



INTERNATIONAL JOURNAL OF CREATIVE RESEARCH THOUGHTS (IJCRT)

An International Open Access, Peer-reviewed, Refereed Journal

“A Study On The Concept Of Freedom In Ralph Ellison’s Invisible Man”

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Abstract

Ralph Ellison’s *Invisible Man* is a powerful exploration of the African-American experience in 20th-century America, centered on the theme of identity and the quest for personal and collective freedom. The novel traces the journey of an unnamed African-American narrator who seeks to understand his place in a racially segregated society. Throughout the novel, the concept of freedom is portrayed as elusive, complex, and multifaceted—encompassing political, social, psychological, and existential dimensions.

Ellison’s protagonist confronts various ideologies and institutions that promise liberation—such as the college that promotes accommodationism, the Brotherhood that claims to fight for equality, and even the violent radicalism embodied by Ras the Exhorter. However, each system attempts to define the narrator’s identity for him, restricting his individuality and silencing his voice. The paradox of freedom is exposed: systems that claim to offer liberty often impose control under the guise of order and progress. The narrator’s invisibility symbolizes this repression, as society refuses to see him as a unique human being, reducing him to a stereotype or function.

The novel critiques both white and Black power structures that seek to manipulate the individual. Through a series of disillusionments, the narrator gradually realizes that true freedom cannot be found in conforming to prescribed roles, ideologies, or identities. It is only when he retreats from society—into the metaphorical “underground”—that he begins to understand the need to define himself on his own terms. Invisibility becomes both a curse and a source of power; by embracing his invisibility, he begins to see beyond the illusions and false promises of freedom offered by others.

Ellison presents freedom as a personal journey rooted in self-awareness and the courage to live authentically in a world that denies recognition. The novel ultimately suggests that freedom is not merely external—based on laws or rights—but internal, grounded in individual consciousness, moral responsibility, and creative expression. Ellison’s use of jazz-like improvisation, symbolism, and surrealism further emphasizes the existential and cultural dimensions of freedom in the African-American tradition.

This study explores how *Invisible Man* redefines freedom not as an absolute state, but as an ongoing process of self-discovery, resistance and resilience. By highlighting the narrator's movement from naive belief to critical awareness, the novel calls for a deeper understanding of freedom—one that transcends binaries and embraces complexity. Ellison's work remains a profound meditation on the struggles of the marginalized to claim their voice and shape their destiny in a world that renders them invisible.

Keywords: Ralph Ellison, *Invisible Man*, Freedom, Identity, Invisibility, African-American literature, Racism, Ideology, Existentialism, Self-discovery, The Brotherhood, Social oppression, Individualism, Marginalization, Resistance.

1. Introduction

1.1 Background and Context

This section introduces the topic of the study, explaining its significance, relevance, and the context in which it is situated. It provides background information, key developments and the academic or social setting that has led to the research.

Example:

In recent years, the importance of effective communication skills in professional and academic settings has grown considerably. With globalization and digital advancement, English has emerged as a crucial medium of interaction across various domains. This study explores the development of spoken English skills among non-native learners in semi-urban Indian settings, particularly focusing on the educational strategies adopted by local institutes.

1.2 Objectives of the Study

This part outlines the primary goals or purposes of the research. It clearly states what the researcher aims to achieve.

Example:

- To examine the effectiveness of different spoken English teaching methods in semi-urban Indian institutions.
- To evaluate student progress in fluency, pronunciation, and confidence.
- To suggest a structured course framework for improved outcomes.

1.3 Research Questions

This section lists the key research questions that guide the study.

Example:

- What are the most effective methods for teaching spoken English in semi-urban areas?
- How do students' fluency and confidence improve over the duration of such courses?
- What are the major challenges faced by learners and instructors?

1.4 Scope and Limitations

This part defines what the study will cover (scope) and acknowledges any potential constraints or boundaries (limitations).

