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## CRITIQUE OF ETHICAL DEGRADATION IN WELLS'S THE INVISIBLE MAN

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### ABSTRACT:

The Invisible Man by H.G. Wells portrays ethical degeneracy of The Invisible Man because of his own fault of discovering invisibility caused by pseudo- science. It moves around Griffin, the protagonist of having great desire to make him invisible via obscure scientific power. But, his invisibility makes him absolutely extraordinary, unusual, unsociable, alienated, unrealistic and inhuman character evading him from entire mass of Iping village. Furthermore, he becomes means of terror and creates more violence in English society going beyond ethical and moral contemplations. First, Griffin isolates himself from humanity because he wants to make all the glory of his discoveries. Later, he drives himself to isolation by a fear of discovery and compelled to be mad by the effects of his self-imposed isolation. Griffin's invention is a terrible impossibility that the pursuit dedicated to improving the human condition bears the greatest potential to destroy humanity. He uses science without considering humanity that causes his own disaster portraying him as immoral scientist and makes him as a figure of sympathy and mystery. His discovery of invisibility represents him as an antisocial personality leading English society into a reign of terror as well as disobeying ethics of modern science and technology.

**Keywords:** Science fiction, scientific romance, pseudo - science, gothic, anti-hero

### INTRODUCTION:

H.G. Wells's The Invisible Man (1897) is regarded one of the privileged works of modern science fiction that occupies an honored place in the Victorian literature. This research examines Griffin, the protagonist of the novel as ethically and morally corrupt character. Being the central character he is invisible and lacks social status. He is the representative character of the late nineteenth century and is guided with obscure scientific power along his involvement with chemical apparatus. Griffin is a brilliant research scientist who discovers a formula that makes a human being invisible. The formula entails taking opium and another drug, which makes his blood clear, then processing him in a radiator engine. It succeeds but he finds himself unable to reverse the process. Despite his strong abilities and conscience, his ambitious nature and consumption with greed scientific power turned protagonist to antagonist to that leads him as ethically and morally wicked character as well as socially bankrupt personality. His anti-heroic deeds are more focused in the novel rather than his heroic deeds. Griffin lacks the social status for two reasons: first because he refuses it and second society denies it to him. He is the gifted young university student with albinism, who studies optical density. He believes he is on the verge of great scientific discovery; he leaves the university and moves to a grimy apartment to continue his experiment alone.

H. G. Wells, a science student and teacher, was keenly interested in how the twentieth century would develop its technical knowledge. He was equally concerned with the

morality of the scientific experimenter. Griffin is the scientist who is detached, hostile, and despicable of his fellow humans. Ordinary people have annoyance towards him. They seem petty compared to his lofty concern with the mechanisms of nature. His knowledge makes him alienated personality and he thinks only of his discovery and the power that his special knowledge gives him. Consequently, he becomes a hazard to society. It shows through *The Invisible man*, Griffin tries to escape from the mass of society regarding them as a burden and chooses an alienated life which portrays him as an ethically and morally ruined character.

Wells's protagonist's gothic transformation of visibility into invisibility embodies the protagonist's treatment with obscure scientific power. Griffin, the protagonist's attempt to be dissolved into invisibility marks him from this sanity world into insanity. His unusual actions and wired behaviors that he performs in this fiction suggest him as being the morally and ethically busted character, mad scientist and egoist character. His strange wearing, a long-sleeved, thick coat and gloves; his face entirely hidden by bandages except for a fake pink nose; and his wearing of wide-brimmed hat leads him excessively into reclusive, irascible, and unfriendly character. His magical and scientific act to put him aside from other characters is also abnormal and immoral that embedded with madness and cruelty. The spirit of this novel depicts that the western human world in terms of scientific pursuit going beyond the realistic and ethical ground and capturing the extremely terrorized atmosphere of scientific world. In such a highly organized and modern world, science remains central to Griffin's anomalous adaptation with other characters of this fiction. Griffin seems to be much devoted with his experiment. The protagonist's extreme

betrayal and isolation is the product of his unstrained interest and desire in scientific experiment and its consequences.

However, the western modernist researcher consciously makes him invisible in his moral failure to adopt this realistic humankind under the influence of scientific romance of late nineteenth century. Like many books of the same era, he uses science as the instrument of retribution for the social crimes that have been committed. But, as often happens in Wells's work, the science fiction situation in *The Invisible Man* provides a vehicle for exploring a larger set of ethical and moral problems that preoccupied him throughout his career. To put bluntly, the chief scientific act Griffin makes of his invisibility because of his blindness on scientific judgments and his intention to spread terror and horror in English society. At the end, *The Invisible Man*, Griffin decides to murder him viciously and begins his own personal "reign of terror" in brutal way.

Various critics have viewed the novel from different perspectives. Paul A. Cantor in his "The invisible Man and the Invisible hand: H.G. Wells's Critique of Capitalism" states that Wells raises the question about the ethics of modern technology creating invisibility upon Griffin. He further admits: *The Invisible Man* tells the story of Griffin, the University college student who finds a way to make himself disappear. Driven to his experiments by an ambition that has always been fierce, Griffin grows increasingly megalomaniacal once he becomes invisible. He thus takes his place in a line of literary portrayal of mad scientists that stretches back to Marry Shelley's *Victor Frankenstein*. Interest in *The Invisible Man* has understandably tended to focus on the scientific aspects of the tale, specially the questions Wells raises about the ethic of modern technology. (91)

According to him, the unusual invisibility and ambition of Griffin leads him towards brutal way making himself a mad scientist in the same way of Marry Shelley's Victor Frankenstein. Griffin makes him invisible by the help of false science which indicates the false ethics of modern technology and it has insisted him as the severe character going beyond the reality.

Concerning the characterization and individuation in his "Revelation and the Unseen in H.G Wells's The Invisible man " Tarryn Handcock says the figure of the invisible man of the novel opens up discussions on the nature of confessional culture, highlighting themes as relevant today as they were in the late – nineteenth century when the book was written. He further utters "The unseen body – characterized by Wells not as transparent but as concealed current and transgressive – is a malignant presence that pose critical and moral problems" (41-42). The interconnected relationship between revelation and unseen in the text illustrates how the body may be loaded with meaning, and how literature might allow us to examine the body as a site of personal and social concerns.

