

Eureka Journal of Language, Culture & Social Change (EJLCSC)

ISSN 2760-4926 (Online) Volume 2, Issue 2, February 2026



This article/work is licensed under CC by 4.0 Attribution

<https://eurekaopenaccess.com/index.php/3>

THE NOTION OF A TRUE MAN IN HERBERT WELLS' NOVELS

Atamurodova Feruza Tashmurotovna
PhD, Doctor of Philosophy in Philology
University of Economics and Pedagogy
Karshi city, Uzbekistan
feruza.atamurodova77@gmail.com
+998990652909

Abstract

This article analyzes the works of the great English writer of the 20th century, Herbert Wells, and talks about the genre features and process of creating his works. Also, the novel genre and its features, which are the most used in English literature of the 20th century, are covered. Herbert Wells is best known for his science fiction and social fiction novels.

Keywords: novel, social fantasy, scientific fantasy, genre, realistic, character.

Introduction

Wells entered literature as a master of science fiction and the founder of the new age social fiction novel genre. His "Time Machine" (1895), "The Island of Doctor Moreau" (1896), "The Invisible Man" (1897), "The War of the Worlds" (1898), "When the Sleepers Awake" (1899) and other novels became widely known. However, Wells' work does not end only with the form of a novel. Along with science fiction novels, he wrote "Wheel of Fortune" (1896), "Love and Mr. Lewisham" (1900), "Kunne" (1905), "Tono-Benge" (1909), "Anna-Veronica" (1909), "Mr. Poll's History" (1910), "Sir Isaac Harman's Wife" and also creates novels on social and household topics.

Eureka Journal of Language, Culture & Social Change (EJLCSC)

ISSN 2760-4926 (Online) Volume 2, Issue 2, February 2026



This article/work is licensed under CC by 4.0 Attribution

<https://eurekaopenaccess.com/index.php/3>

In one or another series of novels, Wells addresses the problems of the time and sees the history of the future. Both science-fiction novels and novels about everyday life reflect the writer's vision of the human personality today and in the future, and how he understands the meaning of the relationship between a person and the world around him. However, if in his fantastic works, Wells created the image of people who turned to unknown areas, boldly entered the mysteries of science and strived for new discoveries, in his novels of social and domestic content, he wrote about everyday events and ordinary people. Only when comparing these two trends in the writer's work, or more precisely, analyzing them in isolation, it is possible to understand the ways in which Wells went to find a solution to the problem of character, and how he combined the characteristics of the general and the individual, universal and specific things-phenomena in his characters.

Wells attributes his coming of age as a writer to his growing interest in "character observation." Wells's science fiction novels talk about the possibilities of science and the people of science, but these works cannot be called novels of character. However, due to the writer's attention to certain aspects related to the unique development of the scientist's personality in the bourgeois society: man's loneliness, isolation, and his mind complicated by individualism, Wells' novels help to understand the reasons that caused these phenomena. In this regard, the novel "Invisible Man" is important, because it tells about the tragic fate of a scientist. The novel is built in the way of combining fantastic and real events. In it, textures are combined with clearly depicted household elements.

Only in some of the novels written by the artist before the First World War, boldly used textures and the reliability of reality were harmoniously combined and acquired a coherent whole. In addition to "Invisible Man", this feature is also observed in "Tango-Benge", in the next novel, the image of a person who devoted himself to science and freed himself from the clutches of raw imaginations

Eureka Journal of Language, Culture & Social Change (EJLCSC)

ISSN 2760-4926 (Online) Volume 2, Issue 2, February 2026



This article/work is licensed under CC by 4.0 Attribution

<https://eurekaoa.com/index.php/3>

characteristic of the Meshchan and freed himself from the swamp of prosperous fraud was created.

The works "The Invisible Man" and "Tono-Benge" synthesized the important foundations of Wells' early creative activity. In these novels, two main directions that have developed in the writer's work intersect. They combine features characteristic of science-fiction and social-household novels.

In the work of Wells, a science-fiction novel gradually turns into a socio-political novel, and a novel on a domestic topic into a socio-psychological novel. The results of this process were seen in such works as "Mr. Bletsworthy on Rom-pol Island" (1928) and "Belpington Blepsky" (1933), as well as "Caution is Required" (1941), created by the writer in the 1920s and 1930s. This type of commercial development of the genre - the integration of socio-domestic and science fiction elements and the displacement of fiction by deep socio-psychological analysis (Belpington Blepsky) - is connected with the concept of a person typical of Wells, whose uniqueness can be explained by the word "dynamic". will be possible. In all of his works, Wells observes man's movement from the past and present to the future, the process of his formation and development, analyzes the actual state of things and draws the history of the future ¹.

