Swallowing the Impossible: A Stylistics Approach to H. G. Wells's the Invisible Man

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Abstract

This research focuses on H.G. Wells's use of language in his novel The Invisible Man as a means to creating his effect. It is supposed here that Wells is aiming to create the impact that a science romance usually aims to achieve: startling and thrilling the readers; and at the same time convincing them to believe the novel's imaginary events that draw on scientific facts. To achieve these objectives, the author enlists all kinds of grammatical and semantic deviation; and the deviation may be noticed to exist at all levels, from the word level to the level of discourse that encompasses the chapters and the whole novel. Enough examples are drawn from the novel to support these observations. It is noted, however, that it is not in the plenty of deviated elements that the novel strikes the researcher, but in their scarcity. Wells is keen to use concrete, factual language, but the sentences get shorter and more elliptical as the action grows more intense and urgent. It is also noted that the author uses very skilful means to bring the impossible to be accepted by the reader: marshalling more and more evidence, some by learned scientists, who turned from denying the invisibility of Griffin, the protagonist, to believing it. At the same time, through manipulating the language, the novel gets more and more thrilling and captivating until the end.

Keywords: science fiction; adventure story; foregrounding; deviation; style

1. Introduction

A reader of Wells's *The Invisible Man* will notice that, instead of packing a lot of 'literary' devices, the author keeps such devices to the minimum. And the reason is simple enough: He is implicitly claiming in every word of the novel that he is no more than an honest, precise, and objective reporter of the seemingly impossible facts. At the same time, Wells comes as close as possible to a journalist's method of representing situations – with all the thrill and charged style this may entail. To combine these two methods is not an easy feat, but Wells is masterly enough to achieve that. About this we may refer to Adam Roberts, who writes (67): "Both Verne and Wells were writing deliberately popular fiction, and working within the traditions of popular publishing of their day; so it is that Wells's writing grew out of his speculative, mass-market journalism." It may be added that Wells was master enough not to deign to produce what Roberts describes as 'pulp' (68), i.e. "kinetic, fast-paced and exciting tales that are also clumsily written, hurried in conception, and morally crude." On the contrary, Wells is very careful to tightly relate whatever he is presenting to at least plausible reality, with all the skill he can wield. In stylistic terms, Wells is pushing excitement and the fantastic to extreme, but is being mostly economical in using metaphorical and intellectualized language; and it will be observed through the following sections how he succeeds in combining the above two features of a good fiction romance.

Although this research discusses various kinds of foregrounding, like grammatical and semantic deviation, and considers such devices as tropes, and tackles discourse; it is, as indicated above, the relative scarcity of deviation that is most striking. What is quite visible in *The Invisible Man* is the masterly manipulation of the language in a way to excite and startle the readers, and to ensure their utmost attention to details. This will not be effected without sometimes charged language, especially at critical moments; and the usual striking adjectives and nouns that this will require: the spectacular and exciting are given priority, but only at times of heightened intensity and risk. Wells does that with masterly ability – for as Leech and Short point out (2) "the great novelists of the English language have been, arguably without exception, also great artists in the use of words."

It may be added that when a researcher opts to analyze a novel stylistically, they must necessarily be selective: selective in the amount set out for study, since a novel as an entire work may take a lifetime to carry out a stylistic analysis of– and the analysis will of course fill many many volumes. This has been expressed by Jean Jacques Weber (2) as follows: "The literary stylistician's crucial role is hence to define the semantic loads and effects of the selected textual units, correlate these units with macrosemantic ones (theme, world view, attitude), and indicate how and in what way they reflect, contribute to, or help shape (determine?) the text's large-scale semantic and thematic structures."