Another critic, Robert Crossley, in his "H.G. Wells" asserts it is clear that without understanding of what he is about to embark, Griffin's plan for the acquisition of advantages over his fellow men is falling apart. Without comprehending the multitude implications of his alteration, he fails to accomplish what he yearns for most, the ultimate ability to derive pleasure from life. He further articulates: Griffin demonstrates the inevitability of failures when he uses alchemy, a false science, to obtain invisibility, "...aiming 'to transcend magic' and attain 'the mystery, the power, the freedom' of invisibility...As simultaneous researcher and subject of research, victim and beneficiary of the experiment in invisibility,

Griffin is also the voice of suffering as much as the embodiment of ambition. Indifferent to the anguish of others...." (36)

Griffin, careless character becomes the victim of his own experiment, a consequence of his own creation. As the protagonist, Griffin's character development clearly illustrates a shift in attitude towards his invisibility, from admiration to contempt, as he begins to understand the nature of his atrocious experiment that he initially does not expect.

Furthermore, Bruce Beiderwell in his "The Grotesque in Well's The Invisible Man" says that Griffin does not only face human ignorance rather he faces animal ignorance too because of his nonsense invisibility. He further emphasizes, "Dogs are a special curse to Griffin because they detect him by scent, not sight. Still, this faculty does not account for the antipathy dogs express toward Griffin. It cannot be that dogs are merely angered by smelling what they cannot see; in the third chapter, a fully costumed, visible Griffin is bitten by a dog. It seems that dogs instinctively dislike Griffin" (121). His statement suggests not only is Griffin isolating himself from the human race, but he is also an outcast even from the animals. The irony is that even though the animals can sense him, they still show an instinctive abhorrence towards Griffin. This demonstrates the detriment of Griffin's thoughtlessness as he is despised by all of society, both humans and animals. Wells illustrates the inevitable ramification of Griffin's lack of consideration for his plans through the symbol of dogs hating him.

Jeanne Murray Walker in his "The isolated Scientist in H.G Wells The Invisible Man" comments Griffin as an isolated scientist. He further admits:

The invisible Man combines a detective story format with a sort of special pleading typical of romantic novel and, later of Victorian

dramatic monologues. These forms portray the typical human mind at work, sorting evidence and reaching conclusions. The scientific theories, which are his only product are outrageously misunderstood and developed by innkeepers and policeman and town gossips. Wells shows the scientific separated from his society to his method of weighing evidence, which is to patiently demonstrate a hypothesis without jumping to conclusion. (156)

His criticism makes it clear that the novel with its foundation of Romantic Victorian styles depicts a picture of highly motivated scientist trying to isolate from the society but could not succeeded in his mission. Rather, his isolation takes him to the death where science without humanity overturns his conscience.

In the same way, another critics Robert Sirabian in his article "Papers on Language and Literature" focuses on the conception of science Wells's *The Invisible Man*. He asserts:

The achievement of *The Invisible Man* is Wells's treatment of science fiction beyond its oversimplified conceptions, either as a purely imagination, speculative pursuit or as an analytical activity concerned only with facts. Although an integral conception of science is taken for granted in the twentieth century scientific method was a significant issue for discussion. The romantic conceptions of science presumed by Griffin challenges a prevailing Victorian notion, of science, defined as the fact of truth for social good through the factual revealing and observation of nature. But while the novel clearly shows the dangers of uncontrolled speculative science, it more subtly reveals the limits of scientific thought based solely on factual observation reasons and reality. (12)

According to him, the novel excavates the results of uncontrolled speculative science that leads the disaster on the part of the

protagonist of the novel. It shows the message of horrors of granting science humbly.

From these aforementioned appreciations, it is quite clear that the novel is the representation of determined, an ambitious, devoted student of optics wanting to be fall from his own invention i.e. invisibility caused by false science. Moreover, Griffin has become pathetic character of 1897 because of his own fault caused by scientific involvement via his own egoistic nature that leads him ruthless character. Science that does not involve true knowledge cannot be called true science. Neither is the man who experiments with applied sciences a true scientist, as he seems to be mad scientist ever. Only when Griffin feels cornered and takes refuge in Dr. Kemp's home does Wells fully reveal Griffin's mind and character. For the first time, Griffin has a scientific colleague to whom he can unburden himself. Griffin believes that Kemp will understand the scientific details and share his commitment to terrorizing and remaking society. Griffin reasons in this faulty manner because he has completely lost contact with his fellow man. He sees society only as material that he can manipulate. Griffin is so absorbed in his own views that he does not detect the revulsion Kemp feels for his murderous plans. Griffin means to use science as an instrument of terror; the scientist will become a dictator, deciding who shall live and who shall die. In the process, the scientist himself becomes a monster, oblivious of humanity.

This present research work deals with the hero's ethical and moral crash in his treatment with extreme scientific power. Scientific cause becomes determinant in this novelist's career as writer during the 1897, however, its protagonist unfolds differential relationship in his treatment with individual power assuming scientific inquiry as important

factor. The hero's treatment with scientific power in modernist fiction portrays western ignorance and carelessness towards moral stand during this period, a period of high use of science and technology. Analyzing the hero's immoral attitude in this fiction contributes intellectual and moral debates in modernist narrative with different theoretical perspective and outlook.

Science fiction studies research the history, culture, and works of science fiction and more broadly, speculative fiction. Science fiction is a genre of speculative fiction typically dealing with imaginative concepts such as futuristic science and technology, space travel and time travel, faster than light travel, parallel universe, and extraterrestrial life. Science fiction often explores the potential consequences of scientific and other innovations. It usually eschews the supernatural, and unlike the related genre of fantasy, historically science fiction stories were intended to have at least a faint grounding in science – based fact or theory at the time the story was created, but this connection has become tenuous or non-existent in much of the science fiction.