Example:

The study focuses on spoken English courses in three training institutes in Ranchi, Jharkhand. It is limited to adult learners aged 18–35 and does not evaluate written English proficiency. Limitations include time constraints and variability in teaching staff across institutes.

1.5 Methodology

Here, the research design and methods used for data collection and analysis are explained.

Example:

The study adopts a qualitative and quantitative approach. Data were collected through classroom observation, student interviews, and pre- and post-course language assessments. Statistical tools were used to measure improvements in fluency and confidence.

1.6 Structure of the Study

This section briefly outlines how the rest of the dissertation is organized.

Example:

- **Chapter 2:** Literature Review – Overview of existing studies on spoken English instruction.
- **Chapter 3:** Research Methodology – Detailed explanation of methods and tools.
- **Chapter 4:** Findings and Analysis – Presentation and interpretation of results.
- **Chapter 5:** Conclusion and Recommendations – Summary of findings and suggestions for future work.

2. Literature Review

2.1 Critical Reception of *Invisible Man*

Since its publication in 1952, *Invisible Man* has garnered significant critical attention for its complex narrative structure, philosophical depth, and powerful commentary on race and identity in America. Early critics praised Ellison's work as a landmark in African-American literature, celebrating its literary merit and thematic richness. Irving Howe (1963) famously admired the novel's ambition and Ellison's refusal to reduce Black experience to mere protest fiction. Conversely, some Marxist and Black Nationalist critics viewed the novel as overly individualistic and disconnected from collective struggle. In more recent decades, scholars have reevaluated *Invisible Man* through the lenses of postmodernism, psychoanalysis and critical race theory, emphasizing its multifaceted interrogation of invisibility, ideology, and selfhood.

2.2 Theoretical Perspectives on Freedom

Freedom in *Invisible Man* is both personal and political—rooted in existential self-definition and resistance against systemic oppression. Existentialist thought, particularly influenced by Jean-Paul Sartre and Albert Camus, underpins much of Ellison's exploration of individual freedom in an absurd, racially stratified world. The protagonist's journey toward self-awareness echoes existential themes of alienation, authenticity and self-realization. Additionally, postcolonial and critical race theorists such as Frantz Fanon and bell hooks have offered frameworks for understanding the dynamics of liberation in racialized societies. Their theories support

readings of *Invisible Man* as a narrative that dramatizes the internal and external struggles for Black autonomy in a hostile cultural landscape.

2.3 African-American Literary Traditions and Themes of Liberation

Invisible Man is deeply rooted in African-American literary traditions that explore themes of slavery, emancipation, racial violence, and the quest for selfhood. Drawing on the legacies of slave narratives, Harlem Renaissance literature, and Black modernism, Ellison weaves a complex tale of racial invisibility and rebellion. Like the works of Langston Hughes and Zora Neale Hurston, Ellison's novel engages with vernacular traditions and cultural memory. The motif of "invisibility" becomes a metaphor for the social erasure of Black identity, resonating with themes of masking, double consciousness (as discussed by W. E. B. Du Bois), and the struggle to be seen and heard within dominant white discourses.

2.4 Ellison's Influences: Wright, Douglass, and Existentialism

Ellison's intellectual and literary influences are crucial to understanding the ideological fabric of *Invisible Man*. Richard Wright, under whom Ellison initially developed his literary sensibilities, shaped his early understanding of protest literature. However, Ellison diverged from Wright's overt naturalism, seeking a more symbolic and multifaceted narrative style. The autobiographical narratives of Frederick Douglass also inform the protagonist's journey from ignorance to enlightenment, serving as a literary precedent for the theme of self-liberation. Additionally, Ellison's engagement with existentialist philosophy—particularly the works of Kierkegaard, Nietzsche, and Camus—provided a philosophical backbone to his vision of freedom as an internal, self-authored state of being, rather than one dictated solely by social conditions.

