



H.G. Wells's Science Fiction: The Cyborg Visual Dromological Discourse

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Received: 31-06-2014

Accepted: 04-09-2014

Published: 01-01-2015

doi:10.7575/aiac.ijalel.v.4n.1p.159

URL: <http://dx.doi.org/10.7575/aiac.ijalel.v.4n.1p.159>

Abstract

H. G. Wells, as the forefather of science fiction, has used the relative notion of time in his stories such as *Time Machine* (1895). Speed is the initiator of a discourse in which humans are floating and moving ahead and has become one of the main “discourses” of the human being. Paul Virilio's theory of “dromology”, “vision machine” and “virtual reality”, along with “the aesthetics of disappearance” are applied in criticizing the novel scientific discourse by Wells who engenders a machinic, in the Deleuzian sense, and a cyborg discourse, through which he connotes the imperial narratives and the dromocratic powers. The usage of the Cyborg discourse by Wells in his science fiction stories has been to emphasize how the dromological and vision discourses are the prerequisite to the panoptical discourse through the microscopic and telescopic visions. It is concluded that the splintering frame is the created visual frame in the Wellsian science fiction.

Keywords: Aesthetics of Disappearance, The splintering frame, Cyborg discourse, DeleuzianMachinic, Dromocracy, Dromological discourses, Visual discourse, Time machine, Virtuality

1. Introduction

Establishing a superior power over others, as a medium to exert one's will is a great wish of many a people which could be fulfilled through being invisible, being superior in speed and being far from the observed creatures, as the observer. As Paul Virilio (1932-) argues upon, the human being is capable of colonizing others, through the medium of speed, i.e. through the relativity of time, which has been scrutinized by Einstein to release the human being from the established controlling limitations, which is applied to empower and exert the self favored plans on others. Haraway's cyborgs and the Deleuzian machinic are all to connote a form of serious genetic mutation that some time ago one could consider it merely as an amalgamation of meat and steel, or oil and blood. However, the great technological advances have made this transition so soft and tangible that no one doubts and traces them. Through the beautifully molded virtual world that man is floating in, no one recognizes the horror and importance of this transition towards machinery. The virtualization of the world around and consequentially the inner world, is truly embedded on both the visual and speed technological advances. “If Virilio's account of virtualization and telepresence relies heavily on the notion of ‘speed machines’, it also relies on the notion of the ‘vision machine’.” (James57)

Presenting and emphasizing on the term of *machine*, Virilio is emphasizing that human world is going to be planned and maintained by different sorts of machines. Interestingly, Wells has manifested how the human life is intermingled with these two forms of machinery, and how these two are correlated with each other; i.e. the vision machine and the speed machine. Through the introduction of these machines, the dichotomy of personal and public, along with the original and the virtual notions have been shattered. Many established artistic and aesthetic notions were also shifted through time.

From the Enlightenment through the middle of the nineteenth century science, entertainment, and technology were constituents of a single discourse. From about 1860 onward the tensions between science and conscience became unbearable as a professoriate developed with objectives different from those of the amateur. (Punt 3)

Wells portrays the cause of the mentioned struggle between the science and conscience, through manifesting that how the technological and scientific innovations detach man from the established and acquainted regulations, as well as discourses. This form of detachment is defined by Ain Chambers who has argued the notion of “the aural walk” in his book *Migrancy, Culture, Identity*, explaining how the people who wear headphones and listen to their walkmans make a world other than the world others are walking and living in. He believes that this act is a sheer shattering of despotism they are supposed to be subjugative to, and puts it in this way: “... , but that little black object can also be understood as a pregnant zero, as the link in an urban strategy, a semiotic shifter, ... for the idea of the void, of nothing, always introduces us to the paradox that nothing can only be known by knowing nothing, that is, something.” (Chambers 50) Considering a walkman as a 'pregnant zero', Chambers is explaining how a very small equipment is capable of causing great changes through resulting in the shift in the present established discourse. Doubting upon the voidness of nothing, he explains how something is at the heart of nothingness. Chambers defines how a walkman creates a virtual atmosphere which detaches the listener from the real world. In this ground, Wells has also created the virtual discourse

he wishes the readers to become familiar with, through his artistic fictions.

The three Lacanian stages of reality, imagery, and symbolic could all be found in and Wells' stories. The need, demand, and desire phases could all be traced through both kinds of fiction and the symbolic phase leading to the formation of language and the words as a consequence of the notion of "absence," in search of the true signified, through which its loss is the dynamic power of the stories, of no question leading to diverse results, if we could call them so. The language he uses commingles all three Lacanian stages with each other, and that is why his stories have easily and so much beautifully cinematic adaptations.

Lacan does not believe in the possibility of perfection at all (Homer, *Jacques Lacan*), as the false understanding of the "self" the child comes to, when he thinks that the image in the mirror is himself, thereupon the notion of "otherness" is formed, and consequently, the matter of misunderstanding otherness and also that of the "object of demand". Sean Homer puts the notion of otherness in this way:

The big Other is the symbolic order; it is that foreign language that we are born into and must learn to speak if we are to articulate our own desire. It is also the discourse and desires of those around us, through which we internalize and inflect our own desire. What psychoanalysis teaches us is that our desires are always inextricably bound up with the desires of others. (Homer, *Jacques Lacan*70)

The Big brother, as the other, is also injected to the Wellsian science fiction, as a super power. The form of otherness, which is something other than what is in the present, and what would be in the future, bestows upon his characters absorbing magnificence.

