of the city. Because of the inherent, growing importance of the remains of the dead, which are "the only trace of our existence", societies started creating cemeteries as parallel cities for the dead. Thus, the changed belief in the afterlife also changed the nature of cemeteries: they became sites where the living could 'visit' the dead.

The third principle is that a heterotopia can combine real spaces that are not compatible with each other. Examples of this are the theatre, cinema and the original idea of the garden. The first two present the audience with sequences of different spaces (the locations where the narrative takes place) that in reality cannot be combined in one site. The third is the result of bringing vegetal and animal life from all parts of the world together in one location, thus creating a site in and through which other sites are invoked.

The fourth principle is about heterochrony, or the capability of a heterotopia to be linked to "slices in time". Foucault sees in this principle a core characteristic of the heterotopia, which "begins to function at full capacity when men arrive at a sort of absolute break with their traditional time". The two extremes of heterochrony Foucault distinguishes are the indefinite accumulation of time on the one hand (as in museums), and the mode of the festival or absolutely temporal on the other (as on festive occasions, when one experiences and lives the moments as if there were no time). This principle is an illustration of the dominance of space over time, as the former is able to break up the latter or make it irrelevant altogether.

The fifth principle is the opening and closing of a heterotopic site, making it less accessible than the public space. According to Foucault, there are two ways to enter a heterotopia: either one is obliged to enter, or one has to submit to "rites and purifications".

This principle strongly narrows down the number of spaces fit for heterotopic analysis, but at the same time it clearly marks possibilities for a literary application.

The sixth and last principle of heterotopias is that they have a function in relation to "all the space that remains". Foucault distinguishes two extremes here: illusion and compensation. A space of illusion has to "expose every real space", meaning that everything present within this heterotopia is real and can be found in real spaces. A space of compensation is a space that Foucault calls "other", where everything that can also be found in real places, is present in its perfect form. The difference between a space of compensation and a utopia, is that utopia is a non-place.[1]

Foucault's concept of heterotopia has been subjected to wide interpretation and application, and served as a touchstone for scholars from a wide range of disciplines. Scholars responded to Foucault's text with different perspectives, including David Harvey (1989), Edward W. Soja (1996), David Grahame Shane (2005), and many others.

Foucault conceptualization of heterotopia presents a critical groundwork for developing interdisciplinary understandings of the complex nature of twenty-first century urban space. He interprets the city in such a way that we can see this fragmented realm as one of opportunities and freedoms, as one in which "otherness" becomes a real possibility. Foucault's heterotopia offers multiple possibilities within which a spatialized "otherness" can flourish. Bart Lootsma (2008) also reads Foucault's "Of Other Spaces" as an optimistic text. It was a liberating and perhaps a visionary text, as it suggests that a city always has room for pluriformity. Foucault has convinced us that heterotopias exist without any doubt in a society and give way to otherness, and otherness subsequently opens a door to plurality and

[1] Michel, Foucault. "Of Other Spaces: Utopias and Heterotopias." Translated by Jay Miskowiec. Diacritics 16 (1): 22–27, 1986.

heterogeneity. His examples of heterotopia coalesce to produce the image of the contemporary city.

Indeed, he calls for a city with many heterotopias, not only as a space with several places for the affirmation of difference, but also as a means of escape from authoritarianism and repression.

Now, more than fifty years after Foucault's text, city has expanded into a huge, sprawling patchwork of heterotopias. As observed by Lootsma (2008), today's city has become a network of networks. It is not just a stable set of a limited amount of networks for traffic, infrastructures, inhabited by uniform and stable communities, but an almost unlimited set of interfering networks of many different kinds, giving birth to and inhabited by even more different lifestyles and subcultures. Each of these lifestyles and subcultures uses the urban public space in a different way and subsequently produce some modifications and alterations to the urban landscape. David G. Shane uses the theory of heterotopias to articulate how urban systems and fragments change in the contemporary cities as actors slice and recombine urban elements. He identifies Heterotopias as particular places in the cities where processes of change and hybridization are facilitated.[2]

Indeed, cities are necessarily built around a variety of patches or enclaves that are interconnected by a complex networks and crucially complicated by a wide variety of embedded heterotopias. Shane further distinguished three types of heterotopia as primary place of urban change that accommodates exceptional activities and persons in the contemporary urban settings.

[2] Michel, Foucault, "Of Other Spaces". Diacritics No. 16, 22-27, 1986.

The first type, the heterotopia of crisis, hides agents of change within the standard building types of the city, masking their catalytic activity. The second, heterotopia of deviance, comprises institutions that foster change in highly controlled environments. In these small pockets of highly discipline order, relationships between members of society are organizationally restructured to facilitate the emergence of a new order that may transform society. Examples include universities, clinics, hospitals, courthouses, prisons, barracks, boarding schools, colonial towns, and factories. The third category of heterotopic change-fostering place compromised realms of apparent chaos and creative, imaginative freedom.[3]

In the heterotopia of illusion change is concentrated and accelerated. The rules governing the local system's organization can change quickly and arbitrarily. Such place includes formal and informal institutional markets, bazaars, shopping arcades, department stores, atria, malls, megamalls, stock exchanges, casinos, hotels, motels, cinemas, theaters, museums, fairgrounds, universal exhibitions, theme parks, spas, gyms, bordellos, and more. Here the primary values are pleasure and leisure, consumption and display, not work. Shane (2005:231) cites that the form of the heterotopias itself is wildly diverse and constantly in flux. There is no single, stable appearance or guise under which heterotopias perform their complex functions.

Foucault provides a crucial insight into the capacity for urban environment and architecture to influence human behavior and experience in the contemporary society, and helps us to understand the emergence of social, political, economic and cultural difference and identity in urban multicultural settings.

[3] Shane, David Grahame , Recombinant Urbanism: Conceptual Modeling in Architecture, Urban Design, and City Theory, John Wiley & Sons Ltd. (2005).

Despite our multicultural identity and historical diversity, our contemporary urban environment is still ordered consciously on the basis of sameness and homogeneity. Instead, we should consider our urban environment as the hybrid forms which reflects our cultural diversity, richness and identity. Perhaps, this kind of heterogeneity may find its inspirations in the excellent order of urban quarters where different ethnic groups give their own colors to their spatial arrangements (Velibeyoglu, 1999:10-11)[4].

Urban and Architectural forms, according to Foucault, could produce "positive effects" only when the "liberating intentions of architect" coincide with "the real practice of people in the exercise of their freedom". (Foucault, 1984:246).[5]

The efficient layout of the architecture is fully dependent on the way people use urban spaces in everyday life, which is vastly different from one to another. Shane (2005:11) confirms that urban actors and designers now deal inevitably and everywhere with urban situations that are heterogonous and mixed, not simple and pure. They increasingly need new strategies and tactics to deal with these hybrid patchworks. The complexity of the city's various autonomous systems, each with its own logic, meant that nobody could coordinate everything. The chief consequence of this revelation was that there was no longer a place for a master plan or a master planner. Given the absence of a single center of control, the old codes of single-function zoning will inevitably give place to a heterogeneous and flexible system that accommodates multiple actors more easily.

[4] Gregory, Maqoma. *Identity, Diversity, and Modernity in an Urban Cultural Cocktail*. Originally Published in African Arts Journal MIT Press. Vol. 44, No. 4, 2011

[5] Foucault, Michel, "Space, Knowledge, and Power", in Paul Rabinow, Foucault Reader, New York: Pantheon Books, pp. 239-256. (1984).

There will be in the city strange juxtapositions of wealth and poverty, efficiency and waste, industry and commerce, residential life and work, pleasure and pain.

Rather than suppressing the irrational in a collective unconscious as in the past, urban actors are articulating their desires without guilt, allowing the uncanny to appear in everyday urban situations and juxtapositions.

Foucault's notion of heterotopia contests and alters the normative set of relations that define conventional sites. It provides an alternative and a different framework for thinking how to analyze the contemporary urban spaces and comprehend their complexity with the continuous emergence of variety, heterogeneity and equity of the urban daily life.

In the context of *Invisible Man's* narrative space Foucault articulates some bear resemblance to the hole into which the narrator has been chased. Thus, the narrator's "warm hole" is by means of definition such an heterotopia, since it exhibits dual meanings by juxtaposing light and dark, life and death, reality and fiction. Within heterotopic spaces agents can roam freely, they can blur borders and even move them. Laws do not exist in these spaces. Inside the hole officialdom and supremacy have no jurisdiction; this legal and social void defines the hole as unknown land. Although, through the narrator's "invading" the hole, sets of internalized values and rules are introduced into the void with him, they do not have to be integrated into a given (white) system. The contrary is the case, the unknown land will obey and function in accordance to the narrator's notions and beliefs. The heterotopia endows the narrator with creative powers. Seizing on Foucault's idea that heterotopias enfold persistent effectiveness when time is subdued to individual definition.

1-2- Westphal's geocritcism approach

Recent debate in geography has been marked by the arrival of postmodernism. The attraction of postmodernism for geographers seems to be its concentration on meaning but at the expense of material reality, a trait also evidenced by postmodern design. In geography the postmodern tendency has found expression not only in a concern with geographical phenomena and theory as systems of meaning, but also in a quest for a new role for space in geography and in the social sciences generally .

The spatial turn in the humanities and social sciences has occasioned an explosion of innovative, multidisciplinary scholarship. Spatially oriented literary studies, whether operating under the banner of literary geography, literary cartography, geophilosophy, geopoetics, geocriticism, or the spatial humanities more generally, have helped to reframe or to transform contemporary criticism by focusing attention, in various ways, on the dynamic relations among space, place, and literature. Reflecting upon the representation of space and place, whether in the real world, in imaginary universes, or in those hybrid zones where fiction meets reality, scholars and critics working in spatial literary studies are helping to reorient literary criticism, history, and theory. *Geocriticism and Spatial Literary Studies* present new research in this burgeoning field of inquiry. In exploring such matters as the representation of place in literary works, the relations between literature and geography, the historical transformation of literary and cartographic practices, and the role of space in critical theory, among many others, geocriticism and spatial literary studies have also developed interdisciplinary or transdisciplinary methods and practices, frequently making productive connections to architecture, art history, geography, history, philosophy,Politics, social theory, and urban studies, to name but a few. Spatial criticism is not limited to the spaces of the so-called real world, and it sometimes calls into question any too-facile distinction between real and imaginary places, as it frequently investigates what Edward Soja has referred to as the

"real-and-imagined" places we experience in literature as in life. Indeed, although a great deal of important research has been devoted to the literary representation of certain identifiable and well-known places (e.g., Dickens's London, Baudelaire's Paris, or Joyce's Dublin), spatial critics have also explored the otherworldly spaces of literature, such as those to be found in myth, fantasy, science fiction, video games, and cyberspace. Similarly, such criticism is interested in the relationship between spatiality and such different media or genres as film or television, music, comics, computer programs, and other forms that may supplement, compete with, and potentially problematize literary representation.

The general purpose of Geocriticism is to perceive the real and fictional spaces that we are dealing with through our life. Westphal believes that all writings can be regarded as a kind of cartography in a way that most of the realistic maps are unable to depict. In this way, through reading a fiction and focusing on the fictional places in a narrative one can understand real places.

Robert T. Tally one of the adherents in Geocriticism, throughout his studies and researches on space besides focusing on the topography of space, tried to concentrate on the social and cultural aspects of space. He defines Geocriticism as a predominantly literary critical methodological "framework that focuses on the spatial representations within literary texts" while also "explor[ing] the overlapping territories of actual, physical geography and an author's or character's cognitive mapping in the literary text" (Tally, 2008). Drawing from Westphal's theory of Geocriticism, Tally introduced his own concept, that of "literary cartography". Mapping and spatial analysis applied to literature have been a long lasting research field for both authors, with Tally conceiving the author as a mapmaker and the critic as a map-reader[6].

[6] Robert, T. Tally. Literary Cartographies Spatiality, Representation,and Narrative. Palgrave Macmillan. New York, 2014.

He uses the term "literary cartography" to describe different ways that writers use to map social spaces.

1-3- Lefebvre Trialectics of space

According to Lefebvre, space can only be grasped dialectically because it is a concrete abstraction - one of Marx's categories, such as exchange value, which are simultaneously a material, externalised realisation of human labour and the condensation of social relations of production. Lefebvre's theory of the production of space has undergone a remarkable renaissance during recent years. This is all the more surprising as it had hardly elicited any response when published in the early 1970s.Although Lefebvre's texts on Marxism, on everyday life, and on the city were widely read at the time, his reflections on space aroused little interest.The problematic of space did not as yet figure on the theoretical agenda. But today, Lefebvre's book *The Production of Space* is routinely quoted. The "spatial turn" has taken hold of the social sciences and questions of space are accorded a great deal of attention, extending beyond geography. In essence, this is linked with the combined processes of urbanization and globalization: at every scale new geographies have developed.These new space–time configurations determining our world call for new concepts of space corresponding to contemporary social conditions.

Space is nothing but the inscription of time in the world, spaces are the realisations, inscriptions in the simultaneity of the external world of a series of times, the rhythms or the city, the rhythms of the urban population...the city will only be retought and reconstructed on its current ruins when we have properly understood that the city is the deployment of time.... of those who are its inhabitants (1967e:10)[7].

[7] Rob, Shields. *Lefebvre, Love And Struggle: Spatial Dialectics*.

Lefebvre's theory of the production of space signifies especially in the fact that it systematically integrates the categories of *city* and *space* in a single, comprehensive social theory, enabling the understanding and analysis of spatial processes at different levels.Yet, the extensive reception accorded to Lefebvre's theory has by no means made full use of these categories.Above all, its postmodern reformulation and monopolization has contributed to a great deal of confusion.This necessitates a reconstruction of the theory of the production of space that in particular would also include context.What follows intends to clarify the formative elements of its basic structure and to lay bare the fundamentals of Lefebvre's epistemology, based on a comprehensive analysis and reconstruction of his theory of the production of space.The analysis shows that, above all, three hitherto neglected aspects are crucial to an understanding of Lefebvre's theory.

First, a specific concept of dialectics that can be considered as his original contribution. In the course of his extensive œuvre Lefebvre developed a version of dialectics that was in every respect original and independent. It is not binary but triadic, based on the trio of Hegel, Marx, and Nietzsche.This has not been properly grasped as yet and has led to considerable misunderstanding.The second determining factor is language theory.The fact that Lefebvre developed a theory of language of his own while leaning on Nietzsche was hardly ever considered in the reception and interpretation of his works, the linguistic turn notwithstanding. It was here that he also for the first time realized and applied his triadic dialectic concretely. The third crucial element is French phenomenology. The contribution of the French phenomenologists Maurice Merleau-Ponty and Gaston Bachelard has, for the most part, not received due consideration.These three neglected aspects could contribute decisively to a better understanding of Lefebvre's work and to a fuller appreciation of his important and path-breaking theory of the production of space.

For Lefebvre, 'space' is split up across many disciplines, each of which is partial, and which make social space invisible as a result:

It is a question of discovering or developing a unity of theory between fields are given as being separate,...Which fields?...First, the *physical*, nature, the cosmos, then the *mental* (which is comprised of logic and formal abstraction), finally the *social*. In other words, this search concerns *logico-epistemological* space the space of social practices, - that in which sensible phenomena are situated in, not excluding the imaginary, projects and projections, symbols, utopias (Lefebvre 1974a:19)[8].

Lefebvre has divided space to:

Spatial Practice with all its contradictions in everyday life, space perceived (*perçu)* in the commonsensical mode - or better still, ignored one minute and over-fetishized the next.

Representations of Space (discourses *on* space); the discursive regimes of theories, spatial and planning professions and expert knowledges which conceive of space (*l'espace conçu*), and,

Spaces of Representation (Discourse *of* Space; 'representational space'), the third term or 'other' in Lefebvre's three-part dialectic. This is space as it might be, fully lived space (*l'espace vecu*) 'moments' of presence. Surrealist: shock people into a new conception of the spatialisation of social life; all interact in social spatializations.

Space might be represented in the symbolic, abstract and relational form. In the first case, the representation of space is structured from a cosmogony where the axis on which it is related to the order of certain mythic forces that govern all things. Typically, in this type of representation we find a vertical axis that traverses and determines the horizontal space. The vertical axis has two poles that are normally characterized as an underworld at the bottom,

[8]Henri, Lefebvre. The Production of Space .(Great Britain: Basil Blackwell Ltd , 1991)

and as the divine or celestial world, in the upper part. In between these poles is the horizontal plane, which is the world inhabited by terrestrial beings. This type of representation corresponds to the thought of antiquity, where space remains a symbolic aspect that can be embodied in different cultural expressions, ranging from architecture, to strongly hierarchical social relations. This space is a space whose meaning transcends man, while corresponds to an order of ontological character, where man occupies only one of its parts. In other words, the space is who organizes the totality of things.

The second form of representation of space, the abstract form, begins to appear during the Renaissance, and is linked to modernity and techno-scientific culture that emerged during this period. This form of spatiality is born under the determination to make every space a measurable space, and thus equivalent to any other space. The vertical and horizontal axis, are replaced by the Cartesian coordinate system, and thus is introduced the subject of knowledge, as an anchor point, from which the space acquires direction and order. We can see this form of spatiality depicted in Renaissance painting by the perspective; form of representation where the objectivity is achieved through the organization of space from a subjective point of view.

But even more, we can find examples of this form of spatiality in the literature, where the author figure and the character's voice appear, whose functions are to establish a framework of coherence and meaning to the literary work through the perspective or point of view they provide. Obviously in the movement between the symbolic form of space, and its abstract form, it operates an inversion of values: If in the first case, we find a paradigm in which the reality of things could be determined by its correspondence and harmony with a general order which appears in terms of spatiality. In the second case, the reality is given in an abstract and objective framework, which is verified and updated through the subjective

experience; bringing the space from organizingg reality to be arranged through the point of view of the subject.

The last form of spatial representation, largely linked to several contemporary critiques to the abstract notion of space can be described as a form of relational representation. This form is characterized by having no fixed or stable points of reference, but built through internal relations, which occur ephemerally, between the elements of space. The best example of this type of representation of space, would be the social space, which is impossible to characterize, by either purely symbolic or abstract terms, and it is equally impossible to determine through its occurrence in a specific territory or physical space. The social space exists only through relationships that constitute it, shape it, maintain it, and even produce it in material terms. In this regard, Lefbvre says: "the social relations of production have a social existence as having a spatial existence: they project themselves into space, becoming inscriptions there, and in the process producing the same space."[1]

The three forms of space: symbolic space, abstract space and relational space, coexist in our everyday experience. However, as already stated, each one of them is characteristic of a certain period of thought, and in that sense, although we can find all these spatial forms in our relationship with space, we can say that normally last two forms that are predominant. This effect is particularly evident in modern cities, where growth of urban space is given increasingly programmatically, according primarily to economic determinations, which dictate that the space is understood in an abstract form, to enable that it can acquire an economic value on its equivalence and interchangeability with the capital.

From these notions of space, two images of the city overlap and appear in our contemporary field. The social space, the space where social practices are crystallized through reproduction, coexists with the abstract space that inherently, and in accordance to its logic, tends to erase history registered in the city. While the Social space is objectified through the

construction of monuments, institutions and practices, that give meaning to the space, and give a sense of coherence and cohesion to society; Abstract space logic is responsible for constantly erasing the historical identities or marks, in a permanent move towards modernization, growth and standardization of the city. In one version, the city is a meeting place, originator of identities, and of a sense of belonging linked to practices that result in traditions and rituals that bind people. In another, the city individualized people to the point of achieving alienation that makes impossible empathy and social contact.

For Lefebvre

The social space contains - and assigns - appropriate places for social relations of reproduction and the relations of production", which we "can say that welcomes a multitude of intersections, each with its assigned location". In the same way, "the representations of the relations of production, which subsume the power relationships also occur in space[9].