2. What to Look for?

No matter whether Wells was talented enough to write first-order mainstream novels or not (his novel *Tono-Bungay*, and maybe some other novels of his, show no little talent in that domain), he insisted on going ahead with the genre he had himself established, together with Jules Verne: what has come later to be designated as 'science fiction' (or SF). This particular domain of popular fiction requires the kind of faculties journalists need. He wrote to James: "I had rather be called a journalist than an artist, that is the essence of it," (Simpson, 75). This is not of course to be taken as a denigration of Wells's talents; but, to mainstream novelists, writing about the 'fantastic' is not the same as their particular art. After reading *The Invisible Man* (1897), Wells's friend Joseph Conrad called him the "Realist of the Fantastic," (McLean, 3.) The idea here is that to opt to write about the 'fantastic', as Wells has done, is to abide by certain rules rather than others, and this will transpire throughout this stylistic analysis of *The Invisible Man*. But one general rule that applies to all fiction is that to do a stylistics approach one needs to overcome the illusion that they are dealing with a chunk of life; and to realize that what they are really dealing with is a text, a text consisting of words. It is as Halliday has said (59): "It is the text and some super-sentence that is the relevant unit for stylistic studies; this is a functional-semantic concept and not definable by size."

A good starting point in a stylistics approach to *The Invisible Man* is to inquire into what Wells is trying to achieve. All stylistic analysis must boil down to this: how the writer comes to fulfilling his/her objectives through their use of language. It is what can be brought out from the use of language, its structures and components, to turn the intuitional hunches about the writer and his/her work into as precise statements as possible about the linguistic features of the work under discussion, and the particular way the writer uses language. This researcher is aware, at the same time, that such endeavour will never be as rigorous as a scientific study. For no one seems, as Leech and Short remind us (3), "to have provided a satisfactory and reliable methodology for prose style analysis;" and that no adequate theory of prose style has emerged (3). In the following sections, Wells's style, and the particular method he has employed for achieving what he set out to achieve in linguistic terms, will be elaborated by first giving attention to some grammatical, semantic and stylistic aspects, including figures of speech; and then to broader aspects, a consideration of discourse, in addition to some other relevant points; and by ending up with some conclusions.

3. Foregrounding

Three terms that a researcher about stylistics is bound to bear in mind are 'foregrounding', 'defamiliarization' and 'deviation'. Foregrounding is, according to Wales's *A Dictionary of Stylistics*, "'The throwing into relief' of the linguistic sign against the background of the norm of ordinary language;" (166) and that, "foregrounding is achieved by a variety of means, which have been largely grouped under two types: Deviation and repetition or paradigmatic and syntagmatic foregrounding, respectively." (167) Defamiliarisation has been defined by Jeffries and McIntyre as: "foregrounding by deviation and parallelism," (31). Closely related is the term 'deviation' which is, according to the same authors (31) the "occurrence of unexpected irregularity in language and results in foregrounding." But when a researcher comes to tracing foregrounding in *The Invisible Man*, a curious observation will transpire: If one comes across a cluster of figures in this novel like, 'The whole subject (of optical density) is a network of riddles (metaphor)" "But I went to work – like a nigger (simile) … light came through one of the meshes suddenly – blindingly! .. (hyperbole);" (206-207) it is amazing how long it takes to find such few examples – more than fifty line. Foregrounding appears, when it does, at all levels, from the word level to the level of the chapter and even the whole novel, and this latter feature may be discussed under 'discourse'. It is good in this research to follow this order, from the smallest grammatical units through the largest ones and on to discourse.

The research then tackles how *The Invisible Man* deals with the problem of depicting the impossible and getting it to be accepted by the reader. There will also be a look at two other matters of importance in connection with stylistic analysis: point-of-view and whether Wells' discourse aims to win the reader's sympathy for the protagonist.