Speculative fiction is a broad category of narrative fiction that includes elements, settings and characters created out of imagination and speculation rather than based on reality and everyday life. It encompasses the genres of science fiction, fantasy, science fantasy, horror fiction, superhero fiction alterative history and magic realism. It typically differs strongly from reality and so many feature fictional types of being like mythical creatures and supernatural entities, technologies that do not exist in real life like time machines and interstellar spaceships or magical or otherwise scientifically inexplicable elements.

Science fiction is largely based on writing rationally about alternative possible worlds or futures. It is related to, but different from fantasy in that, within the context of the story, its imaginary elements are largely possible within scientifically established or scientifically postulated physical laws. The settings of science fiction are often contrary to those of consensus\_reality, but most science fiction relies on a considerable degree of suspension of disbelief, which is facilitated in the reader's mind by potential scientific explanations or solutions to various fictional elements. Science fiction elements include: a time setting in the future in alternative timelines, a spatial setting or scenes on other world, characters that include aliens, mutants, androids or humanoid robots and other types of characters arising from a future human evolution, scientific principles that are new or that contradict a accepted physical laws for example time travel or faster- than- light travel or communication, new and different political and social systems e.g. utopian, dystopian, post- scarcity or post-apocalyptic, paranormal abilities such as mind control, telegraphy, telekinesis and other universes or dimensions and travel between them.

The modern field of science fiction studies is closely related to popular cultural studies a sub discipline of cultural studies and film and literature studies. It has great tie with futurism and utopian works where there is often overlap with these fields as well. However, the field's roots go back much further, to the earliest commentators who studied representations of the sciences in the arts and literature, and explorations of utopian and social reforms impulses in fantastic and visionary works of art and literature.

Science fiction has great role in Victorian era because of its development in science and technology. The Victorian age was

the period of significant changes and people of England was being highly motivated for new sorts of development. European society continued to transform amid rapid industrial growth enormously spreading new technologies. The rapid industrial growth and high development in new technologies made life of people so easier. In order to increase new technologies, science has become major part to influence the way of people life. English people more depend on high use of science and technologies keeping much concern on its benefits only. While experimenting in scientific romance people did not care the dark part of science and drop the moral and ethical considerations undermining human values. But, later, scientific values were highly criticized pointing its negative consequences to human beings. Thus, charging closed concern with this scientific supremacy, H.G wells one of the influential writers of the 1890s wrote his frictional novel making scientific power as most awful part when it crosses its limitation. Wells further attempts to represent the realistic English society along with misrepresentation of science.

Moreover, H. G. Wells, a scientist of late nineteenth century and early twentieth century was keenly interested in how the twentieth century would develop its technical knowledge. He was equally concerned with the morality of the scientific experimenter. He also examines the immorality of Griffin in *The Invisible Man*. Griffin is one type of scientist, unfriendly, destructive, and scornful for his people. Common people do not like him. He seems very unusual to them and they become afraid with him. They seem petty compared to his arrogant concern with the mechanisms of environment. His knowledge segregates him; he assumes only of his invention and the power that his special acquaintance gives him. Consequently,

he becomes a threat to English society of 1990s.

Wells does not reveal the full implications of Griffin's threat to order until the last pages of the novel. At first, *The Invisible Man*, Griffin is a mysterious stranger seeking seclusion. His gruff manner is partly excusable because he is fending off the prying questions of his landlady and other villagers. After his plight as an invisible man is revealed, the narrative shifts to an absorbing, intricate account of how he tries to remain at large. The moral implications of his discovery are not considered while society is still mobilizing to cope with this new phenomenon.

Wells in *The Invisible Man* highly exaggerates science creating 'Scientific Romance' that leads his protagonist, Griffin out of social order and rule with losing ethical and moral deliberations. At the late nineteenth century and beginning of early twentieth century, Wells brands of Science fiction i.e. "Scientific Romance" was differed then the brand of earlier writer. Concerning Wellsian scientific romance critic Brian Stableford states: "Science fiction is a story which scientific discovery has drown back the curtain." (Stableford 8) It means Wellsian scientific discovery becomes incomprehensible that goes crossing boundary of real curtain or real ground of literary genres.

Stableford further adds his view in same paragraph notifying Wells scientific romance and articulates "Wells's fiction uses science more as an enabling literary device to enhance the verisimilitude and deepen the emotional impact of his fantastic vision" (21). By aforementioned lines of Stableford, it is clear that most of Wells's fictions enjoy "Scientific Romance" representing emotional impact of his speculative vision rather than real one. As far concerned Griffin's characteristic in the novel *The Invisible Man*, the protagonist, Griffin,

primarily uses scientific supremacy influenced by "Scientific Romance" of 1890s English world and ignores the moral and ethical values of aesthetic world.

Moreover, his speculative science misuses the real science that invites his own pathetic death. Taking this point in case, this paper explores Wells's protagonist's immoralist and in-humanist lifestyle under the influence of scientific supremacy by using some of the science fiction studies drawing on concepts from Raymond William's *Science Fiction Studies* (1988), Adam Roberts's *Science Fiction (the New Critical Idioms)* (2000), Arthur B. Evans's "Nineteenth-Century SF" of *The Routledge Companion to Science Fiction* (2009), Patrick Brantlinger's "The Gothic Origin of Science Fiction" of *The Routledge Companion to Science Fiction* (2009), Sherryl Vint's "Science Studies" of *The Routledge Companion to Science Fiction* (2009), Adam Roberts's *Science Fiction* (2001) and Adam Roberts's *The History of Science Fiction* (2006).