What is highlighted in Wellsian science fiction is not merely the truth of the relation between the dromological and visual discourses, but even the cyborg discourse replacing the humanistic discourse is truly a medium to establish and empower the two mentioned ones. In other words, these three discourses are of the same essence and have been engendered through the ever desire of the human being for freedom from a superior power, which leads towards another form of hierarchical order, as if being entangled in the power pyramid is in the essence of humanity, he should be instated either in the higher points of the pyramid, or the lower points.

The Time Machine is an example, which is the story of a scientist who delves deep into the science and time to shatter the boundaries of the prison he is enslaved in, to go to a new place where the social hierarchies and the panoptical horror do not exist. However, what he sees even in 800,000 years ahead is not what he awaited, for the same oppressive- oppressed relation was again seen between the Eloi and the Morlocks, as two nations, as two diverse social classes of the rich and the poor, of the observer and the observed, of the powerful and the overpowered.

2. The Imperialist Narrative

The forward-looking Wells's first novel, *The Time Machine*, is the representation of the idea of the everlasting oppressive- oppressed relation. The hierarchical order is still intact among Eloi and Morlocks. The machines are overpowering and tyrannizing the weak creatures, Eloi, via their perfect technological advances, in comparison with the other group who have not been capable of applying these forms of developments in colonizing the others. "The imperialist coloring of Wells's scientific romance is perhaps most clearly evident in the nature of the natives the Time Traveller meets. The Eloi and the Morlocks are of course, as we have already suggested, based on the social divisions of the Victorian Britain Wells knew (Stover 4-12)." (Cantor, Hufnagel 1)

The imperialist narratives are what to be emphasized and the characters to become the shattering powers through technological advances via the science fictions. Wells has used time traveler, the invisible man, travelers to the moon, the quest to the *Country of the Blind*, the invaders of *The War of the Worlds*, and other elements to manifest how the human being has used technology, speed or vision superiority to get released of the captivation to the higher powers, and have paced towards tyrannizing others through their freedom.

Of the main technological advances has been getting released from the notion of place by traveling in the realm of time, that is glamorously envisaged and defined through the Wellsian stories. As Virilio argues, the notion of place is the same as the notion of experience. What Mr. Cavor and the narrator, in *The First Men in the Moon*, talk about as the moon on which they pace and live for a time, and the creatures they encounter with, are their mental experience of them and could defy such experience, since nobody else had any idea of the stuff one could face on the moon. Even now, many of the stories of at least children are about man's relationship with the inhabitants of the moon, or the Martians. The Martian- human amalgamation is a shattering borderline and a kind of freedom. It is a transition from being stuck to the notion of *place*, towards *placelessness*.

Second, through applying this claim to a phenomenological analysis of borderlines, my claim is that the characterization of placelessness as being pernicious to the centrality of place rests on a false premise: namely, that place is singular and incommensurable, while placelessness is barren of specificity. Implicit in this claim is a commitment to phenomenology's role in disturbing sedimented judgments of experience. (Trigg 2)

The phenomenological notion of "place" in Wells's stories is always and in a mysterious way commingled with what the human being sees, and what the creatures are confronted with, view and think about, and also their speed. The less the speed, the weaker they are considered. The more they are speedy, the more powerful they are and also the more hidden they are. In *The First Men in the Moon*, Cavor and the narrator can escape from the gravitation via the speed, and through their speed, they go to a place where they can have a different view towards the earth and the world. This form

of escape from the gravity is getting released from the captivation of gravity, weight and being destined to live the whole life on earth. This escape has been put forward as a transition from the state of transparency towards opacity.

3. Opacity and invisibility as Power

Transparency is considered as a weakness in Wells's stories, whereas, opaqueness is referred to as the inhibited power through which one can be released from powers. A trial of having a transformation from transparency towards opaqueness is what is seen in Wells's stories all the time. Cavor in *The First Men in the Moon*, the time traveler in *The Time Machine*, Griffin in *The Invisible Man*, are all after opacity, invisibility and accomplishment of different deeds while no one is aware of them. This incommensurate process is no less than the same result. Shattering the ordinary earthly physical states, along with the states of mind, cause a paradoxical situation, by which man becomes another thing, and the notion of the human flesh loses its prior meaning to another one that could lose weight and also appearance. "The outcome of this paradoxical emergence is a lawless zone played out on the border between the visible and the invisible, which I will consider with recourse to Merleau-Ponty's notion of 'flesh'." (Trigg 1) To become opaque to the gravitational forces, is to commingle the notions of transparency and opacity, to amalgamate the visibility and invisibility.

