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**The Creation of the Mad Scientist
in the Works of H. G. Wells**

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The Creation of the Mad Scientist in the Works of H. G. Wells

(Vytváření šíleného vědce v díle H. G. Wellse)

Subject and goal

The dissertation focuses on the mad scientist characters who are examined both directly and indirectly through the exploration of minds and how they participate in the world building. Reading and analysing the mad scientist stories justifies Roslynn Haynes's observation that Wells's style was imitating the scientific method, observing the characters as specimen. However, it questions the conclusion that these works do not leave a lot of space for exploring the subject.

The methodology is constructed from previous literary cognitive research which however has so far only been applied to Wells's work sparingly. The analysis is guided largely by conceptual metaphors (George Lakoff and Mark Johnson) that appear in the text although not all of them are present in it explicitly by the use of specific expressions. The working of minds is further inspected by taking into account mind-reading and mind-writing processes, which were introduced by Lisa Zunshine and Peter Rabinowitz respectively. Specific chapters also draw on other theories from cognitive approaches which help clarify the context in which these views emerged, or introduce supplemental arguments.

The dissertation aims to use this methodology in the exploration of the subject and defend the view that such exploration is possible and fruitful despite the prevalent tendency of previous academic research to be satisfied with seeing Wells's mad scientists non-dynamically and impersonally which is often reflected in various classifications such as those constructed by Roslynn Haynes or Peter Goodrich.

Structure

Chapter one serves as an introduction and presents the topic and the structure of the dissertation, and discusses where this dissertation can be placed within the (cognitive) studies of literature.

Chapter two provides a background to the understanding of the mad scientist character by introducing themes that are explored in later chapters. It looks back at the history of science

and its relationship with religion, but also at the history of science's depiction in literature that preceeded Wells. Finally, the chapter looks at Wells's work, its place within the science-fiction genre, and society's reaction to Wells which varied from work to work. In a certain way, this chapter might be viewed as an extension of the introduction but its role is necessary and more than just introductory. It shows that the reactions to Wells's writings had a tendency to focus less on the subject (the character design and character development) and more on topics such as evolution and the role of science in the future. Without this understanding, it would be more difficult to recognize the departures which the approach of this thesis allows.

Chapter three is dedicated to methodology which is applied throughout the work. If this chapter were not placed at this point, I believe that it would unnecessarily interrupt the flow of the following chapters which rely on the understanding of the same basic theories from different fields of cognitive (literary) studies. The focus is on the development of metonymy and metaphor theory which saw a significant change with the publication of the conceptual theory of metaphor and metonymy in *Metaphors We Live By* George Lakoff and Mark Johnson. The theory allows us to step outside the box and explore how metaphor does not only beautify our speech but how it also structures the way we think. Finding these metaphoric structures within the actions (verbal or non-verbal) of the characters enables us to find traces of the subject and dynamic where such presence was not previously detected. The second theoretical framework that is used to find such traces is the theory of mind-reading (as defined by Lisa Zunshine) and mind-writing (as defined by Peter Rabinowitz) whose necessary introduction is also included in this chapter.

The chapter also details how this dissertation thinks of the narrative and its components in the way that embraces cognitive based approaches which allow to highlight the experience within the fictional world; this approach is borrowed from David Herman.

Chapter four focuses predominantly on the impact of visual cues on the perception of the mad scientist character and on his encounters with other characters. In addition to the conceptual theory of metaphor and metonymy, I also include Noël Carroll's horrific metonymy which comes from Carroll's studies of horror but can be applied here as well. Taking into account the role of domains, schemas, and categorization, borrowed from Patrick Colm Hogan, aids in narrowing down the focus on features that are most likely to catch characters' attention during their interactions with the mad scientist. Separate subchapters are dedicated to the mad scientist characters and the companion characters. Characters are compared to each other not only within the individual categories but also with each other, the companions to the mad scientists.

A large portion of the subchapter on the mad scientists is dedicated to Griffin's appearance, saliency and its relationship to curiosity, and its function within mind-reading and mind-writing processes.