Concerning Darko Suvin's definition of science fiction "a literary genre or verbal construct whose necessary and sufficient conditions are the presence and interaction of estrangement and cognition, and whose main device is an imaginative framework alternative to the author's empirical environment" (Suvin 37) in his *Science Fiction* (2001) critic Adam Roberts asserts:

'Cognition', with its rational, logical implication refers to the aspect of SF that prompts us to try and understand, to comprehend, the alien landscape of a given SF book, film or story. 'Estrangement' is a term from Brecht, more usually rendered in English – language criticism as 'alienation'; in this context it refers to that element of science fiction that we recognize as different that estranges us familiar and every day. If the

SF text were entirely concerned with 'estrangement' then we would not be able to do with 'cognition', then it would be scientific or documentary rather than science fiction. (7)

From Roberts's analysis it is clear that both terms 'Cognition' and 'Estrangement' donate alien world of speculative in any SF book, film or story. 'Cognition' focuses alienation with rational and logical scientific implication where as 'Estrangement' estranges us familiar and everyday lives in certain context. These both terms play vital role to expose scientific alienation of any science fiction books, film or story. But, any science fiction book that is closed only with 'Estrangement' and minimize 'Cognition' would not grasp rational or logical implication of science rather it would be scientific or documentary.

In case of Griffin, in *The Invisible Man*, the protagonist Griffin is alone in his scientific world which is not rational and logical rather it is just scientific or documentary. 'Estrangement' play vital role to Griffin's story than 'Cognition'. He, every time makes him alien via his invisibility which is not based on real science or scientific truth. He himself desires to separate him from people of Iping and dissolves him into his scientific experiment being lonely.

*The Invisible Man*, Griffin is about a guy with no friends, no family, and, well, just no one at all. It seems like no matter where he finds himself, he is isolated from the larger community. He is as alone in Iping as he is in London. If *The Invisible Man* was just a solitary person who lived alone by choice, that would be one thing. But Griffin is a genius scientist who is surrounded by people; they just do not understand him. That might be the worst form of isolation: surrounded by people but always alone. He has no communication with people around him. As it has been said by narrator:

"Communication with the world beyond the village he had none" (28). In this case, we thought that the Invisible Man had some particular complain with Iping, we learn pretty quit slowly that he actually does not talk to anyone. He says "I was alone...In all my great moments I have been alone" (128). At the beginning of his talk with Kemp, the Invisible Man makes a connection between being alone and being awesome.

Furthermore, uttering his lonely work to his landlord he further says "What was I doing? Why was I always alone and secretive? Was it legal? Was it dangerous?" (137). with his statement it is clear Griffin does not seem serious in his work though he does it alone. He himself does not know about his work and its upcoming consequences. He is completely unknown about his work either his work is legal or dangerous. Griffin talks about his landlord in London or rather, it is more like Griffin speaking for the landlord, who is worried that Griffin is up to no good. And the landlord's evidence that Griffin is bad news. She realizes Griffin does his work feeling without help. He is always alone. He himself is more responsible to make him alone from the rest of the people of Iping along with his scientific world that is not based in real science. Every time he is guided with wrong science. Griffin's scientific world is completely different than the world we live; however it is not rationally or logically verified it is just scientific or documentary rather than science fiction.

Again, critic Adam Roberts in his book Science Fiction talks about the science used to make Wells's protagonist as scientist is not rationalized rather it denies the common nature and humanity. On the one hand, Wells's protagonist to be scientist into invisibility is rationalized as a result of scientific research. On the other hand, the protagonist's antisocial

personality turn protagonist expression of the way science denies common nature and humanity. It means Wells's science to be scientist for his protagonist does not deserve common rules and regulation of pure science. It is just artificial and unrealistic. Claiming antisocial personality of Wells's protagonist caused by scientific alienation Roberts points out wrong implication of Wells's science that goes beyond reality. He articulates:

Wells's protagonist, on the other hand, is a scientist. His invisibility is specifically on the other hand is a scientist. His invisibility is specifically rationalized as the result of scientific research. The particular alienation experienced by Wells's invisible man stems from his own antisocial personality, which in turn is an expression of the way science denies common nature and humanity. (19)

By his analysis, it can be seen that science used to make invisibility to Wells's protagonist creates alienation being himself as antisocial scientist. His science is not based on real scientific values and denies common nature and human behavior.

Similarly, in *The Invisible Man*, Griffin himself realizes his isolation and laments with Dr. Kemp: "I made a mistake, Kemp, a huge mistake, in carrying this thing through alone. I have wasted strength, time, and opportunities. Alone - it is wonderful how little a man can do alone!" (173). Here is where Griffin ends up, even though he seemed to love being alone when he started to tell Kemp his story. Of course, Griffin's plan to recruit Kemp does not work out and Griffin is forced to work alone.

Noticing Griffin's alien behavior Dr. Kemp says: "By this time I knew he was alone in the house, and so I made no more ado, but knocked him on the head" (164). Sometimes being alone is associated with being vulnerable because of wrong implications of science. Here Griffin tells Kemp how he took



out the costume-shop owner: as soon as Griffin realizes the guy is alone, bam, he knocks him out. It can imagine that Griffin would empathize with people who are alone like him, but he does not seem to care about anyone. These lines show his abnormal action with villagers where he performs. Thus, Griffin's science to make him invisibility becomes dangerous when it is isolated from the larger community. If we think of Griffin as a symbol for science-gone-wrong, this makes a lot of sense. Finally, his wrong science makes him anti-social personality and person of regression and vulnerability refusing common nature and humanity.

Concerning definition of science, Adam Roberts again states science must be defined with a body of examination and it is based on derived laws established by experiment in the real world. But, science fictionalized in science fiction cannot meet this standard of real science rather it rules being out controlled inciting impossibility. Insisting on the portrayal of scientific impossibility in science fiction Roberts further attaches: "We must want to define 'science' as a body of observations and derived laws established by experiment in the real world; but according to this definition, several of the frequently deployed 'nova' of science fiction are things that 'science' has specifically ruled out of court as literally impossible" (8). By his analysis, Roberts suggests science is the body of examination and derivative laws established by experiment in real world. But, science use in science fiction does not assemble this standard and follows literally impossible world which is too difficult to comprehend and quite mysterious to deserve normally. It has no logic and rationality; it is just unbelievable.