Lefebvre in his treatise on social space provides some cue to as to why this is. Firstly, he argues that space is a product of daily life and our relationship to capital. It takes on both pragmatic and mythic proportions as knowledge is produced by the architecture, design, and "symbolic use of objects". Space is also not free from ideology, and it conceals its inner workings through the omission or overloading of meaning. When it comes to the portrayal of slum or low income housing, Lefebvre's formulation of representations of space versus representational space helps us to see how greed, racism, and the incoherence of class create a nexus of strategies to "protect" ideas of superiority, and thus, through design of inner-city borders, urban anxiety gets displaced onto a map. Representations of space can be thought of the images that are circulated that tell us about space while representational space

[9] Henri, Lefebvre. Space, Difference, Everyday Life : Reading Henri Lefebvre. Edited by Kanishka Goonewardena . (New York and London: Routledge, 2008).

is how where we *live* is constructed in relationship to those images. Representational space is, therefore, the intersection between ideology and social reality; it is both the convergence and dissonance that nineteenth century immigrants and twentieth century black migrants experienced through the sign system calling to them (i.e., America the land of the free, the North the land of promise) and their physical conditions (the reality of labor and housing practices). Because twentieth century housing did offer such appalling living conditions to African Americans moving to cities, and their experience was doubled by a discourse of abjection, it is easy to understand why representations of the built environment would favor the prison image over the refuge and the "hole" metaphor over the home.

1-4- Identiy and Environmental Psycholoy in Literature

The nature of textual creation from a blank page of all creation really is an exercise in identity politics. Each entity fashioned depends on inclusions and exclusions. Thus, literary texts achieve selfhood via the delicate balance of their various constituent parts. They are unique entities, themselves possessing a sort of identity to which we bring our own experiences and resultant identities, therewith interacting to produce a distinct and original product: our individual, respective interpretations of a text. Hence, literature serves as a conduit not only to the world in which an author writes but also to us. Naturally, this idea plays an important role in the dissection of literature as it is very active during our consideration of texts. Examining this interaction further, literary theorists and critics add another wrinkle by advocating myriad different critical approaches by which to dissect identity.

Marxists focus on the manner in which societal institutions determine consciousness, and, therefore, identity. New Historicists view the text as a representative product of a certain

time and place. Psychoanalysts seek the unwritten text, interpreting the significance of absence, and many more urge their respective techniques for interrogating literature, which is a function of identity formulation. Regardless of approach, however, one thing is clear: English letters have, throughout the years, approached questions of identity in myriad different ways. The texts that constitute the genesis of Western literary studies pose questions of identity via their rooting in conflict. Homer's The Iliad, The Odyssey, and Beowulf the cornerstone documents of the field wage war with nearly every word. And while bloodshed presents itself often in these seminal works, on a more abstract level, it is the struggle that has prime significance. Humans attempt to define themselves through religion, and this has certainly been demonstrated in literature. Of course, the significance of the Bible itself cannot be overstated, but neither can the subsequent works of fiction that sought to allegorize Christianity for the purpose of providing direction and concurrently identity. Texts such as William Langland's Piers Plowman and John Bunyan's The Pilgrim's Progress feature "everyman" protagonists struggling against the pressures of temptation and sin in a post-Fall world, whereas religious ecstasy is sought in the poetry of George Herbert and Robert Herrick. Thus, whereas conflict for one's selfhood can, as demonstrated by Homer and others, present itself externally, strife can nevertheless rage within as well, and religious commitment has played a major role in this issue. Identity as a product of one's relationship with the Almighty aside, temporal matters persist nevertheless.

As geography, racial identity, and religious fervor organized cultures into nation states that legitimized themselves across Europe, people began to focus on their immediate surroundings in order to establish a more stable sense of self. Enter William Shakespeare, whose examination of British court life in many of his plays closely inspects not merely how we have come to occupy our places in society, but the economic, political, cultural, and social repercussions of the manner in which we have arranged ourselves. That is, the army of Rome

or God aside, identity can also be derived from one's societal position. In the 17th century, however, the poet John Donne called this entire social framework into question with his own metaphysical take on existence and identity. As the Renaissance, during which Shakespeare and Donne wrote, ushered in various scientific and technological innovations, the speed of life increased, and this acceleration eventually resulted in the Industrial Revolution of the early 19th century. The romantic period, led by William Wordsworth, sought to counter this movement grounded in commercialism, doing so by harkening back to simpler times, places, and lifestyles.

The rebellion against ever-expanding industrialization romanticized the simplicity of yesteryear, and in favoring the rustic cottage over urban bustle, reactionary romantics promoted an identity based on the pastoral and the past, they maintained, that was worth resurrecting. Romanticism in the United States prospered as well as authors looked to the past to answer a fundamental question plaguing the new nation. Americans had problematic issues with which to contend: They were, after all, a nation born of Great Britain but liberated with the help of France; a place rooted in equality, yet devoted to slavery and class divides; and a state inspired by a yearning for religious freedom that already sported a less-than-tolerant record on tolerance. These early obstacles to a cohesive identity demanded consideration, and the country's early literary endeavors did not disappoint. Nathaniel Hawthorne's interest in history facilitated his own approach to this enigma, producing introspective tales such as The House of the Seven Gables, and Herman Melville's fictive microcosms endeavored to inspect the American identity.

Environmental psychology began to emerge as a self-identified subdiscipline in the 1950s. Certainly the visibility of the environmental movement in the 1960s, and the accompanying awareness of limits on environmental resources, were part of the context that led to the institutionalization of the field

At its early stage already included perceptions of the environment, social uses of space, use of environmental resources, perceptions of environmental risk, and attributes of built environments. Environmental psychology was alert to social issues involving the natural environment and natural resources. It recognized, too, that a psychological experience of the environment incorporated a confluence of social and physical environments, and that the relationship between people and their environments was bidirectional. However, only a subset of research within environmental psychology is substantially relevant to the natural environment or to problems concerning environmental degradation or depletion of environmental resources.

Environmental psychology emphasized three significant themes that were often overlooked or minimized by other areas of psychology. One was the need to understand behavior in context: people in a specific place. Although controlled laboratory research is valuable, it can never provide a full understanding of behavior, learning, or motivation.

The second was recognition of the reciprocal relationship between people and their environments. Although people are affected by their surroundings, they also both choose and modify their environments; arguably, this is one of the characteristics that distinguish humans from other species, whose impact is more gradual and less deliberate. This indicates the important practical implications of environmental psychology: understanding how people are affected by their environments might suggest helpful ways to modify those environments, and understanding how people choose and modify their environments suggests some of the ways in which they are affected by those environments. For example, recognizing that people benefit from views of nature suggests that buildings be designed to provide such views, and the fact that people spend great amounts of time personalizing their homes and gardens implies that gardens can affect their sense of self. Finally, a third theme is that from its beginning environmental psychology has emphasized the need to be interdisciplinary: to

interface with urban planners, architects, sociologists, biologists, educators, and others to both benefit from their knowledge and share what psychology has to offer. The environmental studies have emerged in a haphazard manner, addres- sing a wide range of topics, and have therefore failed to build on one another to create a coherent, organized body of research.

Why has this happened ? Early researchers designed their studies for the sake of resolving practical problems and, therefore, were not concerned with devising a theoretical framework to contain them (Levy-Leboyer, 1982). This remains a difficult task because environmental psychology clearly overlaps with other established areas of psychology such as perception, and social psychology, not to mention another closely related discipline, architecture. As a result of this overlap, environmental psychology has borrowed theoretical models and assessment techniques belonging to these fields to explain the person-environment relationship, and has neglected to develop its own. Due to the difference in perspective between environmental psychology and traditional areas of psychology, there are questions which arise concerning the adequacy of these instruments for measuring and explaining the phenomena which environmental psychology addresses[10].

In a review of the literature on this emerging field, Stokols (1978) lists what he considers to be three main characteristics which set this field apart from others in psychology:

first of all, the environment is analyzed, not by observing the effects of a single stimulus on a particular target, but by examining the multiplicity of variables that are present in the relationship of a person to his or her sorroundings. That is the environment is construed on a molar, not molecular level. Secondly, environmental psychology is more scientific in its approach to solving community-environment problems than are most areas in psychology. Thirdly, as was mentioned earlier, environmental psychology covers numerous disciplines in

[10] *Literary Identity*. Retrieved on August 20, 2012, from: < https://literacle.com/literary-identity/index.php?searchmode~none>

both its research and application. The first of these is perhaps the most significant characteristic of this rapidly develuping field, and has been discussed by many researchers who see it also as the primary issue in environmental psychology: how to measure the effects and interaction of all these variables with each other and on the individual. H.H. Proshansky (1976), writing about environmental psychology and how it relates to the "real worl.d" stresses that the individual must be studied in the physical setting, taking into account content orientation (purposes and kinds of settings); time orientation, and context orientation (e.g. cultural factors). Cause and effect relation, ships need to be replaced by patterns of relationships, an approach which is more descriptive than it is explanatory, and more qualitative than quantitative. He adds, as have other writers on the topic, that environmental psychology is problem-oriented rather than principle- oriented, Attempts at formulating theoretical bases for environmental psychology essentially fall into two categories, according to Levy- Leboyer (1982): the deterministic view, which presents the individual as a passive reactor to the environment, and the view, espoused by Proshansky above, that environmental psychology should be examined as an interaction of the person and the environment, one affecting the other with equal intensity. Stokols (1978) supports this analysis of the theoretical status of environmental psychology adding that contro-versy has also arisen as to whether the environment should be interpre- ted in objective or subjective terms. However, Levy-Leboyer believes that what appear to be opposing theories are really just different approaches to understanding environmental psychology.

One of the first models designed for evaluating the environment is included in the general framework of "ecological psychology," a term which is generally associated with the name, Roger Barker. His model tried to move away from looking at the environment's effects on the individual and the individual's effect on the environment. Instead, he suggested the study of the "behavior-setting," which essentially is composed of physical boundaries,

temporal boundaries, and particular activities as defined by physical, social, and cultural variables. When all of these factors are pulled together, the range of permitted, expected, and possible behaviors which can take place in a particular setting (e.g. church, bar, basketball court) becomes restricted. Levy-Leboyer presents three consequences of this theory: 1) the inhabitants have control over what takes place in the environment they set the goals and regulate the behaviors that take place there in 2) the environment-behavior relationship is flexible enough to adjust to individual differences and still remain within the expected boundaries 3) there is variability not only between the inhabitants of a setting, but also between ecological variables within the setting. For instance, Barkern investigated the effects of having too few or too many people regula- ting behavior-settings and found that individuaJ. participation increased when a setting, such as a church or a school, had a small population, and that it decreased as the population size increased. So the behavior-setting is not defined by the person first, and the environment second, but by the two interacting simultaneously.

Another model which has served as the basis for some of the environmental research is that of "cognitive sets." Ferguson (1974) define a cognitive set as "a plan to select specific types of data for the processing or to perform specific mental opera- tions on information being processed." (p.396). According to these authors there are five factors which cognitive sets can influence: 1) competence- it's important for people to experience this in relation to both the environment and themselves 2) comprehension-this is necessary in order for an individuaJ. to function effectively 3) complexity-refers to psychological arousal 4) composition this refers to the content, meaning, and significance of the environment, which can determine affective arousal in the individual 5) adaptation (comparison) level cognitive sets may lead the individual to make changes in his or her sorroundings in order to increase satisfaction.

A study on cognitive sets and the perception of place (Ward & Russel, 1981) found that there are different cognitive sets, such as emotion, activity, and function, and identified five dimensions (i.e. natural versus man-made, vertical versus horizontal, land versus water, interesting versus dull, and small versus large) which a cognitive set might select for focused attention if the particular situation demanded it. However,·these re- searchers indicate that most often cognitive sets are used to select those aspects of the sorroundings which are relevant and useful for establishing the meaning of a place.

A new perspective on the person-environment relationship was recently presented by a Swiss psychologist, Urs Fuhrer (1983), who introduced Oekopsychologie, Oekologische Psychologie, and Umweltpsychologie, three concepts which combined refer to our broader English term, "environmental psychology." Fuhrer defines Oekologische Psychologie as being "concerned with the scientific investigation of the relationships between human action and its environment." He does not equate this with "ecological psychology, a theory in which he believes Barker has emphasized the "ecology" aspect much more than the "psychology" to the point of failing to adequately integrate the two areas. In spite of this criticism he does not recommend that Barker's concept of the behavior-setting be discarded, rather that it be researched further, and possibly redefined. Oekologische Psychologie, Fuhrer states, encompasses everything which lies on the continuum between ecology and psychology, and is not just another branch of psychology, but actually a concept which "in its purest form demands a re-thinking and a re-evaluation of the whole business of theory construction in psychology." (p. 241) this last idea suggests what was discussed earlier, that perhaps the evaluation of human response to discrete stimuli, in light of the constant and complex interaction of person and environment variables, is not an efficient means for investigating human psychology. While Oekologische Psychologie seeks to embrace all of psychology through its new perspective, Fuhrer describes Umweltpsychologie as the practical, scientific

aspect of the field which is committed to solving environmental problems, Oekopsychologie is the framework which contains the more theoretical Oeko1ogische Psychologie (a variation of ecological psychology) and the problem-oriented Umweltpsychologie.It is evident from what has already been said that environmental psychology is struggling with the problem of evaluating the environment plus its inhabitants as one entity. What are the implications of such an approach for methodology in this area? Four complications which arise when trying to dissolve the person-environment dichotomy were elucidated by one of the discipline's authorities, Proshansky (1976) summarized by Levy-Leboyer.

They are as follows: 1) If the individual and the environment are not to be analyzed separately, then studies must take place in a "real world" environment.

The effects, of noise studied in a lab, for instance, cannot be generalized to real life because the affective and social variables which are present in such a situation are a part of the subject's response, as much as is the noise factor. However, these variables are not as amenable to ana- lysis as are the physical factors; 2) In studying environmental effects, both behavioral and verbal responses of subjects must be dealt with simultaneously, because while the two types of responses may not necessarily coincide or agree with each other, both are valid and important measures. 3) The meaning which individuals attach to their sorroundings is a network of values and motivations which interprets each setting differently for each individual, this is a concept which we are not accustomed to dealing with. 4) Individual experiences and expectations, which represent a part of the temporal dimension, must be taken into account as well as the intangible qualities of the environment, such as antiquity and historical links, which are part of the collective memory of the environment. In sum, not only can the physical environment not be analyzed without considering the individual, neither can it be viewed independent of social and cultural variables. As Levy-Leboyer writes, "The environment determines behavior because individuals who are present and vigilant make it

so."(p. 31), and she provides as an illustration the Aztec temples of Mexico, which no longer hold the meaning or determinism they held for the Aztec civilization that once occupied the area.

In addition to these factors, an environmental researcher must consider three others which are of importance to any experiment: the selection of subjects, experimental site, and techniques. In selecting subjects, the question of their being representative of the larger population is always present. For this reason, in environmental psychology, perhaps more than in other areas, the role of comparative studies cannot be ignored, However, they have not be n common practice up to now, so Levy-Leboyer suggests that comparisons within a sample, after carefully determining common subject characteristics, may be another approach to dealing with this problem, The site of the experiment is of obvious importance in environmental research, and specifically the choice of a microsite (the defined area of focus, e.g. building or room) or a macro- site, which is the microsite plus the sorrounding contextual variables (e.g. the room within the building, the building within the neighborhood, etc.). Here, the decision to select a laboratory or the natural environment, each with its accompanying advantages and disadvantages, arises.

Considering the control possible within the laboratory and the reality available in field research, it is perhaps wisest to not rely exclusively on any one setting, but to validate one with the other. Finally, although no one methodology has been formulated to test all these facets of the person-environment relationship, a variety of techniques have been by different researchers, all of which have been questioned on some dimension as to their validity for assessing this relationship. The perception of the environment is an obvious prerequisite for the evaluation of the environment.

However, as was stated previously, it can not be separated from the affective, social, or aesthetic assessment, if the overall evaluation of the environment is to be a valid one.

Levy-Leboyer writes that the only way she sees to legitimately deal with this problem, given the difficulty, perhaps the impossibility, of analyzing all the facets of the environmental experience, is to study the "perceptual- evaluative·process" one phase at a time.

That is, studying subjects' perception of the environment experimentally is appropriate, as long as their evaluation of it is given equal importance, Since not all the research has been conducted in the past taking this into account, the following samples of research are intended to acquaint the reader with the ways researchers have approached the study of the environment.

The selection and grouping of the studies is purely arbitrary, and does not purport to be an exhaustive review of the research. Areas addressed include visual perception, noise, spatial perception, and topics for further investigation such as women and the environment and residential satisfaction, Visual reception. Posmr and Nissen (1976) write that in the study ofperception it has been found that there is a tendency for the visual mode to dominate the other modes in making perceptual judgments.The mechanisms which our vision uses to orient us in our environment have been well-documented and include concepts such as perspective, texture gradient, height in the plane, shadowing, and relative brightness (Ward, 1984),

However, studies of the way light influences our visual selectivity, and subsequent evaluative response have not been as numerous.

One such study (Flynn, 1973) asked subjects to rate six different lighting arrangements on semantic differential scales.When the results were factor-analyzed, filre "categories of impression" were identified: 1) evaluative, or general preference for a lighting arrangement 2) per ceptual clarity, or the lighting subjects could best see in 3) spatial complexity, or visual clutter 4) spaciousness and 5) formality, acombination of two rating scales whose relationship is yet unclear. Results indicated that the lighting arrangement of downlights plus wall lights positively affected evaluative impressions and perceptual clarity,

and that higher levels of brightness tend to create an illusion of increased spaciousness. In addition to, using rating scales, Flynn had his observers informaly record the reactions of subjects to the various lighting arrangements, and found that subjects' overt behavior was some what influenced by the variations in lighting. Not only were spontaneous negative comments made by subjects in the overhead diffuse lighting situation, but in the low-intensity downlighting-arrangement subjects voiced associations with particular settings such as a nightclub and a church.

Experimenters also observed that circulation patterns, seat selection patterns, posture, comments, gestures, facial expressions, etc. were influenced by lighting, with a tendency for subjects to select seats facing the light. Flynn (1973) explains that there seems to be a considerable amount of selectivity in theperceptual process of viewing, and suggests that this selectivity is related to a search for meaning in what is being viewed, If this is the case, he continues, then the focus of light design should not be on perceptual. Clarity only, but on providing cues through lighting which confirm expectations or answer questions about the particular environment. Depending on an individual's familiarity with a setting, his or her orientation with regard to spatial. Limits, relative position, and direction appears to be facilitated by size and patterns of light and dark shapes. Therefore, Flynn concludes, a light-ting system should be evaluated taking into account a) its adequacy for establishing spatial boundaries and b) its suitability for providing the individual with cues and information about the environment.The use of color can assist the individual in identifying spatial boundaries and relevant information, as well. Wineman (1979),in an article on the impact of color on human behaviours research summarized by Smith (1969) which indicates that two areas of the brain are involved in color perception: the neocortex, which is responsible for the conscious, rational thinking process, and the limbic system, which produces emotional responses.

While the neocortex[11] is more responsive to subtle colors, the limbic system reacts to the brightness, shine, or glitter of a color, as well as any symbolic properties or associations which might be paired with the color. An interesting sidelight is that Smith suggests that the tension generated by the two types of responses (rational and emotiona1) is perhaps a main characteristic of great art. Wineman states that while responses to colors are the product of an individuals particular experience and background, there seem to be some res ponses which are typical of the general population. Basically, warm co- lors (reds, and related colors) are more stimulating than cool colors, and produce physiological reactions such as increased muscle tension, heart and respiratory rates, blood pressure, as well as increased brain activity. Cool colors (blue, and related colors) produce the opposite effects. She cites Bayes (1967) who found that tension and excitement were produced by the color red, while blue generated feelings of well- being, calmness, coolness, less anxiety and hostility, and less concern vioral constraint," the notion that individuals associate more or less for outside noise. He concluded that warm, bright colors tend to focus people's attention on the environment and that cool colors tend to reduce environmental distraction. Introverts, in his opinion, would probably prefer the relaxing cool hues, while extroverts might prefer the stimulating warm ones. With regard to perception, Wineman states that warm and dark colors cause objects to appear larger, heavier, closer, and room size to appear smaller, while cool and light colors increase per- ceived room size and cause objects to appear smaller and farther away. The application of principles of visual perception to creating a more pleasant atmosphere have been explored experimentally. Wollin and Montagne (1981), who examined the effects of the classroom's physical environment on teacher and student performance, selected two identical classrooms

[11] neocortex: is a part of the cerebral cortex concerned with sight and hearing in mammals, regarded as the most recently evolved part of the cortex.

for the site of this experiment, and two groups of college students who spent five weeks in each environment to be the subjects.