Chapter five focuses on the laboratory and its physical and metaphorical construction due to its central role in the stories. I look at the role of the laboratory and its contents also in the mind-reading and mind-writing exchanges, and additionally utilize and react to Martin Willis's research on the relationship between laboratories in England in the nineteenth century and their depiction in Wells's work. I arrive at a different conclusion about seclusion and freedom of the island of Doctor Moreau by using container metaphors, which I borrow from Lakoff and Johnson, and power metaphor from Andrew Goatly. Finally, the short story "The Remarkable Case of Davidson's Eyes" is used to highlight how consciously Wells designs the laboratories of Griffin, Doctor Moreau, or Dr Nebogipfel.

Chapter six focuses on the Beast Folk in *The Island of Doctor Moreau*. The focus is not as much on the topic of vivisection or evolution from the historical perspective, as it is on the stability of human mind when it encounters the Beast Folk that challenge preconceived notions about what it means to be human and thus also some metaphorical concepts which shape how we perceive the world around us. I start with the analysis of sound and then continue to address Graig Hamilton's approach to the chaos in Prendick's mind and offer an explanation to the instability of the mind after Prendick's return home which Hamilton only addresses briefly.

Chapter seven begins with the introduction to Gerard Steen's metaphorical models because it is also the first of the two chapters that are concerned with metaphors which are interwoven into the entire narrative. This particular chapter contains the analysis of the metaphor LIFE IS A JOURNEY and its individual configuration within the works. Bernard Loing calls Wells the writer of time but basing the exploration of the concepts of time and place around this metaphor allows to explore the concepts from the point of view of the subject. They are not connected only to the new discoveries or advancements of science. Throughout the chapter, I look for the traces of features that are included in the metaphor, such as movement in space, the importance of time, goal, or knowledge for the mad scientist. The unusual depiction of time was previously noticed by Rachel Bowser but I continue to elaborate the notion by using metaphors such as IMPORTANT IS CENTRAL (borrowed from Goatly) or by using different

historical conceptualizations of time which were noticed by Goatly, or E. P. Thompson.

A subchapter is dedicated to the portrayal of the act of knowing and how it is conceptualized by scientists and non-scientists alike, and includes short stories “The Crystal Egg” and “The Remarkable Case of Davidson’s Eyes”.

Chapter eight relates to the previous chapter by presenting another alternative metaphorical concept which permeates the narrative, WAR IS A GAME. The chapter builds on some previous analysis of the metaphor, for example, one that was done by Robert Sirabian who borrowed from anthropological theories of play by Johan Huizinga or Jacques Ehrmann. I take some of Sirabian’s claims, especially those concerning Griffin’s freedom, and inquire whether such analysis stands if the anthropological theory is extended by other metaphors or other factors such as fair play (Huizinga). While I do not completely oppose Sirabian, the analysis shows that the question of freedom is even more complicated than it seems. I also extend the analysis by including a specific subchapter on the magic circle and how it guides us and helps us understand the position of the individuals and their interaction within the story. The concept of the magic circle is taken from Huizinga, but I am also working with its application in game theory and paranoid gaming as described by Hector Rodriguez.

Roger Caillois’s classification of game types helps to understand that although game conceptualization might be present in the minds of all characters, not each of these game concepts is identical. This highlights the nature of difference between the types of delusions these characters possess.

Chapter nine takes a step back to look how the plot organization reflects or enhances the curiosity that is present in the analysis of the mind-readings in previous chapters. I take Peter Rabinowitz’s complications and observe how they work when combined with Noël Carroll’s plot patterns. It confirms that the stories do imitate scientific exploration but at high levels of suspense which never gets elevated, and even answers which we receive are barely satisfying. This appears to be a significant characteristic of Wells’s mad scientist stories.