In case of Griffin, the science used by Griffin to make him invisible from English society is not appropriate scientific law and

cannot meet the real scientific fact and truth. Griffin makes him invisible using pseudo-science. Mentioning his own scientific experiment Griffin, in this line says: "'I should explain," he added, "what I was really too cold and fatigued to do before, that I am an experimental investigator." "Indeed, sir," said Mrs. Hall, much impressed" (13). Mrs. Hall does not really understand the science that the Invisible Man is doing, but she has still impressed by it. He says he is experimental investigator, however, his observation cannot prove him as an experimental investigator. His scientific way is alike than real scientific method. Griffin's scientific collections are so many that even Chemists' shop could not deserve it. Noticing Griffin's production narrator utters:

bottles – little fat bottles containing powers, small and slender bottles containing coloured and white fluids, fluted blue bottles labeled Poison, bottles with round bodies and slender necks, large greenglass bottles, large white- glass bottles, bottles with glass stoppers and frosted labels, bottles with fine corks, bottles with bungs, bottles with wooden caps, wine bottles, salad-oil bottles – putting them in rows on the chiffonnier, on the mantel, on the table under the window, round the flower, on the bookshelf – everywhere. The chemist's shop in Bramblehurst could not boast half so many. (22)

By these above lines, it is clear Griffins collected materials to earn his invisibility which are quite unusual and impossible. How can he make invisibility formula using these aforementioned equipments are also amazing and hard to believe? In terms of collecting experimental materials, he collects tiny resources to justify his investigation. He randomly gathers so many supplies which cannot afford by chemist's shop in Bramblehurst. Hence, it is easily proved

Griffin's attempt to deserve his invisibility seems literally impossible that does not depend on real scientific lab experiment.

Similarly, Adam Roberts also claims science fiction as the dull and adventurous characterization and exhausted plot that limits criteria applied to other literature. He further says "It is hard to deny many Science Fiction tests are limited and narrow if judged by aesthetic criteria sometimes applied to other literature that their characterization often is then, their style dull and adventurous, their plots hackneyed" (14). By his criticism, it can be known that the characterization and plot of science fiction is duller, adventurous and drained in comparison to other literary genres and it loses the aesthetic criteria making narrow judgment.

As we also can see in *The Invisible Man* Griffin's story loses aesthetic standards because of its dull characterization and unreal adventurous plot. In *The Invisible Man*, as we might have guessed, it is awe and amazement and of course it has sheer terror. Invisible men might be everywhere in other literature too but this Invisible men is really strange guy than we have actually seen in real life. Here, these villagers are living their normal lives, and suddenly they have to deal with something they have never even thought about.

Considering that a random stranger is a big deal in Iping, an Invisible man is almost too much to handle and bear. As, it is clear through these lines: "It was inevitable that a person of so remarkable an appearance and bearing should form a frequent topic in such a village as Iping" (29). Even before he has revealed as the Invisible Man, the stranger is so strange that he is a source of amazement. Amazement can lead to curiosity and, in this case, it is gossip. This is an example of people being amazed by relatively regular things – that is, compared to an invisible man, a strange visitor is small

funny thing. People in Iping on the whole, agree to dislike him. He is just irritable character: "His irritability, though it might have been comprehensible to an urban brain-worker, was an amazing thing to these quiet Sussex villagers" (30). What amazes the Iping villagers might be pretty ordinary to most people. So far, amazement has to do with relatively normal things: weird hair, acts like city-folk as usual.

He is the means of terror for people when people do not know him but later he is nothing to them. It clarifies "In the morning he had still been simply a legend, a terror; in the afternoon, by virtue chiefly of Kemp's drily worded proclamation, he was presented as a tangible antagonist, to be wounded, captured, or overcome" (181). When people do not know what the Invisible Man is, he is a source of terror and amazement. Once they know that he is just a man, people realize that he can be dealt with. It seems like the unknown is the biggest source of awe. His invention is not based on scientific truth because real science based on observation and experiments makes us think of test tubes, labs, and some other procedures. That is why Griffin's invisibility could not meet aesthetic values of serious literature or science fiction rather it seems just funny and marvelous.

Focusing the materialist value of science Roberts also shouts: "Wells is a concrete symbol of the dehumanization of science, a particular coding of the very materiality of science practice" (19). Hence, it is clear Wells's science using in science fiction make himself as the icon of dehumanization of science and he uses science for material perform. In *The Invisible Man*, Griffin is the model of science without humanity. He begins his road to decline in college when he becomes so obsessed with his experiments that he hides his work lest anyone else should receive credit. Griffin always hides his plan to people around

him. He is the person of distrust and dishonest. Hesitating Griffin's plan to hide himself from people of Port Burdock Kemp says ""No one?" insisted Griffin."Not a soul"" (173). Kemp means Griffin is not the person of soul. Nobody insists him to hide; however, he attempts to be hidden from people. He himself dehumanizes him.

When he runs out of money, he kills his own father- a crime that makes the rest of his crimes light in comparison. Pointing murder of his own father Griffin says: "I robbed the old man- robbed my father- The money was not his, and he shot himself" (129). Griffin takes his father death as light thing because he makes his father to commit suicide to fulfill his material gain using his scientific power. He goes from scientist to fanatic when he begins to focus all of his attention merely on the concept of invisibility and neglects to think about the consequences of such a condition. Griffin again says "I did not feel bit sorry for my father. He seemed to me to be the victim own his foolish sentimentality. The current cant required my attendance at his funeral, but it was really not my affair" (131). His statement suggests he has no regression and guilty in his father death. He tries to escape from his responsibility towards his father funeral being himself as an inhuman character.

Most of the events, Griffin seems irresponsible and treats himself as inhuman character. He deceives everyone. Noticing Griffin's attempt for murder Kemp says "He has cut himself off from his own kind. His blood be upon his own head" (179). Kemp has been explaining Griffin's intentions to the police. In devising the plan for murder and a "reign of terror," Griffin has become "inhuman," and completely selfish. He "cut himself off" first by creating a condition which would force him to the fringes of society. In planning to terrorize that society for his own ends, he divorces

himself from all sense of human compassion.