One classroom was decorated by an interior decorator who had the walls painted in contrasting shades, altered the lighting by replacing half of the cool-white flourescent tubes with warm-white ones, and added large plants, high-quality art posters, Chinese kites, area shag rugs, and coordinated cushions.Flexible seating arrangements allowed students to sit at desks or on the rugs with the cushions. The other classroom was left as it was, monochromatic and austere. The dependent variables in this study were student scores on tests, students' evaluations of the professor, the amount of student-teacher interaction, students' reaction to a questionnaire inquiring about room decor, and the amount of vandal ism or theft in the experimental room. At the end of the manipulation, the researchers concluded that students perform significantly better on academic tests, regard their teachers in a much more favorable light, and that teachers may actually improve their teaching performance in a class- room similar to the experimental one in this study. No vandalism occurred in either classroom, and while students found the experimental room to be more interesting, there were no differences in distraction between the two groups.

Not only can the perception of lighting and color affect the way a person relates to his or her sorroundings, but that person's perception of space in those sorroundings can affect it as well. Hayward.& Franklin (1974) demonstrated that the ratio of the boundary wall height to wall distance mediated in an individual's impression of the open- ness or enclosure of an architectural space, regardless of the actual size of the space, perceived enclosure increased. This principle, that perceived openness of a space can be manipulated through design, has been accepted by architects for a long time, but the perceptual mechanism for this phenomenon is still being explored. A more recent study (Sadalla & Oxley, 1984) found also that length-width proportions influenced perceived size of rooms. They offer two

explanations: 1) an increase in scanning activity due to a greater perimeter 2) "anticipated behavioral constraint," the notion that individuals associate more or less space with corresponding degrees of crowding.

Studies have also been conducted which explore people's perception of the outdoor environment. An investigation of the relationship of environmenta1 attributes to preference in the landscape (Nasar, 1983) examined four attributes of the environment nuisance, diversity, openness, and clarity and found that diversity (or complexity) and coherence (or structural organization) play a role in preference. However, Nasar emphasized that the effects of these attributes and others need to be explored after "extended intermittent exposure," the manner in which people generally experience the outdoor environment. The theme of "complexity" arises again in an experiment by Thayer (1978) who investigated the way plants affect complexity and pleasure in both urban and suburban sorroundings. He did this by having his subjects evaluate slides of urban and suburban neighborhoods, with or without plants. His first hypothesis, that plants generally increase pleasurable res- ponses to all landscapes, was supported.

The second hypothesis, that plants would reduce complexity in the most complex slides was not sup- ported. Instead, he found a tremendous increase in complexity with only a minimal increase in pleasure when plants were added to the industrial scenes, and a significant increase in pleasure with only a slight increase in complexity when they were added to residential scenes.

Thayer concluded that plants are perceived as very complex and highly pleasurable stimuli, lending support to the idea that in the natural environment, the higher the complexity, the more pleasurable the response.

The psychophysiological effects of viewing urban and natural landscapes were analyzed by Ulrich (1981) who exposed subjects to three kinds of slides –(nature with water,

nature dominated by green vegeta- tion, and urban without either) and recorded subjects' heart rate as well as alpha amplitude, which measures pleasurable arousal. In addition, subjects rated their feelings on a semantic differential scale and com- pleted an inventory of personal reactions. Results of this study indicated that exposure to the nature scenes, in particular those with water, produced the most beneficial effect on subjects.

Perhaps the natural force versus natural tranquility dimension of preference for natural landscape (Calvin, Dearinger, & Curtis, 1972) is related to this dif- ference. However, in Ulrich's study, this effect was not global, and tended to be the case with specific clusters of emotions such as sadness and fear arousal. Ulrich concluded that neither urban nor_ natural land- scapes actually cause high arousal or anxiety, but that urban areas may inhibit, recuperation from it, while exposure to nature may aid it. On the other hand, if an individual is understimulated, urban scenes may be more helpful in increasing arousal levels than nature scenes. Complexity in this experiment was found to be a less significant factor than environmental content in holding attention or interest, based on Ulrich's finding that the water scenes, which were similar in complexity to the urban scenes, held subjects' attention more effectively than did the urban views. The reasons behind these results are not clear, but Ulrich does not support a simple explanation based on culture or adaptation because of the existence or documented cross-cultural similarities in the effects of nature versus urban scenes.

Noise. Some of the more interesting findings on the effects of environ- mental noise on individuals are the result of research by Cohen and his colleagues, who investigated the effects of noise on children. One such study (Cohen, Glass, & Singer, 1973) tried to discover if there is any relationship between a child's auditory and verbal skills and the noisi- ness of the home. Observing children who lived in a 32-floor apartment building they found that the magnitude of the positive correlation between these factors was affected by the length of time the children had lived in the building,.as well as the floor they were living on, with

children in the lower floors showing greater impairment than those in the higher floors.Physiological damage and social class variables being ruled out as relevant factors, they concluded that auditory discrimination appeared to mediate the relationship between noise and reading deficits., A later study (Cohen, Evans, Krantz, Stokols, & Kelly, 1981) investigating the adaptation of children to aircraft noise and the effectiveness of noise abatement, tested elementary school children on mea- sures of attentional strategies, learned helplessness, performance on cognitive tasks, and blood pressure. These measures were taken twice with a one year interval in between, the span of time during which noise abatement interventions were introduced. Results demonstrated little adap'tation to the noise ancl little improvement in cognitive performance, ability to hear teachers, and in learned helplessness.

There is evidence (Cohen & Lezak, 1977) that noise exposure is a selective focus of attention on task relevant cues at the expense of relevant cues, regardless of whether the cues are social (social cues being defined in this experiment as the introduction of a distressed or non-distressed individual) or non-social. Broadbent (1978) summarized the harmful effects of noise on skilled performance, through an experiment on detection of visual signals, and concluded that noise resulted in a high false alarm rate, increased number of errors and slow responses, and concentration on some parts of a complex display while ignoring others. In addition, Sheldon & Weinstein (1981), reviewing the research on non- auditory effects of noise stress, acknowledge that psychological factors, especially predictability, controllability, and meaning of noise mediate the relationship between noise and human response.

Spatial Perception. Density and crowding in the environment are topics which have received considerable attention from researchers in psychology. The distinction between density and crowding is drawn by Stokols (1972) who explains that density refers only to spatial parameters (e.g. people per square mile) while crowding refers to the psychological state of arousal which is experienced when density factors, social interaction, and personal

characteristics are combined. Density itself does not appear to raise anxiety levels, conclude Zeedyk-Ryan & Smith (1983) who conducted a study which required subjects to remain in a shelter under high-density conditions. Measures of hostility and anxiety demonstrated that while both responses increased across the five testing occasions, subjects were not found to be significantly more anxious, though they were significantly mo:m hostile, by the end of the experiment. A study by Freedman (1971) measured subjects' performance of tasks of va- rying nature and difficulty under different levels of crowding, and found no significant differences in performance among subjects. On the other hand, Glassman, Burkhart, Grant, & Vallery (1978) performed an experiment in a college dormitory, manipulating the density factor over a two-and-a-half-month period, and found that high density adversely af- fects extended class performance as measured by GPA. Glassman emphasi- zes the importance of conducting density research in a natural environment and over extended periods of time, but also indicates that their results may have been confounded by subject variables or activity variables. Subjects taking an exam in a crowded test room at a medium distance from a proctor, for instance, produced lower test scores and reported higher anxiety levels than subjects in the remaining treatment conditions involving two levels of crowding and three distances from a proctor (McElroy & Middlemist, 1981).

As in studies of noise effects, the factor of perceived control has been cited by several researchers as an influen- tial factor in human response to crowding (Baron, Handel, Adams, &Griffen, 1976; Baum, Singer, & Baum, 1981; Epstein, 1981; Langer &Saegert, 1977) The physical effects of crowding were investigated by Paulus, HcCain, & Cox (1978), who conducted a study on death rates, psychiatric commit- ments, blood pressure, and perceived crowding as a function of institutional crowding. Archival data revealed that death rates and psychiatric commitments were higher during years when the prison population was higher.

Examination of the inmates showed that blood pressure was higher in the more crowded of the three housing facilities, and that the degree of perceived crowding was more strongly related to space per person than to number of occupants per housing unit. It was concluded that long-term, intense, inescapable crowding can generate high stress levels which, in turn, can lead to physical and psychological damage.

The organization of space and spatial boundaries can influence how individuals react in an environment, as well. A study by Becker, Gield, Gaylin, & Sayer (1983) determined that faculty-student interaction in a community college could be decreased significantly by placing faculty in open, as opposed to private, offices. High & Sundstrom (1977) showed that dorm residents' use of their room space for interpersonal tasks and interpersonal recreation exhibited a greater range when furniture could be moved about than when it was secured to the floor, Here again, the authors give credit to an increase in perceived control over the environment. Barnes (1982). Demonstrated that decisions of little consequence can influence individuals' perception and control, He had his subjects report their perceived degree of choice when given a choice of chairs, and found that greater choice was reported with increasing number of chairs if the chairs were dissimilar, but not if they were identical. When doors, which are relatively more important in a building than are chiars, were used these results were not repeated. The classroom is undoubtedly a place where favorable environmental conditions are of great importance, and some researchers have attempted to identify environmental variables which exert an influence on its in- habitants. One researcher (Cotterell, 1984), who examined how student and teacher anxiety could be affected by school architectural design (i.e. open-plan versus conventional), theorized that psychological stress could be induced by environmental effects on individuals' spatial disorientation and social interactions. Spatial disorientation occurs when there are no distinguishable markers that separate space and aid the indi- vidual in situating him- or herself

in relation to the environment; this leads to the confusion and anxiety that results when one feels lost. The environment affects social interactions simply because building dimensions affect crowding and personal space, and hence it can lead to anxiety and an inability to function at an optimal level. Results of this study indicated that both teachers and students experience more anxiety in the open-plan classroom, and Cotterell explains the results in terms of the effects of environmental load on information processing. Ahrentzen & Evans (1984) suggest that future research in this area needs to use a continuum of containment/openness instead of categories such as "open" and "closed" to describe the classroom setting. They assert that categorizations can lead to the erroneous assumption that be- havior is determined by the physical configuration alone. Using this continuum approach, Ahrentzen & Evans sought to measure teacher and student satisfaction, distraction, and privacy as related to interior spaciousness, perimeter structures, and privacy amenities.

They found that structural walls were related to less teacher distraction, more satisfaction with the classroom, and less restriction of the class's ac- tivities in order to eleminate disturbance to other groups. While open perimeter space was associated with greater satisfaction for teachers, it decreased satisfaction for children. Teacher distraction was reduced as interior spaciousness increased and if there was open perimeter space, but student distraction was not influenced significantly by architectural features. Student satisfaction was unrelated to interior spaciousness, and perceived privacy decreased when privacy amenities, such as secluded study spaces, were provided. Future studies might investigate how age and role differences between teachers and students influence these disparate perceptions of the same environment.

While environmental studies have frequently focused on discovering responses to the environment 1,-hich people have in common, studies will eventually need to emerge which

explore the differences between segments of the population. in the way they perceive their sorroundings.

Conclusion

In a myriad of approaches to sense of place, a key strand begins with the individual. Each person brings her/his own personality, background and previous experiences into the process of forming a sense of place. Each person draws on their own use of human senses and their own sense of aesthetics, and their own intellectual and emotional responses they've developed in regards to places; these are based on their experiences and perceptions, and the development of cognitive understandings of places. One's reactions and responses are not static, however, and the way a person looks at places continues to evolve as their life cycle develops and as the landscapes and places around them are transformed. Through those processes, it can be argued that people develop [on varying levels of sophistication] their own landscapes of memory and previous experiences. In some cases this leads to bonding with places - love of place (Tuan 1974), while in others cases it can lead to ambivalence, disinterest and rejection; i.e., the placelessness of interchangeable superficial identities that can be found anywhere. Furthermore, in invoking sense of place, many humanist geographers and others from the humanities are attempting to understand non-reductionist uniqueness of individual responses, as well as distinctiveness that different places possess, and to open the minds of people to the richness of the world through place-based approaches and specifically to think about the role that places play in their lives.

Accordingly, sense of place is fertile ground not only for representing and imagining places but for creating and contesting it. Furthermore, sense of place, owing to the betweenness of place can also act as a mediator between a host of analytical binaries, like

transposing conservation with profit; evocative sense of place not only pleases it is also good business. Even as an ever increasing placelessness has been identified, new senses of place are also emerging due to human dynamism and creativity.

Chapter Two

Upground Space and Identity in Invisible Man

Introduction

Understanding urban space is through the lens of sociology, and that much of African American literature this reliance on social realism to make cultural claims seeks to present the African American collective in its best light. But in doing so, it risks not being able to account for the individual or transgressive reading; and in the case of representations of the urban, reading against race is an act of cultural transgression.

Ellison's Invisible Man (1952) weaves a narrative through New York City's urban spatial structure to map how race is physically built into the city's neighborhood composition, street networks, and utilities. Using the binary of invisible versus visible, Ellison defines invisibility as the African-American experience of being isolated explicitly and implicitly to pre-determined neighborhoods, economic opportunities, and basic utility services. Utilities, particularly electricity and lighting, shape the Invisible Man's being within the city.

In invisible man, the narrator leaves the South and goes North, this reflects Negro folktales, the road to freedom, symbolized by the rigid distinctions between black and white. There are several significant settings within each geographic area. The urban space includes the hotel ballroom where the battle royal takes place, Jim Trueblood's cabin, the Golden Day and the college. Each of these settings allows to see black life and identity in the South from a different perspective.

2 -1- Rampant Racism in the Hotel Ballroom

The novel's Battle Royal is mainly a description of the African American struggle for equality and identity.

The narrator takes us back twenty years from the point of the Prologue. He says, "All my life I had been looking for something…I was naïve." , it took him a long time to realize that he was "nobody but myself."

The invisible man describes a past state of mind in which he did not know his identity. In that time, he was willing to believe the narratives that were supplied to him by elders and superiors.

Though he was once ashamed that his grandparents were slaves; now he feels ashamed that he used to feel ashamed. Eighty-five years ago his grandparents were told that they were free and equal. The narrator recalls his grandfather's dying words. His grandfather tells his family to keep fighting, that he has been a traitor his whole life, and to "agree 'em to death and destruction."[1] The family is appalled by these words.

On an earlier period of the 20th century, suggesting that a newly educated black class felt ashamed of a past that was no fault of its own. The narrator's grandfather appeared to be in this line, wishing to forget the history of slavery, but on his deathbed admits that the struggle against white oppression is still ongoing.

The fiery words of the narrator's grandfather seem strange, as he was always considered "meek." The young narrator is warned by his parents to forget his grandfather's

[1] Jack, kiewicz. *The Grandfather's Riddle in Ellison's Invisible Man.* Retrieved on Nov 10th, 2013, from: < https://blogs.baruch.cuny.edu/americannovel/?p=218>

words. However, the words stick with the narrator, partly because he can't make sense of them. They remain an enigma that haunts him, especially as he is a successful young student, praised by whites. He feels guilty for some treachery that he can't explain, and feels his grandfather's words are "like a curse."

At first, the narrator cannot understand that his grandfather was fighting against oppression: in his work he was subservient to white men. However, as he succeeds as a student the contradictions of the system become more apparent: it is not clear if white men wish for him to succeed or not. The narrator's simple worldview has become complicated.

At his graduation, the narrator gives a speech praising humility as the secret of success, though he doesn't actually believe it. The speech is highly praised and the narrator is invited to give the speech at a meeting of his hometown's white leaders.

The present-day narrator recognizes the ambition of his speech. At the time, the narrator did not actually feel humble, but rather knew that "being humble" was the thing to tell white people.

The narrator arrives at the hotel ballroom where he is to give his speech, and is informed that there will also be a boxing match, a "battle royal" fought between certain black classmates of his. He is invited to take part in the battle royal as well.

Although the narrator's invitation to speak is seemingly an honor, the prestige is quickly undercut by the fact that his speech is not considered any more important than a grotesque piece of entertainment.

2-1-1- Emotional ambiguity as an obstacle to individual identity

In the ballroom, all the white leaders of the town are smoking and drinking together. The narrator is uneasy about the battle royal, as he knows the other participants are tough guys from his school who don't like him. All the same, the boys dress and are given boxing gloves. They emerge into the smoke-filled ballroom, where the town leaders, already drunk, are crowded around something the boys can't see.

The other boys conform to a racist white stereotype of unintelligent but athletic black boys, and it hurts the narrator to know that his talents are not taken even slightly seriously. In the ballroom, the narrator realizes that the white leaders of town are willing to show off their baseness in private.

The boys are taken to the front of the ballroom, where they see a beautiful and naked blond woman who is performing for the town leaders. Entranced, the narrator is overwhelmed with both fear and desire for the woman. The boys are terrified and embarrassed by their desire, but the town leaders force them to watch. The dancer, described as "detached," is chased through the ballroom by the frenzied men. They begin to toss her in the air, but she barely escapes.

The naked white woman is a symbol of sexual power, something that the black boys have been taught is completely taboo for them. Accordingly, the town leaders, indulging in their own debauchery, use it to torture the black boys. In private, the town leaders lose all sense of public decency, working themselves into a frenzy to chase the naked woman.

Immediately after, the boys are thrust into the ring for the battle royal. As the boys are blindfolded, the narrator tries to remember his speech. The boisterous town leaders yell racist epithets, and the narrator is filled with terror. The bell rings and the match begins. The

narrator runs around the ring, trying to avoid the punches and bodies that he can't see. All of the boys fight against each other in the smoke and chaos.

The battle royal reveals the way in which members of the black community are perceived by whites: at best, they are a source of cruel amusement. At worst, they are non-existent. The battle royal allows the town leaders to express their aggression toward the black boys in a "safe" way.

The narrator tries to pretend he is knocked out, but is yanked back up. He tries to avoid as much of the fighting as possible. Suddenly he notices that the boys have been leaving the ring one by one, intentionally leaving him to fight against the biggest boy, named Tatlock, for the final prize. The blindfold is removed and the narrator tries convince the boy to let him go down easily. He even offers to pay him five and then seven dollars. Tatlock refuses and knocks the narrator out.

As much as the narrator would like to opt out of the battle, the town leaders quickly notice his shirking. He is forced to fight in a senseless battle against his peers, representative of one way that white men try to control blacks by pitting them against each other.

The narrator realizes that it isn't worth fighting against Tatlock to satisfy the crowd, but Tatlock simply wants his money.

The narrator is picked up and dragged to a chair with the other boys. The boxing ring is taken away and a small rug is brought out. The rug is covered with dollar bills and coins of different denominations. The boys approach around the rug and are told to take their money. When a signal is given, the boys jump on the rug, which they find to be electrocuted. The boys try to collect the money anyway, despite the pain, while the town leaders watch for their amusement.

Every part of the battle royal is transformed into a subjugation of the black boys. The boys cannot be simply paid for entertainment provided. Instead, the town leaders turn even giving payment into something that is for their own cruel enjoyment, removing all dignity from the event. The white leaders enjoy themselves watching a spectacle of torture.

As the narrator tries to collect the money, he reaches out for a chair leg to steady himself. The chair is occupied by a community leader named Mr. Colcord, who tries to push the narrator off from the leg. The narrator is surprised when he finds himself trying to topple the chair and push Colcord onto the rug himself. Although seemingly drunk, Colcord soberly kicks the narrator hard onto the rug, where he writhes in agony. As he rolls off, he sends the rug sliding, ending the spectacle.

Despite the humiliation, the narrator still wishes to be paid. However, the narrator finds himself resisting the cruelty of the town leaders despite himself. However, Mr. Colcord is quite aware of the narrator's attempt to turn the tables. By kicking the narrator back onto the rug, Mr. Colcord makes the absolute relationship between white and black clear.

The boys are paid five dollars each, except for Tatlock, who gets ten for winning the match. At first the narrator is told to leave with the other boys, but is soon brought back to give his speech. With condescension, the narrator is introduced the town leaders, who clap and laugh. The narrator begins to recite his speech, echoing the words of Booker T. Washington in calling for blacks to make friends with whites and to show humility.

After the cruelty of the battle royal, the narrator's speech seems like an afterthought. The words of the speech suggest cooperation between the white and black communities, but it is unclear what "cooperation" or "humility" means when black people like the narrator are so obviously mistreated by the men in the room.

The narrator tries to swallow back his blood while he speaks. Whenever the narrator says a large word, the men jokingly yell at him to repeat it louder. When asked to repeat the phrase "social responsibility," the narrator accidentally says "social equality," a phrase the leaders had not expected to hear. They become enraged, and ask the narrator what he means by his slip up. He assures the men that the phrase was a mistake.