The object of Mr. Cavor's search was a substance that should be "opaque"—he used some other word I have forgotten, but "opaque" conveys the idea—to "all forms of radiant energy." "Radiant energy," he made me understand, was anything like light or heat, or those Rontgen Rays there was so much talk about a year or so ago, or the electric waves of Marconi, or gravitation. All these things, he said, radiate out from centres, and act on bodies at a distance, whence comes the term "radiant energy." Now almost all substances are opaque to some form or other of radiant energy. Glass, for example, is transparent to light, but much less so to heat, so that it is useful as a fire-screen, and alum is transparent to light, but blocks heat completely. (Wells, *The First Men in the Moon* 12)

Shattering the transparency to gravitation is another form of escape from the power that makes human being stick to the ground and stand still. It is a form of the novel discourse creation, that is a discourse other than the previous one which was made by a creature entangled in the gravity ad routine earth patterns, as the bedrocks of his predestined life, which has been supposed to be continued ever after. Such a scientist, as Cavor in *The First Men in the Moon*, whose life discourse is other than the other individuals of the society, is after freedom from all the societal bounds and wonders why such a substance should not exist, a question which hardly comes to the mind of other people.

Cavor did not see why such a substance should not exist, and certainly I could not tell him. I had never thought of such a possibility before. He showed me by calculations on paper, which Lord Kelvin, no doubt, or Professor Lodge, or Professor Karl Pearson, or any of those great scientific people might have understood, but which simply reduced me to a hopeless muddle, that not only was such a substance possible, but that it must satisfy certain conditions. It was an amazing piece of reasoning. Much as it amazed and exercised me at the time, it would be impossible to reproduce it here. "Yes," I said to it all, "yes; go on!" (Wells, *The First Men in the Moon* 13)

Through this form of opaqueness, the Wellsian protagonists are aiming at overpowering others to degrade and rule over them. In *The Country of the Blind*, The panoptical role of Nunez, the finder of this country, throughout all of the story and the subjectified objectivity he tries to inject to the blind residents of the hidden country is meticulously portrayed. Even though Nunez did his best to colonize others, what he doesn't recognize is that these people are not accustomed to being colonized by a submissive discourse.

The whole Wellsian science fiction is about power, and what is beneath writing all these scientific stories is a future anticipation, or is a form of trial to forecast whatever might happen to humanity, which is the most magic power one might have. He does such magic through the introduction of different characters, each one playing an important role to form a sensitive whole: "each propagating its own share of the overall argument without claiming ownership or control of the whole- almost as if Wells is forecasting what will come to be known as a parallel series of neural networks: a species of artificial intelligence." (Quamen 75) Such sensitive formation seems to be itself a form of textual cyborg.

Spontaneous with the flourishing of the industrial revolution and in advance, great attempts are traced which initiate to survey approaches of future technological anticipations. Damien Broderick says: "Ever since the momentous innovations of the first industrial revolution the mind has sought with an ever-increasing sense of urgency to anticipate all the consequences of the perpetual flux by creating patterns of expectation. There is no end to the modeling of possible future worlds."² (184) What is of interest to all men, and mostly calming, is relating these advances and the natural phenomena an apocalypse to the religious resurrection and the similar stuff.

The third characteristic of cyborg religion is that human technology assumes the redemptive and retributive role of God. The classic example is the doctrine of the Rapture,⁴² in which Fundamentalist Christians will be lifted bodily into heaven in advance of a nuclear holocaust, leaving everyone else to fend for themselves. (the world set free) (Reynolds6)

Wells also has this religious wish of men, in the last remainings of humanity, in an archetypal scene from imperialist romance, the Eloi even take Wells's hero, the time traveler, for a god descended from the sky who is something other than themselves and the machines, something in between energy and material, which is of a substance other than any of the two. The relative and transitional existence of the time traveler bestows upon him the characteristics of a god-like creature, as he is not confined to the time notions:

Then one of them suddenly asked me a question that showed him to be on the intellectual level of one of our five-year-old children--asked me, in fact, if I had come from the sun in a thunderstorm! ... I nodded, pointed to the sun, and gave them such a vivid rendering of a thunderclap as startled them. They all withdrew a pace or so and bowed. (Wells, *The Time Machine*25)

One of the important characteristics of a powerful god, is its invisibility. At least in any unitary based religion, there exists no sort of a visible god. This kind of god is truly bearing no orders and is after ordering and objectifying the creature. However, to overpower others, one should introduce or inject the discourse of obedience to them, and sometimes, the cases might not surrender and be disobedient.

As a country, to be hidden, is in some senses to be invisible, and in no way apt to accept and bear others' hegemony and orders. This is the reason of engendering a sense of being lost in the maelstrom of the unknown signs and clues, not being there to lead, but to mislead in Nunez, the hero of *The Country of the Blind*. As the overpowering government, they give him a strong feeling of sight-conspiracy to which he has clung so fiercely, getting drowned in the blind world. To enforce Nunez come along with them, and think and see as they do, is to use their dromocratic power, as Virilio puts it.