Madness and its meaning within the context of Wells’s mad scientist stories is considered in **chapter ten** by looking at specific weather, invasion, or container metaphors, and other previously discussed features such as the magic circle. The chapter discusses not only Moreau and Julia Kristeva’s abject as discussed by Nick Redfern, but also turns attention to short stories “The Moth,” “The Red Room,” and “In the Avu Observatory,” which are included due to their alternative

depiction of madness that is connected to curiosity of not only scientists but also one ordinary man.

Chapter eleven takes a look at two (mad) scientist classification systems, Roslynn Haynes's and Peter Goodrich's, and reconsiders their role within the criticism in the light of the analysis in the previous chapters. I argue that despite their benefit, which is to offer an organized overview of the characters, the ambiguities might work against the understanding of Wells's mad scientists, especially, if we want to highlight aspects other than the role of science. Thus, I recommend to always include a character of alazon, which Northrop Frye assigns also to the mad scientists in his *Anatomy of Criticism*. Finally, I include a visualization aid to understand the inner flow of the characters' development throughout the works by following them on the x and y-axis of knowledge and curiosity.

Conclusion and Findings

The thesis uses methodology that combines several previously established approaches to literature and narrative that in various ways relate to cognitive studies. It is true that the readers never gain direct access to the mad scientists' thoughts, but the analysis of metaphors, and mind-reading and mind-writing exchanges lends characters depth and dynamic that brings them closer to fully developed literary characters than is usually assumed about Wells's mad scientists.

It can be concluded that the conscious use of categorization and saliency aided in isolating the amount of metaphors, metonymies, mind-reading and mind-writing exchanges. Chapter four showed the similarities between the mad scientists characters, and stood in defence of Griffin as a subject by using several cognitive/conceptual ways which can compensate for the loss of subject that according to Bowser's thesis occurs due to invisibility. For example, this compensation is achieved through the function of the masks and the metonymy THE FACE FOR PERSON which is described by Lakoff and Johnson.

The analysis of mind-reading and mind-writing shows the impact of the mad scientist's presence on other characters. He becomes the subject of their own research, which goes along with Haynes's description of Wells's writing style, but the thesis focuses deeply on the emotional and conceptual impact of such obsession which parallels mad scientists' own obsession with their respective research.

Chapter seven reveals the constrictions of space and time on the mind of the mad

scientist himself which humanizes Wells's mad scientists and brings them closer to characters like Frankenstein, who gives us a direct access to his thoughts. The chapter reveals how time is a source of great stress for the mad scientist because it is a reminder of his failure and his inability to control the environment which upsets him greatly. A metaphorical construct that sees building as arguments (Lakoff and Johnson) has assisted in exposing the conceptual portrayal of the mad scientists' self-deceit and denial. This helps minds relate to the mad scientists and perceive them in a more dynamic way.

Mad scientists conceptualize the world differently than other characters which has been explored by researches such as Sirabian, who used anthropological studies of play to further his argument. The inclusion of the magic circle, the concept of fair play, and Caillois's categories of games highlight the differences but also similarities between the mad scientists and other characters with respect to their perception of being influenced by either the elements of competition or chance. Such ambiguity which is presented conceptually throughout Wells's mad scientist narratives adds relevancy to his works that transgress time as they become relevant now as they were then. This is the advantage of conceptual and cognitive studies. For example, evolution might still be a controversial topic today in some parts of the world but outside of body horror, it is not as provocative as it was in the nineteenth century.

The analysis of madness offers an overview of some popular small scale representations of madness such as a container metaphor in combination with weather metaphors, or invasion metaphor. Madness, however, is ultimately represented as an overbearing sense of unstable boundaries (physical or mental, spacial or temporal) and a lack of control, which is also reflected in Wells's stress on the importance of Carroll's discovery, gathering of evidence, or confirmation, rather than on the confrontation plot section. The thesis defends the view that Wells's mad scientists need not to remain static and consciously uncomplicated characters whose purpose is to discuss the social and cultural impact of science on human society. The dissertation shows that they can become instruments for individuals to explore human minds from a relatable perspective.