The decorum of the speech (and by extension, the white community) is shown to be a hoax: no dignified place would heckle the speaker or let him speak while his mouth bleeds. When the narrator mentions "equality," saying something the town leaders don't want to hear, it becomes clear that they can quickly take away everything they have given him.

The narrator finishes his speech and the town leaders shower him with applause. The school superintendent presents the narrator with a calfskin brief case. He is told to look inside the brief case and discovers a scholarship to "the state college for Negroes."

The narrator is elated, even after he finds out some of the coins he scrambled for were tokens instead of real money.

The narrator says everything the town leaders want to hear, and the leaders reward the narrator with a scholarship. It is implied that the scholarship and the school are products of same system that allows for scenes of humiliation like the battle royal.

Everyone in the community congratulates the narrator, and he feels temporarily safe from his grandfather's words. However, that night he has a dream of his grandfather, who tells him to open the brief case and look inside. He finds an envelope with the state seal: inside the envelope is another envelope, and another inside that one, and so on. In the final envelope, he finds an engraved paper that reads, "Keep This Nigger-Boy Running." The narrator awakes. Lastly, the present-day narrator admits the dream is recurring, but at that time could not guess its significance.

The narrator feels the happiness of limited success in a white man's world. However, his grandfather's words indicate that success in the white-controlled world is fleeting or illusory. In his dream, the narrator's scholarship is transformed into a command to keep him "running." The scholarship is a way to fool the narrator into thinking he is making progress while he is actually kept subservient to white interests.

Ralph Ellison's Battle Royal is mainly a description of the African American struggle for equality and identity.

2-2- Moral Absolutes in Jim Trueblood's Cabin

Trueblood , in *Invisible Man* is the black man who sleeps with his wife and daughter and gets them both pregnant. To start off the name Trueblood itself is ironoc. His blood is no longer 'true' because it has been contaminated by a grave sin with his own kin. Trueblood's story of dreaming when having sex with his daughter is a bit fantastic and yet it is credible. Thus , his name could also mean he speaks the truth. Ellison might be using the name as a technique besides empathy to give Trueblood's story credence.

Within the second chapter the narrator recalls the beauty of his college campus. He says he thinks of it often in his hole. He gives a florid description of flowers, dorms, the

moonlights, and other aspects of the scene. He remembers the central statue of the college's Founder. In his pose, the Founder seems to be lifting a veil, but the narrator is "unable to decide whether the veil is being lifted, or lowered more firmly in place."

For the narrator, the college seems nearly magical, a place where he can advance himself and earn a place at the top of black society. The Founder, resembling the real-world Booker T. Washington, is the hero of the school's model, but it is unclear if the school itself fights against or preserves white interests.

He remembers that in the beauty of the college in the spring, when millionaire benefactors from the North would come to visit and inspect the campus. They would come and look and leave checks when they left, a product of the "alchemy of moonlight."

He hints that part of the school's "magic" is that white donors support it. It is the money of these millionaires that allow the school to look picturesque, but it is also unclear why they are interested in supporting the school.

The narrator remembers chauffeuring for one of these millionaires in his junior year, a man named Mr. Norton. He is an old and aristocratic man from Boston, one of the college's original founders. The narrator is eager to please Mr. Norton, and apologizes for every small mistake. With time to kill before his next meeting, Mr. Norton tells the narrator to drive anywhere he pleases.

When the narrator is introduced to Mr. Norton, Mr. Norton seems almost larger than life. Mr. Norton is a man who is responsible for creating the college, the place where the narrator believes his dreams will be fulfilled. In his gratitude, he is willing to do anything for Mr. Norton.

He recounts the early days of the college, telling the narrator that he only helped assist the Founder's vision. He tells the narrator that the college and its students are part of his

"pleasant fate." The narrator turns the car down an unfamiliar road, an area that Mr. Norton says he doesn't recognize.

Mr. Norton's stories of the Founder make Mr. Norton seem almost mythical to the narrator. In his naïveté, the narrator is also leading Mr. Norton off of the familiar paths to which he is accustomed.

The narrator asks Mr. Norton why he became interested in the school. Mr. Norton tells him that he feels connected to the destiny of the black race. Mr. Norton tells the narrator that he is part of Mr. Norton's fate, and that whatever he choses to do will become part of Mr. Norton's legacy.

It is revealed that Mr. Norton donates to the college because of an abstract sense of destiny. He is interested in students like the narrator because their success will increase his own legacy and power in which his generosity is really selfishness.

Mr. Norton then explains a second reason, telling the narrator that he once had a daughter. He exalts his daughter's beauty, saying that "to look upon her was to drink and drink and drink again." He shows the narrator a miniature portrait of his daughter, and the narrator agrees that she is beautiful. Mr. Norton recounts that she became ill and died in Italy, and that his philanthropic work is all done in her memory.

The attachment to his daughter is very strong, and the language he uses to describe her beauty is sexualized. It is subtly implied that there is something out of the ordinary in Mr. Norton's love for his daughter, an unconscious attachment that causes his philanthropy.

He tells the narrator "you are my fate." and asks him about what he becomes. The narrator finds the conversation to be a little crazy, but agrees to someday tell Mr. Norton his

fate. Mr. Norton continues to talk about the destiny of "the race," saying that the Founder had the power of a king or a god because he influenced so many lives.

The obsessive repetition of "fate" underscores how misguided and fanciful his idea of the college is. He knows nothing about the narrator. To accept Mr. Norton's idea of fate would make the narrator "invisible," lost in another man's idea of the world and of him.

The narrator drives the car into an unfamiliar territory near campus. Mr. Norton admits not recognizing the area, which is mostly populated by poor shacks. At Mr. Norton's command, the narrator stops in front of a dingy log cabin. The narrator is suddenly sorry that he drove to this area, as he recognizes that the cabin belongs to Jim Trueblood, "a sharecropper who had brought disgrace upon the black community." Once a well-liked singer of spirituals, Trueblood is now reviled up at the college.

It becomes clear that Mr. Norton's knowledge of the college is slim, as the area becomes completely unrecognizable to him just a few miles from campus. Outside the bubble of the college, the harsh conditions of the post-slavery south are apparent. Trueblood is similarly a sign of social ills that the wishful thinkers of the college would wish to obscure in order to keep the millionaire's money flowing.

The narrator tells Mr. Norton that the cabin is from "slavery times," which confuses and disturbs Mr. Norton. Outside the cabin, there are two pregnant women washing their clothes. The narrator tries to steer Mr. Norton away from the women, but Mr. Norton insists on trying to talk to them. The narrator tells Mr. Norton that Trueblood is hated at the college but won't explain why. Noticing that there are two pregnant women but only one husband, Mr. Norton asks for an explanation. Reluctantly, the narrator explains that Trueblood has impregnated both his wife and his daughter.

The idea that black homes from before the Civil War could still exist shocks the ignorant Mr. Norton, who wishes to believe that his actions have fundamentally changed the conditions of the black community. The narrator tries to steer Mr. Norton away from Trueblood's cabin, but it is clear that there is a whiff of scandal that attracts Mr. Norton.

Mr. Norton is stunned by this information, and asks repeatedly if the story is true. The narrator affirms it, and Mr. Norton is horrified to an unusual degree. Simultaneously, Trueblood himself appears from his cabin. Mr. Norton insists that he must speak with Trueblood. Ashamed but too afraid to disobey, the narrator follows Mr. Norton as he approaches Trueblood, who has a grisly wound on his face.

Mr. Norton's reaction to the crime of a man he does not know is disproportionately strong, and Trueblood's crime seems closely linked to Mr. Norton's sexualized description of his own daughter. He is offended, but secretly he is also titillated.

Mr. Norton asks Trueblood if the story of his deed is true and remarks, "You did and are unharmed!" The narrator notices a trace of envy in his voice. Trueblood replies that he feels all right. Excited, Mr. Norton takes Trueblood into the shade and asks him how he is faring. Trueblood begins to tell his story.

By asking to speak with Trueblood, Mr. Norton uses the pretext of philanthropy to mask a voyeuristic desire to hear about Trueblood's incest.

Trueblood remarks that before the impregnation no one would help him, but now curious people are more than ready to offer him aid. The college tried to pay to send Trueblood away from the campus, but Trueblood refused. When the whites of the area found out what Trueblood did, they listened intently to his story and offered him help as well. He now has more work than ever before.

Trueblood's crime is an important signal of race relations: to the black community, he is a symbol of the backwards past. However, to whites, he is a symbol of black inferiority, and the local authorities are more than happy to listen to and publicize his story.

Trueblood begins by telling them that when they were at their poorest, he, his wife Kate, and their daughter Matty Lou all slept in the same bed together to fight off the cold. While worrying at night, Trueblood hears his daughter saying "Daddy." Trueblood begins to weave a poetic tale, evoking his past memories. He wonders if Matty Lou is thinking about a boy he wants to discourage, and Matty Lou begins rubbing against him. He then tells Mr. Norton he fell into a dream.

Trueblood is a singer and storyteller, and as he begins to speak his character grows more complicated. The complex nature of his storytelling underlines that he is more than simply an ignorant criminal. His power of speech represents traditions and talents that are native to black culture and cannot be easily wiped away.

In his dream, Trueblood goes to see a man named Mr. Broadnax to buy some meat. Against protocol, he goes into the house, only to find no one inside. He walks into a white bedroom. The smell of women is rising, and Trueblood sees a white woman step out of a grandfather clock. He tries to escape through the clock but the woman is holding him back. He breaks her hold and runs into the clock.

The dream focuses on the appearance of a white woman. Similar to the white woman before the battle royal, the woman in Trueblood's dream represents something taboo for a black man. The dream places his crime in dialogue with the history of white oppression.

In the dream, Trueblood runs down a tunnel until he begins to float. He sees a graveyard ahead, then a burst of electric light. Trueblood wakes up to find that he is having sex with Matty Lou, who is hitting him and shaking. Realizing that he is already inside her,

Trueblood rationalizes that he enjoys the feeling and needs to see the event through. The narrator tries to interrupt the story, but Mr. Norton silences him.

Trueblood rationalizes his crime as something inescapable: he has already begun, so he might as well see his act through. Trueblood's terrible crime is reflective of both his hopelessness and the power of a taboo desire that lies deep beneath the social norms of the community.

In the story, Trueblood's wife Kate discovers the moment of incest and screams. She starts throwing objects at him and then grabs his shotgun. Trueblood pleads with her not to "spill blood," and Kate attacks him instead with a hot iron. Trueblood resolves to take his punishment, but when Kate returns with an ax, he dodges the blow that nearly cuts off his head. He gets a nasty gash. She drops the axe and begins to vomit.

Kate's reaction to the incest reinforces the grotesque nature of Trueblood's action. He has broken one of the central conventions of society, the traditional roles in the family of parent and child. Trueblood first says that he will take Kate's punishment of the ax, but ultimately his will to survive is too strong.

Trueblood, filled with dread, waits to be struck down by god but is not. Kate takes Matty Lou and the other children away from the house. Trueblood confesses to a preacher, but the preacher is so aghast he sends Trueblood away. Trueblood can only sing the blues. He returns to his house, where Kate and Matty Lou assume he has run off. He discovers that both Kate and Matty Lou are pregnant, but he resolves not to leave them. He concludes, saying that even though his family won't speak to him, he's better off than before.

His story finds no resolution in religion. God doesn't strike him down and the preacher is unable to accept his repentance. Trueblood retreats to singing the blues, a traditional black expression of woes that are too terrible to express any other way. In part, Trueblood's story

emphasizes the way in which misery is the most typical black story in America, and that whites are happy to help prop up his failure.

After hearing Trueblood's story, Mr. Norton has become completely pale. The narrator asks if Mr. Norton is all right and convinces the shaken trustee to return to the car. Mr. Norton gives a hundred-dollar bill to Trueblood, telling him to buy his children some toys. The narrator is angry with Trueblood for being the one that Mr. Norton rewards, despite his sickening deed. Weakened, Mr. Norton says that he needs to have a "stimulant," or a drink, to calm himself. Still wishing to please, the narrator heads for the Golden Day, the only bar nearby.

Mr. Norton earlier said that the fate of black people was part of his destiny. If Trueblood can be considered part of Mr. Norton's destiny, the hundred-dollar bill is designed to assuage Mr. Norton's guilt. Mr. Norton is again divided, both aroused and horrified by Trueblood's story. The simplicity of Mr. Norton's narrative about black progress has been shattered.

2-3- Chaos and Voilence at The Golden Day

After hearing the both shocking and gruesome story of Jim Trueblood and his disgrace to his family, Mr Norton falls ill, and enters a state of shock. He desperately asks the narrator for a drink to calm his nerves. The brothel that the narrator chooses to bring Mr. Norton to is called the Golden Day.

As the narrator drives Mr. Norton to the nearest bar, he recognizes a group of veterans from the nearby insane asylum. The patients are also heading to the Golden Day, and the narrator curses his bad luck. One of the patients is pretending to be the drum major of the group, and he stops the narrator's car, acting as if it's still World War II. The narrator

manages to get past the aggressive drum major by pretending that Mr. Norton is General Pershing.

The veterans from the mental asylum are a potent symbol of another group of people that have fallen outside the view of Mr. Norton's "destiny." The veterans are men who served their country in World War II, but who are virtually unrecognized due to their skin color. They have suffered deep trauma and have nothing to show for it.

A weak Mr. Norton asks again for a stimulant, and asks who the man who stopped them was. The narrator replies that he's a "shellshocked" veteran. The narrator is determined to arrive at the Golden Day before the vets, knowing that they will cause havoc when they arrive. He also wonders why Mr. Norton should be so upset by Trueblood's story.

The veterans are a large blind spot in Mr. Norton's small worldview. Between the veterans and Trueblood, Mr. Norton has discovered a world of black experience that he wasn't ready to see. The experience overwhelms his delicate sensibility.

He leaves Mr. Norton in the car and rushes into the Golden Day to buy whiskey. The bar is already filled with vets from the asylum. The men, who all used to be professionals, act and speak strangely to the narrator, who describes it as "a game whose goal was laughter and whose rules and subtleties I could never grasp."

He emphasizes the fact that most of the men present were once exactly the type of men that Mr. Norton would have proudly embraced: black men who have risen into the professional class. However, their previous work has amounted to nothing.

He elbows his way to the bar and asks the bartender, named Halley, for a double whiskey to carry out. Halley refuses the "schoolboy" narrator, telling him that everyone has to drink inside. The narrator tells Halley that Mr. Norton is sick and can't come in, but Halley still refuses.

The narrator's experience with Halley reveals how eager to please the narrator still is. The idea of being unable to supply Mr. Norton with his drink makes the narrator deeply anxious.

He begins to return to Mr. Norton, anxious about bringing him into the increasingly rowdy bar. The patients' attendant is nowhere to be seen. When he returns, the narrator finds that Mr. Norton has passed out in the car "like a figure of chalk." Deeply worried, he runs back into the bar to ask Halley for help.

There is something unusual in the way that the patients have been completely abandoned by their attendant. Their freedom in the Golden Day is a sign of society's neglect, as well as an indication of the men's power when left to their own devices.

Halley refuses the narrator whiskey again, but two mental patients overhear the narrator's cries and agree to help him. While the patients help the narrator they banter amusingly, as one claims that Mr. Norton is Thomas Jefferson and that he is his grandson. Mr. Norton is brought into the bar and set down in a chair in the middle of the room. A patient slaps Mr. Norton, diagnosing him with a case of mild hysteria.

All of the speech of the patients has an element of truth to it, a reflection of the old idea that men who seem crazy often have insightful things to say in a fundamentally crazy society. Mr. Norton is indeed like Thomas Jefferson, a noble "founder" who conceals his injustice and sexual desire just as Thomas Jefferson, who wrote the Declaration of Independence, kept and slept with his slaves.

Halley gives the narrator a bottle of brandy, and the narrator feeds the alcohol to Mr. Norton. Mr. Norton revives, asks where he is, and is told that he is in the Golden Day. The mental patients begin talking to Mr. Norton, including one man who tells Mr. Norton his theory of the cycle of races through time.

Mr. Norton has been brought to a bar that could not be farther away from his idea of the black community. The speeches of the mental patients confirm how much of the world lies outside of Mr. Norton's "destiny."

The patients' attendant, Supercargo, appears on the balcony and shouts to ask what's going on. Supercargo, a huge man, is drunk, and Halley asks a prostitute upstairs to sober him up. But when Supercargo shouts again for order, the patients in the bar attack Supercargo, rushing at him up the stairs.

Supercargo only briefly appears before he is attacked, and it is clear that he is not able to control the unbridled energy of all of his patients. Free of any pretensions, the patients seek to destroy the man who controls them.

2-3-1- Uncunscious and Fainting Act

Anarchy breaks out in the Golden Day. Supercargo is kicking patients down the stairs while patients begin to throw bottles of liquor. The patients grab Supercargo and drag him down the stairs. They then beat him savagely. The narrator is excited and feels that he wants to join them. The patients lay the now unconscious Supercargo on the bar.

The patients' beating of Supercargo has elements of the feeling of overthrowing any oppressor, and the narrator feels the patients' excitement immediately. The energies of the disenfranchised young men will no longer be kept in check.

One of the mental patients, an educated ex-chemist, tells the narrator that he should leave, as the patients have lost control. The narrator agrees, but he has lost Mr. Norton. After searching, he finds Mr. Norton under the stairs, passed out again. He has never been so close to a white man before, and the proximity frightens the narrator. Another patient, later known

as the ex-doctor, tells the narrator to stop screaming which he has been doing without realizing it), and that Mr. Norton is "only a man."

In the heat of the overthrow, there are still mental patients who are sane enough to warn the narrator to leave not everything is as it seems. As the narrator comes into close proximity with Mr. Norton, it seems to break another taboo of normal race relations. The ex-doctor reminds the narrator of the falsity of this idea: Mr. Norton's whiteness doesn't make him untouchable.

The patient helps the narrator take Mr. Norton up to the balcony. Three girls from upstairs help them and give Mr. Norton a room to lie down. The patient reveals that he is an ex-doctor. He tells the narrator that Mr. Norton is simply shocked. The girls gather around Mr. Norton and begin to talk about his sexual prowess. The ex-doctor sends the girls out of the room and tells the narrator to find some ice for Mr. Norton.

The ex-doctor is another example of a skilled professional who has been marginalized due to his skin color and his experience in the war. As the girls talk about Mr. Norton's sex life, they also emphasize the strange mythology of sex in race relations.

When the narrator returns with ice, the ex-doctor tells him that Mr. Norton will be all right. Mr. Norton revives and the narrator is sent to fetch a glass of water for him. When he returns, the ex-doctor is speaking with Mr. Norton. Mr. Norton is impressed, and remarks that the ex-doctor has the same diagnosis as his specialist. The ex-doctor tells him that he was in France with the Army Medical corps.

The ex-doctor is a patient among the rowdy members of the Golden Day, but he is also a unique individual with both a history and fully formed thoughts. He is as skilled as any white physician, a fact that surprises Mr. Norton.

The narrator asks Mr. Norton if he would like to return to the campus now, but Mr. Norton insists on staying and hearing more about the ex-doctor's life. The doctor tells the narrator to listen, remarking that the narrator might take something from the story of his life. The ex-doctor tells Mr. Norton that he was a student of the same college as the narrator, and was a successful brain surgeon in France. However, he returned to America because of ulcers and the idea that "my work could bring me no dignity."

Again, Mr. Norton is drawn toward an aspect of black experience that he hadn't previously known existed. The doctor's story is one of deep disillusionment, even after reaching a relatively high level of accomplishment. The ex-doctor has endured a different kind of invisibility, where his skill cannot truly be seen for what it is because of his skin color.

A prostitute named Hester walks in on the scene, telling the three men to be happy, and that she will send them drinks. The ex-doctor tells Mr. Norton that he's blushing, meaning that he must be feeling better. The narrator is amazed at the ex-doctor's manner toward Mr. Norton, as he speaks freely to a white man without fear of the consequences. Fiercely, the ex-doctor tells them that he was beaten for saving a man's life with his skill.

The ex-doctor's free manner of speech is contrasted with the narrator's desire to please Mr. Norton at all costs. The narrator's experience is still tied to the college and its promise of advancement within the white power structure. The ex-doctor has abandoned the possibility of this advancement, allowing him to say what he pleases.

