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Resisting Biased Perceptions of Women and Reshaping their Identity
in the Movie Adaptation of HG. Wells's *The Invisible Man*

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DEDICATIONS

This work is dedicated with special feelings of gratitude to my dearest and beloved parents. To my sisters and brothers, my dear two nieces. To my forever source of encouragement, my friends.

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Abstract

This study's main objective is shedding the light on the biased perceptions of women and reshaping their identity in the 1933's adaptation of *The Invisible Man*. The researcher makes use of the Feminist Approach in the analysis of the female characters. It includes a comparative study between the women in the novel and in the adaptation. The analysis is on the basis of several categories. Those include an extensive analysis of women's behavior, general interactions, intelligence, and physical appearance. The aim of the research is to draw an image of women's identity in the novel written by HG. Wells, and to examine the characterization and perception of women in the James Whale's film adaptation. Through this research, it is found that the novel characterizes female characters such as MRS. Hall as the dominating and firm women yet very superstitious. A woman of ethics and right behavior. Despite of representing her with the same characterization in the film adaptation, it is noticed that her character is seen as overly annoying, constantly yelling and screaming. She was mostly seen leaping in fright. She has no control over her behavior. On the other hand, Flora Cranley is perceived as extremely emotional, dependent on male characters, and uses poor arguments built on other's thoughts as means of persuading.

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General Introduction

General Introduction

It is understood that science fiction, be it in the form of novels or adapted to films, is not a new trend. One way to prove is through the writings of H.G. Wells, the father of science fiction produced various literary books; "The Time Machine (1895)", "The Invisible Man (1897)" and many others. These popular literary texts have established an intriguing literature of such exceptional intelligence, fantasy, drama, fiction, and even their adaptations have proven to be successful. "The Invisible Man" has been adapted and referenced in films, television shows, audio dramas, and comic books.

Novel text and films reveal the unspoken and mirrors society with its good values and its ills. Literature projects the virtues and the vices in society for people to mimic. It also shows readers and viewers the ills of society by making one realize its mistakes and adjusting them. Like so, literary works portray the biased perceptions of women through its characters, behavior, critical thinking and even appearance.

The Invisible Man, a novel by H.G. Wells was adapted to a movie first, in 1933 and directed by James Whale. This adaptation managed to preserve the essence of the story; however, it did undertake several changes. The characterization of women changed throughout the narrative which results in representing them biasedly and reflects a certain identity to the women in the movie adaptation.

To examine this topic, this work raises the following questions:

1. How does the novel of *The Invisible Man* shape the female characters' identity?
2. How does the movie adaptation of *The Invisible Man*, tackle the characterization and perception on women?

This research follows the steps of a Narrative approach, as it is more suitable in the analysis of the story elements and characters. The focus of this study is on the 1930's movie adaptations of H.G. Wells', *The Invisible Man* in relation to the biased perception on women and reshaping their identity. The main interests lie in the way female characters act and behave in moments of stress and fear, their critical thinking and dialogue in these moments, as well as, their physical appearance.

General Introduction

It is obvious that *The Invisible Man* as a novel and a movie adaptation also, grabbed the attention of various scholars from different perspectives. However, most of these scholars' researches tackle psychological and behavioural aspects of the main character of the narrative. This case study is chosen specifically as it is both written and directed by male. In addition to this, the movie adaptation is not for the purpose of tackling perception on women of its time, which makes it adequate for this research to examine the problematic from an unfamiliar perspective. Subconsciously, in the process of building the research, one met certain difficulties in finding sources adequate to the research topic.

In terms of structure, the work is divided into a general introduction, two chapters and a general conclusion. The general introduction is purposed to introduce and give an idea about the research scientific structure.

The first chapter is intitled "Background and Key concepts of The Invisible Man". This chapter evolves HG. Wells' biography, the historical and the literary context that inspired the author to create such a piece of work. It also introduces diverse philosophies that revolve around the novel. Along with an overview of the novel, general information about movie adaptation, as well as representing and defining key concepts of feminism and theories of gender.

The second chapter is intitled "Biased perceptions of women in the 1930's movie adaptation of HG. Wells' *The Invisible Man* reviews the James whale's biography as well as the movie adaptation of "The Invisible Man". Along with an overview of the film and criticism that revolve around it. It also analyzes how the adaptation departs from the original text. In addition to this, this chapter holds the findings of the study after analyzing the biased perceptions on women through the female characters in the movie adaptation

**Chapter One: Historical
Background and Key
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1.1. Introduction:

Herbert George Wells authored the horror/science fiction novel *The Invisible Man*. The original published novel was titled *The Invisible Man: A Grotesque Romance*, implying the use of peculiar and fantastic science fiction ideas. This novel was adapted into a movie several times, starting with the official adaptation in 1933, directed by James Whale. This literary review is divided into three sections: historical context, literary context, and key concepts relevant to the research topic that will aid in the analysis of the screen adaptation.

1.2. Historical Context of *The Invisible Man*:

In the historical context, *The Invisible Man* events and circumstances of the plot, alongside ideas of H.G Wells, are influenced by the Victorian era, the era of great transition. Technological, industrial, and manufacturing advancements which altered every aspect of daily life. These advancements can be seen in the core of the film adaptation.

1.2.1. Lightning:

During the nineteenth century, lighting modes underwent a substantial shift. Primitive lighting, such as rushlights and tallow candles, was the norm at the turn of the century, but by the end of the century, Electricity was available to all. These innovations impacted on all areas of life, including shopping, theaters, home life, and the workplace. With the invention of oil lamps, labour hours could be extended, and with the invention of gaslight, social evenings were no longer limited to nights when a full moon could be relied on to light the way home (Social England Under The Regency,1890).

At the beginning of the Victorian era, candles and oil lamps were used as means of lighting. Chandeliers (suspended from the ceiling) and sconces were among the interior fittings (fixed to the wall). One sees this system of lighting in the movie as Mrs. Hall lights up the oil lamp in the room for Griffen in the Coach and Horses Inn. However, these were

primarily used for special occasions, and most ordinary events after sunset were lit by portable light sources like candlesticks, candelabra (bracketed candlesticks), and oil lamps, as well as the light of the fire. As this period came to an end, urban homes had access to gaslighting, and many were getting Electricity.

1.2.1.1. Gaslighting:

Throughout the movie adaptation, one sees distinct types of lighting systems that were common in the Victorian era and are adequate for each social class. For instance, one notices that the Coach and Horses Inn relied on gas lighting, that was introduced in the early nineteenth century. According to author John Ashton in his book *Social England Under the Regency* (1890):

Gaslighting in the streets of London was first introduced in August 1807 when Golden Lane Brewery and a portion of Beech and White cross streets were illuminated by its means. Gas-Light and Coke Company get their charter in 1810, and lamps outside their offices in Pall Mall; but progress in this direction was very slow, and the old oil lamps died hard. (Jhon Ashton, 1890.p118).

Gaslighting was first introduced in 1807, in the streets of London to light up the streets of Golden Lane Brewery and Beech and Whitecross. The Gas-Light and Coke Company was founded in 1810, with lamps outside their Pall Mall buildings; however, development was slow, and the ancient oil lamps died hard.

Significant advancements in science and engineering led to massive industry development during the Victorian era. The impact of introducing a controllable light source to civilization was significant, having previously been limited to candles and firelight. Factories, streets, shops, and, eventually, homes, could now be lit on a scale previously inconceivable, allowing for the extension of working hours.

Experiments with gas began in the eighteenth century, but it was William Murdoch who was the first to use it on an ample basis, lighting his home and office in Cornwall,

while his employer's Boulton & Watt used it in his factory. Albert Winsor founded the Gas Light and Coke Firm, which grew to become the world's largest gas company. His success occurred despite some pretty ridiculous initial assertions, such as his claim that a room full of gas will never inflame since it is intermixed with the air of the room, and that gas was more friendly to our lungs than vital air.

Coal and natural gas were the two types of gas used in Victorian times. Coal gas had a deadly mix of hydrogen, methane, carbon monoxide, and sulfur. This is a highly combustible substance, but it also puts occupants in buildings with inadequate ventilation at risk of carbon monoxide poisoning. As gas popularity grew and supplies were extended into houses, the sector became increasingly competitive. Lack of regulation and businesses cut corners and attempt to destroy their rivals. Consumers experienced low pressure due to numerous cracks in pipes and joints caused by poor craftsmanship, accident, or sabotage. However, the growing reports of fires, explosions, and suffocations were even more frightening.

Gasoliers (chandeliers driven by gas) and gas wall brackets, frequently embellished with magnificent glass shades, were created due to the Victorian passion for design and beauty. However, they had evident flaws, such as enormous flames springing from them, which was dangerous considering the Victorian obsession with curtains and the dearth of fireproof fabric! The sulphuric acid released, the impure gas of the Victorian era had a foul odour, blackened walls and ceilings, and tarnished metal.

Gaslighting was a bit of a bother as they needed to be lit every time light was needed. It was only used when the light was needed for an extensive period. This is noticed when Mrs. Hall enters the room and lights up the lamp with a match for Griffin to stay in the room. The Victorian era streets were also lit with gaslighting. In 1834, London had over six hundred miles of gas lines laid to feed the street lamps. However, it was until the mid-Victorian period it became used widely due both to public mistrust of it and its prohibitive cost.

Despite its many disadvantages, gas remained the most common form of illumination until The National Grid¹². Was established in the 1930s, and the history of lighting would be far less fascinating without it.

1.2.1.2. Matches:

Throughout the movie, one sees the use of safety matches a few times. Mrs. Hall uses a match to light up the gaslight in the room and Griffin is also seen lighting up a cigarette at doctor Kemp's house. Faggots were the only matches accessible for centuries. These were made from furze, a plant harvested in the early summer. Aside from a faggot, the most common method of starting a fire was with flints and tinder.

The advent of several friction matches in the 1820s and 1830s was regarded as a gift, as these tiny miracles could be ignited with a single stroke. Friction matches revolutionized domestic life by allowing people to light fires more quickly and efficiently, reducing the time spent trying to light fires with more primitive methods.

In 1826, a British pharmacist named John Walker by chance, invented the match. He was developing an experimental paste that may be used in firearms. When he scraped the wooden instrument, he was using to mix the ingredients in his paste, and it caught fire, he had a breakthrough. Walker constructed a combustible mixture out of antimony sulfide, potassium chlorate, and gum arabic, then dipped sulfur-coated cardboard strips into it. In April 1827, he began selling his friction lights to locals, and they rapidly became popular.

Walker never patented his innovation because the burning sulfur coating would occasionally fall off the stick, posing a risk of injury to the flooring or the users' clothing. According BBC², he was told to patent the matches despite the dangers, so it is unclear

¹ An operating energy company in the UK and the US.

why he didn't. Samuel Jones of London promptly imitated his idea and began selling Lucifers in 1829.

Experimentation with these new gadgets led to the advent of the first white phosphorus matches, an idea that was immediately imitated. Matches progressed throughout the 1830s and into the 1840s.

1.2.1.3. Electricity:

The movie shows Electricity at homes in the homes of fortune ones several times. For instance, doctor Kemp 's house relies on Electricity lighting. Same thing for doctor Cranley. Though Electricity had been utilized in numerous ways since the 1870s, it had no impact on daily life until 1878-79, when Thomas Edison³ and Englishman Joseph Swan⁴ independently produced the carbon filament incandescent lamp. Early experimenters like Joseph Swan began testing materials for a lasting filament in the 1840s, but it was not until the 1870s that he and Thomas Edison produced commercially viable lamp bulbs.

It was not long after developing the electric lamp bulb before the proliferation of electrical generating facilities made electric lighting in the home a viable alternative to untidy gaslighting. The rich) consumer was soon able to buy them on a domestic electrical supply. Lighting systems were then built-in public buildings such as Glasgow St. Enochs Station⁵ and the first public power stations debuted in London in January 1882. British industry was hesitant to adopt this breakthrough, preferring steam, and gas for lighting, and it was not until 1897, when Charles Parsons built the steam turbine, that Britain caught up with the rest of the world in electrical use.

Electricity remained prohibitively expensive during the Victorian era thus, most middle-class houses relied on gas. The Arts and Crafts movement emergence coincided

³ American inventor and a businessman.

⁴ An English physicist, chemist and inventor.

⁵ A railway station situated in the city of Glasgow

with the increased availability of Electricity, and beginning in the Edwardian period, new electroliers began to replace gas fittings (gasoliers).

1.2.2. Mass Media:

In the movie adaptation of *The Invisible Man*, newspapers, radios, and telephones were used as means of spreading the news of The Invisible Man. Those means of communication were directed more extensively to the wealthy as it was on the expensive side.

1.2.2.1. Newspapers:

Through a series of crucial technological and demographic shifts drastically influenced its evolution through the Victorian era, achieving a magnitude and saturation that may have inaugurated the notion of mass media, the newspaper in Britain predates the nineteenth century.

Local newspapers were the name given to all Victorian publications. They only encompassed a section or district of a town or city. As a result, London had many local newspapers, each covering a different part of the city rather than the entire city. People wanted this since most people, especially the working class, did not go far from home and were uninterested in news from distant cities. People wanted to know what was going on in their neighbourhood, and they wanted to know the names of the roads and the people involved. This was breaking news that had a direct bearing on their lives. Most newspapers covered international news, particularly commerce and conflict, because these events impacted national well-being. Even though *The Times*⁶ was the closest thing to a national newspaper; it did not cover much national news. *The Guardian*⁷, which is now classified as a national newspaper, began as a local Manchester publication.

⁶ A national daily newspaper in London.

⁷ A British daily newspaper.

Reading was not a popular pastime throughout the first part of the nineteenth century. Much of the public was uneducated, and printed content was too expensive for the commoner. From 1797 to 1836, the tax placed on newspapers rose remarkably. These taxes add to the already prohibitive cost of printing, made newspapers a luxury only the wealthy could afford. A single issue of papers as *The Times* and *Morning Chronicle* cost seven pence, and the newspaper levy was not repealed until 1861.

Newspapers included political operations in the House of Commons, historical pieces, letters from notable individuals, poetry, and fiction and local news, including crime and murder. Many Victorian novelists, including The Brontes, Willkie Collins, Elizabeth Gaskell, George Elliot, and, of course, Charles Dickens, got their start in newspapers. They also launched numerous advertisements, which brought in much-needed funds. Soap, medication, corsets, and food products were all advertised frequently.