3. Understanding Freedom: A Thematic Overview

3.1 Definitions and Dimensions of Freedom

Freedom is a multifaceted concept that resists a singular definition. Broadly speaking, it refers to the condition of being free from constraints—whether physical, social, political, or psychological. Philosophers, political theorists and writers have defined freedom in various ways: as autonomy, as self-determination, as the absence of oppression, or as the ability to act according to one's own reason or will. In literature, particularly in African-American narratives, freedom often transcends mere political emancipation, encompassing identity, expression and self-recognition. For Ellison in *Invisible Man*, freedom emerges as an evolving, deeply personal realization shaped by historical forces, cultural expectations, and existential choices.

3.2 Personal vs. Political Freedom

The distinction between personal and political freedom is crucial to understanding the thematic core of *Invisible Man*. **Political freedom** refers to rights granted or denied by external authorities—such as freedom of speech, movement and equal protection under the law. For African Americans in Ellison's narrative, political freedom is a contested and often illusory ideal, undermined by systemic racism, economic inequality, and institutional exclusion.

In contrast, **personal freedom** involves an individual's internal sense of agency—the capacity to define one's identity, values and purpose independent of societal labels. The narrator's journey reflects a movement from external dependency to internal autonomy. Throughout the novel, he sheds the ideological frameworks imposed by others—family, community, political organizations—until he discovers the paradoxical freedom of "invisibility," a state where he is no longer defined by others but by his own understanding of self.

3.3 Psychological and Existential Freedom

Psychological freedom refers to liberation from internalized beliefs, fears, and traumas—many of which are inherited through cultural conditioning or lived experiences of oppression. For the unnamed narrator, the process of achieving psychological freedom involves confronting and rejecting the roles others expect him to play: the obedient student, the compliant worker, the revolutionary puppet. His path is marked by moments of disillusionment and awakening, culminating in a symbolic withdrawal from the world to reevaluate his place in it.

Existential freedom, as derived from thinkers like Sartre and Camus, centers on the idea that individuals are responsible for defining their own essence through choice and action. This type of freedom is not given but earned through the conscious assertion of selfhood in a seemingly indifferent or absurd world. In *Invisible Man*, existential freedom is dramatized in the narrator's decision to embrace invisibility—not as a condition of victimhood, but as a space for radical self-reflection and the possibility of authentic being. By stepping outside the frameworks that sought to define him, the narrator achieves a new kind of freedom rooted in self-awareness and moral responsibility.

4. The Journey of the Narrator: From Illusion to Awareness

Ralph Ellison's *Invisible Man* traces the psychological and ideological evolution of its unnamed narrator from naïve conformity to a complex awareness of the socio-political forces shaping his identity. The novel's structure reflects this personal journey, moving through episodes that expose the illusions upheld by institutions and ideologies, and culminating in a deeper understanding of self and society. The narrator's path mirrors the African-American experience in 20th-century America—caught between promises of progress and the persistent reality of exclusion.

4.1 Early Experiences and Institutional Conditioning

In the early chapters, the narrator is a product of his environment—obedient, eager to please, and conditioned to conform to the roles expected of Black men in a white-dominated society. The *battle royal* episode starkly illustrates this, as he humiliates himself for the amusement of white elites, believing it will earn him respect and reward. His education at a prestigious Black college further reinforces the illusion that assimilation and submission will lead to success. These experiences reflect what Frantz Fanon terms "colonial mimicry"—the internalization of inferiority and the belief in institutional validation.

4.2 Betrayal by the College and Dr. Bledsoe

The narrator's faith in institutional authority is shattered by Dr. Bledsoe, the college president, who reveals a cynical truth: success in the Black community often depends on deceit and manipulation rather than integrity or merit. Dr. Bledsoe's betrayal marks the narrator's first major disillusionment. Bledsoe claims, "I's big and I's in charge," exposing how some Black leaders maintain power by collaborating with white supremacy rather than challenging it. This moment reveals the gap between the rhetoric of uplift and the reality of institutionalized racism, signaling the beginning of the narrator's deeper questioning.