Simultaneously, in spite of his predicament, Griffin at no time expresses any remorse for his behavior or for the crimes, which he merely describes as necessary. His only regret is frustration over not having thought about the drawbacks of invisibility. For nearly a year, he works on trying to perfect an antidote; when time runs out for that activity, he first tries to leave the country and then plan failing tries to find an accomplice for himself so he can enjoy his invisibility and hence all the comforts of life as well. He goes from obsession to fanaticism to insanity.

Again, Adam Roberts mentions Darko Suvin's statement; he tries to say scientific portrayal exposed in Science Fiction as falsifiability because science itself is not true rather it is the experiment based on various hypotheses. He states:

For Suvin the important things about the "science fiction" is that it is a discourse build a certain logical principles that avoids self-contradiction; that it is rational rather than emotional or instinctual. Scientists sometimes like to assert that they deal in "facts" and "truth" where fiction deals in "imagination" and is a form of laying. But, it is more accurate to describe science as a discipline based on falsifiability; a discourse in which hypothesis are tested by experiment. Accordingly whilst a scientific premise may provide false, it cannot be proved true. In science fiction, it is not that the use of science gives the tests a particular privileged access to truth. (9)

As can be seen by Roberts's study, Science Fiction discourse is based on logical principle so it is rational rather than emotional or instinctual that avoids self-contradiction. He further says though the science fiction is the rational discourse; however science used in science fiction it cannot present scientific fact

and truth. Science itself a discourse that based on hypothesis tested by experiment so scientific portrayal of science fiction cannot access truth. It is just scientific fictionalizing in which science appears as pseudo- science or imaginative.

In the same way, in the novel *The Invisible Man* science just has been fictionalized. The invisible Man is all about science gone wrong. The science, Griffin use to make him invisible is totally based on unrealistic scientific facts and truth. Griffin tries to follow the law of optics that absorb light passing the refractive index of his body into air and makes him invisible is completely anti scientific rule. Doubting the Griffin's attempt to make apparent human body invisible Kemp says: "Visibility depends on action of visible bodies on light. Either the body absorbs light or it reflects or refracts it, does all things. If it neither reflects nor refracts nor absorbs light, it cannot of itself be visible" (124-25). Kemp's lines suggests human body is apparent neither it can absorb light nor it can refract light so it is impossible to make human body invisible. His invisible just outcasts him from society and experiences a psychological disconnection from humanity. Griffin's science to make his body invisible is quite imaginative and not based on scientific truth. In order to convince his own experiment to be invisibility to Kemp, Griffin speaks: "To do such a thing would be to transcend magic. And behold, unclosed by doubt, a magnificent vision of all that invisibility might mean to a man- the mystery, the power, freedom." (128). It is clear through these Griffin's lines that Griffin himself is not sure in his experiment and says his experiment is magic and his invisibility is mystery, power and freedom which is not based on real science. Griffin could not convince to Kemp about his experiment and utters not to doubt him. In his experiment, he

tries many hypotheses like real science for example he tries the invisibility on a cat then himself. Nevertheless, he himself fails to deserve his body to make invisible. His science has gone untruthfully making himself just as pathetic character going out of social order.

Moreover, another critic Raymond William in his *Science Fiction Studies* utters much of the science fictions evokes the anti-scientific sentiment and dreadful breakdown of man and society. He further asserts: Much science fiction is really anti- science fiction- Humanism is discarded in the very affirmation of the familiar contemporary myths of human concern- The convention powerfully supports this not only catastrophe, but social breakdown is dominance. Under new adversity man and society at once breakdown but the evidence for this is not from the record; it is rather unconsciously from the writer's feelings consciously from the convention of the thrilling story which needs trouble. (359)

According to William, it is clear most of the science fictions carry anti- scientific sentiment. Humanism is lost and the protagonist loses his social status getting lowest points that cause his social breakdown. The devastation of man and society is made unconsciously by the writer; however, the convention of stimulating story needs trouble consciously. The central character goes beyond inhuman world breaking the social and moral standards spreading violence revealing him as brutal character. In the same way, in *The Invisible Man*, we can view the situation of Griffin as wicked character who invites anti-scientific sentiment because of his violent behavior to people. He is very inhuman character and rules Iping village violently going beyond humanity. The narrator says: "People down the village heard shouts and shrieks, and looking up the street saw the "Coach and Horses" violently firing out its humanity." (50)

It means it is clear Griffin orders people in violent way destroying humanities. Griffin, the protagonist overwhelms him in false science in order to make him invisible thinking himself as an adventurous character. But, his invention does not seem quite audacious. While involving wrong scientific method, Griffin not only invites his catastrophic situation but also put him in social breakdown. The central character of adventure later, slowly follows the criminal way to threat English people but, he himself becomes the tool of danger and indicates the failure of science. Because of his failure he diminishes his aim and transforms himself in pitiable and violent situation.

In the novel, *The Invisible Man* there is no scientific environment rather it has sound of violence in each scene spreading anti- scientific sentiment. In this book, dogs attack men and men attack dogs which we suppose is not fair. Dog's presence starts violence: "Then the finer end of Fearenside's whip reached his property, and the dog, yelping with dismay, retreated under the wheels of the wagon" (20). A little bit of violence goes a long way. From this quick scene, we learn that dogs can detect that there is something wrong about the Invisible Man.

There is another violent scene that stones get thrown at people and at windows. A lot of furniture gets thrown, smashed, or just banged around. Panicky way the Invisible Man gets into at least three big brawls, one of which ends in his violent death. " But, once there was a concussion and a sound of bottles ringing together as though the table had been hit, and the smash of a bottle flung violently down, and then a rapid pacing athwart the room" (24). The Invisible Man will take out his frustration on anything close to him.

For another example, check out the Invisible Man's "violent smashing of bottles" (46). Here, we are not going to touch this guy with a ten-foot pole. "He took off his hat, and

with a violent gesture tore at his whiskers and bandages" (50). Man, everything the Invisible Man does is violent! He throws bottles, he rips his bandages off, and he even sneezes violently: "The Invisible Man amused himself for a little while by breaking all the windows in the "Coach and Horses," and then he thrust a street lamp through the parlor window of Mrs. Gribble" (83). Breaking street lamps! Party! Once again, the Invisible Man shows us his character through his incredibly violent actions.