It was common practice in the nineteenth century for literate persons to read articles and news aloud to a group of interested listeners who could not read very well. The literacy rate was not very high. Newspapers were read by children. It assisted them in maintaining their reading abilities after they had graduated from high school. To their parents, many children read the newspaper. Many newspapers began publishing a column or two geared at youngsters, encouraging them to write letters to the paper and send in drawings they had created. Even semi-literate folks might catch the sense of what was being published by stumbling their way through the headlines. The illiterate and semi-literate listened to others read aloud. People could listen well, just as they could in Shakespeare time when they went to hear a play.

1.2.2.2. The Radio:

Scientists and inventors used to experiment with transmitting and detecting these Hertzian waves⁸ after its discovery. Because of Maxwell theory, which showed that light and

⁸ An electromagnetic wave is produced by the oscillation of electricity in a conductor.

Hertzian electromagnetic waves were the same phenomenon at different wavelengths, Maxwellian⁹ scientists like John Perry, Frederick Thomas Trouton, and Alexander Trotter assumed they were equivalent to optical light. Nikola Tesla, a Serbian-American engineer, thought Hertzian waves were worthless for his system since light could not go further than the line of sight. William Crookes, a physicist, published a paper in 1892 on the possibility of wireless telegraphy using Hertzian waves. Others, including Sir Oliver Lodge, Jagadish Chandra Bose, and Alexander Popov, were interested in the theory for airborne electromagnetic wave transmission and reception for their own theoretical studies.

The idea of wireless communication predates the discovery of radio with experiments in wireless telegraphy via inductive and capacitive induction and transmission through the ground, water, and even train tracks from the 1830s on. James Clerk Maxwell showed in theoretical and mathematical form in 1864 that electromagnetic waves could propagate through free space. It is likely that the first intentional transmission of a signal employing electromagnetic waves was performed in an experiment by David Edward Hughes around 1880, however, this was considered induction at the time. In 1888, Heinrich Rudolf Hertz was able to conclusively prove transmitted airborne electromagnetic waves in an experiment confirming Maxwell theory of electromagnetism.

Guglielmo Marconi, an Italian innovator, created the first engineering full, commercially viable wireless telegraphy system based on airborne Hertzian waves over several years, beginning in 1894. Marconi showed the radio use in military and maritime communications and founded a firm to produce and distribute radio communication services and equipment.

Guglielmo Marconi invented the radio, or the wireless telegraph, in the 1890s. In 1895, a wireless Morse Code¹⁰ message to a source a kilometer away was sent, shaping his

⁹ An expression based on the probability theory for the fractional number of molecules in a gas that are in equilibrium at a given temperature and have a specific range of velocities.

¹⁰ A method used in telecommunication to encode text characters as standardized sequences of two different signal durations, called dots and dashes.

concepts. He kept working on his new invention, and in 1897 he got the official British patent for the radio – which was the first a wireless telegraph system. Inventors in Russia and the United States were working on similar devices, but Marconi had the proper political and business contacts to achieve the device first significant success. There were four rival wireless systems by 1900.

Shortly before World War I, scientists at companies like American Telephone and Telegraph, General Electric, and Westinghouse, as well as inventors like Reginald Fessenden, Lee De Forest, and Cyril Elwell, were planning how to expand the potential of wireless communication beyond the dots and dashes of Morse Code.

By 1914, Fessenden, a Canadian who had previously worked in Thomas Edison laboratories, had collaborated with General Electric to develop alternators capable of sustaining a constant broadcast wave powerful enough to transmit voices and music over thousands of miles. Radio was developed for military applications prior to World War I, and the patents were held by the United States Navy.

1.2.2.3. The Telephone:

The idea of the telephone, like many other advancements, arrived much sooner than it was realized. While Italian inventor Antonio Meucci is acknowledged for constructing the first primary phone in 1849, and Frenchman Charles Bourseul designed one in 1854, Alexander Graham Bell received the first U.S patent for the device in 1876. In 1874, Bell began his research, and he had financial supporters who offered him the most significant business strategy for delivering it to the market.

The first telephone line was built, the first switchboard was built, and the first telephone exchange was operational in 1877-78. After three years, about 49,000 telephones were in use. In 1880, Bell amalgamated this company with others to become the American Bell Telephone Company, and in 1885, AT&T¹¹ was formed; it dominated telecommunications for the next century. At one point, Bell System personnel purposefully

denigrated the United States telephone system to drive down stock values of all phone businesses, making it more straightforward for Bell to buy smaller competitors.

By 1900, Bell telephone system had approximately 600,000 phones; by 1905, that number had risen to 2.2 million, and by 1910, it had risen to 5.8 million¹¹. The transcontinental telephone connection went into service in 1915. Because of its acquisition of Western Union, AT&T had a near-monopoly on phone and telegraph service by 1907. Its president, Theodore Vail, argued that a monopoly would be the most efficient way to operate the country vast communications network. The government began to examine AT&T for anti-trust crimes at the insistence of the public and AT&T competitors, resulting in the 1913 Kingsbury Commitment, an agreement between AT&T vice president Nathan Kingsbury and the office of the United States Attorney General. AT&T pledged to divest itself of Western Union as part of this commitment and provide long-distance connectivity to independent phone exchanges.

1.2.3. Victorian Transport:

As one recognizes in the movie adaptation, several means of transportation were used. At the beginning of the Victorian Regency, people used steam trains to travel from one place to another. By the 1960s, they used bicycles, watched airships and witnessed the appearance of huge steamships. It was not until 1890 that motor cars were used to travel.

Most people travelled the road at the start of Queen Victoria reign, either on horseback, in horse-drawn carriages or on foot. There were no automobiles or aeroplanes. Stagecoaches were employed instead for long-distance travel between large cities. Wealthier individuals might afford to buy their horse-drawn carriages. People travelled in towns on horse-drawn buses. Then The Brougham made an appearance; it was a popular everyday automobile. It was a four-wheeled chariot drawn by a single horse. The Phaeton

¹¹ 1870s – 1940s: Telephone; <https://www.elon.edu/u/imagining/time-capsule/150-years/back-1870-1940/>.

was a four-wheeled open vehicle drawn by two horses. It was popular among the ladies who drove through the parks in it.

Queen Victoria inherited a country that was already moving, and despite her aversion to change, the modes of public and private transportation altered dramatically during her reign. Coaches, omnibuses, motor buses, railways, subterranean railways, steamships, and even cars and aeroplanes were invented during Queen Victoria reign. As a result, three significant features of the age are transformation, innovation, and entrepreneurship. During Queen Victoria's reign, all classes of humanity got access to transportation, British ships controlled the Atlantic, and people's perceptions of the world altered dramatically. This presentation will follow these advancements and attempt to create a visual representation of transportation during the Victorian era.

There were a variety of carriages for every function and budget around the turn of the nineteenth century. Coaches used a well-established road network, but it was not without drawbacks. The following were the items: Insufficient heating (inside and outside the carriage). The requirement to stop at inns to change horses, and high costs. Only the very wealthy could afford private coaches. When his financial resources were restricted in 1819, even the Duke of Kent had to drive the coach that conveyed his pregnant wife himself.

The efficacy of carriage systems peaked at the end of the 18th century, so they were able to outlast railways until the mid-nineteenth century. The human body could only withstand fifteen or sixteen miles per hour at the time of coaches, which was also the speed limit of carriages. Despite its effectiveness, public transit was not available. Those who could not afford to ride in a carriage would walk.

In 1829, carriage builder George Shillibeer, previously worked in Paris, created the omnibus. He got the idea in France and brought it back to the United States. Omnibus provided transportation for all — Omnis meaning; all, everyone, the whole in Latin. His vehicle carried roughly eighteen passengers and was drawn by three horses. There was also

a conductor on board to assist passengers and signal stops. He altered the vehicles design to a lighter carriage drawn by two horses in 1830.

The first omnibus service ran from Paddington to the Bank of England. Shillibeer were followed by a slew of entrepreneurs. Omnibus services and routes were consolidated in 1855. The Compagnie Generale des Omnibus de Londres¹² was the regulating body, and it was based in Paris. Until the 1840s, omnibuses were single-deckers. A clerestory was built to the roof in 1847. By 1851, some vehicles had a knife-board, a plank on the roof. Knife-boards evolved into garden seat around the end of the 1890s, which are still in use today.

Tramway. A proposal to import a tramway from France was proposed in 1861. An Act of Parliament established tramways in Liverpool in 1868. It was later adopted in London southern and eastern districts. Horses hauled the first trams, essentially omnibuses that ran on tracks. The first electric tramway opened in Blackpoll in 1884. In Leeds, the first electric tram was introduced in 1891. The usage of motor buses was made possible by the Highways Act of 1898. so, in 1899, the first motor bus was introduced.

The horseless carriage (motor automobile) first appeared on highways near the end of the Victorian era. The first petrol-powered horseless carriage arrived in 1865, but these early automobiles were rarely seen until the 1880s and 1890s.

1.3. The literary context of *The Invisible Man*:

In the literary context, important points concerning *The Invisible Man* are covered, including an overview of the novel, the biography of the author and the examination of the scientific romance genre, as well as critical concepts that cover the subject of the research.

1.3.1. Overview of *The Invisible Man*:

The Invisible Man, the novella written in 1897 by H.G. Wells, is arguably his most well-known work. It was a very influential work, inspiring countless other writers and

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generating innumerable adaptations in different mediums. The Invisible Man: A Grotesque Romance is one of the earliest, if not the first, examples of the Mad Scientist trope: the absurdity of the man of science who is so consumed by whether or not he can attain a particular goal through science that he does not stop to consider the potential negative ramifications, or intentionally or recklessly chooses to ignore the potential ramifications, which invariably results in disastrous outcomes.

Griffin is a scientist who works on the subject of optics. He realizes while working on his studies that he can adjust the body refractive index to absorb all light and reflect none, making him invisible. The scientist conducts his first experiment on himself but is unable to reverse the process. Griffin decides to murder his friend after betraying him, launching his own personal reign of terror.

During a snowfall, a mystery guest named Griffin appears at the small inn in the English village of Iping, West Sussex. The guest is dressed in a long-sleeved, heavy coat and gloves, with his face entirely disguised by bandages except for a pink prosthetic nose and a wide-brimmed hat. He is unusually reclusive, irritable, and unpleasant. He asks to be left alone in the room while he works with a set of chemicals, only going out at night. Hundreds of weird glass bottles, which Griffin refers to as his luggage, used to arrive at the Inn while he was staying there. Many people in the town think this is quite unusual. He becomes the talk of the town.

Meanwhile, in the village, a mystery burglary occurs. Griffin was out of money and scrambles to pay for his food and accommodation. When his property owner requests it, he pays his rent and vacates the premises. In a moment of rage, he reveals a part of his invisibility to her. When the stranger undresses to reap the benefits of his invisibility, fights off his would-be pursuers, and flees to the downs, any attempt to apprehend him is pointless.

Griffin coerces a homeless, Thomas Marvel, into working for him. He returns to the village with Marvel to get three notebooks containing recordings of his studies. Griffin

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pursues Marvel to the coastal town of Port Burdock, attempting to kill him if he betrays the Invisible Man to the authorities. Marvel flees to a nearby inn and is saved by the innkeepers, but Griffin escapes. Later, Marvel goes to the police and informs them of the "Invisible Man," requesting that he be imprisoned in a high-security facility.

Griffin's rage-fueled quest to avenge his treachery results in his death. He seeks refuge in a nearby house, which turns out to be Dr Kemp, a former medical school acquaintance. He exposes his identity to Kemp: Griffin is the Invisible Man, a senior medical student who abandoned medicine to pursue his passion for optics. Griffin describes how he devised medicine that made bodies invisible and then executed the treatment on himself impulsively.

Griffin tells Kemp about why he is invisible. He describes how he first tried the invisibility on a cat, then on himself. Griffin burns down the boarding house where he is staying, along with all of the equipment that he used to make himself invisible to cover his tracks; nevertheless, he quickly realizes that he has no equipment to survive in the open. He tries to steal food and clothes from a vast department store, then steals some garments from a theatrical equipment shop and heads to Iping to reverse his invisibility. Nevertheless, now he believes that he would make Kemp his covert confederate, revealing his plan to start a Reign of Terror by terrorizing the nation with his invisibility.

Kemp has already reported Griffin to the authorities and is waiting for aid as he listens to this outlandish suggestion. Griffin battles his way out of Kemp's house as the authorities arrive, and the next day, he leaves a letter proclaiming that Kemp will be the first man slain in the Reign of Terror. Kemp, a level-headed character, tries to devise a strategy to use himself as bait to catch the Invisible Man, but the note sent with a servant is snatched by Griffin.

Griffin shoots and injures a local police officer who comes to Kemp for help before breaking into his home. Kemp flees to the town, where he is aided by the locals. Griffin is kidnapped, assaulted, and murdered by a mob. When the Invisible Man dies, his naked,

damaged body gradually becomes visible. A local cop orders him to cover his face with a sheet, and the book comes to an end. The closing chapter reveals that Marvel has covered Griffin's notes.

1.3.2. H.G Wells Biography:

H.G. Wells, full name Herbert George Wells, was an English novelist, journalist, sociologist, and historian who was born on September 21, 1866, in Bromley, Kent, England, and died on August 13, 1946, in London. Best known science fiction novels such as *The Time Machine*. Also, he wrote comic books such as *Tono-Bungay* and *The History of Mr Polly*.

Wells was the son of domestic servants who had become small-business owners. He grew up under the constant threat of poverty, and at the age of 14, he was assigned to a draper in Windsor, after an inferior education supplemented by his endless love of reading. His employer quickly fired him, and he found work as an assistant to a chemist, then as an usher at Midhurst Grammar School in 1883. At the age of 18, he was awarded a scholarship to study biology at the Normal School (later the Royal College) of Science in South Kensington, London, where T.H. Huxley¹² was a teacher.

Wells became a science teacher after graduating in 1888 from the London University, while suffering from ill health and financial concerns, which were exacerbated by his marriage to his cousin, Isabel Mary Wells, in 1891. The marriage did not work out, and Wells left in 1894 for Amy Catherine Robbins (died 1927), a former classmate who became his second wife in 1895.