Abstract (EN)

This work focuses on the mad scientists in the scientific romances of H. G. Wells, namely Griffin from *The Invisible Man* (1897) and Doctor Moreau from *The Island of Doctor Moreau* (1896). The analysis aims to show how profoundly they can impact the minds of other characters in the fictional world which enhances their characterization that Haynes describes to be weak. The readers do not have direct access to Griffin's or Moreau's thoughts and intentions and rely on the narration and recollections of other characters. The profile of the mad scientist thus depends on information which is received from the process of mind-reading as it was defined by Lisa Zunshine. The methodology includes the conceptual approach to metaphor and metonymy which was introduced by George Lakoff and Mark Johnson. The dissertation incorporates metonymy and metaphor as processes that influence mind-reading and can sometimes act as an occlusion which is one of the complications defined by Peter Rabinowitz. The conceptual theory and the definition of horrific metonymy by Noël Carroll helps us approach the laboratory as an important concept which also metonymically represents the mad scientist. *The Invisible Man* was received positively at the time of its publication but *The Island of Doctor Moreau* was seen as a work that should never have been published due to its depiction of vivisection and the human-animal hybrids. One of the metaphors in this second novel is MAN IS AN ANIMAL whose variation is integrated into the novel as a twisted vivisection which creates the Beast Folk. This metaphor belongs to a group which Gerard Steen defines as a contested metaphorical model. Both novels contain a plethora of other metaphors but the two main ones are LIFE IS A JOURNEY and WAR IS A GAME. The features of the first metaphor are journey, time, and a goal, which can be considered to form a certain ideology. Works of Johan Huizinga, Roger Caillois, or Hector Rodriguez assist in the exploration of the conceptualization of game in the mad scientists' minds. The conclusions from chapters are a testament to Wells's design that imitates scientific methodology that he valued greatly. The penultimate chapter focuses on the definition of insanity itself and its depiction through the weather, container, and invasion metaphors which induce fear and panic, too. Finally, the last chapter proposes to revisit the definition of alazon which is broad and yet might be better suited for approaching the mad scientist because it is less static compared to some other classifications. Haynes's and Goodrich's approaches that create a genealogy of the mad scientist have many overlapping features which might be simultaneously confusing and binding. Griffin and Moreau are characters who do not significantly develop throughout the novels but the effect they have on mind-reading (which

includes the effect of conceptual metaphors) lends them a certain depth and individuality.

Key words:

cognitive literary studies, H. G. Wells, scientific romances, conceptual metaphor, conceptual metonymy, mad scientist

Abstrakt (CZ)