4.3 The Brotherhood and False Promises of Equality

In Harlem, the narrator finds temporary purpose in the Brotherhood, an organization that professes to fight for justice and racial equality. Initially, he believes he has found a collective cause that aligns with his values. However, the Brotherhood proves to be another structure of exploitation—using him as a symbolic figure while controlling his actions and voice. Their ideological rigidity and disregard for the unique experiences of Black

people reveal the limitations of universalist political movements. The narrator realizes he is being used as a tool, much like he was at the college, and that the Brotherhood's promises of equality are hollow when divorced from genuine human empathy.

4.4 Ras the Exhorter and the Extremes of Identity Politics

As a counterforce to the Brotherhood, Ras the Exhorter represents an extreme form of Black Nationalism. He rejects assimilation and advocates violent resistance, urging African Americans to assert their identity through separatism and revolution. While Ras's anger is understandable given the historical injustices he opposes, his absolutism is as limiting as the Brotherhood's abstract idealism. The narrator sees in Ras another form of ideological blindness—one that reduces identity to race alone, ignoring the individual's need for nuance, choice, and internal growth. Ras's transformation into "Ras the Destroyer" underscores the danger of extremism that negates pluralism and complex identity.

By the end of the novel, the narrator retreats into underground invisibility—not out of defeat, but as an act of resistance and reflection. He rejects the roles others assign to him and begins to articulate a more personal and honest understanding of freedom and identity. His journey from illusion to awareness is both individual and emblematic—a powerful metaphor for the Black American search for authenticity in a world of masks and manipulations.

5. Symbolism and the Metaphor of Invisibility

Ralph Ellison's *Invisible Man* is rich in symbolism, with invisibility operating as both a literal condition and a powerful metaphor. Through recurring symbols such as light, darkness, the underground and the narrator's briefcase, Ellison explores themes of identity, alienation, racial invisibility, and the search for self-definition. These symbols deepen the novel's critique of American society and enrich the reader's understanding of the narrator's psychological and existential journey.

5.1 Invisibility as Erasure and Survival

The central metaphor of *invisibility* reflects how African Americans have been historically ignored, marginalized, and rendered "invisible" by dominant white culture. The narrator's invisibility is not due to physical absence but to others' refusal to see him as a real, complex human being. He says, "I am invisible, understand, simply because people refuse to see me." This erasure is a social condition, a consequence of systemic racism and stereotyping.

However, invisibility is also a **strategy of survival**. By retreating from the world and embracing his invisibility, the narrator gains a space of freedom where he can reflect on his identity without external manipulation. This dual nature—both a curse and a shield—makes invisibility a potent metaphor for the African-American experience: an imposed condition that can be transformed into a form of empowerment through self-awareness.

5.2 Light, Darkness and Underground Imagery

Throughout the novel, Ellison uses **light and darkness** symbolically, often subverting their traditional meanings. Light is typically associated with truth and knowledge, but in *Invisible Man*, it also exposes falsehoods, surveillance, and control. The narrator's underground hideout is filled with 1,369 light bulbs, symbolizing his compulsive need to assert his presence in a world that ignores him. This ironically "overlit" underground space contrasts with his societal invisibility above ground.

Darkness, rather than being merely negative, becomes a place of introspection and truth. The narrator's descent into the underground is symbolic of his inward journey—a kind of death and rebirth. Like a philosopher in Plato's cave, he must confront shadows and illusions to discover a deeper truth about himself and his society.

5.3 The Briefcase and Other Symbols of Identity

The narrator's **briefcase** is one of the most significant symbols in the novel. Initially a token of false achievement (given to him at the battle royal), it accumulates items representing various phases of his ideological journey: his scholarship, Brotherhood membership, and other tokens of manipulation. The briefcase becomes a burden, literally and figuratively carrying the expectations and identities others impose on him.