Wells first publication was a textbook of biology (1893). He began a series of science fiction novels that revealed him as a writer of marked originality and an enormous fecundity of ideas with his first novel, *The Time Machine* (1895), which was immediately

¹² English biologist and anthropologist specializing in comparative anatomy.

successful: *The Wonderful Visit* (1895), *The Island of Doctor Moreau* (1896), *The Invisible Man* (1897), *The War of the Worlds* (1898), *The First Men in the Moon* (1901), and *The Food of the Gods* (1901). (1904). He also penned several short stories, which were published in *The Stolen Bacillus* (1895), *The Plattner Story* (1897), and *Tales of Space and Time* (1900). (1899). For a time, he was regarded as a forerunner of the future, and in *The War in the Air* (1908), he predicted critical advancements in the military employment of aircraft. However, his imagination blossomed at its finest, not in the mechanical anticipations of Jules Verne, but in the astronomical fantasies of *The First Men in the Moon* and *The War of the Worlds*, from which the image of the Martian has passed into popular mythology (History of Art: Masterpieces Literature-HG. Wells.).

Behind his innovation was a deep concern for man and society, which progressively penetrated the fantasy of his science fiction, often turning it into satire and, in some cases, ruining its believability, as in *The Food of the Gods*. Wells eventually abandoned science fiction in favour of comic books about lower-middle-class life, most notably in *Love and Mr Lewisham* (1900), *Kipps: The Story of a Simple Soul* (1905), and *The History of Mr Polly* (1906). (1910). In these novels, his own memories were drawn, as well as *Tono-Bungay* (1909). He revealed the hopes and frustrations of clerks, shop assistants, and underpaid teachers through the thoughts of inarticulate yet often ambitious heroes, who had rarely have been treated in fiction with such sympathetic understanding.

In these works, he also delivered his most lively and convincing observations on the issues of Western culture that would soon become his main obsession. The bleak vision of a fading planet in *The Time Machine* demonstrates that Wells shared much of the pessimism widespread in the 1890s in his long-term assessment of humanity prospects. In the short term, however, his study of biology led him to believe that human society would evolve into higher forms, with *Anticipations* (1901), *Mankind in the Making* (1903), and *A Modern Utopia* (1905), he established himself as a leading preacher of the doctrine of social progress in the British public mind. Around the same period, he became an enthusiastic socialist, joining the Fabian Society in 1903. Despite this, he eventually began

to oppose its techniques. The fierce feud he sparked in 1906–07 by his unsuccessful attempt to seize a power over the Fabian Society from George Bernard Shaw and Sidney, and Beatrice Webb is recounted in his novel *The New Machiavelli* (1911), in which the Webbs are mocked as the most Baileys.

After around 1906, Wells pamphleteer and novelist were at odds, and only *The History of Mr Polly and the Lighthearted Bealby* (1915) can be classified essentially as fiction. His later novels are primarily on social or political issues, with little regard for the novel as a literary form. Wells pretended to be unconcerned about the literary worth of his writing. *The Shape of Things to Come*, a novelized version of a film script, was released by Wells in 1933. *Things to Come* (1936), produced by Alexander Korda, is considered one of the best British films of the twentieth century because of its spectacular effects. Wells' version reverts to the utopianism of some of his earlier works, but his overall view grew increasingly less favourable, and several of his later novels are cruelly satiric. Fear of a disastrous wrong turn in the evolution of the human race, which he had imaginatively expressed in *The Island of Doctor Moreau* hideous animal transformations, dominated the short novels and fables he penned in the late 1930s. Wells was now sick and ageing. When World War II began, he lost all faith in the future, and in *Mind at the End of Its Tether* (1945), he paints a grim picture of a world in which nature has rejected and is destroying humanity.

Despite a sense of impending global catastrophe that underpinned much of his earlier work and flared up again in old age, Wells was considered the leading literary voice of the liberal optimism that preceded World War I during his lifetime. No other writer has captured the spirit of this moment more brilliantly, it is daring, its sense of liberation from Victorian thought and etiquette. Wells had a considerable influence on his generation and the generation that came after it. None of his contemporaries did more to incite insurrection against Christian principles and conventional standards of behaviour, particularly in the area of sex, where he was a consistent champion of near-complete freedom, both in his novels and in his personal life. Though hurried, ill-tempered, and contradictory in many

ways, Wells was unwavering and brave in his pursuit of social equality, international peace, and what he saw as humanity future welfare.

His reputation as a creative writer is built on his early science fiction publications and comic novels. He took the concepts and worries that haunted his generation mind. He gave them symbolic embodiment as wonderfully designed fantasy rendered realistic by the quiet realism of its environment in his science fiction. In his humorous novels, he has a sense of humour and great sympathy for regular people, despite his lack of subtlety in psychology and the structure of his storylines being often tricky. Wells prose is usually casual and lacking in grace, yet he has his gift of phrase and an excellent ear for vernacular speech, particularly that of the lower middle class in London and southeastern England. His best work has a vibrancy, vigour, and exuberance unrivalled by any other British writer of the early twentieth century.

1.5 Science Fiction:

Science fiction, abbreviated SF or sci-fi, is a genre of literature that emphasizes the influence of actual or imagined science on society or individuals. Hugo Greenback, an American publisher, is credited with popularizing, if not inventing, the term science fiction in the 1920s. Science fiction is a relatively new genre. Though antiquity writers occasionally dealt with modern science fiction themes, their works did not attempt at scientific and technological realism, distinguishing science fiction from previous speculative writings and other contemporary speculative genres such as fantasy and horror. As Hugo Greenback defines science fiction in *The Bedsheetsized Pulp Amazing Stories Magazine* of April 1926, as follow:

By 'scientifiction', I mean the Jules Verne, H. G. Wells and Edgar Allan Poe type of story—a charming romance intermingled with scientific fact and prophetic vision... Not only do these amazing tales make tremendously interesting reading—they are always instructive. They offer knowledge... in a very palatable form... New adventures pictured for us in the scientifiction of today are not at all impossible to

realize tomorrow... Many great science stories destined to be of historical interest are still to be written... Posterity will point to them as having blazed a new trail, not only in literature and fiction, but progress as well. (Hugo Greenback ,1926. vol.1, no.1).

Stories written by writers such as HG. Wells and Jules Verne, are considered the definition of scientifiction as Hugo defines it. Those stories combine a lovely romance with scientific facts. They are fascinating to read and are instructional, providing knowledge and new adventures. Many outstanding science stories that will be remembered in the future are yet to be written. They will be remembered for blazing a new trail, not only in writing and fiction, but also in advancement.

The genre formally evolved in the Western world, where the societal transformations brought forth by the Industrial Revolution prompted writers and intellectuals to speculate on the future impact of technology. By the turn of the twentieth century, various typical science fiction sets had emerged around various themes, including space travel, robots, alien species, and time travel. The usual theatrics of science fiction include prophetic warnings, utopian aspirations, elaborate scenarios for entirely imaginary worlds, titanic disasters, strange voyages, and political agitation of various extremist flavours, presented in the form of sermons, meditations, satires, allegories, and parodies—displaying every conceivable attitude toward the process of techno-social change, from cynical despair to cosmic bliss.

H. G. Wells was the first prominent English writer of science fiction. In 1894, Wells began writing stories with science themes, exhibiting greater interest in biology and evolution than other sciences, and more significant concern for the social repercussions of invention than the correctness of the invention itself. He referred to the genre as scientific romance. Several, other British authors wrote scientific romances during the first half of the 20th century; these books are now considered science fiction. Especially notable are works by Matthew Phipps Shiel (*The Purple Cloud*, 1901), Olaf Stapledon (*Last and First*

Men, 1930), and C. S. Lewis (*Out of the Silent Planet*, 1938). Among British writers of standard fiction who wrote one or two novels of a socially prophetic nature in the manner of Wells, the most notable are Aldous Huxley (*Brave New World*, 1932) and George Orwell (*Nineteen Eighty-four*, 1949).

Great Britain and France experienced a flowering of creative imagination in the 1880s and '90s. Literary landmarks of the period included such innovative works as Robert Louis Stevenson's *The Strange Case of Dr. Jekyll and Mr. Hyde* (1886) and H.G. Wells's phenomenal trio of *The Time Machine* (1895), *The Invisible Man* (1897), and *The War of the Worlds* (1898). Never before had fantastic events of seeming scientific plausibility erupted right amid the midst of humdrum daily life. These works used the worldview presented by science to rip aggressively at the fabric of Victorian reality. As the 20th century dawned, many of science fiction's most common themes—space travel, time travel, utopias and dystopias, and encounters with alien beings—bore British postmarks.

1.6. Concepts of Positivism, Scientism and Progressivism:

1.6.1. Positivism:

Positivism is a philosophical school of thought defined by a positive view of science and what is considered to be the scientific method. As a result, the situation is somewhat circular because, according to most versions of positivism, there is a distinguishable scientific method that is comprehended to be unitary and positivistic. However, all three claims—that there is an identifiable and specifiable scientific method, that there is only one such method, and that it is positivistic—are tendentious and now hotly contested. Nonetheless, positivism came to be associated with a philosophical movement that gained traction in all Western countries by the late nineteenth century and well into the first half of the twentieth. Furthermore, positivists aimed to bring science's approach into philosophy, in order for philosophy to become scientific. The endeavor to eradicate any metaphysical component from philosophy was another feature of positivism.

Plato and Aristotle, Greek philosophers, were the first to enunciate the notion that all human knowledge is dependent on sensory experience. One of the initial ideas that would later develop into an epistemic philosophy - Empiricism – was Aristotle's *Tabula Rasa*. The central claim was that all of humanity's knowledge is dependent on sensory experience. Auguste Comte, a French philosopher, developed a theory called Positivism in the second half of the nineteenth century. In his 1856 book *A General View of Positivism*, Comte describes Positivism as follows:

Positivism consists essentially of a Philosophy and a Polity. These can never be dissevered; the former being the basis, and the latter the end of one comprehensive system, in which our intellectual faculties and our social sympathies are brought into close correlation with each other. (Comte, 1856.p 317).

Comte here implies that philosophy and political system, which are the core of positivism, cannot be separated. The former is the foundation, and the latter is the conclusion of a single comprehensive system in which our intellectual faculties and social affections are brought into close proximity.

What are the core claims and concerns of Positivism? according to John Stuart Mill, Auguste Comte and Positivism, his book, says:

We have no knowledge of anything but Phenomena, and our knowledge of phenomena is relative, not absolute. We know not the essence, nor the real mode of production, of any fact, but only its relations to other facts in the way of succession or of similitude. These relations are constant; that is, always the same in the same circumstances. The constant resemblances which link phenomena together, and the constant sequences which unite them as antecedent and consequent, are termed their laws. The laws of phenomena are all we know, respecting them. Their essential nature, and their ultimate causes, either efficient or final, are unknown and inscrutable to us. (John Stuart Mill, 1865.p 6).

This implies the absence of one's prior knowledge of anything except phenomena. The understanding of this latter is not absolute. One does not have the essence of facts or the true mode of production. What is known is related to other facts in terms of succession or similitude. These relationships are constant. Hence, they are always the same under the same conditions. The laws of phenomena are only understood and respected, since one has no idea what their core nature is or what causes it.

A linear succession of acts and occurrences that results in a Law may be defined as the process of accumulating good information. Observation, Logical Analysis, Reasoning, Application, Reassuring, and finally a Law, which represents all of the knowledge the subject has learned and obtained along the process. Empiricism and Positivism both rest on the foundation of the sequence. Comte's contribution was the application of the same sequence to sociology, which was not included in the Empiric paradigm. Comte explained his Law of Three Stages in a series of works called *Course in Positive Philosophy*. Every society, according to Comte, must go through three stages of growth. Theological stage comes first, followed by the Metaphysical stage, and finally the Positive stage. The first stage is theological, in which deities are seen as the source of all knowledge. The second, the Metaphysical stage, represents the awakening to the fact that the world is organized by only one spiritual entity. Finally, there is the Positive Stage, in which both social and scientific laws are founded on science and the linear sequence

1.6.2. Scientism:

Positivism was the base for a second philosophy, scientism; Scientism has its origins in Logical Positivism, founded by a group of scientists known as the Vienna Circle on the grounds of Vienna University. According to them, there are only two types of relevant assertions: analytic statements (such as logic and mathematics) and empirical statements that must be tested. Anything outside of this framework is nothing more than an empty concept.

Their statements gave rise to scientism, which is defined as the idea that science and its technique of sceptical enquiry is the most trustworthy path to the truth. Scientism is an ideology that believes that sciences (such as theology, metaphysics, and philosophy) that cannot be assessed by natural science are useless. Scientism is a term used to describe an unfavourable attitude toward non-natural science subjects. Scientism's followers broaden positivist inquiry to domains of science that are primarily dependent on theories or abstract statements. For example, both Scientism and Positivism are concerned with the source of humankind's meaning and purpose, which is traditionally designated for Philosophy. As a result, Scientism is the conviction that science has all of the answers to the world's problems. Scientism has always been criticized for its doctrine, which may be summarized as a science that has moved beyond the realm of discovery and has become directive.

1.6.3. Progressivism:

The term progressivism refers to a variety of ideas that are all founded on the concept of progress. The most notable was probably a political movement that arose in the United States in the late 1800s and died away in the 1920s. The Progressive Era encompasses the years from the 1890s through the 1920s. This political movement arose in response to Spencer and Galton's Social Darwinism, as well as the changing social conditions brought about by industrialization. The movement was primarily concerned with improving the living conditions of American citizens through scientific growth, with the US government serving as a "vessel" for this development.

Progressives, as members of the Progressive movement are known, advocate for gender and class equality, poverty eradication, monopolistic regulation, educational reform, fiscal reform, and other issues. The Progressive movement included "William Jennings Bryan, Theodore Roosevelt, Robert M. La Follette, and Woodrow Wilson," among other notable American politicians and reformers. The terms progressivism and socialism are often used interchangeably. These two ideologies have many similarities and address essentially similar social concerns. They do, however, seek relief in different ways.

Socialism offers a government-run economy, in which the government organizes everything related to the state's economy. Capitalism is something that socialists aim to get rid of. Progressives, on the other hand, aim to use the government to regulate the industry and eliminate monopolies while maintaining the private sector's role. They are not anti-capitalism, but neither are they pro-capitalism. They perceive it as a tool for making money quickly.

