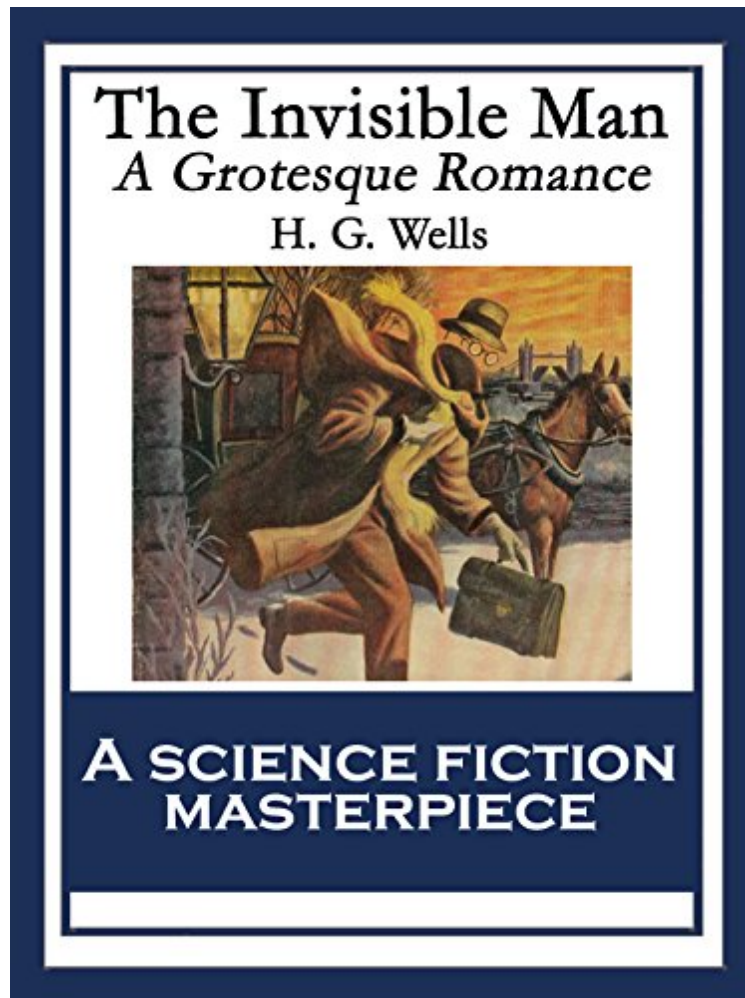


## The Invisible Man: A Grotesque Romance

Von H. G. Wells

\*Download PDF | ePub | DOC | audiobook | ebooks



DOWNLOAD



READ ONLINE

Produktinformation -Verkaufsrank: #771874 in eBooksVerffentlicht am: 2015-06-10Erscheinungsdatum: 2015-06-10File Name: B00SWLAPNG | File size: 37.Mb

**Von H. G. Wells : The Invisible Man: A Grotesque Romance** before purchasing it in order to gage whether or not it would be worth my time, and all praised The Invisible Man: A Grotesque Romance:

KundenrezensionenHilfreichste Kundenrezensionen0 von 0 Kunden fanden die folgende Rezension hilfreich. Ein groer Klassiker des HorrorgenresVon GoldmemberDer Roman von H:G: Wells "Der Unsichtbare" ein Klassiker aus dem Jahr 1897, der nicht nur als Comic sondern zuvor auch als Verfilmung aufsehen erregte. Wells entwickelte dabei eine Vermengung von Horror und Science Fiction.Der jungen Wissenschaftler Dr. Jack Griffin forscht an einem Serum, dass ihn unsichtbar machen soll. Er beginnt mit dem Selbstversuchen der sein Leben verndern wird.Mehr soll nicht verraten werden.0 von 0 Kunden fanden die folgende Rezension hilfreich. Gothic horror in the Industrial AgeVon Ein KundeI first read this in the 8th grade have read countless times since then. The Invisible Man has to kill just to show how powerful he is. Of course, he's desperate to show being invisible is a worthy endeavor, because he

can't figure out how to become visible again. Like his contemporary Verne, Wells was a visionary. Too many people were willing to use technology to the disadvantage of others. Maybe there's an "Invisible Man" analogy in the Stealth bomber: just because you can't see it doesn't mean it can't crash. This is Gothic horror after the Industrial Age: here, the character Griffin is Dr. Frankenstein AND the monster! A good, carefully written story.2 von 3 Kunden fanden die folgende Rezension hilfreich. A Very Successful Melding of Sci-Fi and Horror Von Bill R. Moore This is a very good book, and as another reviewer has stated, Wells gets the most out of his words, an astonishing amount of detail and plot is put into what is really a rather short story. One of the great things about this book is that Wells takes a seemingly impossible task (making humans invisible) and makes it seem possible. After we find out a lot about Griffin we learn about his adventures and difficulties as the invisible man. The main themes of the book seem to be the horrors that would abound if a major discovery was found by an evil person before a person who would use it for good causes. Also, it is a definite attack on egos and narcissism, as most of Griffin's terrible acts were spurred on by his needs and his disregard for others.