States employ dromological techniques, to exercise power, but as for Foucault, state apparatuses are functions, artifacts even, of dromological machinations that exceed their constitutions and incorporations. For Virilio (in concert with Deleuze and Guattari) such state governments are profiled as a sort of "machinic species" of collective formation. Echoing Heidegger, he writes that "dromocratic intelligence is not exercised against a more or less determined military adversary, but as permanent assault on the world, and through it, on human nature" (86) (Wells, *Speed and Politics* 14)

The country of the blind foreshadows all his movements, both mentally and physically. He finds himself surrounded by the policies and the dominant discourse of the residents of this country. Nunez does his best to escape from the tyrannical acts of the leaders of the society and also their fanatic followers, but he fails. The mazelike escape of Nunez is not an emancipating act but more and more perplexity and hidden subdue.

Nunez is being watched all the time. Empire of the country of the blind is an underground government, governing communications, meaning, everything. Derrida's "Aporia of Time" based upon the shattered connection of superstructure and the base, which is considered as the protagonist of the story here could be applied beautifully to define the misunderstandings and accomplishment of the false orders, accordingly. Foucault's subjectivity to scientific advances is the case to Nunez, who lost his dependence because of his own finding, the country of the blind. The rhizomatic form of the background blind city, the strange and dark houses, considering all the same, and what happens to Nunez in the end, and what he starts justifying for himself, from what he sees and what the others consider it, leads us to the conclusion that as Deleuze and Guattari believe, there is no notion as "subjectivity", but the illusion of that.

Wells explains how the viewpoint and consequently the subjectivity of the individuals, rests upon the discourse that becomes internalized. However, one should know that in most cases, the accepted norms are internalized and become the dominant and easing discourse through their lives. Some people, merely exceptionally disagree and live their lives through this diabolic controversy, living spontaneously in the seemingly real world, and the shadow world.

and against it was no more than a shadow story which was told less by positive statement than by hints, discords that stirred beneath the brightness, murmurs from beneath, and vague threats from incidental jars. That shadow world, that mere criticism of accepted things, had no place for him, offered him nothing. No shapes appeared there but only interrogations. (Wells, *Star Begotten* 8)

Wells has brought the term shadow to highlight two points, one is the Aristotelian shadow world, and the other is that this shadow world is a form of foreshadowing the future incidents.

4. The Vision Machine

The illusion of subjectivity, as Deleuze and Guattari explain, is the result of the characters' perception, and what they perceive of the surrounding world. What is regarded as the organisms to see, are the eyes, and whatever additional equipment which seems to deliver the most actual of the pictures, is not reliable, at all.

This precipitated a progressive division between those practices which prioritized the retinal vision and those which required the visual to be instrumented through optical devices. As this division of perceptual labor became absolute it also became unsustainable. Digital photography emerges at a moment when science, technology, and entertainment reconverge,... (Punt 3)

The digital photography which is the accumulation of the three mentioned issues, are not to replace the ordinary and natural eye witnessing. However, by using the term *retinal vision*, Punt is connoting that what is considered as the natural eyesight, could be scientifically justified and defined, and in some sense, unreliable.

The irony of the unreliability of visual equipments is that with the appliance of the more technological advances, the less the originality of what is seen becomes apparent, and this fact is more extended even to the eye in many of Wells's stories, especially, in *The Country of the Blind*: "Much of their imagination had shriveled with their eyes, and they had made for themselves new imaginations with their ever more sensitive ears and finger-tips." (Wells 386) He explains how the ears and the fingertips have replaced the eyes and how the people of this country know the world and imagine it through these senses without knowing anything of any other sense. "I had never realised it before, but the nose is to the mind of a dog what the eye is to the mind of a seeing man. Dogs perceive the scent of a man moving as men

perceive his vision."(Wells, *The Invisible Man* 90)The interesting dichotomy of these two worldviews, or imaginations, brings to the mind the facade of the pursuit of speed, rather than the pursuit of truth.

Dromocracy establishes and produces standardized forms of assembly and disassembly for the systematic integration of human energy into specific infrastructures. "Factory work must not escape the dictatorship of movement. It reproduces the enclosure on the spot, in the obligatory and absurd kinetic cycle... a condensed machine of the logistical glaxis" (101). This is the design of corporeal discipline in the pursuit of the image of speed [not the image of truth as Foucault might prioritize it] ... (Virilio, *Speed and Politics*49)

The diverse dromocratic visions which struggle throughout the whole story, is a struggle to justify which of them are the true and valid discourse. The ones who are not aware of another sense, regard it as a shortcoming which should be got rid of. The interest in assimilation of the discourses is mostly portrayed in Dr. Moreau's experiments and attempts in assimilation and unification of the creatures' genetics, who deliberately tries to overpower humanity through erasing the differences among them. However, the essence of humanity rests in the very diversities and differences."Quoting the aviator, Saint-Exupery, Virilio claims: 'Man only knows himself when he measures himself against another object' (1997: 119). For Virilio, the experience of resistance – which he describes in terms of extension and duration – is a basic human experience."(Danahay 809) It is difficult to accept and understand another one from a perfectly different perspective "But this communion of desire and knowledge threatens to break down "each other-ness," to erase the difference between I and thou. On another front, Dr. Moreau's scientific vivisections can be seen as colonial procedures of erasing difference, of taking what is other and violently trying to assimilate it until it replicates the self."(Parrish Lee 215)To watch the creatures, the others, better than the way others can do, through the technological equipments, is to obtain a form of the panoptical vision, through which the consequence would be the colonization of the rest. We are not even capable of overpowering the objects of our exact watching, but to make a history of the photographs they take so deliberately, of the objects unaware of being frozen in a moment and watched for good in such a situation. Therefore, through these apparatuses, they construct the future of humanity.