4. Grammatical Deviation

Grammatical deviation can appear at all levels. One may start with a simple example: the co-ordinate conjunction 'and', which would normally link words, phrases, or clauses; but may link in this novel one paragraph to the previous one; as for example the second paragraph on (p. 184) starts with 'and', "And his eye presently wandering from his work caught …"; the aim is to give a sense of continuity, immediacy, urgency. The deviation in grammar appears mainly in fronting the constituents of the sentence. Some of the major ways of such fronted constituents are, as Nofal (223) enumerates them: "topicalization, left dislocation, prep. P-fronting, adjective phrase-preposing, PP-fronting and NP-fronting ." Examples of the above 'fronting' cases are t – met with in the novel; but not too many of them. We have, for instance, fronting of the participial phrase, in "returning with the bottle, he noticed .." (138); fronting of the prepositional phrase in "with a flash of inspiration he connected this .." (138); and in the following example we have two 'fronting' instances. The first sentence of Ch. 3 is about taking stock of the Invisible Man's arrival. "So it was that on the twenty-ninth day of February (fronting of the adverbial phrase of time; the date itself is a deviation, as it occurs only in leap years), at the beginning of the thaw, (another fronting of a second participial phrase of time;) this singular person fell out of infinity.."

Another kind of deviation is ellipsis. It is at times of conflict or tension that sentences are short, quick and often elliptical. One example is "But no handcuffs," (150) which is elliptical: it stands for, "But I'll not tolerate handcuffs," or anything to that effect. And of course this is meant to reflect the tension and conflict of the situation. Here, as elsewhere, grammar is meant to reflect the situation. Also at times of indignation and angry outbursts the grammar will reflect the passion. Here is the Invisible Man at a time of despair: "I can't go on. Three hundred thousand, four hundred thousand! The huge multitude! Cheated! All my life it may take me! Patience! Patience indeed! Fool and liar!" (126). Here, one finds fronting of constituents (fronting of object 'all my life'); elliptical sentences ('Patience' stands for 'I must have patience'). As for 'Fool and liar', it displays the same ellipsis, dropping the function words, like 'You are', in addition to the ambiguity of not knowing who exactly he means. But it must be emphasized that the deviated elements are few and far between in this novel. In the first two pages of Chapter 19, for instance, all one finds are:"'Nothing,' was the answer" (ellipsis, and word reversal); "But confound it! The smash?" (ellipsis); "Fit of temper," (ellipsis) "The world has become aware of its invisible citizen," (metonymy in 'the world') – nothing more! Two more types of grammatical deviation must be added here, 'function conversion' and 'anticipatory and parenthetical structures'. Function conversion was mentioned by Short (45) and it takes the form of using a word or phrase in other than its normal function. A clear example is 'Good woman' in the following quote (145) where it is used as a verb:

"Look here, my good woman – "he began.
"Don't good woman me," said Mrs. Hall.

Anticipatory and parenthetical structures, on the other hand, increase difficulty because (as Leech and Short explain, 81) they require the reader's mind to store up syntactic information. One example of anticipatory structure is this: "and though we may be able to understand the motives that led to that deceit [when Kemp had sent the note about having the IM at his home, calling Adye, the police officer, to come and arrest him], we may still imagine and even sympathise a little with the fury the attempted surprise must have occasioned." (254); 'the fury' is object, and it is moved leftwards, to be before the subject 'the attempted surprise'. It may also be noted in passing that 'that deceit' has put additional burden on the reader's memory, since it refers to a previous piece of information. Another example of anticipatory structure is: "Footsteps approached, running heavily, the door was pushed open violently, and Marvel, weeping and disheveled, his hat gone, the neck of his coat torn open, rushed in, made a convulsive turn, and attempted to …" (187) The subject 'Marvel' is poised in the middle of the sentence, and two parenthetical structures intervene before the main verb 'rushed in' comes. As for verbs being stative (referring to states) or dynamic (referring to actions, events, etc.), (as defined by Leech and Short, 62) – one would predict to come across many more of the latter type than the former in this novel of action, and this is how the matter stands.