Progressivism has a sociological component as well. As previously stated, the concept of Progressivism is built on the idea of progress. The progressivist doctrine's prototype ideals state that the quality of human life can only improve if the following four components are developed: technology, society (sociology), science, and economy. As a result, the term "developed country" was coined.

1.7. Positivism, Scientism and Progressivism in *The Invisible Man*:

H.G Wells' book includes several aspects of the previously discussed philosophies which can be seen in the novel as follow:

1.7.1. Positivism:

The Invisible Man, the book tackling theoretical physics and regards optics. Griffin explains his discovery in the section of the book that contains the most nuanced portrayal of positivist epistemology and the linear sequence. The entire section describing the discovery of the invisibility potion has an extremely deep and advanced knowledge of optics, optical density, and its subfields: refraction and reflection, for the time Wells was writing. Griffin uses a common phrase to describe his discovery "the Fourth Dimension".

Griffin discusses the refractive index and reflection, which is a scale that depicts the amount of light that passes through matter, as well as the angle of the leaving rays and the number of rays that travel to the next object. Reflection, on the other hand, refers to the number of light rays that are reflected from the matter in the opposite direction. The

fundamental phenomena that make things invisible are refraction and reflection. The seen thing becomes invisible when these two phenomena are reduced to a very minimal level, allowing light rays to pass through it without being obstructed. Because humans only detect deflected rays, an item that deflects light rays is visible. The logical analysis and application phases of the linear sequence are represented here.

Griffin discusses the refractive index and reflection, which is a scale that depicts the amount of light that passes through matter, as well as the angle of the leaving rays and the number of rays that travel to the next object. Reflection, on the other hand, refers to the number of light rays that are reflected from the matter in the opposite direction. The key phenomena that make things invisible are refraction and reflection. The seen thing becomes invisible when these two phenomena are reduced to a very minimal level, allowing light rays to pass through it without being obstructed. Because humans only detect deflected rays, an item that deflects light rays is visible. The "logical analysis" and "application" phases of the linear sequence are represented here. Griffin devised a chemical concoction that he shot into his veins. The mixture rendered his blood and all of his body's tissues invisible, reducing refraction and reflection in every cell. Wells described the entire process of being invisible in a very positivist manner.

1.7.2 Scientism:

Tom Sorell¹³ described Scientism as "a matter of putting too high a value on natural science in comparison with other branches of learning or culture."(Sorell, 1992.p 1). Griffin is the personification of Sorell's statements in *The Invisible Man*. The invisible man places far too much emphasis on his scientific discoveries. He also lacks knowledge of the society's moral code, as well as other characteristics such as community and socialization. He is a person who is solely concerned with himself. Scientism, which focuses solely on natural sciences and ignores and criticizes philosophical and metaphysical conceptions, also values

¹³ A Canadian philosopher.

self-orientation and secrecy. This book proves Scientism's stupidity and its disastrous effects on both the scientist and society at large. The relationship between scientists and society, as Walker¹⁴ puts it, is as follows:

According to *The Invisible Man*, the isolation required for experimentation grows out of the scientist's need to set himself against the common pattern of thought in society. (...) Therefore, the scientific investigation requires a first act of shutting out society, of entering isolation. (Walker, 1985.p156).

Walker implies that experimentation needs to abandon society and become self-centered throughout the process. Griffin, on the other hand, never returns to society's typical mental pattern. He exemplifies Sorrell's description and becomes a Scientism devotee by considering everything saves his experiment useless. Griffin begins as a potential scientific hero, capable of enhancing society through brilliance. Instead, he transforms into a monster, accepting Scientism's principles and plotting to destroy humanity. It was all due to the irony that he had to become invisible to turn invisible. This book shows that science cannot be "created" without the involvement of other important aspects of society, such as the political system and individual moral norms and regulations.

Another disadvantage of Scientism is its failure to foster cooperation among its adherents and the public. Scientists label the public as "dumb" because they lack the ability to understand scientific explanations. Scientists, on the other hand, are treated as freaks by the public since they do not understand their professional information. In *The Invisible Man*, Walker explains the conflict between society and scientists as follows:

(...) he (Wells) explores the problem "who is at fault for the misuse of scientific knowledge?" and "who is responsible for its proper use?" Everyone is responsible, Wells answers, the scientist and society. If science becomes a tool to alienate the individual, if the imaginative space in which scientific theory is created grows

¹⁴ A physician, planter and explorer in colonial Virginia.

unendurably small and empty, if the exchange fails, if the scientist turns his work against society, everyone is at fault. (Walker, 1985.p165).

Wells intended for both opposing groups to be blamed for Griffin's demise, as Walker points out. Despite this, Griffin is the only character in the narrative which is sentenced to death by public execution.

1.7.3 Progressivism:

The Invisible Man, is concerned with a more significant issue. Individualism and the pursuit of one's own best interests Griffin, the protagonist, transforms from a scientist to a power-hungry, greedy, and brutal guy filled with nothing but fury and hatred. He came up with a novel, useful potion. Rather than sharing his discovery with the rest of the world, Griffin decides to keep it to himself and use it to cause havoc on innocent people. Individualism, selfishness, and greed are the most visible social problems Griffin embodies. According to McGarty, Progressives hold the following views on individualism and selfishness:

Progressives believed in the existence of a common good that should be pursued by society for the benefit of all citizens. It denies the existence of the individual and the individual good, particularly if such a good runs counter to what those who define the general good have concluded. (McGarty, 2010.para 30).

Progressives denied the existence of the person's good and believed in the persuasion of the common good that benefits citizens and the society in general.

Gender equality, poverty eradication, prosperity, cooperation, and class equality were among the typical goods Progressives sought throughout the 19th and 20th centuries. Griffin is looking for fame and power. He is so engrossed in it that he ignores everything else. In the pursuit of his own self-interest, he causes his father to commit suicide by taking money from his father's account. As he subsequently explains to Dr. Kemp, he stole it to support his studies and has no regrets. "I did not feel a bit sorry for my father. He seemed

to me to be the victim of his own foolish sentimentality. The current can't have required my attendance at his funeral, but it was really not my affair." (Griffin, 1897.p 92).

Griffin becomes a psychopath and a severe menace to society as a result of his preoccupation with power and personal gain. He utilizes science to attain his objectives rather than sharing it to benefit society. His acts counter to the Progressives' philosophy of using science to accomplish a greater good. Progressives also pushed the idea that any community members are only entitled to its benefits if he contributes later. Griffin was cast out because he never genuinely contributed to society. He is filled with hate and contempt for the entire human race, and when he is unable to undo the effects of his invisibility potion, his rage grows even worse. Although some readers may sympathize with Griffin and blame society for his acts, Griffin's demise was entirely his own doing. He was kicked out of society for not following the norms. He never did anything to make amends for what he had done. He never expressed regret for his acts, therefore, he bears all responsibility for his demise.

1.8. Feminism and Gendered Literature:

After a continuous journey of making new laws, inventing new things, modifying old concepts and having the thought of making the world a better place. Women were still fighting for their rights, their selves, and their identities at every turn. Feminism has started a global debate aimed at solving women's difficulties and putting an end to their ethnic or cultural inferiority. Feminism was a woman's voice during a time when she could not talk or express her emotions and aspirations.

While the term "feminist" is commonly applied to women such Mary Wollstonecraft. Feminist and feminism as terms were not utilized in the modern sense until after the publication of *A Vindication of the Rights of Women* in 1792. Feminism is a French word that arose in 1871 in a French medical text which describes the feminization of a male body or women with masculine features. Eventually the concept of feminism emerged in Great Britain in 1890s, then in the United States in 1910. Feminism was originally named

“The Movement of Women's Rights," but it was eventually supplanted with the term "Feminism".

Many scholars have attempted to explain and define this concept in various ways. Some scholars used it to refer to historical political movements in the United States and Europe, while others used it to underline the view that women are treated unfairly and lack equality. Feminism is defined as "the conviction that women should have the same rights, authority, and opportunities as men and be treated equally, or the set of activities meant to reach this situation”, according to the Cambridge online dictionary.

The interdisciplinary approach to gender or feminism, as it is known. Includes all of; gender expression, gender identity, sex, and sexuality as understood via social ideas and political engagement. Feminism has progressed over time from a critical study of gender inequalities to a more nuanced emphasis on the social and performative constructions of gender and sexuality. Rosalind Delmar defines this term as “A strong desire to improve women's status in society” (Rosalind Delmar, 1987.p9). She considers feminism as “Someone who believes that women are discriminated against due of their gender, that they have special needs that are ignored or unmet, and that meeting these needs would necessitate a dramatic shift in the social, economic, and political order.” (5).

The term "feminism" has a long history; it refers to women's problems and suffering, as well as their aspirations for equality in male-dominated societies. The British women began to fight against oppression in the mid-1850s, when early feminists began espousing their ideas about inequality, and the first suffragette movement arose, and the movement lasted for decades. Since then, women have begun to struggle towards achieving the same rights and social position as men.

Despite agonizing segregation and harsh and cruel unfairness, women were able to speak up and express their frustrations, feelings, thoughts, and desires on a regular basis. Furthermore, women were able to promote it worldwide, turn it into a symbol of equality,

and convince everyone that men and women are equal in all circumstances, opportunities, and social rights.

1.8.1. Origin of Feminism:

Hunbertine Auclert originally published the concept of feminism in her journal *La Citoyenne as La Feminitè* at the end of the 1880s, in which she aimed to investigate male dominance and demand for women's rights, as well as the liberty promised by the French revolution.

Feminism was initially introduced in Britain around the twentieth century, and later in America in the 1910s. Feminism is derived from the Latin term *femina*, which depicts and defines the challenges and issues that women face. Feminism is concerned with the feminine gender as a social group as well as women as a biological group. As a result, feminists agreed that women's oppression and persecution are linked to their sexuality. In truth, the biological differences between men and women are reflected in the structure of society, and males have historically been viewed as superior in cultures based on these distinctions. Feminism is centered on women's experiences and highlights the various forms of oppression that women face in their societies. (A Brief History of Feminism,2015)

Feminism is centered on the experiences and daily lives of women in society, regardless of whether it is a political or social movement. Because they are capable of feeling and experiencing pain, feminists are thoroughly convinced of what it means to be a "woman" in a patriarchal society. As a result, feminists strive to dismantle and expose barriers to women's social, political, and financial equality. Women's value is fundamentally defined by gender, and women are innately inferior or less clever than males, among other things. (A Brief History of Feminism,2015)

1.8.2. Gender Theory:

Gender theories and hypotheses primarily evolved in the 1970s and 1980s in the United States of America and the United Kingdom as a set of concepts that influence historical and other decisions regarding scholarships. Masculinity and femininity are referred to as assets of traits in gender theories. Men's and women's lives are shaped by mutually generated characteristics. It shifted, and it also changed the ideals and perceptions of masculinity and femininity. Teaching methods and writing about them.

1.8.2.1. Sex and Gender:

To comprehend gender roles, one must be able to separate the terms sex and gender, with the terminology "sex" referring to the main physiological differences between men and women. Reeves and Baden explained the difference between the two terms as "Gender refers to the socially established concepts and practices of what it means to be female or male, whereas sex refers to biological features that define someone as female or male." (Reeves & Baden, 2000.p30). Judith Butler made another study arguing that gender is "a verb" rather than "a noun", and "a doing" rather than "a being". Oakley claims that the terms sex and gender should be defined as follows:

Many individuals use the terms "gender" and "sex" interchangeably, which is inaccurate. This notion has grown so widely accepted, especially in Western nations, that it is rarely challenged. We are born, given a gender, and released into the world. This causes minimal, if any, dissonance for many people. Gender is not fundamentally or entirely linked to one's physical anatomy, as biological sex and gender are.(Oakley, 1972.p16).

Oakley denotes the wrongfulness of using terms such as sex and gender interchangeably. One is born assigned a certain sex. However, sex and gender are certainly different; the physical appearance is not connected to gender, which is not inherited.

The social elaboration of biological sex is regarded the definition of gender, whereas sex is a biological categorization based mostly on reproductive capability. Oakley states that the biological sex refers to “the chromosomal make-up” (Oakley,1972. 34) of the individuals, comprising physical attributes and features, whereas gender is distinct. She states that “sex is a biological term: gender is a psychological and cultural one” (115). She argues that social circumstances and situations are to blame for the psychological inequalities between the assigned sexes. Simone de Beauvoir stated in part in her book *The Second Sex* that: “one is not born, but rather becomes, a woman” (301). This remark implies that a woman is not born as a feminine being, but rather is shaped by socialization, and that women's duties are not assigned to them at birth due to biology, but rather are socially constructed.

Candace West and Don H. Zimmerman, on the other hand, claim in their piece *Doing Gender* that " Gender is not merely a facet of who a person is; it is also something that he or she does, and does frequently, in interactions with others." (Candace West & Don H. Zimmerman, 1987.p140). They imply that gender is something that everyone performs on a daily basis. They believe that gender is not a natural occurrence, but rather the result of socially organized activity.

Gender, according to Judith Butler, is performative, and a person's gender is constructed via their repeated performance. She believes that no one can be born with gender because it does not exist until performed. The way one acts and walks and speaks gives an impression of belonging a certain category; a man or a woman". According to her, a person's sex does not necessarily correspond to his/her gender because it refers to society's classification of behaviour as male or female.

1.8.2.2. Gender Roles:

To distinguish gender identity from other gender ideas such as gender roles, is highly critical, as previously described. The notion of "gender roles" refers to how men and

women are expected to behave and act in society, and based on standard norms established by society (Planned Parenthood 1). Amy Blackstone claims that:

Gender roles are based on the many expectations that individuals, communities, and societies have of individuals depending on their sex, as well as the values and beliefs that each civilization has regarding gender. Gender roles are the result of interactions between people's cues about what kind of behaviour is considered proper for which sex. Appropriate gender roles are determined by a society's attitudes toward gender differences.(Amy Blackstone, 2003.p 335).

The different behavioral expectations designed by individuals, groups and societies determines the appropriate cues of each sex. Hence, society's beliefs build the appropriate gender roles.

In most cultures, male roles are typically tied to power, aggression and domination, whereas feminine roles are traditionally linked to vulnerability, tenderness, and subordination. Gender roles are socially defined, they can change over time, and are determined by social, cultural, and environmental factors that characterize a society or period in history. Gender roles aim to define the limits between what is proper for men and women in public and private realms in the community.