Preziosi cares about the constructed discipline of art history and the tendency of the historian to assume the dominance of finite objects through the panopticism of the photographer's lens. Whereas the reader of Yourcenar's essay (or Sontag's) is invited to contemplate the psychological mode in which we receive concrete figurative remnants from the remote past (through veils of patination and the accidental facture of fragmentation), Preziosi critiques the technical apparatus of academic art history, that is, the way in which photography as a pseudo-science has claimed ("taken") these transmogrified objects for speculation in the present tense.⁹ All of these writers, however, are engaged in examining the relativity, elasticity, and subjectivity (Bergstein 475)

The relativity of the characteristics and even the conditional imprinted subjectivity of the human being in the photographs enlightens the power of the photographer as the historical establisher of the time.

4.1 *The Panoptical Power of Camera*

Bergstein has brought forth the theories of Preziosi, Yourcenar, or Sontag to manifest and emphasize that the fragmentations of the movements and time in the photographs are not reliable at all. "..., the human's "becoming eye," that is so present in Vertov and other avant-garde cinema. In the famous *The Man with the Movie Camera*, the central idea is the panoptic. The panoptic world preceded the world of police surveillance and the control later established by the Stalinist state." (Interviewing Virilio 65) The cinematic equipment and the camera become all to Virilio and his negative panoptic vision through technological advances. The camera absorbance of the appearance of different characters, is the digital manipulation of their cellular essence, shifting them to pigmented digital beings. It is a form of assimilation, but an optic digital one. "In fact, this experience of difference is what makes us human. Without it, the desire to change, to demand a better world in which to live, disappears in the noiseless, fourth dimensional aether of digital transfer."⁶ (Danahay 810)

The same digital transference is done through whatever is watched by the means of optical equipments. Who knows better that the optometric measurements are defined correctly or not, and the vision which is considered as weak or astigmatic, is non the better than the ones that are regarded as full.

The telescopic and microscopic visions are also the same, and the virtual picture they bestow with the help of diverse lenses are of no authenticity. Hence, the hegemonic role of the observer upon the observed is unauthentic, as well.

4.2 *The Telescopic and Microscopic Visions*

Wells applies the same panoptical power to manifest human being in comparison with the invaders, as the minute existent creatures under microscope. They have been well scrutinized as *creatures that swarm and multiply in a drop of water*. The panoptical feeling of the technologically equipped panoptical eyes.

No one would have believed in the last years of the nineteenth century that this world was being watched keenly and closely by intelligences greater than man's and yet as mortal as his own; that as men busied themselves about their various concerns they were scrutinised and studied, perhaps almost as narrowly as a man with a microscope might scrutinise the transient creatures that swarm and multiply in a drop of water. With infinite complacency men went to and fro over this globe about their little affairs, serene in their assurance of their empire over matter. It is possible that the infusoria under the microscope do the same. (Wells, *The War of the Worlds* 3)

The pleasure which the equipped panoptical powers engender, is not less than the Foucauldian panoptical power of Bentham's tower, as they create a sense of invisibility and taking the full benefit of this power. Wells has also mentioned this form of panoptical pleasure and the extraordinary advantage when Griffin becomes invisible and experiences for the first time the direct relationship between the observer and the observed, in this way: "My mood, I say, was one of exaltation. I felt as a seeing man might do, with padded feet and noiseless clothes, in a city of the blind. I experienced a wild impulse to jest, to startle people, to clap men on the back, fling people's hats astray, and generally revel in my extraordinary advantage." (Wells, *The Invisible Man* 89) He is experiencing panopticism and watching others without being watched. This is the experience of a cyborg, as the one who uses optical equipments such as telescopes and microscopes. Wells has expressed the feeling of invisibility and optically equipped vision in his science fictions. Throughout all of them, the biotechnological protagonists or even antagonists try to misuse the obtained power, but the real world, or the real public discourse, succeeds in the end.

In *Open Sky* (1997) Virilio argues that technological breakthroughs in communications (coupled with future breakthroughs in biotechnology) may lead to a world in which humanity is paralyzed behind its interfaces, all-powerful in virtuality, but powerless in reality. Virilio refers to this process as the 'urbanization of real time' and argues that it 'is in fact first the urbanization of one's own body plugged into various interfaces' (1997: 11). (Danahay 808)

The virtuality of the human being rests upon a power which itself is based upon a virtual existence, caused by movements, electricity.