There is ample evidence for this everywhere, as may be witnessed in the previous example, from p. 187 'approached,' 'running,' 'was pushed,' 'weeping,' 'rushed in,' 'made a … turn,' 'attempted;' – all dynamic verbs, in addition to past participles which may be taken to be more dynamic than stative: 'dishevelled,' 'gone,' and 'torn open.' Let it be emphasized that whenever grammatical deviation is noticed, it will be a reflection of some semantic purpose. When Jaffers, the police officer, tries to arrest the Invisible Man, holding a warrant (148), the reader will have three pages of disturbed grammar, to parallel the turbulence of situation. These three pages (up to 151) are some of the most exciting. "You're a damned rum customer," .. "'Keep off!' said the figure … Abruptly he whipped down the bread and cheese, and Mr. Hall just grasped at the knife …. 'Get the feet,' said Mr. Jaffers… strange figure, headless and handless – for he had pulled off his right glove ….. buttons .. undone … not a crime … not invisibility … No handcuffs … " In all this, the grammar reflects the intensity and turbulence of the situation; we come across fragments and elliptical sentences, and they just fit the mood of the narrative.

5. *Semantic Deviation, Figures of Speech*

The author carefully prepares the reader with increasing doses of charged and thrilling words and expressions until things reach their maximum intensity. How the language is manipulated to heighten the excitement may be traced on every single page, matching the diction to the situation. Early in the novel, we are told (117) that 'for a second it seemed to her [to the landlady, Mrs. Hall] that the man she looked at had an enormous mouth .. that swallowed the whole lower portion of his face.' It may be noted that the author is keen to narrate in a seemingly detached tone: 'for a moment' and 'it seemed to her'; Wells is trying to create not just the impossible, but also to infuse the narration with all the tone of persuasion. One has in the above quotation both the extremely incredible, the hyperbolic 'enormous … swallowed the whole ..' and the most persuasive tone and guarded words of a sober reporter. Examples of the above type abound. During Cuss's interview with the Invisible Man (p. 133), the wind blows a paper into the fire-place. The Invisible Man yells: 'damn you', then he "rushed to fireplace to salvage paper .. out came his arm .. no hand, empty sleeve …" These can of course be used as instances of grammatical deviation, but the words and expressions are quite charged. We have more in the same location: "what the devil keeps the sleeve .. Good God I [Cuss] said … [he] stared at me … just glared .."

Additionally, it may be observed that the kind of words this novel uses, in its very nature as science fiction and adventure story, are what Leech and Short describe as (73) 'direct and concrete, rather than being abstracted and intellectualised through the act of perception.' There is no need to repeat the many examples that display this trend, which have been used in other contexts (the previous paragraphs contain several examples.) Tropes are not at all a prominent feature in *The Invisible Man*, while the sense of mystery is deliberately pushed to extreme. Early in the novel (p. 111) we have: 'she got but a glimpse of a white object disappearing behind the table.' We have nothing special about the language here, but the effect is mystifying. One can add more examples; here is one: Mr. Huxter notices Mr. Marvel's suspicious behavior, follows him, and then runs after him yelling 'stop thief!' (p. 162) but is held at the shin 'in some mysterious fashion, and he was no longer running, but flying with inconceivable rapidity through the air;' (163). All the usual mystery-connected words abound in the novel: 'stranger', 'wintry day' 'biting wind' 'driving snow': all promising weighty events; 'black portmanteau' 'gloved hand' 'wrapped up from head to foot' his hat 'hid every inch of his face but the shiny tip of his nose' (109). Also one would think at the mention of the snow that 'had piled itself against his shoulders and chest' (109) that he might be a ghost. The dark is linked to mystery in human experience; and so are all kinds of covering and wrapping: snow, heavy coat, gloves, etc. The idea is clear enough, although one can go on and on with examples like the above. Closely related to the vague and mysterious is the marvelous and exciting. Again one comes across an abundance of this. The very title of Ch. 6: "The Furniture That Went Mad" will be sure to strike the reader as startling. This is closely akin to the charged language discussed above, but one may add how Huxter, while chasing Mavel, had this experience: "The world seemed to splash into a million whirling specks of light, and subsequent proceedings interested him no more;" (163.) Such charged language is carefully employed in proportion to the urgency of situation. When the reader comes across: 'his eyes were like garnets. His hands were clenched, his eyes wide open, and his expression was one of anger and dismay' (275), they may be sure that the language reflects the situation. When the reader reads that **"**children who saw him dreamt of bogies," (128), they find nothing unusual about the structure or diction, but the words are designed to render a maximum of wonder. Other elements of style are there, but never too frequently. There is for instance allusion, as in the title to Chapter 3: 'The Thousand and One Bottles.' Another element is irony. Here are Cuss, the general practitioner, and Bunting, the vicar, discussing matters related to the Invisible Man, in the same room where the latter had stayed. Before they actually discuss