Such roles are viewed as natural and assimilated by girls and boys from a young age as a result of the predicted labels they learn in their social surroundings (International Training Centre 1). A woman's position entails investing in the home, whereas a man's job entails investing in the workplace. Cleaning, cooking, raising, and educating children are all tasks that women devote their lives to. Men, on the other hand, are seen as financially responsible and the primary suppliers of family needs, in addition to directing and making the decisions for their families.

Women assume the roles of housewives and mothers, according to Ann Oakley 1972, in her book "Sex, Gender, and Society." This is because women are born to perform such tasks, and she believes that any attempt to modify these traditional roles will harm the community's social structure. Simone de Beauvoir, on the other hand, says that gender

disparity in society elevates men and places them in leadership roles in families and societies. Gender differences are put in hierarchical opposition, with men being superior and women being inferior, she argues. Women's position is that of the other, and women are always on the outside looking in. (Simon de Beauvoir, 1949.p16).

As a result, it is possible that gender roles are learnt. It can evolve with time, and both men and women can play and perform it. Gender roles can be explained as the expected roles men and women would play on the basis of their gender. Women were perceived in many civilizations and still as more nutritious than men. As a result, their primary feminine job is to provide for their families by working full-time at home. While males are regarded as superior, they are expected to assume a masculine role as the family's breadwinner.

To summarize, gender roles are defined by a person's actions and behaviours. Gender roles are socially constructed beliefs based on cultural and societal norms and standards, and they might differ from one society to the next.

1.9. Film Adaptation:

Literature, history, and films are three separate kinds of communication that appear to have gotten a boost in the information age. Adaptations of literary works have resulted in television series and films. The nature and tradition of adaptability are the first key. Tales change over time, as one generation alters old stories to meet the requirements and methods of storytelling of the next.

Despite the fact that screen adaptations of literature have been there since the dawn of cinema and have sparked some of the most passionate arguments among the general public, the subject has long been overlooked in literary and cinematic studies. Until about a decade ago, adaptation was generally thought to be unworthy of serious academic study. Adaptation was seen as 'impure cinema' by film supporters, notably in the first half of the twentieth century, who despised the genre's reliance on literature, especially during the

period when film was battling to be considered 'The New Literature,' an art form in its own right. Film adaptations were viewed as abominations by writers and literary critics in the first half of the twentieth century, as vulgar usurpations of literary classics that threatened both literacy and the book itself. Virginia Woolf considered movies degrading, with viewers being enslaved to them as "savages of the twentieth century watching the pictures" (Woolf, 1926, p166).

1.9.1. History of Adaptation:

Hollywood has been sustained by fictional adaptations since its inception, but this was not an exclusive trait. From the Mexican cinema of the 1930s through the rejuvenated Argentinean films of the late 1950s, literature shaped the motion picture industry worldwide, and drove most of the French New Wave and the mid-eighties Spanish film revival. Film adaptations are among the most prominent exponents in any of the times, to name a few instances. (Adapting History and Literature into Movies, John Dean).

From the start of time, works of literature have been adapted for film. Historically, the initial attempts at the narrative cinema were based on already existing literary or theatrical sources, most of the script material for the cinema since then have been accounted. For instance, Louis Lumiere (1864-1948) adapted his first 'fiction' picture, *Larroseur Arrose (The Waterer Watered, 1895)*, on an 1889 comic strip by 'Christophe'.

However, disagreements over the challenging issue of fidelity have hindered this procedure on a frequent basis. To what level can a film be true to its source material? Which features of a literary or dramatic method may be successfully adapted to the film medium, and which cannot? To what extent should filmmakers adapt the original's characterization, setting, or plot to suit their interpretation? Is it significant if a director alters the original almost completely yet making a unique cinematic masterpiece of its own right? Should a film adaptation, in other words, always have to justify itself in terms of its resemblance to the original literary work, or can the two be accepted and appraised separately? Moreover,

as a result, they coexist peacefully? (Adapting History and Literature into Movies, John Dean).

Such issues are still being debated. Most theorizing divides types of adaptation into three categories: strict, loose, and accessible. They often differentiate between classic or well-known works, where audiences are familiar with the original and may expect to see it faithfully reproduced on screen, and less well-known or forgotten works, where audience devotion to the original is less important. Taking a classic or currently popular work and presenting it in a way that avoids alienating individuals who are committed to their interpretation of the original is probably the most challenging assignment for the filmmaker. These adaptations would generally be classified as strict or loose, yet they are a free reworking. (Adapting History and Literature into Movies, John Dean).

However, works of literary style, story, or characterization, which are more open to being 'tampered with' and are either less complete or self-sufficient in their original form, have become a more prevalent resource. Alternatively, those belonging to literary genres such as detective or gangster fiction, thrillers, westerns, or science fiction, which are typically regarded as peripheral in terms of literary legitimacy, hence less likely to provoke indignation if they are 'betrayed' in the adaptation process. These are the categories in which many of the best American films are found. (Adapting History and Literature into Movies, John Dean).

1.9.2. Principles of Adaptation:

To the general subject of adaptation, there are probably two main approaches. The first approach demands that the original work's integrity be preserved, and thus contends that it should not be tampered with and should, be the adapter's top priority. The second approach proposes that it is proper and even important to freely change the original work to produce a new medium that may now be used as a new, distinct piece of art with its integrity. (Principles of Adaptation for Film and Television, 1994).

Bela Balazs was a firm advocate of the second technique, recommending that filmmakers not be too reverent of the works they were adapting. He was a novelist, poet, and screenwriter, as well as a cinematographer, whose senses were bolstered by a solid theoretical foundation and a working understanding of the necessities of a working artist. He contended that if:

.... The artist is a true artist, not a botcher; a filmmaker may treat a previous work of art as raw material, viewing it through the lens of his art form as if it were truly raw, and paying no attention to the shape that has already been given to the material (Bela Balazs, 1992.p263).

Filmmakers view the original piece of work, the raw material, from his/her lens of art. Paying no regards to the material's given shape.

Many people comment on film adaptations assuming that the original work is "raw material" to work with rather than a sacred text to copy. Almost every artistically meaningful and clever adaptation is a reinterpretation of the source material. None of the genuine proponents of adaptation, such as Bazin or Truffaut, will deny that some adjustments are required when moving from one medium to another; the disagreements emerge over how we interpret reality and where one continues from there. However, there is something demands for fewer things to be described rather than more things to be seen, at least arguably. The most obvious requirements are those determined by length: when a 300-page novel is adapted into a two- or three-hour film, a lot must be lost. In a television series, which might last anywhere from eight to ten or even twelve hours, less will be lost. (Principles of Adaptation for Film and Television,1994).

Some works, without a doubt, "translate" more easily or persuasively than others. There is a widespread belief that books are more adaptable than plays, because the play will appear deceptively similar in form to the film and hence be slavishly duplicated. Filmmakers adapting a novel, on the other hand, will be unable to yield to such temptations and will be compelled to at least attempt to be innovative and original. Although it is

commonly expected that a "psychological" novel will adapt less well than an "action" novel, there has been less agreement on what types of novels are likely to become effective movies. Such an attitude appears to have prevented the film industry from deciding which novels would be adapted; its dominance has grown even more potent as a result of its conveniently matching commercial considerations, allowing film-makers to avoid many "serious" novels in favor of popular "entertainment" in good conscience. (Principles of Adaptation for Film and Television,1994).

The texts on which films are based are often regarded as literary masterpieces. Nonetheless, there is a widespread belief that, as novelist Anthony Burgess put it, "The brilliant adaptations are nearly always of fiction of the second or third class." (Burgess, 1975.p1). The impression is that truly excellent pieces of written literature will be the most difficult to adapt, because they are the ones in which form and content have already been adequately matched. Any attempt to disconnect them will inevitably result in issues. Because many film-makers and critics believe that any "masterpiece" has already found "its definite form," many film makers and critics agree that the better the original work, the less likely the film based on it will be a major achievement, as a result, film makers could perhaps avoid adaptations of major literary works in favour of less imposing or perhaps even mediocre ones.

The viewer's expectations are influenced not just by whether or not they are familiar with the original, but also by how they perceive and evaluate it. They can imagine how they would react if the process were reversed, that is, if they came across the recent occurrence of "novelization," which is a book based on a film rather than the other way around. Adaptations, and more lately novelizations, have been hugely important economic factors in the book publishing industry. It has been apparent for an extended period time that, just as books create audiences for movies, movies build audiences for books. Novelizations are popular among readers because they appear to read like movies. To most of these readers, whether or not the works succeed as "literary" is no consequence. (Principles of Adaptation for Film and Television,1994).

Readers with a high level of literary expertise frequently adopt the same attitude towards film adaptations, namely, whether or not a film based on a beloved novel succeeds as a film—as a cinematic work of art. Of course, what a film gets from a book is important, but so is what the film adds to the book. When dedication and talent are combined, the finished film is neither a betrayal nor a copy, neither an illustration nor a departure. It is a work of art that is related to yet separate from the book from which it is derived, an aesthetic achievement that is in some inexplicable way the "same" as the book and something else, perhaps less but possibly more.

1.10. Conclusion:

To sum up, this first chapter focuses on defining the background and shading lighting on the important topics in terms of *The Invisible Man* by H.G. Wells. Since the work belongs to a significant literary genre, it was necessary to provide historical and literary context to support the research's goal. Creating a link between the main parts of chapter one leads to the discovery of essential facts that helped in shaping the novel hence the adaptation as well. As was mentioned, Wells writes for the purpose to how far a person could go if he or she were freed from social constraints and not for the purpose to clarify gender representations in society. Therefore, the novel's adaptation seemed to be the proper case to study for this thesis.

**Chapter Two: Biased
Perceptions of Women in the
1933's Movie Adaptation of
HG. Wells's *The Invisible
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2.1. Introduction:

"*The Invisible Man*" film adaptation, directed by James Whale in 1933, tells within its folds the story of the crazy scientist Griffin. A serum that changes his body's refractive index drives a rational gentleman insane. Based on the novel written by Herbert George Wells, that also holds the same title as the film. The protagonist loses his humanity as soon as he loses his visibility, trying to take from his friend and the people around him.

As stated before, the film revolves around a male character and not a female one. Women are seen in the film only as secondary characters who help shape the picture in favor of the protagonist. Women in this case study are not as dominant or strong, and in a certain way, they draw the Victorian perception of women.

This chapter, is an attempt to describe the film adaptation directed by James Whale in 1933, shedding the light on his biography to help understand the cinematic work in a better way. Along with an overview of the film and a comparative analysis between it and the novel. In addition, an analytical study of the women described in the novel and viewed in the literary work portrays a gender role examination through them. As well as tackling the binary opposition between genders, masculinity and femininity and what makes or defines masculinity and femininity. Concluding with an extensive portrayal of biased perceptions of women in the 1933's movie adaptation '*The Invisible Man*'.

2.2. James Whale biography:

Whale was born into a poor coal-mining family in England, was keen to enlist in the army when World War I broke out. He started performing and directing while in a POW camp after being captured by the Germans. Whale continued acting on stage after his release, becoming a set designer and, later, a director. His directing of R.C. Sherriff's celebrated war plays *Journey's End* (1928), first in London and subsequently in New York, served as a calling card for Hollywood, which approached him to make the film adaptation in 1930. *Hell's Angels*, a big-budget movie about World War I pilots, was then offered to Whale by

Howard Hughes (1930). Following that, Universal recruited Whale to direct *Waterloo Bridge* (1931), a production of a Robert E. Sherwood tragedy about a London lady of the night (played by Mae Clarke) who nobly offers up her army boyfriend (Douglas Montgomery) so that he will not be discredited.

Frankenstein (1931), *The Old Dark House* (1932), *The Invisible Man* (1933), and *Bride of Frankenstein* (1935) are his four iconic horror films. He has directed films in other styles, notably the film adaptation of the musical *Show Boat* (1936), which is regarded as the ultimate version. He got a five-year deal with Universal Pictures in 1931, and his first project was *Waterloo Bridge* (1931). The film starred Mae Clarke and was based on Robert E. Sherwood's Broadway play. The same year, Universal CEO Carl Laemmle Jr. offered Whale any of the studio's properties. *Frankenstein* (1931) was chosen by Whale mostly because none of Universal's other properties sparked his attention, and he wanted to do anything other than a war film.

One of the keys to Whale's success, according to critics, was giving his monsters a personality, which he achieved because of his gay identity, which provided him with perspective into being an alien in society. In 1936, Whale directed what is widely regarded as the best film adaptation of the musical "Showboat," in which he ensured that Hattie McDaniel and Paul Robeson's characters were given authenticity and warmth, which was unusual for African Americans in motion films at the time. Whale began a two-decade relationship with assistant story editor David Lewis during his initial years in Hollywood. The two were among the few gay couples in Hollywood who attended industry events together. Many historians today believe that Whale's outspokenness about his sexuality contributed to his career's stuttering and eventual demise in the 1940s. He painted, directed plays, and lived off his investments for the rest of his life.

James Whale, who was plagued by personal, health, and professional troubles, drowned himself in the swimming pool of his Pacific Palisades (CA) house on May 29, 1957, at the age of 67. His lifelong associate David Lewis hid his suicide note until shortly

before his death decades later. The death was first declared accidental due to the missing note.

2.3. An Overview of The Film Adaptation:

The Invisible Man is a 1933 American horror film that is considered one of the genre's masterpieces, particularly for its innovative visual effects and the presence of Claude Rains in his first American movie performance. The Invisible Man, based on H.G. Wells' science-fiction novel of the same name, stars Rains as Dr. Jack Griffin, a British scientist who has found the secret of invisibility and taken the medicine that allows him to do so. The medicine, on the other hand, makes the doctor insane. He ends up terrorizing a small British community and murdering someone.

It was truer to the story told by H.G. Wells. Griffin's fiancée and previous tutor were introduced in an attempt to bring forth the human side of the main protagonist, which was a major deviation from Well's original novel. The existence of these people emphasizes the film's resemblance to the previous Frankenstein picture. In terms of plot, the two films are pretty identical, with the exception that the mad scientist and the monster in The Invisible Man are both the same.

Prior to this, Claude Rains had only appeared in one film. The British silent film *Build Thy House* (1920). Rains had no notion that his face would be disguised throughout the film when he accepted the position of the invisible man, we only get a glimpse of his face in the closing picture. Despite this, Rains has a strong presence in the film, combining menacing dread with heartbreaking melancholy. His portrayal of the invisible man ranks alongside Boris Karloff's Frankenstein and Bela Lugosi's Dracula in terms of viewer impact. This was the part that launched Claude Rains' career in Hollywood. He proceeded on to have a very successful cinematic career as a result of this launch.