At the novel's climax, the narrator burns the contents of the briefcase, symbolically rejecting the false selves he has been forced to adopt. This act marks a crucial step toward liberation, as he clears the space for a more authentic, self-defined identity.

Other symbols—such as the **dancing Sambo doll** and the **coin bank shaped like a minstrel figure**—further critique how Black identity is commodified and distorted in American culture. These grotesque relics represent the legacy of racism, reminding the narrator (and the reader) of the persistent forces that deform identity under the guise of entertainment or tradition.

Together, these symbols illustrate how Ellison weaves abstract concepts into concrete imagery, using invisibility not just as a condition, but as a philosophical and cultural critique. The narrator's ultimate realization—that he must “emerge” from invisibility with a new understanding of himself—demonstrates the power of metaphor in conveying both individual struggle and collective experience.

6. Freedom through Isolation and Self-Realization

In *Invisible Man*, the narrator's journey leads not to external victory but to a profound internal awakening. His decision to retreat into isolation, live underground, and embrace invisibility is not an escape from reality but a step toward freedom and self-definition. This chapter explores how Ellison portrays isolation not as defeat but as a space for self-discovery, symbolic rebirth, and narrative empowerment. The narrator's physical withdrawal parallels his philosophical and psychological transformation, allowing him to reclaim identity and agency.

6.1 The Underground Retreat

The novel begins and ends in the underground, a metaphorical space that frames the narrator's journey. At the beginning, the underground is a literal cellar in Harlem, wired with hundreds of light bulbs and filled with stolen electricity. Yet, it is more than a hiding place—it is a **sanctuary of introspection**. The narrator reflects, writes, and begins to reinterpret his experiences. The underground symbolizes both **exile** and **enlightenment**, a liminal zone where the narrator sheds imposed roles and begins constructing an authentic identity.

Ellison draws on mythic and philosophical traditions—the underground as a space of rebirth (like the hero's descent in classical epics or Plato's cave). Here, the narrator detaches from the external world's illusions to confront his own essence. It is in isolation that he begins to understand the societal constructs that have shaped and limited him.

6.2 Embracing Invisibility

By the novel's end, the narrator no longer sees invisibility as merely a condition of oppression but as a **source of freedom**. He accepts that he cannot force others to see him if they are determined not to. However, this realization leads to empowerment: he no longer defines himself through the gaze of others.

Embracing invisibility allows him to step outside the performative roles assigned by race, politics, and ideology. This detachment is not nihilism but clarity—an assertion of autonomy. The narrator concludes, “Who

knows but that, on the lower frequencies, I speak for you?” suggesting that his invisibility grants him a unique, resonant voice—one that transcends surface visibility to reach deeper, universal truths.

6.3 Narrative Voice and Authorial Control

One of the most profound outcomes of the narrator’s isolation is the **gaining of narrative control**. The story we read is not a transcription of events but a **retrospective narrative**, carefully shaped by the narrator himself. In reclaiming the authority to tell his own story, he asserts authorship over his identity.

This control over narrative form is also a symbolic act of resistance. Throughout the novel, the narrator is spoken for—by educators, political groups, and social expectations. But in the underground, he speaks for himself. The act of writing becomes an act of self-definition and defiance, echoing the African-American literary tradition of using language to reclaim power.

Ellison, through his protagonist, challenges readers to confront their own roles in perpetuating invisibility, while also celebrating the capacity of the individual to narrate and thus liberate the self.

In conclusion, isolation in *Invisible Man* is not a passive withdrawal but an active space for **self-realization and transformation**. Through the narrator’s retreat and return, Ellison redefines freedom—not as social acceptance or political recognition alone, but as the internal clarity to see, speak, and exist on one’s own terms.