the issue, "'One minute,' said Cuss, and went and locked the door. 'Now I think we are safe from interruption.'" (166); but immediately next to that we have: "Someone sniffed as he did so;" and we know that it is no other than the IM, who is inside the door they have closed to keep him out (as both men will soon realize, to their dismay.) Such ironical language is quite rare, for it is not Wells's purpose to impress the reader with his figurative devices.

6. *Nature of Language in Science Fiction*

A writer of science fiction must adopt not only the style of the scientific discourse, but also that of the reports of detective investigation – as there is as a rule a mystery to solve. But there is always a limit to how close such writer may come to such real-life domains. Leech and Short have something useful about this (125): 'But in deciding what to include, the author, unlike the detective, would have artistic criteria of relevance. On the one hand he might omit information … in order to leave to the reader the task of guessing, inferring or imagining 'what actually took place'; on the other hand, he might include circumstantial information on the natural environment, the behavior of the onlookers, …, etc.' Science fiction, or SF, is also distinctive from other genres and types of imaginative literature. But, as Adam Roberts says (1): "when it comes down to specifying in what way SF is distinctive, and in what ways it is different from other imaginative and fantastic literatures, there is disagreement." No definition, it seems, is comprehensive enough to set apart the kind of style a scientific romancer, and no other writer, uses. One thing is certain – that especially in the case of Wells, there is great insistence on never descending to the crude fantastic. He abides well by the rule later set by Leech and Short (126): "to enter into a contract of good faith with the reader, a convention of authenticity, which has often been taken to be the hallmark of the novel."

One thing about scientific terminology Wells will have had to determine is the right amount of complexity, complexity that the reader is won over by, without boring them. This is most conspicuous when Griffin, the Invisible Man, talks with a scientist, Dr. Kemp, about what exactly he did. The writer does start to convey to the reader some of their scientific explanation of how Griffin passed out of visibility; but decides at one point not to go further: "I will tell you, Kemp, sooner or later, all the complicated processes. We need not go into that now." (213) "I will tell you more fully later." (214) What Wells is doing here, skillfully and judiciously, is to give the reader just a dip into the scientific language, and to spare them the rest. And this is the right formula in scientific fiction.

7. *Discourse*

It is time to give attention to the wider scale units: sentences, paragraphs, chapters and the whole novel. Let us start with this elucidation from *The Stylistic Reader* (2; though it has been quoted in the 'Introduction'): "The literary stylistician's crucial role is hence to define the semantic loads and effects of the selected textual units, correlate these units with macrosemantic ones (theme, world view, attitude), and indicate how and in what way they reflect, contribute to, or help shape (determine?) the text's large-scale semantic and thematic structures." One may notice in this connection the length and complexity of sentences: On the first few pages of *The Invisible Man*, the sentences are not different from what one would expect in the usual novel: they vary of course greatly in length and complexity. The unidentified narrator maintains the quiet, sober, narration as long as things go smooth and are not too risky. In the Invisible Man's dialogue with Dr. Kemp, we again have some quiet talk: nothing surprising about sentences and paragraphs. But things are far from being always so in a novel about invisibility, and by Wells. If the sentences get shorter and elliptical, as pointed out above, depending on the urgency of situation, the general discourse will reflect that same trend in the same degree. Chapter 8 is a half page; and the cause is not the risky nature of events: it is rather to marshal so much evidence from all types of people, especially the most reliable. The title of that chapter is 'In Transit', to give the sense of collecting more evidence for the truth of the report about the Invisible Man. And this is elaborated in the chapter itself, since the character who appears here is Gibbins, an amateur naturalist. He enjoys his contemplation far from people, 'without a soul within a couple of miles.' (152) And this is ironic, because he will soon hear coughing, sneezing, and swearing 'with that breadth and variety that distinguishes the swearing of a cultivate man;' (152) which the reader knows for sure to emanate from no other than the Invisible Man. He, Gibbins, soon leaves the area, to add to the immensity of the presence around the area. Most of the novel's chapters are short, some very short, to give a sense of urgency, immediacy, and continuous action.