As design is near to the notion of Dasein put forward by Heidegger, the architecture and design of the city buildings are very important in the construction of the mind and personality of the people. The designs of the houses they are living in are the bedrock of the construction of their subjectivity, i.e. human being is subject to what he sees. Man's sight has always been of great importance in building up his personality. The design of what he sees is, therefore, of importance as well. However, one should not forget about the building bones beneath what he sees, the cause of our capability to see the beauties around, to enjoy the designs around, which are the electric wires, and also the electric circuits lightening the surrounding. Electricity has its own design, which is circular, and it has also rendered Man a circular form of subjectivity.

Electricity lightens the places in which human being's personality is constructed, true, however, Electronics has paved the way towards a circular identification of humanity through his own eyes. Electronics bestows Man an understanding and subjectivity of himself through visual images it engenders in his mind, and in the long run, through the novel approach of "Iris Verification" his subjectivity is identified and announced to himself and the society.

5. Invisibility as the Essence of Panopticism

The process of identification is, therefore, initiated and also ended at the same point, the eyes, that is continually repeated day by day at the time of entering his organization, office and other centers. The goal of this paper is to manifest how the electronic circularity in design gives a circular process of identification to the human being through the nonidentical characteristic of the irises.

The circular design of electricity renders a circular identification to the human being through "Iris Verification." I.e. he is verified through the organism of his body which verifies the surrounding. What is of great interest is that the shape of the iris is itself circular. Virilio states that through circularity and the orbits, the human being becomes capable of shattering the time- place boundaries: "When an object is put into orbit, what's accelerated is not only the traveler but the day. In a single orbital day, there are several sunrises and sunsets in succession. In other words, the astronomical day, the orbital day, no longer has anything to do with the alternation of day and night and the twenty- four hours that regulate/structure our lives." (Virilio, etal. "Toward the End of Gravity" 67) This is how in acceleration the 24 hour axis of time is put aside, and the original orbital day and night come to the fore. The orbital movement of the day and the night causes the man to comprehend the essence of being, which is nothing but the virtuality of the existence as a whole, and come to the equalization of virtuality and originality.

What makes such a comprehension possible, is the comprehension of the potentiality of high speeds in shifting the familiar Newtonian imprisonment discourses. Those of which oblige the human being to keep calm in the defined and restricted gravitational environment he is confined to. "We can't speak of the conquest of space without speaking of the conquest of speed. We've passed in some sense from the acceleration of travel-from horses to trains, to superfast trains, to supersonic jets, and so on-to the acceleration of dawn." (Virilio, etal. "Toward the End of Gravity" 67) The gravitational confinement of the human being has established a familiar discourse in travel, which is mostly a horizontal and place- based travel, by the trains and the ships, etc... However, high speed introduces man to the novel forms of travel which are the bedrocks of the new travel discourse and consequently, subjectivity. "With space travel we have passed from voyages in geographical space-Marco Polo or Christopher Columbus, for example-to voyages in time." (Virilio, etal. "Toward the End of Gravity" 67) He is comparing the two forms of travel, as the dichotomy if the travel in time and the travel in space.

he proceeded to unfold a compact modern view of space and time and the movements of things therein. 'Don't ask me what electricity is,' he said, 'and I'll tell you everything else as we have it up to date. It's none so complicated as you think, and there's never a contradiction.' And very neatly he took his nucleus, twisted up his atoms with electrons and neutrons round the central proton, and sent them eddying into a world of throbbing photons. Then he ran his hand along the sixty-odd octaves of the spectrum from the hundred-yard

electro-magnetic undulations beyond the longest radio length through heat rays and light rays to X-Rays and Gamma rays, smacked a few atoms together, shot them through with helium atoms, and described the results, and by way of epilogue gave a lucid word to those flying sub-atoms, the cosmic rays. (Wells, *Star Begotten* 24)

This is how Wells emphasizes on the importance of electricity in controlling the human being like the cosmic rays he believes are sent by the Martians to control the residents of the planet Earth. Another point that is of importance is that he has mentioned the three terms of "time," "place" and "electricity" very closely as he is connoting that all these three are intermingled with one another.

The human being, as the technological cyborg, amalgamated with the technological equipments, would surrender to the progressions and superiority of the machines. However, the minutest particles of the universe, whose existence is in no humanistic way dependant to the humanistic, scientific and technological discourses, the most primitive particles, the bacteria, could defeat the powerful machines.

In another moment, I had scrambled up the earthen rampart and stood upon its crest, and the interior of the redoubt was below me. A mighty space it was, with gigantic machines here and there within it, huge mounds of material and strange shelter places. And scattered about it, some in their overturned war-machines, some in the now rigid handling-machines, and a dozen of them stark and silent and laid in a row, were the Martians—dead!—slain by the putrefactive and disease bacteria against which their systems were unprepared; slain as the red weed was being slain; slain, after all man's devices had failed, by the humblest things that God, in his wisdom, has put upon this earth. (Wells, *War of the Worlds* 144)

Here Wells is emphasizing that the bacteria, the minute particles, could devastate the whole being of the creatures which were well considered as the overpowering, tall, big, and undefeatable. He is somehow locating the bacteria at the place of the lost ancestors of the human being. They are regarded as the prehuman ancestors whose chain has been cut, and because of such disastrous forgetting, he is so weak and fragile.