The narrator again says that it's time to go. The ex-doctor tells Mr. Norton that the narrator doesn't understand his story, and calls him "invisible." The ex-doctor next questions Mr. Norton, asking why he's interested in the college. He laughs at Mr. Norton's idea of "destiny," and tells them that it's fitting that the narrator and Mr. Norton came to the Golden Day together, as neither can understand what's going on. Mr. Norton is angered and rises to leave.

The ex-doctor is the first person in the novel to mention invisibility. The narrator still accepts the promise of the black college too thoroughly to understand the ex-doctor's story of disillusionment. The ex-doctor's position as a mental patient allows him to freely criticize Mr. Norton's absurd sense of destiny.

The narrator and Mr. Norton try to escape from the bar, which is still occupied by the rowdy mental patients. The narrator pushes through the crowd and out the door, only to realize that he's lost Mr. Norton again. Halley pushes Mr. Norton out the door, but Mr. Norton has passed out again. The narrator and Halley ask if he's dead, but Mr. Norton wakes up again. Angry and silent, he climbs into the car, and the narrator begins driving him back to campus.

Although Mr. Norton seemed to be offended by the ex-doctor's words, the return to the chaotic atmosphere of the Golden Day underscores how unable to understand the situation Mr. Norton really is. Mr. Norton passes out again, a sign of his fragile sensibility being shattered by the day's experiences.

The chapter ends with the narrator and Mr. Norton being literally thrown out the door of the Golden Day. Mr. Norton, who it seemed was nearly dead, makes a strong recovery and walks to the car unaided. "DEAD!" says the bartender, Halley. "He cain't die!" The statement, like so many others, has multiple meanings, one of which is that the white money that Norton represents is always there. It can't be killed.

2-4- Dual Realities of the Liberty Paints Factory

The Liberty Paint Factory in Ralph Ellison's Invisible Man provides the setting for a very significant chain of events in the novel. In addition, it provides many symbols which will influence a reader's interpretation. Some of those symbols are associated with the structure

itself, with Mr. Kimbro, and with Mr. Lucius Brockway. The first of many instances in these scenes that concern the invisible man and the symbolic role of white and black in the novel is when the narrator is sent to the paint factory by the young Mr. Emerson to try to find a job.

Mr. Emerson, however, only sends him out of pit. Even though Liberty Paints is located in Long Island, New York, the name symbolizes the racial tensions that existed in northern states, as well as southern states. The gigantic electric advertising sign reads, "Keep America Pure with Liberty Paints." Liberty Paints represents an attitude of white supremacy that dominated America for decades leading up to and after the Civil War. The narrator uses sarcasm to describe the sign as appearing overwhelmingly patriotic against the dull foggy background. The company's signature paint color is "Optic White." Because the color is such a brilliant white hue, the narrator wonders if it has special ingredients that make it such a high quality. According to a manager at Liberty Paints, it's the government who demands such a bright white color. Ellison uses the company's adoration and obsession over the bright white color to represent not only the paint manufacturer's biases but America's prejudices as a whole. Optic White symbolizes America's preoccupation with white people, falsely assuming that they are somehow more pure than black people.

To achieve Liberty Paints' Optic White color, the narrator must add drops of a dark black mixture to an original dull gray substance. When the paint batch is mixed properly, the results are a glowing, bright white color. The symbolism in Liberty Paints' signature color represents the importance black individuals play in America's past, present and future. It's only when black is added to the paint mix that the purest, most ideal, paint color emerges. Ellison wants readers to question misconceptions about race and prejudice. The name Liberty Paints is ironic because managers and owners of the company support a work environment

that's dysfunctional and oppressive. The narrator isn't given clear paint-mixing instructions and gets in trouble when he messes up a paint batch that turns out murky gray.

The manager rudely rebukes the narrator and criticizes him for his work performance, making blanket statements about black workers. Later, the narrator gets in the middle of a heated argument over workers' involvement in union organizations and is fired for his presumed support of unions. Liberty Paints certainly doesn't represent liberty, as its name suggests.

Further more, the factory is emblazoned with patriotic symbols, along with a sign asking to “KEEP AMERICA PURE.” In the factory office, the narrator is interviewed by a man named Macduffy. He is then sent to work for a Mr. Kimbro.

The imagery of the Liberty Paints factory symbolically links patriotism to the idea of color. It is implied that Liberty Paints has an idea of “pure” color, meaning that certain colors are acceptable while others are not.

The narrator is taken to a locker room, where he is told to change his clothes. The man showing him around remarks that “colored college boys” like him are being brought in to fight against the factory’s union.

For the first time, the novel mentions organized labor, indicating that there is a tension between the white labor union and the black workers in the factory.

As the narrator enters his new workplace, he hears a man swearing violently on the phone. The narrator is told that the voice belongs to Mr. Kimbro. The narrator is introduced to Mr. Kimbro and is quickly set to work. Kimbro takes the narrator into a long room stacked with different paints.

Mr. Kimbro is represented as a short-tempered man, someone who is not particularly interested in his employees beyond their ability to fulfill his orders.

Mr. Kimbro tells the narrator that he doesn't have time to explain himself more than once. Kimbro opens a bucket of white paint, and instructs the narrator to stir ten drops of black "dope" into each white bucket. After stirring, the narrator is supposed to paint a small sample from each bucket. Kimbro tells the narrator to just do what he's told and to not think about it.

The narrator begins to experience paid labor as an inhumane activity. Kimbro tells the narrator not to think, as he is completely uninterested in the narrator as a person. Kimbro is only interested in extracting the narrator's labor.

The narrator begins by following Kimbro's directions strictly. He wonders if only the government uses the "Optic White" paint or if it's used on the college campus. Kimbro returns to check on the narrator's work, approves, and tells the narrator that the white paint is being shipped to cover a government monument. Lastly, Kimbro tells the narrator to refill his dope in the tank room.

All in all, the young man's journey to enter the large society began after being excluded from college. In the bus on his way to his new home, New York City, he was sitting in the last row although it was vacant. This shows how blacks were not considered as equals as the whites neglected, marginalized and do not have the right to share the same places and positions as them. In that same bus, he met a vet who showed sympathy to the blacks' situation in the American society that is so unfair to them, and who was treated as a mental patient from this society, because he illustrated the fact of its racial discrimination.

The vet could easily express his thoughts while the young man did nothing but listen because he has no freedom of speech. Before he got off, the vet gave the narrator a very important piece of advice that the narrator did not understand its meaning at that time. He told him that

the blacks should learn to be their own masters if they want to be free. When the protagonist came to New York, he was so confident and believed that he can build his own value through his efforts and hard work. He wanted to become visible, attain an important social status in this industrial society and obtain acknowledgment through his efforts and struggle.

He went to a paint factory that was named Liberty with the help of the son of a trustee, Emerson; thinking that he can make his dream come true, in this place. The first thing he saw when he walked in was a huge electric sign that says "Keep America Pure with Liberty Paint."

At first, the narrator was satisfied with everything in the factory, from the work environment to the way the paint was produced. The way the product was made did not differ much from how the American society works; different races working together to produce one flawless product. In other words, the American prosperity and development cannot be separated from the contribution of the blacks; both races complete each other, just like the way this factory works. But, unfortunately, most of the times, people only focus on the final product; they only see the big image and forget about the details and how things were made.

One of the most significant events in the protagonist's journey is when he got injured during his work in the Liberty Paints factory and was sent to the hospital where he was treated as a test object by the white doctors. He temporarily lost his memory and the ability to speak due to the electric shock treatments he received there. When the doctor asked about his name, his mother's name and about Buckeye The Rabbit, but the narrator could not remember anything related to his identity (his semi-conscience) (Ellison, 2014: 233).

After leaving the hospital, the protagonist could not return to the paint factory, although he knew that it is difficult for an injured black man to find a job in American industrial society.

The narrator's experience in the hospital symbolizes the racist behaviors towards the blacks even in public places, the narrator claims that "I was setting in cold white reject chair, a man was looking at me out of a bright third eye" this description refers to the white men who are white and cold, just like the doctor who enjoyed giving him the electric shock treatments, and saying that the blacks had such a rhythm dancing. Furthermore, the doctor's questions about his name and the Rabbit song related to his origins; aimed to remind him of his African origins and his slave roots.

Later on, by joining the Brotherhood which is an organization that focuses on social activism, banding together to fight for people who have been "dispossessed of their heritage", the narrator's position within, provides him with the opportunity to impassion public speaking, he becomes the Brotherhood orator. He soon realizes that the organization does not care about individuals, but only about its benefits. They used the Invisible man as means to achieve their goals. The Brotherhood evaluates the narrator not as an individual human being but rather as an abstract symbol of his race; which is a real depiction of the reality of the American society. Foley argues, that the Brotherhood is a stand-in for the US Communist Party, with which Ellison was closely associated in the 1930s and early 1940s. As such, the text has become something of an anticommunist classic, using a sophisticated array of rhetorical strategies to link radical politics with white racism and ultimately promote an ideology of American exceptionalism"(Foley, 1997).[2]

Indirectly, Ellison criticized the communist party that pretended to fights for justice and equality for all people; however, it exploits blacks and uses them to promote its own political

[2] Foley, B. The Rhetoric of Anticommunism in Invisible Man,1997. Retrieved April 22, 2015, http://www.doc88.com/p-173327837378.html.

agenda, similarly, to the novel's event when the narrator was exploited by the Brotherhood organization and used him as means to achieve their goals. Ellison's protagonist experiences and memories with the racist American society show the powerful social and political forces that conspire to keep black Americans in their place, far away from equality, prosperity, and freedom.

2-4-1- Ellison's tendency to reject polar opposition

There is a direct symbolism to the narrator's activity of stirring black droplets into white paint. The black droplets disappear into the white paint and make it more effective, a sign of the ways in which black labor is used to make white products. However, the black labor is seldom recognized.

Unfortunately, Kimbro does not tell the narrator where the tank room is or how to refill his dropper. The narrator finds the room but can't figure out which tank has the right dope in it. There are two black tanks between which the narrator can't tell the difference. The narrator chooses the dope that smells the closest to his sample and returns to work, beginning to mix quickly.

Although Kimbro has told the narrator not to think, a situation quickly arises in which the narrator must exercise his judgment. The narrator goes to the tank room to look for the "right" black dope, a metaphor for the right way to act for his boss.

Later, the narrator checks his painted samples. Instead of smooth strips, he finds a "sticky goo." Panicked, the narrator works hard to finish mixing all of the buckets before Kimbro returns.

The "sticky goo" is a sign of how easily the seemingly pure white paint can be disrupted. The narrator himself is another "incorrect" black element in the factory.

Kimbro discovers that the samples are still wet. The narrator tells Kimbro that he followed his directions, but Kimbro grabs the dropper and smells it, quickly realizing that the narrator has used the wrong dope. He becomes furious, asking the narrator why he would use a paint remover for the dope. When the narrator explains that the smell was similar, Kimbro tells him that you can't smell anything around all the paint fumes.

Kimbro is a superior who expects the narrator to work like a machine, but who does not give the narrator the correct instructions to complete his task. He is a sign of the way in which the game is rigged against employees like the narrator, who isn't told the rules of the game, but is punished when he breaks them.

Kimbro takes the narrator into his office and calls upstairs, telling the main office that he is not satisfied with his new employee. However, there is not yet anyone to replace the narrator, so Kimbro takes the narrator out onto the factor floor and they finish mixing the correct dope into the Optic White.

Despite the fact that Kimbro intends to fire the narrator, he still uses him to finish mixing the white paint. The narrator is being discarded after being utilized to help create another white product of the white system.

The narrator thinks he's going to be fired, but he is instead sent to a new assignment. He will now be working for Lucius Brockway in the basement. Brockway, an old and wiry black man, quickly tells the narrator that he doesn't need an assistant. The narrator turns to leave but Brockway reconsiders, noting that this is the first time he's ever been sent a black man.

Brockway is a departure from the narrator's exploitative relationship with Kimbro. Brockway is the only man in the basement of the paint factory, representing the black labor

base at the bottom of the economic system. At the same time, he is protective of his position and seems skeptical of the narrator.

Brockway asks if the narrator is an engineer, indicating that the previous assistants were intended to replace him. Brockway tells the narrator that he cannot be replaced. The narrator is told to read the gauges and to wipe them clear in order to make sure none of the machinery gets too hot.

The white factory owners have tried to replace Brockway over and over, but his skills cannot be easily replicated. Brockway senses that the narrator is not a threat, or that he can be easily manipulated.

The narrator wonders how Brockway got his job, despite having no education. He speculates that Brockway has been there since the beginning, and is probably the only one who knows the way the basement works. Brockway functions like an engineer, though he is paid like a janitor. The narrator notices that the basement is not simply an engine room, but that paint is being made there.

Brockway is represented as part of an older black generation. He has the experience and knowledge to be a highly paid employee, but he is happy with the marginal pay and status that he receives from the white factory owners. He “knows his place” in the white system.

The narrator helps Brockway in the basement, turning valves and shoveling raw materials. Any question that the narrator asks is met with suspicion from Brockway. Brockway eventually tells the narrator that he makes the “vehicle” of the paint in the basement, and that nothing in the factory would work without him. Mr. Sparland, the owner of the factory, makes sure that Brockway doesn’t retire.

It is revealed that Brockway is one of the most important employees in the factory, the man who makes the base of the paint before it is turned into Optic White. This further

illustrates the way in which the factory system depends on the cooperation of unacknowledged black workers like Brockway.

He tells the narrator that they are the "machines inside the machine," despite the fact that others think that the machines run themselves. Brockway tells the narrator that Optic White is the foundation of Liberty Paints, and that Brockway himself came up with the slogan for Optic White himself: "If It's Optic White, It's the Right White."

The white owners underestimate the importance of an employee like Brockway: they now take his skillful work for granted. Brockway's coining of the Optic White slogan in which "white is right" illustrates his complicity with the white regime that ignores his work.

Brockway tells the narrator to go get his lunch. The narrator returns to the locker room, only to stumble upon a union meeting by accident. The union members ask the narrator who the foreman is. When he tells them that it's Mr. Brockway, the union men become enraged and try to throw the narrator out of the meeting. Some men call the narrator a "fink," a name for an anti-union informant.

Although the union is supposed to fight for the equality of all of the employees of the factory, the narrator is struck by the union's overwhelming hostility to him when he enters the room. The union is more interested in protecting the interests of its white members than in welcoming the narrator.

The union members ask if the narrator would like to join the union. Before he can reply, several members object, calling the narrator a fink for working with Brockway. The union moves to give the narrator a trial session with the union in order to investigate whether or not he's a fink. The narrator immediately becomes angry with the superior posturing of the union men. After accepting him against his will, the union leader lets the narrator collect his

lunch. The union leader tells him it's nothing personal, but the narrator leaves without saying a word.

Brockway is allied with the owners of the factory due to his age: he comes from a time in which a black man could never consider challenging the authority that had given him his job. Because of this, the union opposes his complicity, but it seems just as likely that they are wary of him because of the color of his skin. The narrator is struck by the way in which the union completely denies his right to speak.

The narrator returns to the basement, where Brockway immediately asks what took the narrator so long to get his lunch. When the narrator begins to explain that he ran into the union, Brockway explodes with anger. Brockway is vehemently against the union, and tells the narrator to get out of the basement immediately. The narrator tries to explain the situation, but Brockway tells the narrator he'll kill him if he doesn't leave immediately.

Neither the union nor Brockway is interested in the narrator as an individual: to them, he is either on one side or the other. The mere mention of the union causes Brockway to turn against the narrator, as Brockway assumes that the narrator is part of a new generation of upstarts.

He reflects that he has been trained his whole life to "accept the foolishness of such old men as this," but that today's ill-treatment has crossed a line. The narrator begins to yell back at Brockway, and the two begin to fight. The narrator feels a stab and believes that Brockway is trying to use a knife on him. He elbows Brockway and hears the "knife" skitter away.

The narrator reflects that the Brockway's behavior is part of a black cultural history of complete deference to one's elders. However, the narrator has been completely invisible at his time at the factory, and Brockway's anger causes the narrator's own newfound anger to flare.

Clearly bettered by a younger man, Brockway gives up fighting. The narrator insults Brockway for his ignorance and tells him that he's acting crazy. The narrator curses both Brockway and the union. Brockway asks if he can collect his teeth, and the narrator realizes that that was the "knife" from before: Brockway had bitten him.

For the first time since Bledsoe's office, the narrator begins to speak his mind to his adversaries, helping to shape his identity. At the same time, Brockway is revealed to be a sad opponent: an old man crippled by a lifetime of service to the white bosses.

Brockway explains his hatred for the union. He tells the narrator that they're after his job, and that even worse, the black men in the lab are trying to join the union too. The narrator says he doesn't know anything about that and extends his hand for Brockway to shake. As they shake, they begin to hear hissing from the boilers. Brockway tells the narrator to go turn some important valves.

For Brockway, the idea of joining the union would be unthinkable. As someone old enough to remember the time of slavery, he has been conditioned to remain subservient to whites. Behind the times, he is unaware of the ways in which he is exploited.

He tells the narrator to turn a certain valve, "the white one," to stop the pressure, but when the narrator turns it the pressure only increases. When the narrator calls again for Brockway, he's nowhere to be found. The narrator tries to turn the valve the other way, but quickly realizes that Brockway is trying to kill him. An explosion engulfs the narrator like a great weight. Later, when he awakens, he can hear Brockway's voice telling someone that the narrator wasn't cut out for the job. The narrator is too dazed to respond.

Despite winning the fight, Brockway is a tougher adversary than he seems. Unable to cope with the humiliation of defeat, Brockway deliberately uses his knowledge of the basement to injure the narrator. The earlier handshake, which had seemed to unite two

generations of black men, proved only to be an illusion. Brockway is firmly entrenched in his way of life and will not change.

We think that this paint business demonstrates the necessity of the black contribution to white America —although many people in Invisible Man think of America as a white man's country, America would not be America without the contributions of black people.

Taking another angle, the name "Liberty Paints" is ironic since it implies freedom for all... which is clearly not the experience of the narrator throughout this entire story.

Conclusion

All in all , *Invisible Man* is the story of a young man searching for his identity, unsure about where to turn to define himself. As the narrator states at the novel's beginning, "All my life I had been looking for something, and everywhere I turned somebody tried to tell me what it was." It is undoubtedly clear that the narrator's blackness comprises a large part of his identity, although this isn't something he has necessarily chosen. For others in the novel, it is simply convenient to define the narrator through his blackness.

Ellison's narrator explains that the outcome of this is a phenomenon he calls "invisibility", the idea that he is simply "not seen" by his oppressors. Ellison implies that if racists really saw their victims, they would not act the way they do. The narrator recognizes his invisibility slowly in moments like the hospital machine, when he realizes he is being asked to respond to the question of who he is in terms of his blackness.

However, invisibility doesn't come from racism alone. Just as poisonous for the narrator are other generalized ways of thinking about identity ideas that envision him as a cog in a machine instead of a unique individual. This is true for the narrator both at the unnamed black university and at Liberty Paints. However, it is the Brotherhood, a thinly veiled take on

the Communist Party, that proves to be most disillusioning for the narrator. The Brotherhood provides a systematic way of thinking about the world that claims to be the solution to racism and inequality.

Thus, the subject's experience is determined by narratives which give origin to a double process ; on the one hand the individual shapes the city, and on the other the city shapes the individual . the city must be pliable inorder to adapt itself to different needs because it is a site of imaginary expectations but also a site of fear, inorder to make people's lives better, we have to imagine something better is becoming in the individual's everyday life ; it sounds like the only compromise thats allows people to survive and that pushes the individual to move from one place to another.

Given this , the city becomes the space where imagination manifests itself. It is through the reproduction of memories whithin the city, this is the easiest way for the individual to identify himself within the place. The city is also the place that can provide stability and a sense of improblematic identity. Arriving by that to a possible solution which is actually shaping up as a starting point to find a new place.

Chapter Three

Underground Space, Environmental Psychology and Identity

Introduction

For thousands of years, the underground has provided refuge, resources, foundations for surface structures, and a place for spiritual or artistic expression. More recently, important infrastructure has been placed underground because of proximity to services, to preserve surface space, provide climate or security isolation and containment, reduce construction and energy costs, improve traffic flow, and for various aesthetic benefits. Underground space can provide three-dimensional freedom often unavailable in densely developed areas. Infrastructure systems can be placed beneath cities, under rivers, and even through mountains. Millions of people rely on these systems with little thought to the comfort and conveniences provided. Placing new infrastructure underground also may encourage or support the redirection of urban development into sustainable patterns. Resilient, well-maintained, and well-performing underground infrastructure, therefore, becomes an essential part of sustainability.