The central character, Griffin, is a psychologically unrest character. His case can be made for it also being a psychological crime narrative of sorts, which tracks the journey one man, takes into criminality and madness, whilst pursuing a scientific experiment. His criminal way crafts him to be troublesome and feeble character undermining his endeavor. William further adds "The central character of an adventure story is usually so criminally careless that he would not serve a day real danger, but this makes for trouble and for more story and so here with the unacknowledged underlying aim" (359). By his analysis, it is apparent the central character becomes more hasty and decent less criminally and cannot deceit day real danger. His incapability to cope real danger suspiciously formulates the protagonist to be as troublesome, pathetic and aimless character. His criminality dissolves him in such situation where he completely loses his sense and leads him to be failing in his destination.

In case of Griffin, he also becomes extremely sloppy in his invisibility action and leads him into vulnerable character losing his sense. In his ways of scientific quest, Griffin deserves all sorts of criminal activities namely in threatening, beating, cheating and killing people inhumanly. While doing so he disregards his goal of invisibility and directs

him in violent and criminal proceedings. The Invisible Man beating up windows in the "Coach and Horses", check out the siege of Kemp's house refers another violent and criminal scene. Griffin use scientific violence and crime as the source of power to threaten and defeat other:

Not wanton killing, but a judicious slaying. The point is, they know there is an Invisible Man - as well as we know there is an Invisible Man. And that Invisible Man, Kemp, must now establish a Reign of Terror. Yes; no doubt it's startling. But I mean it. A Reign of Terror. He must take some town like your Burdock and terrify and dominate it. He must issue his orders. He can do that in a thousand ways - scraps of paper thrust under doors would suffice. And all who disobey his orders he must kill, and kill all who would defend them. (174)

For the Invisible Man, it seems like violence and crime are often just a hobby or a fun activity. However, he lays out a plan. He only uses violence and crime in order to get what he wants. In other words, violence and crime here is a source of power. He focuses both violence and the criminal way to use people in his order. He threats everyone showing his power to kill them if they disorder him. So, it is true it is a pretty violent book that follows criminal way to make people afraid. The criminal violence surrounding of the Invisible Man makes him to be more or less human. His aim to be invisibility turns into criminal way and it leads him as a dismal and offended character.

Betrayal also portrays another sound of anti- scientific sentiment. Betrayal is always tied up with priorities in The Invisible Man. The Invisible Man does not steal from his dad just to be mean. He steals because he cares more about his scientific experiments than anything else including his family. In the same

way, we expect someone to keep their friend's secrets, but when Griffin outlines his super villain plan to take over England, Kemp decides that he has a more important priority than loyalty to his friend: protecting his country and neighbors. As, Griffin says: "He is invisible!" he said. "And it reads like rage growing to mania! The things he may do! The things he may do! And he's upstairs free as the air. What on earth ought I to do" (121)? Kemp thinks his friend Griffin potentially dangerous, and decides that he owes more to his neighbors and England than he owes to Griffin. So, he decides to help everyone else by betraying Griffin. Griffin himself also becomes the part of betrayal due to his tricky business based on unrealistic scientific inquiry among the people of Port Burdock as well as whole Iping territory.

Real science of many scientists is shaped by wider social world. But, scientists of many science fiction books separate their science from human values and desire because it could not meet the scientific standard of real science. It is just fictionalized going beyond reality that creates tension for many scientists of science fiction books. Their science is more fictionalized and violets human values and choice. Talking about the relationship of science and science fiction Sherryl Vint in her "Science Studies" mentions statement of David Bloor that is " "real" science shaped by the wider social world, a source of tension with many scientists who insist on a vision of science as separate and purified from the contingencies of human values and choices" (414).Bloor line spells out fake science created in many science fiction books also creates tension to their own scientists. Their scientists cross moral and human values that lead themselves to be out from wider social world making them as inhuman character.

In the story, the scientist, Griffin displays character traits that exemplify his negligence of consideration for his plan of invisibility, leading him to inevitable consequences. As Griffin pleads for Dr. Kemp's assistance, he explains his yearning of "...elaborate plans for the complete realization of the advantages my invisibility gave me as I still imagined over my fellow men"(139). In this narrative, Griffin plainly admits his illusion of the associated benefits transforming from a visible human being into an invisible character. The corrupt thought of his alteration's advantages motivates Griffin to impulsively secure its realization without considering the consequences of its establishment. However, only as an invisible man is Griffin able to understand the implications of his transformation as he expresses:

The more I thought it over, Kemp, the more I realized what a helpless absurdity an invisible man was - in a cold and dirty climate and a crowded civilized city. Before I made this mad experiment I had dreamt of a thousand advantages. That afternoon it seemed all disappointment. I went over the heads of the things a man reckons desirable. No doubt invisibility made it possible to get them, but it made it impossible to enjoy them when they are got. (156)

Through this complaint, Griffin expresses sincere regret of the misjudgment that leads him to the failure of his dreams, even after invisibility has been attained. He now realizes the challenges of invisible man faces in all aspects of life, from obtaining the basic necessities to withstanding the vicious weather. He further exposes:

Ambition - what is the good of pride of place when you cannot appear there? What is the good of the love of woman when her name must need be Delilah? I have no taste for politics, for the black-guardisms of fame, for

philanthropy, for sport. What was I to do? And for this I had become a wrapped-up mystery, a swathed and bandaged caricature of a man!" (156)

It is clear that without understanding of what he is about to embark, Griffin's plan for the acquisition of advantages over his fellow men is falling apart. Without comprehending the multitude implications of his alteration, he fails to accomplish what he yearns for most, the ultimate ability to derive pleasure from life.