Tato dizertační práce se zaměřuje na analýzu děl a postav šílených vědců anglického spisovatele H. G. Wellse, a to zejména *Neviditelný* (1897) a *Ostrov doktora Moreaua* (1896). Cílem analýzy je prokázat, že navzdory nepřímé charakterizaci, kdy nám informaci o myšlenkách a pocitech vědce nikdy nesdělí on samotný, je možné tuto postavu vnímat jako dynamickou a s jistým osobnostním profilem. Tento profil je budován ostatními postavami přes mind-reading, jak ho definuje Lisa Zunshinová. Metodologie zahrnuje kognitivní přístup k metafoře a metonymii, který byl původně navrhnout Georgem Lakoffem a Markem Johnsonem. Metafory a metonymie považuje tato práce za pevnou součást procesu mind-reading, který je občas komplikován takzvanou clonou, kterou definuje Petr Rabinowitz. První část analýzy samotných textů tvoří rekonstrukce dojmů postav přes mind-reading a ukazuje, jak funkční je vzhled při tvoření profilu a identity postavy. Za pomoci metafor je možné laboratoř chápat jako koncept, který je pomyslným centrem dění, protože metonymicky reprezentuje vědce. Román *Neviditelný* byl kritiky přijat pozitivně, ale *Ostrov doktora Moreaua* byl považován kvůli tématu a jeho zpracování za literární ohavnost. Důvodem pro toto pozdvižení bylo téma evoluce, ale také téma samotné vivisekce. Jednou z metafor v tomto románu je ČLOVĚK JE ZVÍŘE, která je v něm zasazena i jako její reálná fyzická variace, když se těla zvířat za pomoci vivisekce míchají s těmi lidskými. Tato metafora je jedním z příkladů sporného metaforického modelu, který pojmenoval Gerard Steen. Kromě ní se však zkoumání z velké části zaměřuje na metafory ŽIVOT JE CESTA, a VÁLKA JE HRA. První metafora je složena z prvků, jakými jsou cesta, čas, a cíl, které hrají v textech důležitou, až ideologickou, roli. Metafora a teorie her od Johana Huizingy či Hectora Rodrigueze je rovněž použita pro pochopení způsobu, jakým vidí svět samotný šílený vědec. Závěry ze všech kapitol jsou důkazem toho, jak Wellsův styl psaní a konstrukce vyprávění imitují vědeckou metodologii, která je definovaná neustálým tázáním se po tom, jak funguje svět. Předposlední kapitola je věnovaná definici šílenství a jeho vyobrazení v metaforách nádoby, počasí, a invaze, které často doprovází strach a panika. Závěr dizertace se zamýšlí nad tím, zda nejsou některé kategorizace (Roslynn Haynesová, Peter Goodrich) šíleného vědce matoucí nebo statické. Návrat k definici šíleného vědce jako alazona se nabízí jako vhodná alternativa právě díky široké aplikaci této definice napříč literaturou. Griffin a Moreau jsou sice z jistého pohledu postavy neměnné, ale mind-reading a analýza metafor a metonymie jim dávají dostatečnou hloubku a jedinečnost.

Klíčová slova:

kognitivní literární studie, H. G. Wells, romance, metafora, metonymie, šílený vědec

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PhD candidate's list of publications / Zoznam publikačnej činnosti doktoranda

Articles in scholarly journals / Odborné články:

Briatková, Veronika. 2018. "Stereotypes, Minorities and *Fear the Walking Dead*: A Power Analysis." *Zlín Proceedings in Humanities* 8: 161–170.

Briatková, Veronika. 2017. "Freeze-dried Immigrant Heart: Discovering Identity and a Sense of Self in Anya Ulinich's Graphic Novel *Lena Finkle's Magic Barrel*." *Hradec Králové Journal of Anglophone Studies* 4 (2): 42–49.

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Reviews / Recenzie:

Briatková, Veronika. 2017. "*Alien: Covenant*: Overzealousness Killed the Cat." *Fantastika Journal* 1 no. 2 (December): 217–219.

Briatková, Veronika, and Veronika Rychlá. 2015. "*Visual Representations of Native Americans: Transnational Contexts and Perspectives*, edited by Karsten Fitz." *Moravian Journal of Literature and Film* 6, no. 1 (Spring).

Conference papers and lectures / Príspevky na konferenciách:

18.–19.6. 2015 International Colloquium of American Studies, Univerzita Palackého v Olomouci, príspevok "Coming to Terms with the Assimilation and Identity of Native Americans in *Bleed into Me* by Stephen Graham Jones."

3.–4.9. 2015 From Theory to Practice: International Conference on Anglophone Studies, Univerzita Tomáše Bati ve Zlíně, príspevok "Revisiting the Mad Scientist and Recognizing the Work of Minds in H. G. Wells's 'The Chronic Argonauts'."

- 9.–12.11. 2015 Mystery in Fiction Conference, Univerzita Konštantína Filozofa v Nitre, príspevok
“Misleading Minds and Playing with Senses in the Works of H. G. Wells.”
- 8.–9.9. 2016 From Theory to Practice: International Conference on Anglophone Studies, Univerzita
Tomáše Bati ve Zlíně, príspevok “Stereotypes, Minorities and *Fear The Walking Dead*
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- 1/2013–6/2013 University of Hull, English Literature, Erasmus.
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- PhD Anglická a americká literatura, FF UP, doktorské studium: 2014–2020.