The unique underground environment could result in specific psychosocial characteristics. The atypical environment of underground space may promote cooperation among people and drive the community toward being more collectivistic in many ways, culture and the sense of community could develop when there is higher uncertainty. Whereas cultural symbols and landmarks could reduce stress. Underground structures have limited access to outside, meaning that in some way people are isolated. Indeed, a feeling of isolation from aboveground is consistently reported as one of the psychological constructs associated with underground. If the perception of such a barrier between above- and underground can be reduced, there should be less reluctance to join an underground “community.” . According to ecological psychologists, a physical environment that affords certain behavior changes how one perceives the environment accordingly. Similarly, construction of light wells or skylights may further increase feelings of

connection to the outdoors by letting natural light in to the underground structures. Development of an intermediary space between under- and aboveground could be another solution to reduce the perceived barrier. this sense of isolation can function as a bonding agency. For instance, as people start identifying themselves as a member of a specific group the underground community individuals' sense of belonging to the group is enhanced. The underground environment limits the capacity of various actions that could be performed. Such circumstances could contribute toward a lack of perceived control. Perceived control is a critical construct in psychology which can influence both mental and physical health. Further, subterranean space is thought to have features that people are predisposed to fear and provide a living place for those who are impoverished. Although difficult wayfinding could provide opportunities for offenders, underground structures could actually be a safer place compared to other public places. In *Invisible Man*

The narrator accidentally falls into a manhole, decides to stay underground and builds himself a place to live in a section of the basement of a house that is strictly rented to white persons.

He informs the reader of this fact and it sounds like a good joke, that the African-American outlaw, who had never been accepted by the white ruling class now lives in a house that is officially restricted to white ones. In addition to that, he claims proudly that he has found himself a home, which would be considered as a hole in the ground by every normal person.

3-1- The Underground Existence :

The protagonist conceives of his underground hole in very positive terms. Remote from the control of society he feels totally free, he is able to do what he wants and doesn't have to take

responsibility for anything. The narrator even enjoys the lack of social contacts, because human beings have only disappointed him in his earlier life.

> *My hole is warm and full of light. Yes, full of light. I doubt if there is a brighter spot in all New York than this hole of mine, and I do not exclude Broadway. [...] And I love light. Perhaps you'll think it strange that an invisible man should need light, desire light, love light. But maybe it is exactly because I am invisible. Light confirms my reality, gives birth to my form. In my hole in the basement there are exactly 1,369 lights. I've wired the entire ceiling, every inch of it.* (10/9)

Throughout the novel the narrator begins to look for Brother Jack, convinced that finding him is the only way to destroy the Brotherhood. As he searches, he runs into a trio of white men in civilian clothes. The men are armed with bats. The men ask the narrator what he has in his brief case, and the narrator instinctively runs from them. Running from the men, the narrator falls down an open manhole into absolute darkness. His desire to find Brother Jack is never given a satisfying resolution, as there is no way the narrator can win against Jack's accumulated power. When the narrator flees the white men because as a black man he still has to flee from white men he finds his ultimate invisibility by falling down a hole, a sign of the loss of his ability to act.

The narrator realizes that he has landed upon a load of coal. The men tell the narrator to come out of the hole, but the narrator tells them to come and get him. The narrator continues to taunt the men, who place the cover back over the manhole in retaliation. The narrator is trapped in total darkness. He feels tired, and thinks to himself that he should have gone to Mary's. The narrator falls asleep.

Although the narrator cannot escape the hole, he is able to taunt the white men until they cover up his manhole. By the end of the riot, the narrator has been completely silenced in

darkness, a metaphor for the deep-seated and seemingly hopeless situation of race relations and the position he has been in his whole life.

When he awakens the next day, the protagonist realizes he is still trapped in the hole. Realizing that he needs to make light, the narrator searches through the coal until he finds a dropped book of matches. He is forced to open his brief case to use the paper inside for a torch. He begins by burning his high school diploma, which lights the room. The invisible man sees that he is in a deep basement, big enough that he cannot see the whole space. He sets out looking for an exit.

However, the narrator cannot give up and die in darkness. He manages to make a light by burning the contents of his briefcase, which represent all the history that the narrator has accumulated over his journey. While this history is important, it is more important as something to be consumed than a burden to be carried through life.

As the narrator searches through the basement, he burns Clifton's Sambo doll for light. Next, he takes out the anonymous note and begins to burn it. As it burns the narrator realizes that the note's script is the same as the slip that gave him his Brotherhood name. He realizes that Brother Jack was the author of the anonymous note. The narrator begins to scream and accidentally extinguishes his light.

As the narrator finally realizes that Brother Jack was his chief adversary in the Brotherhood, the depth of his own past deception becomes apparent. The organization that seemed to provide the best chance to improve the world turned out to be more sinister than any other, more willing to use and discard people.

Now immersed in darkness again, the narrator stumbles down a long passage. He does not know how much time passed. The narrator feels himself trapped in a state between dreaming and wakefulness. He has a vision of himself as a prisoner of all his past enemies, including Ras, Brother Jack, Mr. Norton, and Dr. Bledsoe. The narrator tells his captors that he is done running. The captors castrate the narrator with a knife, and the narrator's parts fly up and float over a bridge. Brother Jack asks the narrator what it feels like to be free of one's illusions. The narrator tells his captors that his seed is wasting along with their sun and their moon. At the end of the vision, the bridge strides off like a machine.

3-1-1- The certainty of being unsafe anywhere above ground

The narrator's dream of his opponents provides a small current of hope. Despite the fact that the opponents castrate him, they are unable to destroy the narrator's vision of the world. The narrator tells his opponents that the continuation of his people is inevitable as the moon and the sun, and he believes that they will continue on despite any oppression. However, it is a bittersweet dream, indicating that there may be only pain and destruction for the narrator and his future descendants.

The narrator awakes again in blackness. Realizing that he cannot return to his old life, he decides to take the opportunity to think about his life in peace and quiet. He resolves to "take up residence underground."

The world as he knows it has failed the narrator. The only remaining option is to spend time underground until either he or the conditions above ground begin to change.

The invisible man constructs a parallel world in the dark. He creates his own reality down there, where he decides his fate, fixes the rules and is controlled by himself only. To drop out of the ruling and controlling society is a decision he makes when he falls into the manhole. He knows that he needs time to find out something about himself (to find his own identity) distant from other humans. Before descending he cannot cope with the role he has been put in any longer, so he retreats to this underground hole that becomes more of a home to him, than every apartment (that has been provided for him from University or the Brotherhood) has ever been. Until he figures out what he wants he stays in this hole, creating his own pattern (e.g. arrangement of light bulbs).

Eventually, after reflecting on his past, and after understanding that the outside world has the tendency to make all people conform to a pattern, he is ready accept this and to live his life without letting anyone control it and to join society again.

> *In going underground, I whipped it all except the mind, the mind. And the mind that has conceived a plan of living must never lose sight of the chaos against which that pattern was conceived. That goes for societies as well as for individuals. Thus, having tried to give pattern to the chaos which lives within the pattern of your certainties, I must come out, I must emerge.* (580/81)

In other words, Alienation has become the result of the oppression black folks had endured after they were plucked from their native lands and were dropped to distant lands by slave ships so as to be slaves. Even after the abolition of slavery, black folks were bereft of social and legal rights that White race benefited from, this led them to grow a kind feeling of estrangement. Alienation has become a constant element within the literature produced by blacks. In Invisible Man, alienation is formed by his society that refused to see him as an individual and from his true identity in terms of imposed stereotypical cultural heritage that he

views too limited and restricted. The Invisible Man states, after discovering the truth about his society that keeps neglecting him, he decides to assert himself to be Invisible on account of the surrounded blind people who cannot see him for what he is. He said, “I might even be said to possess a mind. I am invisible, understand, simply because people refuse to see me…When they approach me they see only my surroundings, themselves, or figments of their imagination -- indeed, everything and anything except me.” (Ellison 03)

The protagonist is able to see and notice his surroundings, but in return, he goes unnoticed; their blindness leads him to consider himself as invisible. This blindness derives from the racial prejudices about the blacks in which they were still considered as inferior to the whites, and have no privilege to be among this white society that is dominated by the whites.

However, he is highly aware of a universe in which his existence is disregarded, annulled and rejected. This latter, caused him to develop a sense of alienation and estrangement from his true self. In other words, when he attempts to work in order to prove that the values of society are misguided, he developed the most hatred to himself by his society because he tried to voice the truth. Ultimately, he was left with no solution but to become invisible. The unnamed narrator, therefore, annotates, “That invisibility to which I refer occurs because of a peculiar disposition of the eyes of those with whom I come in contact. A matter of the construction of their inner eyes, those eyes with which they look through their physical eyes upon reality."(Ellison 03)

This means the relationship of blind and invisible increases the development of difficulties and estrangement for his identity to be identified due to the limitation of the social prejudice. That is why, when he finds a hidden room in a closed-off section of a basement, his mind

agitates him, stirs him to thought. It is conveyed from the above that he stays in a hole to make his mind think about whom he really is and what he really wants in fact.

Accordingly, the narrator at the end comes to understand that hiding underground makes him realize that his relationship with himself does not resemble that of his society and that he is invisible but not blind. He claims, “I’m an invisible man and it placed me in a hole—or showed me the hole I was in, if you will—and I reluctantly accepted the fact,” said the narrator. (Ellison 44) Consequently, the invisible man makes a deal that life is not to be controlled, life is to be lived, and “humanity is won by continuing to play in face of certain defeat. “[Their] fate is to become one, and yet many” (Ellison 447).

In the hole, his grandfather's words come to his mind "agree 'em to death," and that nothing results from saying "yes" to the Brotherhood, for instance. These words, for him, must be questioned again in terms of their true meaning. He begins to wonder whether the yeses that his grandfather spoke about were an affirmation of the stereotypes and prejudices on which the country is based or are really meant to transcend the cultural heritage of that society instead.

Furthermore, the nameless narrator highlights on a mishap happened on a subway, where he meets an aged white man who seemed to be lost but is ashamed to ask for direction. He then, recognizes this person or Mr. Norton that he used to accompany when this latter comes close to him and asks him how to arrive at the Centre Street. There, the narrator tries to remind him of the Golden Day, while he answers him with wanderings about why he should remember him, just for the narrator to tell him: "Because I'm your destiny . . . I made you. My destiny, did you say? , Young man, are you well? , I've lived too long in this world to be ashamed of anything [he responds]." (Ellison 448)

At this stage, when a lost man asks an invisible man for direction, this seems for the narrator to be a dangerous thing which makes him see this world of estrangement as none seems to know who he is or where he is going. This very moment makes him realize his way to his identity and eventually declares, “My problem was that I always tried to go in everyone's way but my own. I have been called one thing…while no one really wished to hear what I called myself. So, after years of trying to adopt the opinions of others I finally rebelled. I am an invisible man.” (Ellison 444)

In other words, he is now aware that if he trusts his guts and own identity, he would not allow others to complicate things as it is. He now discovers that identity lies in its authenticity which is consequently a path to his freedom. Moreover, by declaring his rebellion when he says, “I am an invisible man” (Ellison 03), this, in fact, means that his true identity is his real true self even if others refuse to see it and that’s the point.

In the case of Invisible Man, the feeling of alienation is brief and prosperous for one to discover who he really is in such a world. His experience with the white society forms his initial resentment of normlessness and alienation as a result of the values of his community. It shows how blacks should be in accordance to the superior white in a first position.

3-2- The 'hole' Reference to the Foucauldian's Heterotopia

The act of space-reinscription surpasses establishing a new self or constructing place. As Ellison confesses, the hole is "structured on patterns of rebirth [but] I didn't think of his going underground as returning to the womb" (O'Brian,1973)[1]. Going underground does not refer to a new start, in the sense that he turns his back on his past or loses touch with his present. Much rather, it conveys a new strategy, which is why Ellison claims that "The protagonist's story is his social bequest. And I'll tell you something else: The bequest is hopeful." It expresses "an appeal for self-reliance" for "nothing is possible means anything is possible" (Rosenblatt, 2008). Ellison's insistence opens up a whole new terrain for the self and for action. By burning all the papers denoting his assumed identity in a dark hole in Harlem (Ellison, 1972, pp. 567-568), the invisible man steps outside social space, stating that "I [. . .] ran within myself" (p. 534). Turning inward does not mean turning his back on the surrounding world for it is also stated that "hibernation is a covert preparation for a more overt action" (p. 13), i.e., the protagonist remains conscious of the social world.[2]

The hole represents the plastic embodiment of elsewhereness, i.e., a different paradigm, in the social space the invisible man is situated in. It establishes thus a heterotopia a place of juxtaposition representing otherness. The different paradigm can, on the one hand, be seen as a recoupling to African American culture as Baker (1984) suggests with his concept of the "black

[1] Patrick O'Brian. Invisible Spaces: *Ralph Ellison and Blues Performance* (1973) . Topos Journal p.73

[2] Letitia Guran Tudorica. Reconsidering African-American identity: aestheticexperiments by post-soul artists. Master's Theses. (2008).

hole" in connection with Wright's *Black Boy*, which refers to "the subsurface force of the black underground" (Baker, 1984, p. 151) thereby identifying it as a "subterranean *hole* where the trickster has his ludic, deconstructive being" (p. 151). His interpretation assumes authentication of the black cultural self by returning to cultural roots that is enhanced by the African American collectivity. His concept of collectivity is rendered by Edward M. Pavlíc as "underground communal space," in which "people perform [. . .] aspects of their subjectivity which remain off limits, or abstracted, in secluded contemplation [and where] the diasporic modernist self becomes an accumulating repertoire of presences summoned from personal depth and communal interactions both past and present" (2002, p. 24). It appears that the definition of the hole places emphasis on revitalizing and reenlivening African American culture, in which "white culture's representations are squeezed to zero volume" (Baker, 1984, p. 152). However, the invisible man identifies himself not only in relation to African American culture as when he says, "Call me Jack-the-Bear for I am in a state of hibernation" (Ellison, 1972, p. 5)

Spaces are not necessarily mutually exclusive, hierarchically rendered, or presenting direct negations of each other, but can in fact build on each other and use elements and the resources of other spatialities. The borderland through thirding enables moving between paradigms and therefore not necessarily within a particular cultural universe. The hole does not represent liminality in the sense that it is marginal or peripheral in the first place, but rather a possible gateway for emergence in a selfperpetuated metaspace. As the invisible man argues, "I did not become alive until I discovered my invisibility" (Ellison, 1972, p. 7). By emerging as a subject he does not cease to be invisible; merely he learns to use the spaces around to construct his own self-rewarding cosmos.

Foucault's concept focuses on spatial issues entirely, while for the moment it dismisses the relevancy of time. Time as we keep (history) and measure (memory) it is not a prevailing entity for Foucault's heterotopic space.

From the several heterotopia Foucault articulates some bear resemblance to the hole into which the narrator has been chased. Thus, the narrator's "warm hole" is by means of definition such an heterotopia, since it exhibits dual meanings by juxtaposing light and dark, life and death, reality and fiction. (Foucault 52)[3]

The heterotopia is thus a term spatially specifying the postmodern in-between-space. Both spaces originate from crisis-shaken circumstances which they counteract and circumvent.

In the so-called primitive societies, there is a certain form of heterotopia that I would call crisis heterotopias, i.e., there are privileged or sacred or forbidden places, reserved for individuals who are, in relation to society and to the human environment in which they live, in a state of crisis: adolescents, menstruating women, pregnant women. the elderly, etc. In our society, these crisis heterotopias are persistently disappearing, though a few remnants can still be found. (Foucault 12).

Foucault's definition of crisis-heterotopia implies that this kind of heterotopia is only very seldom entered voluntarily, which obviously holds true for the narrator of Ellison's novel. Being black and therefore being unable to integrate into white supremacist society is what actually forced the narrator into his hole.

[3] Michel Foucault. Of Other Spaces : *Utopias and Heterotopias,* published by the French journal Architecture /Mouvement/ Continuité in October, 1984

Within heterotopic spaces agents can roam freely, they can blur borders and even move them. Laws do not exist in these spaces. Inside the hole officialdom and supremacy have no jurisdiction; this legal and social void defines the hole as “terra incognita” (unknown land). Although, through the narrator’s “invading” the hole, sets of internalized values and rules are introduced into the void with him, they do not have to be integrated into a given system. The contrary is the case, the terra incognita will obey and function in accordance to the narrator’s notions and beliefs. The heterotopia, i.e. the void within the terra incognita, endows the narrator with creative powers. Seizing on Foucault’s idea that heterotopias enfold persistent effectiveness when time is subdued to individual definition, it is argued that inside the hole the narrator lays down the rules and even defines the course of time.

> *That is why I fight my battle with Monopolated Light & Power. The deeper reason, I mean: It allows me to feel my vital aliveness. And not with fluorescent bulbs, but with the older, more-expensive-to-operate kind, the filament type. An act of sabotage, you know. I've already begun to wire the wall. A junk man I know, a man of vision, has supplied me with wire and sockets. Nothing, storm or flood, must get in the way of our need for light and ever more and brighter light. The truth is the light and light is the truth*. (7)

3-3- Environmental Psychology and Identity

Invisible Man is the tale of a black youth's search for identity. More than that, *Invisible Man* is an urban novel which traced the passage of its hero from rural innocence and self-deception to cosmopolitan maturity and disillusionment and possible redemption.

First as a self-effacing student at a Southern Negro College, next as a naive laborer in a Northern paint factory, then as a radical agitator on the streets of Harlem, finally as a man forced to flee the insane nether world of the ghetto in the midst of a race riot by literally going into the bowels of the city, the protagonist of *Invisible Man* was frustrated on his existential voyage by the absurdities of racism, hypocrisy, and physical and spiritual poverty. Author Ihab Hassan

concluded that in Ellison's Invisible Man the Negro as victim, rebel, outsider, scapegoat and trickster "confronts us, in the darkness of which no man can bleach himself, with the question: Who am I." Wherever he went, the invisible man was emasculated and left rootless by people who either paid no attention to his inner existence or visualized him only as a symbol, as abstraction. Throughout the novel the hero's personality shifted like a chameleon, but he threw off one mask only to find himself entrapped within another dehumanizing stereotype or disguise. Thus, like other black people, he was alienated from society and from himself.

3-3-1- The interrelationship between environment and human behavior

Despite the emphasis on prejudice and oppression, Ellison's novel transcended the realm of race-relations so that the invisible man became in many respects everyman. In a review entitled "Candide in Harlem," Charles J. Rolo summarized the theme of Invisible Man in this manner: "Its point is that this age, with its passion for categories and its indifference to the uniqueness of the individual, is reducing all of us to a condition of invisibility." The protagonist's invisibility was spawned in the segregated caste system of the South but perpetuated in the metropolis of New York City, in the urban ghetto of Harlem ironically thought to be a "Promised Land" for the black emigrant. The turbulent but impersonal city was an apt setting for Ellison's treatise on the dehumanization of the black man and the cruel mockery of the American Dream. Agrarian polemicists had predicted that urbanization would have apocalyptic consequences, and writers as diverse as Booth Tarkington and John Dos Passos had echoed their pessimism. Ellison, however, neither wrote an anti-urban tract nor was he a prophet of doom. Rather he diagnosed the cancerous psychological sickness in America in the hope of abating it. In 1961 in an interview with Richard G. Stern, Ellison summed up his philosophy in this manner: "I think that the mixture of the marvelous and the terrible is a basic condition of human life and that the

persistence of human ideals represents the marvelous pulling itself up out of the chaos of the universe." Invisible Man brought the urban black man into American fiction for the first time as a complex, three dimensional, flesh-and-blood person, full of humor and rage, confusion and nuance, passion and mother-wit, naivety and common sense.