Kurzbeschreibung The stranger came early in February, one wintry day, through a biting wind and a driving snow, the last snowfall of the year, over the down, walking from Bramblehurst railway station, and carrying a little black portmanteau in his thickly gloved hand. He was wrapped up from head to foot, and the brim of his soft felt hat hid every inch of his face but the shiny tip of his nose; the snow had piled itself against his shoulders and chest, and added a white crest to the burden he carried. He staggered into the "Coach and Horses" more dead than alive. A science fiction masterpiece!.de We rely, in this world, on the visual aspects of humanity as a means of learning who we are. This, Ralph Ellison argues convincingly, is a dangerous habit. A classic from the moment it first appeared in 1952, *Invisible Man* chronicles the travels of its narrator, a young, nameless black man, as he moves through the hellish levels of American intolerance and cultural blindness. Searching for a context in which to know himself, he exists in a very peculiar state. "I am an invisible man," he says in his prologue. "When they approach me they see only my surroundings, themselves, or figments of their imagination--indeed, everything and anything except me." But this is hard-won self-knowledge, earned over the course of many years. As the book gets started, the narrator is expelled from his Southern Negro college for inadvertently showing a white trustee the reality of black life in the south, including an incestuous farmer and a rural whorehouse. The college director chastises him: "Why, the dumbest black bastard in the cotton patch knows that the only way to please a white man is to tell him a lie! What kind of an education are you getting around here?" Mystified, the narrator moves north to New York City, where the truth, at least as he perceives it, is dealt another blow when he learns that his former headmaster's recommendation letters are, in fact, letters of condemnation. What ensues is a search for what truth actually is, which proves to be supremely elusive. The narrator becomes a spokesman for a mixed-race band of social activists called "The Brotherhood" and believes he is fighting for equality. Once again, he realizes he's been duped into believing what he thought was the truth, when in fact it is only another variation. Of the Brothers, he eventually discerns: "They were blind, bat blind, moving only by the echoed sounds of their voices. And because they were blind they would destroy themselves.... Here I thought they accepted me because they felt that color made no difference, when in reality it made no difference because they didn't see either color or men." *Invisible Man* is certainly a book about race in America, and sadly enough, few of the problems it chronicles have disappeared even now. But Ellison's first novel transcends such a narrow definition. It's also a book about the human race stumbling down the path to identity, challenged and successful to varying degrees. None of us can ever be sure of the truth beyond ourselves, and possibly not even there. The world is a tricky place, and no one knows this better than the invisible man, who leaves us with these chilling, provocative words: "And it is this which frightens me: Who knows but that, on the lower frequencies, I speak for you?" --Melanie Rehak.co.uk HG Wells virtually defined modern science fiction with the two tales featured in this double volume, a welcome addition to the SF Masterworks series. The *Time Machine* is the classic tale of a time traveller's journey to the world of 802,701 AD where humanity is divided between the bad and the beautiful, a simplistic vision at first glance but a prophetic take on a future that may not be so far removed from a reality yet to take hold, simply lurking in the shadows and waiting for the human race to bring it about by its own hand. The *War of the Worlds* is perhaps one of the greatest science fiction novels ever written, a chilling, brooding tale that has lost none of its power or punch as the soulless alien invaders blast their way across the English countryside, collecting hapless humans for fiendish experiments and scorching the land. Coming at a time of great technological leaps and bounds, it is not surprising that the *War of the Worlds* makes as much comment on the fragility of the human race and its dependence on technology, as it does the indestructible nature of the human spirit. Though constantly beaten back, the dwindling human armies throw all the might of their warships at the alien machines with little or no effect--in the end, it is the common cold which brings about the downfall of the extra-terrestrial killers. Their motivations are never explained, nor do they need to be, their chilling cries echoing across the deserted, burning countryside of Britain acting as both a chilling war cry and a blood-curdling wake-up call. Surely, one of the most essential science fiction publications you could ever buy. --

Jonathan Weir.