After Rains' remarkable performance, the spectacular effects, which are exceptional for a film of this era, are what sell The Invisible Man. Effects designer John P. Fulton

deserves credit for them, as he refined existing techniques and created several new ones for this picture. "Wire effects" are also widely used in *The Invisible Man*. Wires are controlled out of view to propel things about the stage, which are nearly undetectable to the camera. In the final sequence, where the unseen guy gradually appears after passing through an intermediary skeletal stage, stop motion was also utilized. There are some stunning model sequences as well, including one in which a train is sent tumbling down a mountainside.

The Invisible Man was a huge success, just as Universal had predicted. A few years later, *The Invisible Man Returns* (1940) was released, with Vincent Price reprising his role as the monomaniacal see-through man. The concept was extorted for all it was worth in the years that followed, with films like *The Invisible Woman* (1940), *Invisible Agent* (1942), *The Invisible Man's Revenge* (1944), and *Abbott and Costello Meet the Invisible Man* (1951).

Directed by classic British fiction cinematographer James Whale, from a storyline partially tampered by Preston Sturges and Philip Wylie (uncredited) and based on an H.G. Wells narrative, this early masterpiece is smartly scripted, wonderfully made, and attributes remarkably effective special effects for its time — and of course, for trivia enthusiasts, Harry Travers plays Jack's boss Dr. Cranley, Gloria Stuart plays fiancée Flora Cranley, and Walter Brennan (bicycle owner) and John Carradine play uncredited walk-on roles (the man who suggests using ink to catch the killer). This picture generated four sequels and at least relatively so many different storylines.

A mysterious figure dressed in a coat, hat, dark glasses, and — it turns out — bandages check into a quiet country inn one night. The landlord and his spouse finally demanded his departure due to his reclusive attitude, recurrent rages at the guests, and property damage (he is undertaking biochemical experiments in his room). Jack Griffin, a scientist who found how to make himself invisible but lacked the equation to return to his

visible state, has now become power-hungry and homicidal as a result of the process. As the panicked public.

Griffin arrives up at Kemp's house and forces him to cooperate with him. Griffin, you see, has great intentions, plans that entail terror, murder, and perhaps even world rule. Folks are terrified of invisible hands around their necks. Kemp accepts to help Griffin retrieve his notes from the Inn after failing to fool Griffin and being afraid of his skills. This latter murders a police officer who refuses to acknowledge him.

Griffin's insanity worsens as the story unfolds. Against his fiancée's best efforts, Griffin goes into a homicidal rage, intending to start his 'reign of terror' as a first step toward compelling the world to submit to his will. His horrendous crimes include pushing a handful of searchers off a cliff and plunging a train carrying hundreds of people off a bridge. Griffin sings "Nuts in May" while skipping down the path in just his pants. When Griffin reappears to assassinate Kemp, the poor man is strapped into a car aimed at a cliff. Then he explains the entire process of pushing the car down the hill, including what will happen to Kemp if it crashes off the cliff.

Griffin is caught napping in a barn after scene after scene of him outsmarting and overcoming his enemies. Officials set fire to it, and as he crawls through the snow, he is shot and dies in the clinic next to his fiancée, gradually regaining his visibility.

2.4. Critic's Reviews on The 1933's Adaptation of "*The Invisible Man*":

Universal began developing *The Invisible Man* in 1931, as Richard L. Schayer and Robert Florey proposed that Wells' fiction might be a worthy follow-up to the movie studio horror film success *Dracula*. Nevertheless, Universal agreed to create *Frankenstein* in 1931. This resulted in multiple script adaptations being created, as well as several potential filmmakers signing on to pursue the project, including Florey, E.A. Dupont, Cyril Gardner, and scriptwriters John L. Balderston, Preston Sturges, and Garrett Fort. Whale joined after his work on *The Old Dark House* and *The Kiss Before the Mirror*, and his screenplay partner

R.C. Sherriff worked on a scenario in London. In June 1933, production began, and finished in August and two months of special effects work was completed after filming.

Universal had a huge commercial success with the film when it was released in 1933. After Fulton completed the special effects, the film's overall cost was \$328,033¹⁶. It made \$26,000¹⁷ during its first three days at the Roxy in New York, and shattered records at the New York theater with \$42,000¹⁸. Collected for the week. The Invisible Man's overall earnings are unknown. The film was a "huge success"¹⁹ at the box office, according to the creators of Universal Horrors.

Several trade newspapers gave the picture positive reviews, including The New York Times, which named it one of the Best in Film for 1933. It was praised by critics such as Carlos Clarens, Jack Sullivan, and Kim Newman in re-evaluations, and it was named one of John Carpenter, Joe Dante, and Ray Harryhausen's favorite genre films. *The Library of Congress* included *The Invisible Man* in the *United States National Film Registry in 2008*, citing it as "culturally, historically, or aesthetically significant."²⁰

The New York Times' Mordaunt Hall and Entertainment's critic credited as "Char." both applauded the film's originality, calling it a "remarkable achievement" (Hall, 1933) that surprised him that it had not been attempted earlier. "Char." reflected on this, noting that it provided "something new and refreshing in the horror film genre." (Char, 1933.pp14.20). The cast members also received a number of positive critics. Thornton Delehanty of The New York Post considered the adaptation as "one of the best thrillers of the year"; he praised the work of the Sherriff as well as "quality of awesomeness and suspense" (Weaver, Brunas & Brunas, 1990. p86). that Whale demonstrated. In addition to this, the film a three and a half star rating by the *New York Daily News* 'Kate Cameron,

¹⁶ Mank, Gregory Wm. (2013). Riley, Philip J. (ed.). *The Invisible Man* (Kindle ed.). BearManor Media.

¹⁷ Ibid.

¹⁸ Ibid.

¹⁹ Ibid.

²⁰ "2008 Entries to National Film Registry". Library of Congress. December 30, 2008. Archived from the original on August 10, 2014.

who admired the performance of Rains and stated: "his voice carrying a sinister note that is very effective in this kind of horror role" and declared the film to be one that "should not be missed" (p. 86). Other newspapers praised the picture, with *Film Daily* writing, "It will delight all those who prefer the unusual and bizarre in their film pleasure"²¹. Moreover, The New Yorker's John Mosher called it a "bright little oddity" (Mosher, 1933. p. 69.). The picture was ranked ninth on the *New York Times'* Ten Best list in 1933 (Mank. 1933, p. 312).

The film's humor, special effects, and Rains' performance were also commented on. Carlos Clarens praised the film in his 1967 book *The Illustrated History of Horror and Science-Fiction Films*, saying "The scene where Griffin first flaunts his invisibility is the kind of cinema magic that paralyzes disbelief and sets the most sceptical audience wondering" (Clarens, 1933.p 66) and noting that "Not only is the show a technical tour de force, *The Invisible Man* also contains some of the best dialogue ever written for a fantastic film." (p66.). Also, in *The Penguin Encyclopedia of Horror and the Supernatural (1986)*, Jack Sullivan wrote that in the scene where one sees Griffin singing and running wearing only a pajama 'pants is considered "a piece of unabashed prankishness, but it's also something beyond that: the sudden eye-opening enchantment of the scene is worthy of Grimms or L. Frank Baum "and the ending scene was "the perfect image to define Whale's lightly horrific fairy-tale magic"(Sullivan, 1986.pp 457. 460).

Fulton's special effects were admired In Phil Hardy's 1984 book *Science Fiction*, mentioning that it was "deservedly [...] widely praised" and making the note that they "still create a primitive sense of amazement and wonder"(Hardy, 1984.p89). The film was "a perfectly judged marriage of menace and comedy, anchored by superlative special effects and a bravura performance from Rains" (Marriott & Newman, 2006 .p 43), James Marriott mentioned in the book; *The Definitive Guide to Horror Movies (2006)*. Kim Newman said, "special effects genius John P. Fulton accomplished with 1930s technology was certainly on a par with anything in 1992's Chevy Chase vehicle *Memoirs of an Invisible Man (1992)*"

²¹ "The Invisible Man". *Film Daily*. New York: Wid's Films and Film Folkm Inc.: 4 November 18, 1933.

(Newman, 1984, para 04). Rains' role as Griffin was also praised by the latter, who noted the actor's performance was rich with "expressive gestures" as "vital to his performance" and his "terrific voice: velvety with a sly twist, perfect for those wonderful mad scientist speeches"(Newman, 1984, para 03).

The film was listed on many "Best-of" genre lists. The Invisible Man is listed among the best films of certain genres by artists in their respective fields, In the book *The Variety Book of Movie Lists*. Joe Dante (Best of Horror), John Carpenter (Best Science Fiction) and Ray Harryhausen (Best of Fantasy) are included. The Invisible Man was opted to be included in the United States National Film Registry by the Library of Congress as being "culturally, historically, or aesthetically significant".

2.5. How does the Movie Directed by Whale Departs from Wells' Novel?

H. G. Wells is considered the founder of science fiction, owing to his masterpieces in which he was able to blend social and political matters with hard fiction without crossing into fantasy. Wells's approach in *The Invisible Man* is much more sophisticated than in his earlier books; at points, it appears to be simply a typical pulp magazine, but somehow it knocks you just where it is intended to, and you realize Wells' skill at masking psychoanalysis with simple prose.

James Whale, on the other side, succeeds at sticking to the book's framework while still integrating his flair into the plot, as seen in several of his earlier films. Whale is recognized for combining horror and comedy in his films while maintaining the message and telling a compelling narrative, as evidenced by *Bride of Frankenstein*. *The Invisible Man* follows in the book's footsteps; at moments, it may appear to be simply another film, but then it grabs you and takes you to the heart of the story.

Both authors have impressive track accomplishments in their related disciplines, and they handle *The Invisible Man* admirably. In many aspects, the movie departs from the novel. The story is set in the 1890s, when it was first issued, which adds to the novel's scientific features. The movie was set in 1933, the year it was released. Perhaps the most

significant difference between the two is that the invisible man on film is insane from the start. However, in the book, the longer he remains invisible, the more insane he seems to become, which could be due to the painkillers he was taking or the formulas he formed in the desperate hope of regaining his visibility. Another major difference is related to the characters visible in the movie. There are very few parallels in this section since the characters, despite both having the same identity, conduct completely differently.

To begin with, aside from Griffin, there are not many characters in the novel, but those who do appear are serious. There are several instances when they recount the storyline from their viewpoint, allowing them to feel more like actual individuals. The film has a diverse cast of individuals, as well as activities that they engage in with them. His fiancée, who was not in the book, is introduced in the film. Also, the addition of her father Dr. Crowley. This update was made in to show the main protagonist's compassionate side. MRS Hall's character shifts dramatically in the film, from being a lovely lady in the novel to an obnoxious, yelling woman. In addition, In the novel, Dr. Kemp lives; his life is saved by those who kill Griffin. Dr. Kemp is afraid throughout the picture and suffers the consequences of betraying Griffin with his life. A central character is missing in the screenplay, Marvel. He is the tramp that Griffin engages as his first accomplice. In the book, the Invisible Man causes as much havoc as the fraternity brothers after of the semester, but in the film, the Reign of Terror is more than a menace; he kills at least two individuals, including his would-be accomplice Dr Kemp. Furthermore, he causes a train to crash, resulting in numerous deaths and injuries. Even the love of a good lady will not save him.

2.6. An Analysis of the Female characters in the novel:

HG. Wells is rich in diverse characters who play major, secondary or supporting roles. From Griffin, Thomas Marvel, Dr. kemp to Mrs. Hall, Millie and Mrs. Bunting, they all add a significant touch to the novel paving the way to create and better understand *The Invisible Man*. However, one cannot deny that most of the existing characters are men and

the female characters in the storyline are all just secondary characters barely even mentioned, and those who play to some extent, an important role, they do not make it even to the end of the first half of the book. For instance, the only character mentioned constantly from the beginning to almost half of the novel is MRS. Hall and one lose her track gradually until she is not mentioned again by page 54. In the following passages, these female characters 'who have been mentioned enough times in the narrative, will be analyzed to help draw an image of the perceptions of women.

2.6.1. MRS. Hall:

MRS. Hall is the wife of MR. Hall and the proper owner of The Coach and Horses Inn in Iping. She is considered one of the essential characters in the novel, since she is the first person to be the first direct contact with Griffin.

The writer leads the reader to understand the character of MRS. Hall is an opportunist with a lust for money. This could be seen through her ignoring the rudeness Griffin shows in their first interaction and giving him a room in her place. To add to this, his identity was not verified in any way as he was a paying customer even though "He stamped and shook the snow from off himself in the bar, and followed Mrs. Hall into her guest parlor to strike his bargain. And with that much introduction, that and a ready acquiescence to terms and a couple of sovereigns flung upon the table, he took up his quarters in the inn." (*The Invisible Man*, 1897.p2). She had her own doubts about the stranger's strange, eccentric appearance and behavior, but it was ignored. Maybe the reason for her being glad to have a paying guest staying over, was because it was wintertime and not many visitors came by. "A guest to stop at Iping in the wintertime was an unheard-of piece of luck, let alone a guest who was no "haggler," and she was resolved to show herself worthy of her good fortune." (*The Invisible Man*, 1897.p2).

MRS. Hall is portrayed as a woman with various personalities. She is a devoted and modest host, a dominating and firm woman yet very superstitious. This latter is demonstrated in her reaction to the moving furniture "'Tas spirits," said Mrs. Hall. "I know

Tas spirits. I've read in papers of en. Tables and chairs leaping and dancing! -- "(*The Invisible Man*, 1897.p27). One often gets the impression that she bosses over her husband MR. Hall. For example, the sort of attitude towards Hall at certain times as when she demanded him to mind his own business "You mind your own business, Hall," said Mrs. Hall, "and I'll mind mine."(*The Invisible Man*.189.7p11). alternatively, such descriptions express her behavior towards him "She was all the more inclined to snap at Hall because the stranger was undoubtedly an unusually strange sort of stranger" (*The Invisible Man*, 1897.p11).