There had been silly black characters who danced to the white man's tune and archetypical victims of or rebels against the racist system of colonialism. Perhaps the most poweful forerunner of the invisible man was Richard Wright's Bigger Thomas, but the taciturn protagonist of Native Son was purposely portrayed more as an inevitable product of an unjust naturalistic world than as an active agent in control of his own destiny. In Wright's social protest novel, the actions of Bigger Thomas were in reality reactions, and Bigger triumphed over oppression only by a ritualistic act of self-destruction. Ellison, who knew Wright well and read his friend's chapter drafts right after they were laboriously produced, wondered why the urbane author made his hero so simplistic. Wright had his ideological reasons; but, as Ellison perceived, they detracted aesthetically from his craft. Like Richard Wright, Ellison concerned himself with the problem of black isolation; but unlike his colleague, he believed that ideology hindered self-discovery and distorted inner vision. Born in the frontier town of Oklahoma City in 1914, Ellison was reared in a social environment that was more fluid and individualistic than either the bittersweet climate of the Old South or the injurious poverty of the urban slum. Nevertheless, his personal experiences closely mirrored the struggles of the invisible man. In the midst of the depression he jour- neyed to New York City and fell in with a dazzling coterie of black intellectuals, giants of the Harlem literary Renaissance who in some cases were connected with the Communist Party, and in other cases were mavericks unidentified with any political group. Independent and romantic, he had eclectic literary tastes. He rejected the naturalist credo that people were merely pawns caught in a deterministic universe. Rather he believed that man was

capable of creating his own reality. The form of Invisible Man resembled the picaresque genre of Cervantes's Don Quixote and Mark Twain's Huckleberry Finn. Moving in a helter-skelter world, Ellison's hero lived by guile and guise, confronting ever-expanding horizons of experience without adequate armor and with imperfect vision.

3-3-2- Shaping the individual's environent

As a life-long student of music, Ellison was influenced less by literary traditions and philosophical systems than by jazz and blues and other composition styles. He was fascinated with the "creative tension" between classical music and spiritual folk songs; he pondered the paradoxical relationships between form and freedom and between energy and discipline within a rhythmic art-form. He once defined jazz in a way that strikingly summed up his sense of moral purpose. "True jazz is an art of individual assertion within and against the group," he wrote. In the prologue of *Invisible Man*, while the hero announced his intention of recounting his life, a Louis Armstrong record sounded the interrogative refrain: "What Did I Do to Be so Black and Blue?" The most perceptive critics described Invisible Man in the musical idiom. According to William J. Schafer, the novel was "an extended jazz performance," a "technical tour de force" which moved from "nitty-gritty realism to hallucinatory fantasy without a break in the seams of style." Ihab Hassan called the book a tragi-comedy that contained "hysteria, violence, nightmare, and pain synocopated throughout in the form of a performance by Louis Armstrong. And there is slapstick, absurdity, grotesque laughter, and even puns . ." Edward Margolies entitled his essay on Invisible Man "History as Blues. "

Ellison's fundamental assumption in Invisible Man was that black people became recognizable only when they suppressed their real self and conformed to emasculating parodies of the white man's self- contradictory image of them. In their twisted psyches, white Americans

had defined black men as violence-prone yet childlike, docile yet unpredictable, oppressed yet happy, impulsive yet stoic, primitive yet religious, and supermasculine yet impotent in contact with whites. With gallows humor Ellison exposed how white society perpetrated their absurd racial myths, augmented at times by their Negro servants, such as the fictional college president, Dr. Bledsoe. The narrative opened with a description of a rotarytype smoker, where Southern gentry bribed a dozen Negro schoolchildren into fighting each other blindfolded on an electric rug. Before the event began, the leer- ing elders forced the combatants to gaze in terror and fascination at the naked body of a straw-haired stripper.

The whole circus whetted the prurient appetites of the white townsmen, and the degradation and humiliation of the young groping victims fed their egos. Hoodwinked into thinking that the men had invited him to deliver a valedictory oration on the virtues of accommodation and social responsibility, the protag- onist was thrown into the boxing ring and was shaken and bloodied when he finally gave his speech. The towns men rewarded his humility by giving him money to attend a segregated, backward Negro college. At college the invisible man worked diligently to ingratiate himself with President Bledsoe, but one day he mis- takingly took a visiting white patron named Norton into the pockets of poverty located away from the neat school.

They met an illiterate peasant named Jim Trueblood who told the shocked but fascinated trustee about committing incest with his daughter. Even though Bledsoe expelled the invisible man for allowing the patron to see life away from the campus, Norton paid Trueblood a handsome reward for revealing the details of the incestuous affair. In fact, Trueblood's neighbors did the same thing and gloried in the seeming proof of their paranoid demonology. Poles apart from Trueblood in manners, the servile and deceiving Bledsoe was his sophisticated twin. Whereas the former was an unknowing pawn who received alms as a reward for his debasement, the college president consciously castrated himself spiritually in order to pander to his white

donors. Ellison used the imagery of dreams and sight to demonstrate the degree to which racism blinded blacks to reality.

The invisible man had a sagelike grandfather whom people thought to be crazy. He once told his grandson about a nightmare in which he carried around a parcel of letters-within-letters, the last one of which said "Keep This Nigger Boy Running." On his death-bed, the grandfather advised his descendents to live "with your head in the lion's mouth." In their relationships with whites he wanted them "to overcome 'em with yeses, undermine 'em with grins, agree 'em to death and destruction, let 'em swoller you till they vomit or bust wide open." At Bledsoe's school was a statue of the empty-eyed Founder holding a veil over a kneeling slave. Whether the deified Founder was lifting the garment or malevolently putting it on was open to debate. During Norton's visit to the college an ancient minister addressed the assembled students, faculty and white guests about the mar- velous accomplishments of the Founder. When the old man finished, he tripped and suddenly the spectators realized that he was sightless. Similarly, a crazed doctor told Norton and the youth that black people were negative mechanical zombies who behaved like transparent sleepwalkers. Bledsoe compared the moon to a hypnotic, blood-shot, omnipresent eye of a white man. Expelled from school but given seven letters of introduction to New York philanthropist-businessmen by Bledsoe, the invisible man discovered to his chagrin that he had been betrayed. The letters were a realization of his grandfather's nightmare and said, in effect to "Keep This Nigger-Boy Running.

3-4- Where It All Goes Down

In Harlem, the invisible man underwent adventures that were like a bad dream, like a movie whose frames were jumbled. At first he lived at a bourgeois way station called Men's House along with pretentious Uncle Toms and status-conscious dandies; but after his betrayal by Bledsoe, he dumped a full spittoon onto an Evangelical minister who looked like the college president and fled the artificial dwelling. Injured at the Liberty Paint factory, a company which advertised its white-colored product with the slogan "Keep America Pure," the hero awoke from the freakish accident to find doctors performing a lobotomy on him. The first thing he saw was the blood-shot eye of his white masters. Soon afterwards he joined a radical organization called the Brotherhood, which espoused social justice and racial harmony; but its duplicity was symbolically revealed when the leader's artificial eye popped out. "Brother Jack," the cell leader, became "Marse Jack," a cynical manipulator who precipitated a race riot in Harlem which split the black community. At that point the invisible man could survive only by putting on sunglasses and finally fleeing to the darkness underground.

Nevertheless, he illuminated his cavernous sanctuary with 1369 lights that drew their power from the white man's energy source, the Monopolated Light and Power Company. In Invisible Man Harlem was both the enslaver and the liberator of the South- ern black emigrant. The city was an insidious and treacherous antagonist which took away the invisible man's innocence but educated him far beyond what he had experienced in school. Urban life during the depression years jarred him into an awareness of his place in history and activated him to social protest. The catalyst was his witnessing the eviction of an old couple from their dilapidated apartment, an event which moved him to shout out in protest and inspire a crowd to illegally repossess the old couple's flat. Agents of the government had littered the streets with all their

worldly belongings trinkets and plants and mementoes, faded photos and a breast pump and a baby shoe, relics of Americana such as a World's Fair commemorative plate and a bent Masonic emblem and a celluloid baseball scoring card, and artifacts of black history such as Free Papers and an Ethiopian flag and a yellowing newspaper clipping that read "Marcus Garvey Deported." The invisible man goaded his listeners into action by referring to the old man and his symbolic plight:

"He's eighty-seven. Eighty- seven and look at all he's accumulated in eighty-seven years, strewn in the snow like chicken guts, and we're a law-abiding, slow-to-anger bunch of folks turning the other cheek every day in the week. What are we going to do? What would you, what would I, what would he have done? What is to be done? I propose we do the wise thing, the law-abiding thing. Just look at this junk! Should two old folks live in such junk, cooped up in a filthy room? It's a great danger, a fire hazard! Old cracked dishes and broken-down chairs. . . . I looked into a basket and I saw some bones, not neck- bones, but rib bones, knock- ing bones. . . . This old couple used to dance. . . . 'What kind of work do you do, Father?' I called. 'I'm a day laborer.' . . . A day laborer, you hear him, but look at his stuff strewn like chitterlings in the snow. . . . Where has all his labor gone? "

After the hero delivered that impassioned peroration and emancipated himself from his former servile values, he came to believe that organization was the key to radical change and personal fulfillment. His speech was observed by the anti-capitalist Brotherhood, which trained him to bring their message to the Harlem proletariat. They molded his passionate rhetoric to their dialectic. He endured the con- descension of their male leaders and the treatment of him as a sexual ob- ject by their female followers. Flattered by the attention that he was receiving and anxious to make use of his talents for a worthy cause, the invisible man gained supporters in Harlem for the Brotherhood. But he acquired jealous enemies who had him removed to another assignment. Back and forth the successes and reversals went, frustration followed by hope and

then disintegration. It was a concentric pilgrimage, a series of leaps into the unknown that saw vic- tory thwarted by myopic vision.

Nevertheless, with each setback the pilgrim gained a glimpse of the configuration of the abyss, and so the circular maze that entrapped him became less damaging to his soul. Finally the realization of his invisibility was a progression, a necessary first step toward manhood. The invisible man encountered a variety of responses to the spiritual poverty of the urban ghetto. Some black Harlemites accepted their plight with passive resignation, especially the older Southern folks who retained their rural mores and superstitions. Working with the invisible man at the Liberty Paint factory was Lucius Brockaway, a veteran foreman whose skill in manipulating the internal machinery was essential in maintaining the plant. Brockaway's labor was in- dispensable to his bosses, just as the sacrifices of black slaves supported the genteel culture of the ante-bellum South. A loyal servant to his masters, Brockaway tried to slay the invisible man after he mistakingly believed that his co-worker had attended a union meeting. To show the beginnings of the invisible man's acquisition of self-respect, Ellison used a humorous an- ecdote about his purchasing yams. Coming upon a countrified old Negro selling hot yams with butter, he was reluctant to buy the tasty, sweet staple of back home life. But he purchased one and then another, obeying his desires rather than the white men code of propriety. Walking down the street eating his butter-smothered treat, he realized the stupidity of scorning his race. "I yam what I am," he declared. Following this he made his leap into social protest with his angry speech against eviction. His race pride caused him to smash his landlady's grotesque figurine of a smiling black minstrel putting out his hand for money.

Nevertheless, he was unable to separate himself from his heritage and carried the broken pieces of the hideous bank with him in his briefcase throughout his sojourn, along with other reminders of the bitter past such as the shackles which a former debt peon gave him. Also in the

briefcase was a Sambo doll on a string that he took from the dead body of Tod Clifton, perhaps the only heroic character in the novel. Clifton had been one of the Brother- hood's most zealous members until he saw through its cynical hypocrisy. A violent black nationalist named Ras the Exhorter once told the handsome black-skinned Clifton that he could have been a kingly African rather than a nigger mocked for his thick lips and kinky hair. When Clifton discovered the revelation of his puppet existence with the Brotherhood, he sold the gawk- ish dolls on a crowded sidewalk until a policeman asked him to move on. The two men argued, Clifton was insolent and unafraid, and was gunned down as a horrified and helpless invisible man looked on. Taking the subway back to his headquarters, the invisible man saw some young black zootsuiters. They existed as an anachronism outside of history, he thought, unredeemed by the Brotherhood. But then he wondered whether he or they were more absurd. A climactic ghetto race riot, precipitated by Ras the Exhorter but welcomed and hastened by the Brotherhood, forced the invisible man to resolve his identity crisis. He threw off the yoke of the Brotherhood but rejected the self-destructive violence of the fiery Ras. When Ras's followers sought him out as their enemy and scapegoat, the invisible man disguised himself with a false beard and other apparel. Incredibly, the disguise caused people to mistake him for a racketeer-hipster-lover-preacher- entrepreneur named Rinehart. Rinehart was a peculiar breed of the ghetto, a self-styled Harlem cat with nine different lives, a man who accepted the world as chaotic and absurd. He was the personification of protean incon- stancy, just as Ras, his polar opposite, was the apotheosis of simplicity. For the embattled hero they offered two possible identities, the assurance of the unswerving black destroyer or the amoral fluidity of the fox. For a time, disguised as Rinehart, the invisible man adopted his grandfather's advice of yessing his adversaries to death, of trying to be so humble that he would sink into any landscape. But he could not escape the relentless pursuit of Ras's gang members.

During a final confrontation with the Exhorter the invisible man perceived how fruitless his Harlem work had been. He mused: "And that I, a little black man with an assumed name should die because a big black man in his hatred and confusion over the nature of a reality that seemed controlled solely by white men whom I knew to be as blind as he, was just too much, too outrageously absurd. And I knew that it was better to live out onets own absurdity than to die for that of others . . . ." When Ras ordered his lieutenants to hang him, the invisible man threw Ras's own spear into his cheeks, locking the quixotic leader's jaws. Running from the scene, in the end the invisible man eschewed both the example of Ras and of Rinehart and, like a hibernating bear, sought asylum underground.

Although Harlem's hostile, violent environment so alienated the invisible man that he physically fled from it, novelist Ellison retained some guarded hopes for a world based on love, self- reliance, and "visibility" for all people. Wrote Therman B. O'Daniel: "Invisible Man is a bitterly ironic tragic book, but like all tragicomedies it has an incongruously happy ending." The book's conclusion was more subtle and murky than O'Daniel indicated, however. Although the fact that Ellison wrote the book is a testament to Ellison's own visibility, his protagonist shied away from predicting what would follow his reactivation. "The hibernation is over. I must shake off the old skin and come up for breath," said the invisible man. As for his prognostication he said ambiguously: "There's a stench in the air, which, from this distance underground, might be the smell either of death or of spring I hope of spring. But don't let me trick you, there is a death in the smell of spring and in the smell of thee as in the smell of me."

Ellison described the emasculating effect of the urban ghetto on black Southern emigrants and their off- spring. Most of these city dwellers have feelings of worthlessness, feelings that they are "displaced" people with no "recognized place in society," he wrote. Their frustration was manifest in the ghetto phrase "I'm nowhere." Like Invisible Man the essay

grappled with the problems of identity which exacerbated black people's desperate plight in the midst of poverty. Ellison asked his readers to reject black stereotypes and think of Negroes as minority group American citizens caught up both in a segregated social system and in the fast pace of a revolutionary world.

Racism forced black people to devote most of their energies and imagination to overcoming discrimination rather than in creative activities, he concluded. Racism also trapped its victims into believing the myth of their inferiority. The overcrowded slum of Harlem personified alienation and exploitation. Defining Harlem as a physical and psychological ruin, Ellison wrote that "its crimes, its casual violence, its crumbling buildings with littered areaways, its ill smelling halls and vermin invaded rooms" were like some distorted nightmare, like a mugger lurking threateningly in a passageway. In "Harlem is Nowhere" Ellison included a glimpse of a more hopeful time. He wrote that "if Harlem is the scene of the folk-Negro's death agony, it is also the setting of his transcendence. Here it is possible for talented youths to leap through the development of decades in a brief twenty years, while beside them white-haired adults crawl in the feudal darkness of their childhood. Here a former cotton picker develops the sensitive hands of a surgeon, and men whose grandparents still believe in magic prepare optimistically to become atomic scientists." Ellison concluded that Harlem was a world "so fluid and shifting that often within the mind the real and unreal merge, and the marvelous beckons from behind the same sordid reality that denies its existence."

Most black writers had a more pessimistic and cataclysmic vision of race relations than Ellison. Indeed, the naturalism of Richard Wright and the bellicose didacticism of James Baldwin, especially in his novel, Another Country, reflected strains much more vindictive toward white America than Invisible Man.

During the 1960's the black power movement spawned a militant black lit- erary response, best captured in works by firebrand LeRoi Jones, such as his play, The Dutchman. In an essay entitled "Dynamite Growing Out of Their Skulls," Calvin Hernton discussed how the urban environment forced its victims into either choosing the submissive, non-violent, bourgeois, white-dominated path of the "House Negro" or rejecting white-racist culture and expiating themselves through violent rebellion. Harlem created the "Species of the Self-Riddled Negro," Hernton explained, invisible drifters comparable to El- lison's Rinehart whose lives were a conundrum, a puzzle with ill-fitting pieces. He also mentioned how the ghetto created another breed of revolutionaries. "The big-city Negroes are the existential Negroes fullblown: they are the liberating oppressed," Hernton wrote. "The existence of the ghetto shall frustrate them and enrage them to the point of explosion the point of no return." In contrast to Hernton, Ellison held out a third alternative to the con- trasting paths of violent rebellion and passive submission, the hope of self-discovery which reconciled one's racial and cultural heritage within a pluralistic society. He wrote of his passion "to link together all I loved within the Negro community and all those things I felt in the world which lay beyond.".

Aesthetically, Invisible Man was almost flawless except for a few scars that were a residue of the age in which Ellison wrote. Post-World War II America was a soured era of conformity which produced a rancid public fear of dissent. Writing during the Red Scare of Joseph McCarthy, Ellison, perhaps subconsciously, overplayed the evilness of the Brotherhood, the surrogate Communist party. This marred the veracity of the story, since it was hardly believable that the invisible man would have been their dupe for so long. Also after World War II there was an emphasis on elusive soul-searching for individual identity. Although the existential quality of Invisible Man enabled it to transcend its being merely a book on the "race question," to paraphrase critics, nevertheless at times the novel was other worldly to a fault.

Finally, as an urban novel, Invisible Man brilliantly depicted the spiritual isolation of the ghetto; but except for the eviction scene, it was largely bereft of physical descriptions of Harlem's poverty and squalor. In a memorable review which appeared in Phylon, Alain Locke captured the greatness of Invisible Man as a Harlem gallery containing a camera eye view of the pageant of New York's diverse people: "the financiers of Wall Street and their decadent jazz loving sons, factory workers, pro-and anti- union varieties, the urban peasants and their homely oddities, parlor-pinks and hard inner core communists, race leaders, educated and illiterate, each after his kind and the Harlem community generally displayed finally at frenetic tension in its one big authentic riot." The final lines of Ellison's novel captured the essence of its timelessness and universality. "Who knows but that, on the lower frequencies, I speak for you?" the invisible man queried.

Conclusion

Ralph Ellison’s landmark novel introduces a protagonist who fares across landscapes without finding a place in them. The journey of the invisible man undertakes apparently leads him to a “symbolic North” where he is supposed to ascend to subjecthood. However, the political economy of social space denies the African American subject place construction along the way and thus excludes the possibility of spatial juxtaposition. Ascent then can only emerge as an unorthodox maneuver as the potential offered by the invisible space of the underground hole enables counterhegemonic tactics that prove sufficient to facilitate identity/place construction.

Houston Baker’s (1984) conceptualization of the black hole reveals an inherently African American spatial entity that presents an effective counterspace opposing white social

space: “To be *Black* and *(W)hole* is to escape incarcerating restraints of a white world (i.e., a *black hole*) and to engage the concentrated, underground singularity of experience that results in a blues desire’s expressive fullness” (Baker). The African American experience of social displacement, have been resulted in a sense of placelessness, which appears primarily in built architecture that, as dispositifs, crystallizes transparent social space in Henri Lefebvre‘s sense (1991). In this political spatiality of reproduction, the African American subject is produced by space, disallowing heterotopia, i.e., space to grant the inhabitants a sense of place for rewarding identity. The college, for instance, a reference to the Tuskegee Institute, denotes power mechanism in a Southern rural environment. The “flowerstudded wasteland” (Ellison, 1972, p. 37) marks, indeed the concentrated implementation of the *other*-induced ideology of the white status quo. The centre of the scene is the church, the interior of which is described as follows: “rows of puritanical benches straight and torturous” (p. 110) with songs staging “an ultimatum accepted or ritualised” (p. 111) that “we must accept” (p. 112). In an African American setting, the plantation-like spatial arrangement constitutes panopticism.