Talking about the scientist appeared in science fiction and his situation, another critic Patrick Brantlinger in his "The Gothic Origin of Science Fiction" utters scientist's monstrous invention destroy his life rather it enriches to him. He further affirms "The mad scientist is one item that shows up often in modern science fiction; the monstrous invention that destroys life instead of enhancing it is another" (33). Through this line, it is obvious Brantlinger lets know Scientist's invention destroys his life making him as pathetic character at the end. The invention created by mad scientist is not true and cannot enhance their life rather it seems monstrous invention that can destroy his life. He further adds "In this pattern of radical disjunction from the actual -what might be called the structural expression of imagination of disaster - lies the central bond between science fiction and the gothic romance" (35). Brantlinger affirms the pattern of science fiction is the patterns of radical disjunction from actual that cause the structural expression of imagination of disaster which is the central bond within science fiction and gothic romance. It means imagination created in science fiction leads the disaster in the life of scientist and this disaster has become the central content in most of science fiction novel.

In case of scientist of *The Invisible Man*, his invention also causes great disaster at the end of his life. Griffin, the mad scientist, tries to make invisible to save him by social ignorance. However, his attempt to be invisibility causes his trivial death. Finally, he is killed by villagers inviting his own disaster. As narrator says: "Griffin, the first of all men to make himself invisible, Griffin the most gifted physicist the world has ever seen, ended in infinite disaster his strange and terrible career" (207). This line clarifies Griffin, the man to make him invisible and great physicist ends his life in causing awful disaster in his odd and dreadful career. He is not able to success his dream of invisibility and faces his own death. As, the epilogue says: "he lapses into a dream, the undying wonderful dream of his life" (210). He fails in his dream of invisibility and cannot care for him by social ignorance. Neither he makes him visible in the society nor does he fulfill his dream of invisibility. His invisibility just becomes the tool of spreading violence in the English society inviting his own disaster.

To sum up, in his novel *The Invisible Man*, H. G. Wells portrays protagonist, Griffin's ethical and moral degeneracy because of his own fault that is invisibility caused by phony science. He seems fully extraordinary, an unusual, unsociable, alienated, unrealistic and inhuman character spreading more violence in the territory of Iping village and Port Burdock as well as whole English society. Furthermore, he becomes means of terror going beyond ethical and moral contemplations. First, *The Invisible Man*, Griffin isolates himself from humanity because he wants to make all the glory of his discoveries. Later, he drives himself to isolation by a fear of discovery. Finally, he is compelled to be mad by the effects of his self-imposed isolation. Griffin's invention is a terrible impossibility that the pursuit dedicated to improving the human condition bears the

greatest potential to destroy humanity.

Invisible Man fails to consider whether it is actually advantageous for a man to be invisible. Griffin never anticipates the difficulties he would deserve through his invisibility. As it turns out, being stark naked at all times is uncomfortable. The process of waiting for food to assimilate is inconvenient. People and vehicles unaware of his presence prove hazardous. In fact, Griffin discovers that there is really very little he could do without betraying himself. His invisibility - his desire to disappear and dominate is actually a cause of delectability and vulnerability.

By removing himself practically and psychologically from the human throng, Griffin grasps at what he assumed would be freedom, but is nothing more than mere license. He immediately perpetrates mindless acts of both mischief and confusion in the absence of public restriction. This results, however, in the rapid deterioration of any moral sense as the *Invisible Man* runs the scheme from stealing to slaughter and it drives him mad. Such license triggers insanity because it is imbalanced and prohibitive to true happiness. Man is created to be free. Man, as a social animal however, must participate in civilization to remain true to his nature where it sets his freedom. Freedom, contrary to general conceptions, is not the capability to do whatever is desired; it is to do whatever is decent. In other words, man is free when he acts well in the sight of other men. To be invisible is to be isolated, which is brutal inhuman and ultimately restrictive.

As Griffin descends into the madness born of his unnatural attempt for an unnatural independence, he determines that all invisibility is really good for is killing and establishing a reign of terror. Thus the history of the *Invisible Man* quickly unravels to rage, riot, and tear -the horrifying conclusion of rash action without due regard for long-term effects.



Those willing to do wonton violence to their own natures for the sake of a perceived good will, given time, do violence to others. To make a rather medieval distinction, science that does not involve true knowledge cannot be called true science. Neither is the man who experiments with applied sciences a true scientist, as such- he is often a mad scientist, however. The insanity of isolation produced by strange scientific quests is a common theme that features surgically created beast-men, grotesquely set apart from humanity. The Invisible Man explores the detachment and solitude that is wrought when man uses his powers to alter the natural course of things.

The Invisible Man breaks into many people's homes, stealing money, and leading eventually to physical abuse and killing. When faced with power, such as invisibility, man becomes immoral and is willing to do anything for personal gain and enjoyment. He believes there is nothing wrong with doing anything for his own survival since he is superior. He also brings the situation one step further with his reign of terror. He now wants to have complete control over everybody through terror and wants to start his own area of control around the Iping village. This shows his complete thirst for power. He uses science to give him superpower. He shows how science can accomplish great things and also how it can cause great harm. He thinks the harm that the Invisible Man's exploitation of power causes no punishment. But, he is eventually captured and beaten to death for the terror he both created and wanted to create. His death also signifies the end of the immoral science that is too powerful for man. Both, The Invisible Man and H.G. Wells in The Invisible Man demonstrate and criticize man's tendency to become moral or immoral with the acquirement of power. Like many books of the same era, he uses science as the instrument

of retribution for the social crimes that have been committed. Through invisibility, the Invisible Man gains triumph over science and from this, great power; he can steal, kill, and abuse anybody without fear of being caught. He also acknowledges the shortcomings of his invisibility, such as making sound and being easily imprisoned once caught vulnerable qualities which eventually lead to his downfall.

In this way, Griffin is one type of scientist, aloof, aggressive, and contemptuous of his fellow humans around English society. He seems extraordinary and ordinary people irritate him. They seem petty to compare to his lofty concern with the mechanisms of nature. His knowledge isolates him; he thinks only of his discovery and the power that his special knowledge gives him. Consequently, his knowledge fails lacking true scientific fact and truth and at the end, he becomes a danger to society being antisocial personality and fascinating his own ethical and moral degeneracy.

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