8. Point of View

The anonymous and unidentified narrator of *The Invisible Man* normally tells what can be within the access of a diligent search for the facts, from all possible sources. But it is not always so. We have, for instance: "a stranger in the place whose name did not come to light, rushed in at once, caught something, missed his hold, and fell over .. " (151) which does raise wonder at the way the reporter-narrator obtained such information; though the episode does not exactly fall outside the sphere of possibility. Also we have: "The facts of the burglary at the vicarage came to us chiefly through the medium of the vicar and his wife;" (135) and this is again possible to accept, although we have much guesswork here. But we have things less likely to come within access of the narrator; and if one insists on being inquisitive, they could argue about the credibility of the point-of- view of certain statements. For instance, one reads: "a curious listener might have heard him [the Invisible Man]..." (115). What does this narrator know? Where is that listener concealed?

More reason for wonder exists. Although it is mostly the visible and audible that we have in the novel, we may come across something beyond the visible and audible: Mrs. Hall has left the Invisible Man's breakfast, eggs and bacon, on the table, and closed the door behind her. "Then he swung round and approached the table with a certain eager quickness;" (110). Who told the narrator so? Even a most active reporter who has collected the tiniest bit of news about this IM, and can even detect his movement towards the table, has no access to the Invisible Man's 'eager' appetite – except by guessing from visible signs. One may equally dispute the point-of-view in the last paragraph of Ch. 1. "Once or twice a curious listener might have heard him at the coals, and for the space of five minutes he was audible pacing the room. He seemed to be talking to himself. Then the armchair creaked as he sat down again." (115) One curious example is when "the stranger, hungry we must suppose, … pored through his dark glasses;" (144). As the curious listener is not any of the novel's characters, one would wonder who that listener might be! More examples of this sort exist, but the point is already clear.

9. The Impossible Is so in Our Mind, not in Reality

This is what a novel like *The Invisible Man* seems to imply; that we need not deny the exotic just because it is not palatable. It is as Leech and Short tell us (as quoted above): (126) "To keep the fiction well furnished in a way which keeps the reader feeling 'this could be real' is to enter into a contract of good faith with the reader, a convention of authenticity, which has often been taken to be the hallmark of the novel." The masterly founder of the science romance has unlimited resources to drive his message home: to have his reader both accept and swallow the impossible, and to be startled by it. For instance, when we meet Dr. Kemp, we know that here is a most solid mind, a man who aspires to be admitted as member of the Royal Society – and, the author is implying: what right does one have to deny the invisibility if that erudite scientist accepts it? Once Kemp overcomes the first jolt he says: "But how's it done?" "Confound it! The whole business – it's unreasonable from beginning to end." (198) Of course, Dr. Kemp is such a scientist that he will give great credence to the reality of the Invisible Man, after hesitating and refusing. And everything has been leading us to this encounter with Kemp; it is like saying: Do you still not believe? Here is more. As the IM responded to Dr. Kemp's saying: "Of all the strange things and wonderful – " with the single and suitable word, "Exactly." (198) And Dr. Kemp is just the last in a series of intelligent – and some unintelligent – people who come to accept the reality of that 'impossible fact' of an invisible man. We have had occasion to mention some of these, Cuss, Bunting, Gibbins, Marvel, etc. And then, Dr. Kemp himself moves from the initial denial to asking about the details of it: "But how was it all done?" (199), which is an implicit acceptance that openness of mind requires that we do not deny things if the hard-headed and most learned scientist can accept them. His meditations, the meditations of a powerful, informed mind, go like this: "It can't be .. But after all – why not?" (203) Besides, those who deny the 'truth', pay dearly for it. Bunting, the vicar, evidently did not believe, but he had the Invisible Man move under his very nose to steal money from his drawer. The narrator, or, which is the same thing, the author, poses as a most honest reporter of the events in the vicar's home: "The facts of the burglary at the vicarage came to us chiefly through the medium of the vicar and his wife.' (135) 'chiefly': Every demonstration of precision and professionalism is there. Later, it will be in the papers, and will be on every person's tongue. A very interesting statement is this: "It is so much easier not to believe in an invisible man; and those who had actually seen him dissolve into thin air," (160). It is like saying: 'It is all right that you deny, but the facts are overwhelming.' Everything in this novel depends on choosing the right words to drive the impossible down the readers' throats. It may be equally interesting to inquire whether believing conduces to liking; whether to believe in the truth of Griffin's being invisible is to sympathize with him.