The fragility of the technologically advanced and well equipped human being in comparison with the Martians lead towards the slaughter of the former, because of a creature that is wholly independent of the social discourses, or if they have, it is of another essence that could be termed as "bacterial discourse." It is the discourse on non-discourse, a discourse of invisibility, a dromological discourse of circular movements. Such a creature enmeshed the Martians in a way that they were understated as creatures that were "slain as the red weed was being slain."

History and the human background is that which is saving him, at the time, when everything is supposed to be near a harsh finish. It seems that history does not allow any end to the human reign. It immunes humanity as it goes forth.

These germs of disease have taken toll of humanity since the beginning of things--taken toll of our prehuman ancestors since life began here. But by virtue of this natural selection of our kind we have developed resisting power; to no germs do we succumb without a struggle, and to many--those that cause putrefaction in dead matter, for instance--our living frames are altogether immune. But there are no bacteria in Mars, and directly these invaders arrived, directly they drank and fed, our microscopic allies began to work their overthrow. Already when I watched them they were irrevocably doomed, dying and rotting even as they went to and fro. It was inevitable. By the toll of a billion deaths man has bought his birthright of the earth, and it is his against all comers; it would still be his were the Martians ten times as mighty as they are. For neither do men live nor die in vain. (Wells, *War of the Worlds* 145)

The importance of the invisibility of the bacteria resembles the same invisibility of the time traveler in *The Time Machine*, in comparison with the machines. The bacteria also resemble the electrons of the electricity circuits which are so powerful, and are the sources of energy when they move. They engender a new era after the slaughter of the Martians. The same thing happens via the introduction of the Electronics as the transformer of the centuries: "with electronics, we enter the period that is coming to completion today." (Virilio, *Negative Horizon* 148) Conversely to any other previous panopticism, the bacteria are so small that they are called microscopic creatures. To be microscopic, is not all the time the emblem of weakness, as the gigantic Martians are so big that they cannot trace and watch them. After all, man's eyes are not also well equipped to impose on them their panoptical visual power, permanently.

Wells is seemingly emphasizing that another harsh "dehumanization" discourse is followed by another form of discourse; that is of "dematerialism". As the Morlock machines are regarded as the future children of the human being, as the present cyborgs, the bacteria could also be a form of the future children to the Morlocks. Throughout this vicious cycle, both patricide and child suicide are present and over emphasized, as though what man is busy developing as the technology of life, is going to gift him nothing but disastrous and bloody future, an apocalypse.

We are thus witness to a phenomenon of "disanimalization" followed by a phenomenon of "dematerialization" not only the animal (the pack animal, the draught animal, the race animal) disappears to the advantage of the machine, but the technological vehicle of transmission tends to disappear in its turn with the rising importance of the message transmitted, leading ultimately to the instantaneity of radio and radar signals... (Virilio, *Negative Horizon* 148)

The transmitted messages and the signals which are mostly radar, and are put forward by Virilio, remind the reader of the Wellsian science fictions, the situation and the environment of the country of the blind. Whatever rests there, doesn't convey any meaning to Nunez's preplanned and harvested mind. They might seem to him poorly primitive and connote

their incapability and blindness, but as the story and the incidents go forth, he comes to a full comprehension of the complexity and genius behind all those designs.

The irregularity of the city was what came to Nunez's mind, but what was really there, we the ultimate form of organization, and again delving it deep, lead him to the most beautiful set of the surrounding, out of the seeming anarchy. He resembled the residents of the country to the bats; that is the correct comparison, as they have obtained other forms of sensual capabilities, which enable them in probably sending and obtaining radar signal sorts.

here and there their particoloured facade was pierced by a door, and not a solitary window broke their even frontage. They were particoloured with extraordinary irregularity, smeared with a sort of plaster that was sometimes grey, sometimes drab, sometimes slate-coloured or dark brown; and it was the sight of this wild plastering first brought the word "blind" into the thoughts of the explorer. "The good man who did that," he thought, "must have been as blind as a bat."(Wells, *The country of the Blind*382)

The blindness in this country causes the shift of the place, in other words, place is defined by the notion of what is seen. Through the iris absorbance, the human being is obtaining the virtual image of the world around and knows it the best. However, Wells shoots an ordinary man amongst the residents of a country of the blind, with a perfectly diverse and strange discourse.

Wells's Nunez becomes a character whose discourse is other than that of the others. Although he has his eyes as the additional organs through which he feels to be superior and fully acknowledged of the surrounding, he is again incapable of justifying the others to horrify and oblige them to surrender.

Nunez is the same as Griffin, the invisible man who is introducing a novel discourse to the society he is entangled with. To ameliorate the violated threads of the social dominant discourse, the additional, strange and unbearable equipments, are to be got rid of, by the other social characters in all Wellsian science fictions. The time traveler, in *The Time Machine*, Griffin in *The Invisible Man*, Davis in *The Star Begotten*, and Nunez in *The Country of the Blind* are all objects to the same dichotomy of the **human/cyborg**, whereas, the human being is not aware of acting as the initiator of such transformations, through **the** deliberate technological advances.