7. Ellison’s Vision of Freedom and Responsibility

Ralph Ellison’s *Invisible Man* is not merely a tale of racial oppression or a quest for identity—it is a meditation on the nature of **freedom** and the **responsibilities** that accompany it. By the novel’s end, Ellison presents a nuanced vision of what it means to be free—not just politically or socially, but morally, creatively and intellectually. This chapter explores Ellison’s philosophical outlook, emphasizing the individual’s responsibility to define themselves, to engage with society, and to express their truths through art and thought.

7.1 Moral and Creative Autonomy

For Ellison, true freedom is not the absence of constraint but the **exercise of choice and integrity** in the face of constraint. The narrator’s journey is filled with ideologies—Bledsoe’s pragmatism, the Brotherhood’s Marxism, Ras’s nationalism—each of which offers a framework but ultimately fails to address the narrator’s individuality. Only when he discards these systems does he begin to approach **moral autonomy**.

This autonomy is central to Ellison’s vision of the self: a person must think independently, resist conformity, and live authentically. The narrator’s retreat underground is not just physical isolation but a withdrawal from prescribed identities. It is in this solitude that he gains the courage to confront his past, assume responsibility for his choices and begin shaping a future rooted in self-awareness rather than external approval.

7.2 The Role of Art and Expression

Ellison views **art—especially narrative art—as a vehicle of liberation**. *Invisible Man* is itself an embodiment of that belief. Through storytelling, the narrator—and by extension, Ellison—claims visibility, voice, and agency. The act of narrating his story becomes a means of constructing identity and asserting presence in a society that has denied both.

Moreover, Ellison insists that art must embrace **complexity**, refusing to reduce individuals to symbols or movements. He criticizes propaganda, didacticism, and oversimplification. Instead, he champions the power of fiction to reflect the contradictions, ambiguities, and richness of lived experience. In this way, literature becomes not just a mirror to society, but a tool for understanding and transforming it.

7.3 Ellison's Political Philosophy

Although *Invisible Man* is often read as a political novel, Ellison resists dogmatic or rigid ideologies. His political vision is deeply **humanistic and democratic**, grounded in the belief that the individual must engage with society critically, creatively and conscientiously. He critiques totalitarianism—whether from the right or the left—as a threat to individual dignity and thought.

Ellison's politics emphasize **participation without subjugation**. He envisions a society where Black identity is not defined by victimhood or stereotype but by freedom of thought and expression. The narrator's final realization—that he cannot remain underground forever—suggests Ellison's belief in **engaged freedom**. Self-realization must eventually lead to social action, but not action dictated by external forces; rather, action rooted in authentic understanding.

In his essay "*The World and the Jug*," Ellison wrote, "The price of success is the responsibility it entails." This ethos underpins *Invisible Man*: freedom is never purely personal; it carries with it the obligation to confront injustice, to tell one's truth, and to contribute to the collective struggle for recognition and dignity.

Ellison's vision is ultimately hopeful, insisting that despite invisibility, distortion and betrayal, the individual can still discover meaning and agency. In embracing both solitude and solidarity, art and action, *Invisible Man* offers a compelling blueprint for freedom—one that remains profoundly relevant in today's world.

8. Conclusion

Ralph Ellison's *Invisible Man* stands as a literary and philosophical landmark in the discourse on race, identity, and freedom. Through the journey of an unnamed narrator, Ellison invites readers to interrogate not only the social structures that render individuals invisible but also the internal struggles that accompany the quest for meaning and autonomy. This concluding chapter synthesizes the study's main findings, explores the contemporary significance of Ellison's themes and offers final reflections on the enduring power of *Invisible Man*.

8.1 Summary of Findings

This study has examined *Invisible Man* through the lens of freedom, analyzing the narrator's transformation from illusion to awareness. It traced his journey through formative institutions—family, education, labor and politics—highlighting the systematic ways in which individual identity is manipulated or erased.