She is described as quite meticulous with the keeping of the Inn. For instance, she makes sure to point to Griffin for spoiling the fender, walls and the floor with his experiments. She is a woman of ethics and proper behavior. She provides satisfactory services for her guests, ensuring they have a good experience staying at her hotel. She was providing them with meals, tea and cleaning services. "Mrs. Hall lit the fire and left him there while she went to prepare him a meal with her own hands." (*The Invisible Man*, 1987.p1). However, when Griffin stops paying for his bills on top of being extremely rude towards her, MRS. Hall decides to cut off the satisfactory services such as tea and food "Why wasn't my breakfast laid? Why haven't you prepared my meals and answered my bell? Do you think I live without eating?"(*The Invisible Man*, 1897.p24), insisting on him to have the bills paid in exchange for the services "Why isn't my bill paid?" said Mrs. Hall. "That's what I want to know." (*The Invisible Man*, 1987.p24).

MRS. Hall becomes utterly suspicious of Griffin as she has doubts about him being responsible for the burglary at the Vicarage. This leads her to be strict with him and insist on him explain where he has got the money to pay for his pending bills.

That I wonder where you found it," said Mrs. Hall. "And before I take any bills or get any breakfasts, or do any such things whatsoever, you got to tell me one or two things I don't understand, and what nobody don't understand, and what everybody is very anxious to understand. I want know what you been doing t'my chair upstairs, and I want know how 't is your room was

empty, and how you got in again. Then as stops in this house comes in by the doors, -- that's the rule of the house, and that you didn't do, and what I want know is how you did come in. And I want know -- (*The Invisible Man*, 1897.p24).

Due to her argument with Griffin and her constant nagging, these latter snaps and reveal his invisibility, leaving her in shock after handing her his fake nose.

"Here," he said. He stepped forward and handed Mrs. Hall something which she, staring at his metamorphosed face, accepted automatically. Then, when she saw what it was, she screamed loudly, dropped it, and staggered back. The nose -- it was the stranger's nose! pink and shining -- rolled on the floor. (*The Invisible man*, 1897.p25).

To end with, MRS. Hall is portrayed as a typical example of a working-class woman making her living in a rural area.

2.6.2. Millie:

The character of Millie is not mentioned quite a lot. In fact, in the whole storyline, she was mentioned only ten times. She is MRS. Hall's maid. She is often presented as a submissive girl. She listens to her master's instructions and does her best in hopes of satisfying her. Despite that, MRS. Hall was not satisfied with help around. As one understands from the context of the novel, she was a bit lazy and sluggish. Her help did delay the service for visitors instead of making it much quicker. Therefore, she was often scolded. For instance, upon Griffin's arrival, MRS. Hall took the responsibility of attending to him as she knew that Millie was not competent and would have messed up completing small tasks such as forgetting to put the mustard bowl on the tray to be served.

.....Millie received a few verbal jabs for her excessive sluggishness. Millie (help!) had only succeeded in delaying the mustard while she had cooked the ham and eggs, laid the table, and done everything. (*The Invisible Man*, 1897.p3).

Millie's help around the Inn was not up to MRS. Hall's expectations. She succeeded at delaying everything; therefore, her help was not much needed. Eventhough, MRS. Hall was quite harsh on Millie, she was patient, would simply listen, agree and get occupied with the next assignment.

2.6.3. The Old Women:

The old woman is Griffin's neighbor in London, whose cat went missing and suspects the Griffin has stolen it. Indeed, the latter stole it to have experimented on it, the cat was his first successful subject to invisibility.

Yes, the tapetum. It didn't go. After I'd given the stuff to bleach the blood and done certain other things to her, I gave the beast opium, and put her and the pillow she was sleeping on, on the apparatus. And after all the rest had faded and vanished, there remained two little ghosts of her eyes.(*The Invisible Man*, 1897.p68).

Eventually, the old woman came to Griffin inquiring about the cat after hearing it meowing. "Did I hear a cat? she asked. My cat?" (*The Invisible Man*, 1897.p80). Her nagging about the loss of her cat, which led the landlord to suspect Griffin's behavior too, led him to think quickly of how he could finish his experiment without it being exposed to the public. As he could not let that happen, the impulsive decision to experiment on himself was made. In other words, the old lady is ultimately the direct reason to Griffin's decision to make himself invisible.

2.7. An Analysis of The Female Characters in the Movie Adaptation:

The James Whale movie adaptation welcomed new characters that one does not find in the HG. wells's novel. The major character difference is Griffin's fiancé Flora Cranley. This addition was intended to bring out the humane side in the invisible man's character. These following passages are to analyze the female characters in the movie adaptation to help better shape the perception of women during

2.7.1. Jenny Hall:

Jenny Hall or MRS. Hall is played by Una O'Connor in the James Whale adaptations. Despite carrying the same purpose as the novel, one notices a significant shift in the character personality-wise. She is the owner of the Coach and Horses Inn in Iping and the wife of Goerge Hall. As described in the novel, MRS. Hall is a friendly woman who enjoys socializing with her guests.

Jenny is portrayed as extreme perspicacious and assertive. A hard-working woman who does not rely on her husband to get her Inn together. Mr. Hall's job was only to tend to the popular bar, while she took the responsibility of taking care of their guests. The lust to earn money, especially during the wintertime when they do not have so many visitors staying over, prevented her from verifying Griffin's identity. This could have been her biggest regret at the end of the storyline.

Throughout the storyline, one witness MRS. Hall leaping in fright at the invisible man, yelling, screaming, popping her eyes, all while running and holding her skirt. George William Mank, in his book *Women in Horror Films, 1930's*, described Una O'Conner's personality as MRS. Hall said, "she is little masterpiece of eccentricity-all fussy, prissy, authoritative busy mannerisms" (Mank, 1999.p217). This was, of course before having Griffin toss her out of the room. William Mank adds in his book:

.... Hurling MRS. Hall down the stairs. for the first time in *The Invisible Man*, Una O'Conner screams. "he's Homey-cidal! She wails, as walrus-mustached policeman E.E. Clive leads a little mob of villagers up the stairs. Una meanwhile screams and hoops on a delirious variety of patches and octaves. (Mank, 1999.p217).

MRS. Hall, the hysterical lady, works herself into mad screams to delight the viewers. Her screaming is so loud and annoying, that her husband asks her to shut up after he has been injured at the hands of Griffin. It seems to the viewer that what her character does throughout the screen adaptation is react hysterically to the events. "... he runs down the

stairs, past MRS. Hall -who, at the sight of the door opening and closing, unleashes yet another theater-rattling scream.” (p 217). Jenny's almost last appearance in the film is a scene of her leaping on a table as she has been chased by Griffin who bounces a mug off her head.

MRS. Hall learns to live in fear of The Invisible Man, after all, that she has witnessed because of Griffin, destined to never be the same ever again.

2.7.8. Flora Cranley:

James Whale's screen adaptation of *The Invisible Man*, brought a new addition to the characters. Gloria Stuart played the role of the beautiful blond whom Jack Griffin loves and the daughter of DR. Cranley. Flora's character is quite sensitive and emotional. She is pitiable and desperate to find out why Griffin left.

Flora is absent for an extended portion of the movie; she is entirely absent from the climax of the narrative to show up in the last scene next to Griffin's deathbed. Add to this, Griffin does not mention her at all, as if she never existed in his life. Until DR. Kemp reminds him of her, and even then, he seems to be struggling to remember who she is. He remarks to himself, “Why, yes, of course”, “Why, yes, of course” (*The Invisible Man*.1933). Well, maybe the effects of the drugs made him forget, but even the way he addresses it seems to be self-centered. Griffin tries to explain to her that she is the reason behind his motivation for his experiment. However, the way explained it determines that he wanted to be greater than any other scientist. Hence, the argument is linked to his self-worth and has nothing to do with her. Griffin claims:

Yes, for you, my darling. I wanted to do something tremendous, to achieve what men of science have dreamt of since the world began, to gain wealth and fame and honor, to write my name above the greatest scientists of all time. I was so pitifully poor. I had nothing to offer you, Flora. I was just a poor, struggling chemist. I shall come back to you, Flora, very soon now. (*The Invisible Man*.1933).

Griffin's claims are false; his argument reveals the real reason behind his discovery. He wanted to be the most outstanding scientist to ever exist by knowing the secrets of invisibility. Flora's character was to bring out the humane side of Griffin. However, this attempt failed as it only shows that he lacked emotions even toward his fiancée.

2.8. The Binary Opposition Between Genders; Femininity versus Masculinity:

The structuralist term "binary opposition" is used to describe of any signifying system's differential nature. This concept proved to be highly important for both feminist theory and structuralist theory. The terms Man and Woman or as it is known in the general society Masculinity and Femininity, have been opposed since the formation of the patriarchate society. (Binary Opposition: The Construction of Space & Gender,2004).

These socially constructed generalizations have been encoded to the point where society has become completely desensitized to the extent to which the belief systems depicted in the media permeate them. Ideological regimes such as patriarchy have resulted in the cultural construction of status and gender preconceptions of femininity and masculinity. Men were seen as the providers and decision-makers, while women were considered to be little more than sexual objects. As a result, the stereotype portrays males as active and women as passive. Binary opposition refers to all of these distinctions, or oppositions. (Binary Opposition: The Construction of Space & Gender,2004).

Butler thinks feminists made a mistake by reinforcing these binary frameworks. Feminists left little room for women to create their own identity when they spoke of "women as we." Butler goes on to say that, as a result of the foregoing, masculinity and femininity are based on culture. Furthermore, this cultural edifice was formed on the bodies of both men and women. As a result, the issue of masculinity vs femininity arises. De Beauvoir published *The Second Sex* in 1949. This book attempts to answer the issue, "What is woman?" from a sociological perspective. Women are "second" sex, according to Beauvoir, because males define them. Although Beauvoir does not use the term "binary opposition," she does use Jeanpaul Sartre's language to explore a comparable concept.

According to Beauvoir, man is a social actor, and hence male gender is the gold standard for defining what it means to be human. (Binary Opposition: The Construction of Space & Gender, 2004).

Women are relegated to the category of "Other" because they are disallowed to construct their own identities. With regard to men, she is "Other," and as an acting subject, she is not fully empowered. Beauvoir sees a simple logical binary that defines gender categories as "man" and "woman." However, she identifies a binary opposition of authority that determines the sexes' relationships. As a result, she claims that the two halves of the binary opposition "man/woman" are not socially equal. Because "masculine" implies all-encompassing power and "feminine" possesses little or none, according to Beauvoir, the "gender binary" is not equal on either side. The sexes are depicted as distinct, but they are far from equal. The distinction represented by the male/female dichotomy goes beyond biological or intellectual differences. It corresponds to a socially manufactured disparity that favors men over women. As a result, gender "binaries" restrict women's independence.

Simone de Beauvoir discusses the "Otherness" of women as it relates to socially defined power subgroups. With her declaration, "One is not born, but rather becomes, a woman" (Beauvoir, 1949, p. 267), Gender roles, she claims, are a sociological construct. It is civilization, not biology or innate psychology, that produces the "feminine creature." According to Beauvoir. Females must adopt femininity, she claims, because they do not endure femininity as a biological imprint. This is not to say that Beauvoir thought of gender as a mere act. She believes that men and women are biologically distinct. She does not believe, however, that gender differences imply sex-based superiority. Beauvoir emphasizes this point by mentioning how children have similar abilities and behaviors. Young women do not adopt passivity, or the position of ineptitude, which Beauvoir's social context ties to the feminine, until adolescence. Gender binaries, according to Beauvoir, are societal creations that place males in opposition to an unseen "Other."

2.8.1. What Defines Femininity and Masculinity?

The degree to which people regard themselves as masculine or feminine in light of what it means to be a man or woman in society is called gender identity (Burke, Stets, and Pirog-Good 1988; Spence 1985). The social (one's gender) rather than the biological (one's sex) determines femininity and masculinity. Men will tend to respond by characterizing themselves as masculine, while women will generally define themselves as feminine. Social and cultural members decide what it means to be male or female (e.g., dominant or passive, brave or emotional). However, because these are societal constructs, it is possible for a woman to regard herself as masculine and a man to feel himself feminine. Haskell claims that:

A man is supposedly most himself when he is driving to achieve, to create, to conquer; he is least himself when reflecting or making love. A woman is supposedly most herself in the throes of emotion (the love of man or of children), and least herself, that is, least 'womanly,' in the pursuit of knowledge or success. (Haskell, 1974.p4).

In the Western culture, qualities connected with what has been deemed natural and proper for men and women are frequently opposed. Women are described as submissive, dependent, passive, fragile, introverted, and temperamental, whilst men are characterized as dominant, strong, independent, proactive, solid, extroverted, and logical. These are not just current definitions, but also beliefs and ideals upheld throughout history by religions, politics, art, and society in general. For example, Barbara Welter in *The Cult of True Womanhood: 1820-1860*, describes the nineteenth-century ideal for women as "piety, purity, submissiveness and domesticity;" (B. Walter, 1966.pp 151.174). Many people regard the terminology used to characterize what is masculine and feminine as acceptable or appropriate behavior for men and women and as something pleasant or at least natural. When it comes to changing traits, and hence gender roles, the concepts are often perceived

as negative and even unnatural. Because male attributes have positive implications, women can more easily fit into them than males can fit into "feminine" qualities. (Binary Opposition: The Construction of Space & Gender,2004).

Gender identity must be distinguished from other gender-related ideas, such as gender roles, which are shared behavioral expectations based on one's gender. Women engaging in the domestic role and males investing in the worker role, for example, are examples of gender roles (Eagly,1987). Gender identity is also distinct from gender stereotypes, which are shared perceptions of personality traits often associated with a person's gender, such as instrumentality in males and expressiveness in women (Spence and Helmreich,1978). Gender identity is distinct from gender attitudes, which are other people's opinions or situations connected with a person's gender, such as males thinking more in terms of justice and women thinking in terms of compassion (Gilligan,1982). Gender roles, norms, and attitudes all have impact one's gender identity, but they are not the same thing (Katz 1986; Spence and Sawin,1985).

"Much of the stereotyping of women in movies is tied to passivity—the fact that female characters are sometimes not allowed to take action," (Basinger, 1995.pp41.42) says Basinger. However, Basinger's argument here would be more appropriate in a genre other than "women's pictures." These films require the starring ladies to have the requisite fortitude to "carry the plot," which means they cannot be too passive. Women who do not take the lead, on the other hand, are free to remain passive. Because "the full ugliness, the true suppression was shown when a woman was not the center of the universe but only a supporting figure." (37).