The underground cave is considered as the final significant setting in the novel. There, the narrator is in a "border area," not associated with either black or white. He has retreated into himself to think out his identity, to come to some self-understanding, alone and apart from those who try to force identity on him, he is able to arrive at some genuine self-knowledge. The cave is a place of contemplation, a place to grow a new skin and be protected from the harsh realities of the outside world until he is strong enough to go outside. The narrator also begins to realize that as long as he knows himself, as long as he has a solid, hidden identity, it doesn’t matter what others think about him. “So I’d accept it, I’d explore it, rine and heart… I didn’t know what my grandfather had meant, but I was ready to test his advice. I’d overcome them with yeses,

undermine them with grins, I'd agree them to death and destruction…Let them gag on what they refused to see" (Ellison, 508).

The novel ends, significantly, with the narrator's decision to leave the cave, to go up and out into the real world again, a world of both blacks and whites.

General Conclusion

General Conclusion

The aim of this study has been to show the way in which space influences the individual's psychology and its impact on the identity. However, a paradox was found at the heart of the construction of the self: by constructing the urban space, it is also alienated to subterranean modes and codes of environmental psychology representation.

The quest for identity was an important aspect in the process of writing in Ellison's Invisible Man. Indeed, reviving the place became tantamount to representing a self identity through the narrator's journey from the upground to underground.

Space and identity are inextricably bound to one another. The two are co-produced as people come to identify with where they live, shape it, however modestly and are in turn shaped by their environments, creating distinctive environmental narratives which we hold from the memories of those spaces and places that shaped us. Exploring the relationship between place and identity deepens our understandings of identity formation and the role of space in social and psychological development. The bonds between space and identity can influence social formations, cultural practices and political actions. Spatial identity is considered as a core concept in the field of environmental psychology which proposes that identities form in relation to environments, also a sub-structure of a person's self-identity which consists of knowledge and feelings developed through everyday experiences of physical spaces. A sense of spatial identity derives from the multiple ways in which place functions to provide a sense of belonging, construct meaning, foster attachments, and mediate change. It can inform their experiences, behaviors, and attitudes about other places.

Ellison's *Invisible Man* is blatantly exhibited through the narrator, who is never named, but it also plays subtly through the entire narrative. Identity is the issue woven throughout the entire novel that ties the whole thing together. The main conflict comes from determining the

difference between self-concept and the way a person is viewed by others in different spaces. The main protagonist of this novel is metaphorically invisible, everywhere he goes because he is black and it depicts his struggle to assert and prove himself visible. However in the end the hero of this novel realizes that his invisibility can be sometimes advantages to him and so he stopped complaining or protesting. "I am not complaining, nor am I protesting either. It is sometimes advantageous to be unseen" (Ellison). The protagonist is calmer and wiser after realizing and accepting the fact that all through his struggles throughout the novel, he has been invisible and unappreciated. Therefore it is true that invisibility is the key to self-discovery and freedom. "I am not only invisible, but formless as ... well; and to be unaware of one's form is to live a death. I myself, after existing some twenty years, did not become alive until I discovered my invisibility" (Ellison).

Morover, the narrator's invisibility is the key to self discovery and freedom. Discovering his invisibility the narrator makes it his asset to be in a hideout where he can live rent-free, no one recognizes or threaten him and obtain free electricity from Monopolated Light & Power (white power source) to fill up his "hole" with light. He also enjoys his favorite music the blues and has the freedom to reflect on his past. This helps the narrator to realize himself and mistakes so that when he plans to leave his hole, he may act better and plan wiser. Furthermore he realized that his invisibility is not based on external outlook but caused by people failing to see with their "inner eyes" (Ellison 3). Thus this new found freedom due to understanding his invisibility, made the narrator become wiser as well.

After all, *Invisible Man* is a novel about innocence and human error, a struggle through illusion to reality. Each section begins with a sheet of paper; each piece of paper is exchanged for another and contains a definition of his identity, or the social role he is to play as defined for him by others. But all say essentially the same thing: “Keep this nigger boy running.” Before he

could have some voice in his own destiny, he had to discard these old identities and illusions; his enlightenment couldn't come until then. Once he recognizes the hole of darkness into which these papers put him, he has to burn them.

Ellison delineates the limitations society places on the individual's ability to create a vision of himself. To trade these labels or social identities for a self-identity the protagonist must recognize their origin and destroy them.

"I was pulled this way and that for longer than I can remember. And my problem was that I always tried to go in everyone's way but my own. I have also been called one thing and then another while no one really wished to hear what I called myself. So after years of trying to adopt the opinions of others I finally rebelled. I am an invisible man." *Ralph Ellison*

… But it is still invisible the central question raised by Ellison's novel *Invisible Man.*

Appendices

Appendix I

The biography of the writer

Ralph Waldo Ellison was born on March 1, 1914, Oklahoma. He died of cancer on April 16, 1994 in New York. An American writer who won eminence with his first novel and the only one published during his lifetime, *Invisible Man* (1952).

Ellison left Tuskegee Normal and Industrial Institute (now Tuskegee University) in 1936 after three years' study of music and moved to New York City. There he befriended Richard Wright, who encouraged Ellison to try his hand at writing. In 1937 Ellison began contributing short stories, reviews, and essays to various periodicals. He worked on the Federal Writers' Project from 1938 to 1942, which he followed with a stint as the managing editor of *The Negro Quarterly* for just under a year.

Following service in World War II, he produced *Invisible Man*, which won the 1953 National Book Award for fiction. The story is a bildungsroman that tells of a naïve, idealistic and significantly nameless Southern black youth who goes to Harlem, joins the fight against white oppression, and ends up ignored by his fellow blacks as well as by whites. The novel won praise for its stylistic innovations in infusing classic literary motifs with modern black speech and culture, while providing a thoroughly unique take on the construction of contemporary African American identity. However, Ellison's treatment of his novel as first and foremost a work of art as opposed to a primarily polemical work led to some complaints from his fellow black novelists at the time that he was not sufficiently devoted to social change.

After *Invisible Man* appeared, Ellison published only two collections of essays: *Shadow and Act* (1964) and *Going to the Territory* (1986). He lectured widely on black culture, folklore, and creative writing and taught at various American colleges and universities. *Flying Home, and Other Stories* was published posthumously in 1996. He left a second novel unfinished at his death; it was published, in a much-shortened form, as *Juneteenth* in 1999.

Appendix II

Synopsis of the novel

Invisible Man is a first-person novel. It concerns an unnamed narrator, whom the reader meets in the Prologue. In the Epilogue, the narrator seems to "rejoin" the reader once again.

Other than his memories of his grandfather's death, the narrator reveals nothing about his childhood. After the humiliating battle royal; a chaotic boxing match, along with sundry torments, in which high school boys competed; he goes to college, where he has an experience in betrayal that changes his life.

Having inadvertently taken an important visitor to the wrong places, the narrator is left exposed to the harsh judgment of Dr. Bledsoe, the president of the college. The narrator is emotionally scarred by what has happened.

Forced to leave the college that he loved, the narrator takes a bus to New York City to find work. There he tries to use letters of recommendation, but to no avail. He eventually takes a job in a paint factory. Another unpleasant lesson ensues there, for the narrator is untrained for the work. He is placed under the thumb of a bitter and distrusting man, who maneuvers the narrator into an industrial accident.

The narrator is once again torn loose from his moorings. After the accident, the narrator endured a bizarre experience, in which medical personnel tortured him. Mary, a stranger, finds the narrator in the street, and offers him a home. Soon afterward, a protest of the eviction of an old couple leads the narrator to join a political group called the Brotherhood.

The narrator seems to advance in the organization, but the petty politics and machinations of those around him ensure the narrator's instability. Eventually, the narrator is betrayed by the Brotherhood. Not long after one of the members is killed by a policeman, a riot begins. In the growing confusion, the narrator takes to the underground

Glossary

Glossary of Key Terms

Authoritarianism: to describe a government with absolute control over the population. This kind of government uses military threats, suppression of a free press, and disinformation to manage the people over whom it rules.

Environmental psychology: is the study of how physical environments affect individual behavior by using scientific methods to study how people interact with both natural and man-made environments.

Geocriticism : is a method of literary analysis and literary theory that incorporates the study of geographic space. The term designates a number of different critical practices. geocriticism, broadly conceived, has been among the more promising developments in spatially oriented literary studies. Whether focused on literary geography, cartography, geopoetics, or the spatial humanities more generally, geocritical approaches enable readers to reflect upon the representation of space and place, both in imaginary universes and in those zones where fiction meets reality.

Heterotopia: is defined as sites which are embedded in aspects and stages of our lives and which somehow mirror and at the same time distort, unsettle or invert other spaces.

Identity: the way in which an individual and/or group defines itself. Identity is important to self-concept, social mores, and national understanding. It often involves both essentialism and othering

Individualism: the practice of independence in thought and action on the premise that the development and expression of an individual character and personality are of the utmost importance.

Juxtaposition: occurs when an author places two things side by side as a way of highlighting their differences. Ideas, images, characters, and actions are all things that can be juxtaposed with one another. Juxtaposition is an important technique for any writer to suggest a link between two seemingly unrelated things and to create an absurd or surprising effect.

Metaphor: a figure of speech that compares two different things by saying that one thing is the other. The comparison in a metaphor can be stated explicitly. Other times, the writer may make this equation between two things implicitly.

Otherness: The social status and/or psychological way in which one group excludes or marginalizes another group. It is often defined by a class hierarchy, which is independent of neither ethnic or gender differences.Though many authors risked alienation in writing of otherness, without their contributions on subjects such as race, class and gender.

Pluriformity: Diversity in the Catholic Church's practice, reflected in the different rites, adapting the one, unchangeable faith to the different cultural traditions of the people.

Race: the division and classification of human beings by physical and biological characteristics. Race often is used by various groups to either maintain power or to stress solidarity. In the 18th and19th centuries, it was often used as a pretext by European colonial powers for slavery and/or the "white man's burden."

Repression: Involuntary ejection of shameful emotions and memories from consciousness because they are too painful to bear; it may sometimes result in neurotic symptoms.

Space/Place: space represents a geographic locale, one empty in not being designated. Place, on the other hand, is what happens when a space is made or owned. Place involves landscape, language, environment, culture, etc.

Spatiality: has emerged as a key concept in literary and cultural studies, as the 'spatial turn' in the humanities has emphasized the significance of space, place, and mapping. Literary cartography, geography, and geocritcism offer new approaches to traditional literary analysis, history, and theory.

Utopia: an imagined form of ideal or superior; thus usually communist human society; or a written work of fiction or philosophical speculation describing such a society.

Bibliography

Bibliography

- **Abbott, Anthony S**. *Ralph Ellison's The Invisible Man*. New York: World Library, 1993.Print.
- **Altman, Irwin and Setha M. Low.** *Place Attachment.* New York: Springer,1992. Print.
- **Barker, Roger.** *Prospecting in Environmental Psychology: Oskaloosa Revisited.In Handbook of Environmental Psychology, Volume II*, edited by Daniel Stokols and Irwin Altman, pp. 1413–1432. New York: Krieger Publishing, 1991. Print.
- **Basso, Keith H., and Steven Feld.** *Senses of Place.* Santa Fe, NM: School of American Research Press, 2009. Print.
- **Bennett, Andrew**.*An Introduction to Literature ,Criticism and Theory*. Great Britain : Royal. N. 2004. Print.
- **Brenner, Neil, Bob Jessop, Martin Jones, and Gordon Macleod,** eds. *State/Space: A Reader*. New York: Wiley-Blackwell, 2003. Print.
- **Brogan, Hugh.** *The Penguin History of The USA*. England: Clays Ltd, 2001. Print.
- **Cheshmehzangi, Ali, & Heath, Tim.** Urban Identities: Influences on Socio-Environmental Values and Spatial Inter Relations. Procedia-Social and Behavioral Sciences, 36, 253-264, 2012. Print.
- **Csikszentmihalyi, Mihaly and Eugene, Rochberg-Halton.** *The Meaning of Things: Domestic Symbols and The Self*. Cambridge: Cambridge University Press,1981. Print.
- **Danze, Elizabeth, and Stephen Sonnenberg** , Eds. *Space & Psyche*. *Center*, No. 17. Austin: Center for American Architecture and Design, University of Texas at Austin, 2013. Print.
- **Deleuze, Gilles, Guttari Felix.** *Toward a Minor Literature*. London: University of Minnesota Press, 1986. Print.
- **Dixon, John, and Kevin, Durrheim.** Dislocating Identity: Desegregation and the Transformation of Place. *Journal of Environmental Psychology* London ,2004. Print.
- **Foucault, Michel**. The Order of Things*: An Archaeology of the Human Sciences*. New York: Vintage Books, 1970. Print.
- **Gregory, Steven.** *Black Corona: Race and the Politics of Place in an Urban Community*. Princeton, NJ: Princeton University Press, 1999. Print.

- **Grellet, Françoise**. Literature in English: Anthologie des literatures du monde Anglophone. Paris : Hachette, 2002. Print.

- **Grosz, Elizabeth**. *Space, Time and Perversion: Essays on the Politics of Bodies.* New York: Routledge,1995. Print.

- **Guerin. W. L., Labor. E., Morgan. L., Reesman. J. C., Wilingham. J. R.** *A Handbook of Critical Approaches to Literature*, 2011. Print.

- **Hackworth, Jason.** *The Neoliberal City: Governance, Ideology, and Development in American Urbanism*. Ithaca, NY: Cornell University Press, 2006. Print.

- **Hathaway, Rosemary.** "Painful Yet Precious Things: Material Culture in Ralph Ellison's *Invisible Man*." *Griot: Official Journal of the Southern Conference on Afro-American Studies, Inc.* 28.1: 1-10. Print, 2009. Print.

- **Hensel, Michael, Achim Menges, and Christopher Hight.** *Space Reader: Heterogeneous Space in Architecture.* Chichester, U.K.: Wiley, 2009. Print.

- **Houston, Baker**. *Blues, Ideology, and Afro-American Literature*. University Of Chicago Press, 1984. Print.

- **Jackson, John L..** *Harlemworld: Doing Race and Class in Contemporary Black America*. Chicago, IL: University Of Chicago Press, 2003. Print.

- **Lefebvre, Henri, Gerald Moore, and Stuart Elden.** *Rhythmanalysis: Space, Time and Everyday Life*. London: Bloomsbury Academic, 2004. Print.

- **LeGates, Richard T., and Frederic Stout,** Eds. *The City Reader*, 5th edn. London: Routledge, 2011. Print.

- **Low, Setha, Dana Taplin, and Suzanne Scheld.** *Rethinking Urban Parks: Public Space and Cultural Diversity*. Austin: University of Texas Press, 2005. Print.

- **Manzo, Lynne C. Beyond House and Haven**: Toward a Revisioning of Emotional Relationships with Places. London: *Journal of Environmental Psychology*, 2001. Print.

- **McKittrick, Katherine and Clyde, Woods.** *Black Geographies and the Politics of Place.* Boston : South End Press, 2007 . Print.

- **Monnet, Jerome.** The Symbolism of Place: A Geography of Relationships Between Space, Power and Identity. Cybergeo, 2011:n pag. Web.

- **Mooney, M.** *United States History, 1840- 1930: Music that scared America: The Early Days of Jazz*. America: University of California,2006. Print.

- **Pain, Rachel and Susan J, Smith.** *Fear: Critical Geopolitics and Everyday Life.* London: Ashgate,2008. Print.
- **Peters, Michael.A. & Humes, Walter**. Educational futures: Utopias and heterotopias. *Policy futures in education, 1*(3), 428-439, 2003. Print.
- **Rabinow, P**. Ed. *The Foucault reader.* New York: Pantheon Books,1984. Print.
- **Ralph., Ellison**. *Invisible Man*. New York: Random House Inc, 1989. . Print.
- **Rybczynski, Witold.** *Makeshift Metropolis: Ideas about Cities*. New York: Scribner, 2010. Print.
- **Shaffer, Donald J.** "Harlem is Nowhere: Blues Spaces in Ralph Ellison's *Invisible Man*." *Griot: Official Journal of the Southern Conference on Afro-American Studies, Inc.* 31.2: 1-13. Print, 2012. Print.
- **Shane, David Grahame** , Recombinant Urbanism: *Conceptual Modeling in Architecture, Urban Design, and City Theory*. John Wiley & Sons Ltd. 2005.
- **Sibley, David.** *Geographies of Exclusion: Society and Difference in the West.* New York: Routledge,1995. Print.
- **Soja, Edward W.** *Thirdspace.* Cambridge, Mass: Blackwell,1996. Print.
- **Susser, Ida.** *Norman Street: Poverty and Politics in an Urban Neighborhood.* New York: Oxford University Press, 2012. Print.
- **Tamboukou, Maria** Educational heterotopias and the self.*Pedagogy, Culture, and Society, 12*(3), 399-413, 2004. Print.
- **Thrift, Nigel**. In human Geographies; Landscapes of Speed, Light and Power. In Cloke, P; Doel, M; Matless, D; Phillips, M and Thrift, N. Eds. Writing the Rural; Five Cultural Geographies London: Paul Chapman, 1994. Print.
- **Tittler, Robert.** Architecture and Power: The town hall and the English urban community 100-1640. Oxford: Clarendon Press, 1991. Print.
- **Tuan, Yi-Fu, and Steven Hoelscher.** *Space and Place: The Perspective of Experience.* Minneapolis: University of Minnesota Press, 2001. Print.
- **Urbach, H.** Writing architectural heterotopia. *The Journal of Architecture, 3*, 347-354, Winter 1998. Print.

- **Valentine, Gill.** *Social Geographies; Space and Society*. Harlow, London: Prentice Hall, 2001. Print.

- **Virilio, Paul.** *The Aesthetics of Disappearance* .Philip Beitchman, Trans. New York: Semiotext(e), 1991. Print.

- **Watson, Sophie and Gibson, Katherine**. Ed. Postmodern Cities and Spaces. Oxford, Cambridge (Mass): Basil Blackwell, 1995. Print.

- **Werlen, Benno.** Society action and space: an alternative human geography (Gayna Walls, Trans.). London: Routledge, 1993. Print.

- **Westphal, Bertrand and Robert t Tally.***Geocriticism.* New York: Palgrave Macmillann,2011. Print.

- **Whitford, F. and Kelley, D**. Ed. The City in Painting: Unreal City The urban experience in modern European literature and art Manchester: Manchester University Press, 1985. Print.

- **Whyte, William.** City: Rediscovering the Centre. New York, London: Doubleday, 1988. Print.

- **Whyte, William H.** *The Social Life of Small Urban Spaces*. Project for Public Spaces Inc. 2001. Print.

- **Wigley, Mark.** Untitled: The Housing of Gender. In B. Colomina. Ed. Sexuali and Space pp. 327-89. New York: Princeton Architectural Press, 1992. Print.

- **_____,** Of other spaces. *Diacritics: A review of contemporary criticism. Vol. 16(*1). Spring 22-27, 1986. Print.

Webography

- **Elden, Stuart**. 'Stuart Elden On Foucault'S Third/Eleventh'. Berfroi, 2014. Web. **.** Retrieved on 1 May 2015 from <http://www.berfrois.com/2014/01/stuart-elden-discipline-punish-examine-produce-foucault/>

- _____, *Des espaces autres.* Retrieved on May 22nd ,2016 from <foucault.info/documents/heteroTopia/foucault.heteroTopia.en.html>

- _____,'Environmental Psychology - Psychology Issues - Psychologist World', 2015. Web**.** Retrieved on 20 Apr. 2015 from *<http://www.psychologistworld.com/issues/environmental-psychology.php>*

- **Gieseking, Jen**. 'The People, Place, And Space Reader - Edited By Jen Jack Gieseking & William Mangold, With Cindi Katz, Setha Low, & Susan Saegert'. *The People, Place, and Space Reader*, 2015. Web. **.** Retrieved on 20 Apr. 2015 from < http://peopleplacespace.org/>

- **Lyons, Richard**. *Ralph Ellison, Author of 'Invisible Man,' Is Dead at 80.*17 Apr. 1994. Web. Retrieved on 13 Feb, 2016 from <https://archive.nytimes.com/www.nytimes.com/library/books/021199ellison-obit.html>

- _____, "Man Underground: Review of Ralph Ellison's *Invisible Man*" , Thursday, 31 May 2007. Web. Retrieved on 06 Nov.2015 from **<**http://www.writing.upenn.edu/~afilreis/50s/bellow-on-ellison.html**>**

- **Tim, Patrick.** Review #24: Invisible Man. *Black and white is hard to see when it's invisible.* 27 Dec 2011. Retrieved on June 07th , 2017 from <http://wellreadman.com/2011/12/27/review-invisible-man/>