6. Conclusion

The Things to come, as a film story, should convey more and more the definition of the visual scenes; however, the other stories are so overwhelmed with the same definitions that even though they are not considered as film scripts, they all have had great numbers of diverse film adaptations. The picture Wells bestows upon the humanity, through his pictorial discourse, is truly a frame, but a meticulously designed beautiful architecture, making it a form of splintering frame.

It's significant here that Wells's analysis of his own oeuvre invokes the metaphor of picture and frame. As he explicates the trope in his late *Experiment in Autobiography*, the "frame" stands for "the assumption of social fixity" within which the action of nineteenth-century realist fiction took place: "the criticism of [the English novel] began to be irritated and perplexed when, through a new instability, the splintering frame began to get into the picture. I suppose for a time I was the outstanding instance among writers of fiction in English of the frame getting into the picture" (416). In seeking to expose the ideological framing by which the novel itself is built, Wells's aim is clearly the same as West's. But by the time *Britling* was written he insisted on privileging his authorial position in order to do so. (Cohen 94,95)

As Wells explains, the frame he composes in his stories, is not a mere picture, a null portray which has to do nothing with the surrounding, but it is an influential frame, spreading and splintering its gazing power and the expression of not only what it manifests, but an internal enforcement on the observer to become what the frame wishes. The Wellsian splintering frame is an alive frame hugging all the observers and entangling them inside the frame.

The splintering frame, not merely makes the same frames of thought inside the minds of the observers, but it makes them the parts of the frame itself. The same form of portrayal is explained by Foucault, in the explanation of Velazquez's painting of his own studio: "Our first glance at the painting told us what it is' that creates this spectacle-as-observation. It is the two sovereigns. One can sense their presence already in the respectful gaze of the figures in the picture, in the astonishment of the child and the dwarfs." (Foucault, *The Order of Things* 14) The feeling of the presence of the characters in the painting, are reemphasized through mirroring them and drawing the painter, himself. Velazquez has painted himself in the picture, to instate a permanent gaze of a painter, as an observer on both the characters being pictured, and also, on the observers outside the frame of the painting. He has reversed the function of the painting and the external observer. He has made each one of the characters, especially himself, the observer of the other observers. The discourse he has engendered, is a discourse of the horror of the mirror, splintering the frame of the inside to the outside.



Figure 1. Velazquez's painting of his own studio

The Wellsian science fiction is the same as the above picture, as he creates a form of splintering frame, which enslaves the readers. His last work is also entitled *The Splintering Frame*. This is how the aesthetic position of Wells is betrayed. He meticulously shatters the boundary between the picture, and the word. He portrays the discourse he aims to internalize in the readers. He even effaces the controversies between his painting- like- words and architecture, as he makes a window through which he makes a transition between his works and also the readers.

The present gazes in the paintings are the same as the gazes in the Wellsian fiction, all to exert a panoptical power.

“He speaks,” said the third man. “Certainly he is a man.”

“Ugh!” said Pedro, at the roughness of his coat.

“And you have come into the world?” asked Pedro.

“Out of the world. Over mountains and glaciers; right over above there, half-way to the sun. Out of the great big world that goes down, twelve days’ journey to the sea.”

They scarcely seemed to heed him. “Our fathers have told us men may be made by the forces of Nature,” said Correa.

“It is the warmth of things and moisture, and rottenness— rottenness.” (Wells, *The Country of the Blind* 384)

This is how Wells defines that how the internal and external world are amalgamated in his country, that one misrepresents himself as the sheer observer, and the rest of the society, as a group of blinds to be observed and ruled over.

Wells's splintering frame is the emblem of inertially freed forces in the world, especially through the space. Each atom is itself a splintering frame and has the capability of establishing an atomic bomb for devastating the whole world. All these are the consequences of the notion of relativity. And he beautifully explains that the stable, pre- estimated effects of the realistic fiction is doubted by him, throughout the century passing ahead, and emphasis upon the virtuality and danger of the visual technological equipments.

This form of writing might have bestowed upon Wells the same sweetness that an inventor and scientist would feel and the consequent panoptical power. His pursued approach is that of Verne's and Isaac Asimov's, the amalgamation of science and literature. However, he never accepted any literary awards, and this fact should manifest what he thought about his scripts, as he knew them as the material which diversified him from the other literary characters. This form of diversification is a creation of otherness, to exert a panopticism throughout the whole created discourse. He believes that his fiction is a disillusionment to both himself and the readers, and also calls the invasion of the Martians, as the great disillusionment of the human being: "Yet across the gulf of space, minds that are to our minds as ours are to those of the beasts that perish, intellects vast and cool and unsympathetic, regarded this earth with envious eyes, and slowly and surely drew their plans against us. And early in the twentieth century came the great disillusionment." (Wells, *The War of the Worlds* 4) This invasion is considered as a disillusionment, as the illusions of a great future and great generation of their children is demolished.

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