2.9. The Portrayal of biased perceptions of women in the 1933's movie adaptation of HG. Wells' novel 'The Invisible Man':

In the James Whale movie adaptation of *The Invisible Man*, two female characters that are seen in the storyline, Jenny Hall and Flora Cranley. These two characters are portrayed as passive, sensitive, fragile, temperamental and feminine. Each one of these characters is

going to be analyzed according to different categories such as behavior, interactions with others, intelligence and physical appearance to help better shape the biased perceptions of women in this case study.

2.9.1. Behavior Categories:

The first category to be examined is behavior. The behavioral characteristics of the women in the film adaptation are approached in two ways. The first one is through examining their behavior in moments of stress and fear, while the second is through the analysis of behavioral dialogue and their conversations with each other.

2.9.1.1. Behavior in Moments of Stress and Fear:

The Invisible Man portrayed the female characters as jumpy, frightened, and nervous while viewing periods of intense tension or fear. During these scenes, they appear to follow the male characters' instructions rather than taking command of the situation. Despite the portrayal of MRS. Hall is a quiet dominant wife and a woman who is fully in charge of her Inn. However, her behavior during moments of fear and stress completely changes. Instead of facing the problem by herself and figuring it out, she runs to her husband MR. Hall or screams for help to have the bar's visitors or policemen deal with the situation. Which is an odd resolution for a woman as Jenny Hall. One would expect her to face Griffin herself, especially when he pushed her off the door but instead, she ran away to her husband and proceeded to give him instructions to get Griffin out of her place. She could have taken matters into her hand and had the invisible man leave. This is also apparent as Griffin throws her husband from the stairs. One observes her sitting, jumping and screaming for help instead of inquiring about what happened and getting griffin to give her an explanation to his utterly crazy rude behavior towards them.

Flora Cranley's behavior is not much of a difference. She is often perceived as helpless and desperate in times of stress and fear. She feared that Griffin was in trouble or had a bad feeling about his absence. However, she does not make the move and tries to

find him on her own. Instead, she runs desperately to her father in hopes that he manages to do something about it even though, he does not express any worries about the absence of his employee. Flora is also seen as overly emotional and nervous in every scene of hers, with her father, Kemp and scenes with Griffin. This leads the viewer to believe that she is helpless and serves no purpose in her presence in the life of her fiancée. Such scenes include her desperately trying to convince Griffin to accept the help of her father so he could return to his normal self to the extent that she seems to be sort of begging him to get help, but he refuses to have her wishes come true.

2.9.1.2. Behavioral Dialogue:

Behavioral dialogue is the second section of the behavior categories. During times of stress, the female characters in *The Invisible Man* appear to gasp, scream, and cry. It appears to be no dialogue taking place during these periods. While speaking under times of stress and terror, certain female characters in this film appear to maintain their femininity and gentility too.

Taking MRS. Hall as a first example, this character manages to have a meaningful conversation with everyone, including Griffin. This is paramount for normal situations that do not include stress or fear. The behavioral dialogue completely changes the minute the situation changes. For instance, one observes Jenny Hall scream and cry hysterically. The first of stress she experiences is as Griffin pushes her off the door, she does not carry on to confront him of his bad doing. However, she runs down the stairs screaming out loud, "Get out! (screams)" (Whale,1933;11:52). Just moments after her, one witness this incident screams again and crying about the injuries of her husband on the hands of Griffin "Help! Help! Police! (Screaming and sobbing) ... (screams hysterically)" (Whale,193;14:46). She does not make a meaningful dialogue with the rest of the cast. In addition, the last scene of Jenny Hall is her screaming and jumping on a table in fear of the reappearance of the invisible man while everyone is trying to run away with their lives.

Flora Cranley, on the other hand, is a bit of a different case. She does not approach moments of fear and stress with screaming. She tends to cry in most of her scenes. Her first scene in her father trying to convince him to try and find her missing lover is “(Flora sobbing)” (Whale,1933;09:15). Even with her scene with Kemp, where she is certainly stressed and worried, she cries and seems very upset of Kemp's attempt to tell her about his feeling. Instead of confronting him about his unpleasant attempts she cries and mutters, “Leave me alone! How can you? (mutters)” (Whale,1933;11:05). It is without a doubt, Flora was very stressed and feared what Griffin had turned to. Throughout her scenes and even when she is disturbed and stressed, she tends to keep her femininity and gentility. She spoke in low tones and a friendly manner, all while crying and being quite stressed and upset.

2.9.2. General Interactions with Others:

The second category to be examined is general interactions with others, the invisible man 1933 portrayed female interactions in the same stereotypic ways. The female characters were very well-mannered when speaking to members outside their social circle, in some cases, they maintained the same attitude even inside the circle. They seemed to be very caring and loving towards their families and friends. Some of the females seemed to gossip.

Jenny Hall's interactions with her husband can be described more as dominance and come across as orders rather than interactions. However, she seemed to be very well-mannered and very respectful towards her guests. Griffin tends to be very rude to her, but she keeps her manners with him. One can assert that she cared greatly about her husband through her actions. For instance, she felt extremely worried about him after getting injured at the hand of Griffin. MRS. Hall loved to gossip. Her guest Griffin did not like to speak to her unless necessary. Hence his physical appearance was a mystery for everyone. One sees her leaving Griffin's room, hurrying to the people down satires while everyone is waiting for her to get the news about the stranger. She tells them about the bandages he has

on his face and assumes it was due to an accident. "Bandages, covering all his head. All round his ears...Looks like some kind of 'orrible accident" (Whale,1933;07:47).

Flora's interaction seems to be based on love and care towards others. She cared for Griffin and was the only one to inquire about him. She is well-mannered, and keeps a level of respect in her speech while interacting with others, even at moments of distress and fear. For instance, she speaks to Kemp very nicely after he has upset her with his attempt to tell her about his feelings.

2.9.3. Inelegance:

The third category to be examined is the inelegance of female characters during times of critical thinking and problem-solving. The dialogue was again examined to determine the level of inelegance that the female characters use in the critical thinking and problem-solving processes, as well as the inelegance used while speaking.

2.9.3.1. Critical Thinking and Problem Solving:

The first section analyzes inelegance during the critical thinking and problem-solving process. In most the scenes in the invisible man 1933, the female characters do not seem to exercise good critical thinking skills in solving their problems. Rather, they seem to rely on emotions to guide them over logical thinking. They often come across as distressed damsels who cannot think for themselves. For example, flora, the daughter of a known chemist, should have been portrayed as a woman of science and a person of high inelegance who can think logically. Instead, she seems like an emotional woman who lets her feeling intervene with what is logical. she does not seem to have ideas of her own; she learns things through others. For example, in her interactions with her father or Kemp, she seems to have no clue of what she is being told and feels the need to ask more questions to understand "father! What sort of experiment is it?" "What things should be left by a man?" (Whale,1933;08:57). she fails to see the logic and let her feelings take over. This is seen during her interactions with Griffin; she understands that he has gone mad and plans to

harm others. However, she still hopes for him to change his mind. This ultimately led to her letting Griffin escape and eventually killing Kemp and a number of innocent people.

2.9.3.2. Dialogue During Critical Thinking and Problem Solving:

The second section in this category is dialogue during critical thinking and problem-solving. The women in the 1933's adaptation, overall, do not use any real dialogue during critical thinking and problem-solving. Rather, they rely on screaming oftentimes, or illogical dialogue using emotions and feelings as means of persuading their listeners.

Jenny Hall screams hysterically as soon as she encounters a problem. Instead of relying on critical thinking and trying to figure out the situation. Such scenes are repeated each time a problem occurs. The first incident of Griffin pushing her out of the door is faced with screams while going down the stairs. she does not take a minute to process the event and face the problem alone. The second incident is a scene of her jumping on a table and screaming the minute the invisible man makes another appearance in the Inn. She fails to think logically and ends up injured by a glass thrown at her by Griffin while everyone is trying to find a refuge.

Flora, on the other hand, does not use any logical argument while speaking to others. instead, she uses feelings as a means of an argument. "I had a horrible feeling last night. I sensed he was in desperate problem." (Whale,1933;09:01). This was her way of convincing her father to look for Griffin. She is faced with failure since her father is a man of science and needs a logical reason to be convinced. In her only a few minutes-long scenes with her lover, she is overwhelmed with emotions which leads her to use poor arguments to convey her thoughts of salvation and finding a cure to invisibility to Griffin. Again, even the arguments she uses are what has been said to her by either her father or Kemp, which makes it a bit not too strong as she does not know much about the topic. "Listen! My father stumped upon a note in your room. He figured something about mooncake, you don't. It alters you, changes you, makes you feel different. Father believes its power will go"

(Whale,1933;49:39). She used her father's thoughts as a way of convincing Griffin, instead of trying to get him in this right mind using her own words of logic.

2.9.4. Physical appearance:

The final category to be examined is the physical appearance of the female characters in *The Invisible Man* 1933. In general, the female characters are youthful, beautiful, well-groomed, neat, nicely dressed and very well put together. This appeared even in moments of stress, fear and sadness. Female characters seem to maintain their good looks before going to bed and, in the morning, too. Flora for instance, the beautiful blond looks put together in all of her scenes (figure 1), (figure 2). Even after receiving the bad news about her lover being injured and on the verge of death (figure 3), she shows up at the clinic dressed in a beautiful furry coat and a hat; her hair is nicely dressed and very neat. Even MRS. Hall looks well-groomed and dressed up in lovely dresses and jewels, considering that she comes from a middle-class background (figure 4).

2.1. Conclusion:

In general, the women in '*The invisible Man*' screen adaptation directed by James Whale, portrayed women as overly feminine. It was concluded that they were represented as nervous, jumpy, full of fear and called for help in loud screams. They maintained their beautiful appearance, and their youth and were well-groomed. Those biased perceptions of women help build negative images about women, not only on screen but in society in general. Films influence the portrayal of women in real life.

General Conclusion

General Conclusion

This current study is achieved to shed the light on female's characters representations in the movie adaptation of "The invisible Man", written by HG. Wells. The researcher's main concern was to spot the biased perceptions on women, through the analysis of the female characters based on several characteristics. Such elements include behavior, general interactions, intelligence, and physical appearance.

Typically, this study departs by formatting questions which were about the identity of female characters in the novel. Also, how the 1933's movie adaptation tackles the characterization and perception on these women. It is obvious; the film is not fully truthful to the original tale. It undertakes several changes, not only in events but also character wise. As stated before, certain female characters seem to be completely absent in the film, such as, The Old lady. This character was one of the last characters to be in contact with Griffin before turning invisible and also is one of the reasons that push him to experiment on himself before completing the research. In the adaptation, she is only mentioned in a conversation and not seen.

The second female character that had an impact on the invisible man is Mrs. Hall, the owner of the Inn. She is identified by H.G. Wells as a dominating and firm woman, yet very superstitious. She is portrayed as a meticulous with keeping the Inn and making sure everything meets the expectations of her guests. A woman of ethics and right behaviour. Her character changes drastically in the movie adaptation. She is still the extreme perspicacious, assertive, and a hard-working woman. However, she is represented as extremely annoying woman wither constant yelling and screaming, in almost all her scenes. She has no control over her behavior in moments of stress and fear. Fails in interacting with others thinking critically in these moments. She is mostly seen leaping in fright, yelling, screaming, popping her eyes out while running and holding her skirt.

Flora Cranley, the new addition to the film adaptation. She is added as an attempt to bring out the human side of Griffin. However, her character is overly emotional and dependent on male characters. She does not to take action without going back to a man asking for help first. She is the daughter of a scientist, but she does not behave as an

General Conclusion

intelligent woman. Her only means of argument are built of emotions and feelings or on other's explanations. In addition to this, this blond character is also seen in her best physical appearance even when it is a moment of sadness, such as arriving to a hospital to see her lover on his deathbed.

This research of resisting biased perception on women and reshaping their identity in the movie adaptation of H.G. Wells' *The Invisible man* is a threshold for further studies. This dissertation focuses on how women's identities were depicted in the film adaptation directed by James's Whale through an extensive analysis based on several categories that help in shaping the biased perception of women in the case study.

For further research, one can propose that other students may shed the light on other movie adaptations directed by James Whale. For instance, the 1931's adaptation of *Frankenstein*. In another attempt to drawing images of the perception on women and to make a comparison to this study in order highlight similarities and differences in both movies adaptations.

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Appendix A : List of Figures



(Figure 1)



(Figure 2)



(Figure 3)



(Figure 3)

ملخص

هاته الأطروحة تمحورت حول التصورات المتحيزة للمرأة واعدادة تشكيل هويتها في الفيلم الصادر سنة 1933 و المقتبس من رواية هيربرت جورج ويلز الصادرة سنة 1897 والتي تحمل عنوان 'الرجل الخفي'. يقوم هذا البحث بفحص توصيف هوية المرأة في الرواية مقارنة بالطريقة التي تم بناء الشخصيات النسوية في الفيلم. يستند التحليل على عدة فئات والتي تتضمن: السلوك, التفاعل مع الاخرين, الذكاء, و المظهر الخارجي للشخصيات النسوية في الفيلم مثل جيني هال و فلورا كرانلي.

الكلمات المفتاحية: التصورات المتحيزة. فيلم مقتبس.

1

Résumé

Cette thèse était centrée sur les perceptions biaisées des femmes et la formation de son identité dans le film publié en 1933, qui est adaptée du roman de Herbert George Wells publié en 1897, intitulé « l'homme Invisible ». Cette recherche examine la description de l'identité de la femme dans le roman par rapport à la façon dont les personnages féministes ont été construits dans le film. L'analyse est basée sur plusieurs catégories qui incluent le comportement, l'interaction avec les autres, l'intelligence et l'apparition externe des personnages de femmes dans le Film tels que Jenny Hall et Flora Cranley.

Mots-Clés : Perceptions biaisées. Adaptation cinématographique. Identité.

Summary

The present dissertation is designed to explore the biased perceptions of women and reshaping their identity, through the analysis of the characterization of women in the 1933's movie adaptation of HG. Wells's *The Invisible Man* published in 1897. This research explores the characterization of women's identities in the novel and the way they were represented in the movie adaptation. The analysis is based on four categories ; behavior, interactions with others, intelligence, and the physical appearance of women such as Jenny Hall.

Keywords: Biased perceptions, movie adaptation, identity.