This researcher finds that this narrative does not lead the reader to like or sympathize much with the Invisible Man. Can one like him when he himself declares how, in his endeavor to get money for his investigation, he sent his father to his death: "I robbed the old man – robbed my father. .. The money was not his, and he shot himself;" (211). And, worse, he adds: "I did not feel a bit sorry for my father. He seemed to me to be the victim of his own sentimentality. The current cant required my attendance at his funeral, but it was really not my affair." (213) When there is danger of being exposed by his landlord: "I fired the house. It was the only way to cover my trail;" (221). More evidence in the same spirit exists: to escape from another person: "I made no more ado, but knocked him on the head." (241) He does not care much for Dr. Kemp's outrage when he makes such declaration of hurting, burning, or causing suicide. At one juncture, Dr. Kemp says (very gently, not to scare the Invisible Man until the police can capture him): "But –! I say! The common conventions of humanity – " (241). And the Invisible Man is very much offended when Dr. Kemp calls his attention to a certain man's right to his own home by declaring, "you were – well, robbing." And he, the Invisible Man, shouts, "Robbing! Confound it! You'll call me a thief next!" (241).

More serious is the Invisible Man's declaration: "And it is killing we must do, Kemp;" then he adds: "Not wanton killing, but a judicious slaying. ... that invisible man, Kempt, must now establish a reign of terror .. He must take some town like Burdock (where Dr. Kemp lives) and terrify and dominate it;" (248). But one does find at least one sympathizer with Griffin, the Invisible Man. Orkun Inci says in his M.A. thesis: "The reader's sympathy is always with Griffin." (69; how he made this conclusion is a mystery). And this researcher adds: "If he fails to invoke such feelings even today and even among critics it is unfortunate for the recipients who fail again and again to treat him as a poor, stricken victim," (69-70); and he adds, unbelievably:"Though it is not generally noticed, Wells himself dotes over Griffin like a stricken victim;" (70). Dotes over! Most interesting! For the novel itself seems not at all to bear out what Inci has perceived – not only liking on the part of Wells, but even doting. It is amazing that Inci finds in Griffin: "a guileless man of science." (107) At one point, however, Inci seems more convincing: "Griffin's death contains a reproach towards society. "Mercy! Mercy!" he cries, but he is never given that mercy: " (108) It is very likely that readers do have sympathy for the Invisible Man, though perhaps never pure sympathy.

10. Conclusion

Like any master of fiction, H.G. Wells has nothing but his skill with words to create his effect. And being a master of science fiction he needs to combine both supposedly scientific reporting, i.e. an objective and exact representation of situations; and the thrilling and exciting depiction of adventures. Wells does employ all kinds of deviation to foreground certain expressions and situations: grammatical and semantic foregrounding may be noticed on every page, but they are relatively scarce. And this is as it should be in a science romance, on account of the authenticity and factual tone adopted by the author. But as events move towards intensity and urgency, they do so through a proportional change in structure and diction. Throughout the novel, the author is keen to use all means at his disposal to bring his reader to believe the impossible.

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