Key findings include:

- **Freedom as a layered and evolving concept** in the novel—ranging from political and social emancipation to psychological and existential self-realization.
- **Symbolism**, especially invisibility, light and darkness, and the briefcase, as essential tools through which Ellison articulates the narrator's internal conflict and eventual autonomy.
- **Ellison's rejection of simplistic ideologies**, advocating instead for moral and creative autonomy.
- The significance of **art and narrative voice** in reclaiming identity and asserting agency.
- The notion that **freedom necessitates responsibility**—to oneself, to truth, and to the community.

Together, these threads form a vision of freedom that is deeply individualistic yet socially conscious, rooted in complexity and personal growth rather than rigid systems of thought.

8.2 Relevance to Contemporary Debates on Race and Freedom

Ellison's novel continues to resonate in contemporary debates around race, identity politics and the meaning of liberation. In an age where systemic racism, cultural erasure, and social invisibility still shape the lives of marginalized communities, *Invisible Man* remains a vital text. The narrator's struggle anticipates modern dialogues about:

- **Recognition and representation** in media, politics, and education.
- The **tensions between assimilation and cultural authenticity**.
- The role of **individual voice in collective movements** for justice and equality.
- The impact of **intersectionality**—how race, class and ideology intersect in the shaping of identity.

Ellison's insistence on both personal introspection and social responsibility challenges readers today to avoid both cynicism and conformity, advocating instead for conscious, critical engagement with the world.

8.3 Final Reflections

Invisible Man is ultimately a work about becoming—not just being seen by others, but learning to see oneself. Ellison's narrator ends his journey not with triumph or certainty, but with a profound readiness to act from a place of self-knowledge and moral clarity. His story is not just a protest against invisibility; it is a call to illuminate one's inner world and to shape one's life with authenticity, courage, and creativity.

Ellison's contribution transcends the boundaries of race literature. His novel stands as a testament to the universal human search for freedom—freedom not only from oppression but from illusion, fear, and self-negation. In this way, *Invisible Man* is not just about the African-American experience, but about the existential human condition.

As long as the struggle for identity and justice continues, Ellison's voice—on the lower frequencies—will continue to speak to us all.

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This list includes various academic books, journal articles and other scholarly resources. You can replace or add entries based on the specific references used in your dissertation.

Appendices

The appendices of your dissertation will include any supplementary material that supports your research but is not essential to the main text. This may include raw data, additional analyses, questionnaires, interview transcripts, and any other materials that provide further context or evidence for your study.

Here's a sample outline for organizing the appendices:

Appendix A: Interview Transcripts

This section could include the full transcripts of interviews conducted with scholars, students, or any other relevant figures that were part of your research process. Ensure that the transcripts are clear, and if necessary, include a brief explanation of the context or background for each interview.

Appendix B: Survey Questionnaire

If you used surveys to gather data, include the full survey questionnaire here. This might include both the questions asked and any introductory information or instructions provided to participants. You might also include a summary of the responses if applicable.

Appendix C: Data Tables and Figures

If you analyzed data (such as statistics on race relations, themes in literature, or responses to survey questions), include any relevant tables, graphs, or charts here. Make sure each item is clearly labeled and referenced in the main text of your dissertation.

Appendix D: Additional Literary Criticism

This section might include extra reviews or critiques of *Invisible Man* or any works that were not fully explored in the main text. It's useful to provide supplementary materials for interested readers or researchers.

Appendix E: Extended Notes on Symbolism and Themes

If you've included a thematic or symbolic analysis in your dissertation, this appendix might provide more in-depth notes or an expanded discussion on certain symbols and themes from *Invisible Man* that couldn't be fully covered in the main body of the work.

Appendix F: Author Correspondence

If you reached out to any authors, literary critics, or experts in the field for advice or feedback, including a copy of relevant emails or letters would go in this section. Be sure to redact any personal information if necessary.

Appendix G: Ethics Approval

If your research involved human subjects (e.g., interviews, surveys), include a copy of your ethical approval form or letter from your institution's ethics board to ensure the research adhered to ethical guidelines.