In his pre-war novels, these lines of "future people" or "new people", as the writer himself later called in the novel "Christine Alberti's Father" (1925), Anna-Veronica ("Anna-Veronica"), George Ponder-va ("Tona-Benge"), Mrs. Harman ("The Wife of Sir Isaac Harman"), Isabel and Margaret ("The New Machiavelli", 1911) are clearly depicted. The virtues of these people are that they do not want to compromise with the established procedures, they are thirsty for active action, conscious living, eager for changes and ready to mobilize themselves to build a bright future. "Shouldn't we live only to dress up and play and laugh, eat food and spend money?... There is so much to do for the world, so many things to do," says

1. Михальская Н.П. Некоторые вопросы теории романа в ранних статьях и переписке Герберта Уэллса.// В сб.:Эстетические позиции и творческий метод писателя. - М., 1972.

Eureka Journal of Language, Culture & Social Change (EJLCSC)

ISSN 2760-4926 (Online) Volume 2, Issue 2, February 2026



This article/work is licensed under CC by 4.0 Attribution

<https://eurekaopenaccess.com/index.php/3>

the hero of "The New Machiavelli". Anna-Veronica has a passion for change, George Ponder and dreams of a bright future. Wells strives to awaken the thirst for movement and innovation within people. He believes that every person has a hidden "passion for social construction" and strives to awaken it.

Yu. Kagarlitsky writes the following specific points about the features of Wells' views on man: "Man, judging from his daily life, still lives in the "Newtonian" world. However, as a representative of modern knowledge, he is now mastering the world of "Einstein". In every individual, a piece of the "abstract" person is embodied. But at the same time, he is a concrete human being with his place in the front of social struggle, his vision of justice, his conscience and his concerns. Wells sought an art that could convey these complex visions of the world and man. That's why this work was extremely difficult, he pushed himself from side to side, tried, experimented, and destroyed the created things ².

One can get an idea of the originality of Wells' approach to the structure and composition of the human personality from the comments made by the writer himself in the novel "Williams Clissold" (1926). In order to give a full picture of a person, Wells believes, it is necessary to show him first of all from his relationship to the world, then to history, and only after that to other people and to humanity as a whole.

These requirements help to understand the main features of Wells' study of man: man and the world, man and history, man and social environment, man's relationship to other people and to himself. Each of these aspects required the embodiment of a specific genre. This is the reason why the writer turned to different types of novels, such as science-fiction and socio-domestic. However, Wells was not satisfied with only these forms. He creates novels and tracts ("The New Machiavelli"; "God is the Invisible King", 1917; "The Heart of the Priest", 1917; "The Unquenchable Fire", 1919, etc.), develops the form of a fictional

²Кагарлицкий Ю.Герберт Уэллс. - М., 1963. – С. 275.

Eureka Journal of Language, Culture & Social Change (EJLCSC)

ISSN 2760-4926 (Online) Volume 2, Issue 2, February 2026



This article/work is licensed under CC by 4.0 Attribution

<https://eurekaopenaccess.com/index.php/3>

novel, writes scientific works on history ("A Short Essay of Tarikh", 1920; "A Brief History of the World", 1922), creates his biography ("Biographical Experience", 1934), which is considered an interesting document of the time, turns to the form of a psychological novel ("Heart cracks", 1922; "Christina Alberti's father").

The variety of forms of the works created by Wells connects the world and man with the principles of scientific analysis to the traditions of the social realist novel of the past decades. Wells enriched the English novel with topical issues, making ideas and reason the main driving forces. The intellect of his contemporary, the movement of his thoughts, the possibilities of his mind became the main focus of the writer. Arguing with the modernists, who emphasized the absurdity of existence and the unknowability of man, he proves the limitlessness of the possibilities of the human mind, expresses his belief in the perfection of man, and hopes for the renewal of the world. He believes in science and opposes irrationalism and heresy to the scientific conclusions of bright thinking and discussion. The gradual development of the novel genre and the uniqueness of solving the character problem reflect the content and directions of his creative research. Many of Wells' works became important artistic documents of the period. The author's war-condemning work "Mr. Britling Drains the Glass to the End" (1916) was one of these, and in the book "Russia in the Dust" (1920) dedicated to the First World War, along with the errors in the path of reform, the legality and inevitability of the rise of autocracy in Russia emphasis is placed on the idea of; Works written against fascism in the 1930s include The Rule of Mr. Parem, 1930; the comic-allegorical story "The Croquet Player", 1936; Screenplay of "The View of Prospects", 1935; the comic-biographical novel "Caution is a must" is one of them.

When creating each of his works, Wells was primarily interested in how the mental life of a person is manifested in his actions and mood. He analyzed not

Eureka Journal of Language, Culture & Social Change (EJLCSC)

ISSN 2760-4926 (Online) Volume 2, Issue 2, February 2026



This article/work is licensed under CC by 4.0 Attribution

<https://eurekaoa.com/index.php/3>

the process of consciousness itself in the heroes of the work, but its causes and consequences that determine human behavior.

Wells' commitment to the tradition of the social realist novel in his work, he wrote about the modernists' strong fight against the separation of the person from the social environment, and the danger of subjectivism, which leads to the over-exaggeration of the personal experiences of the characters of the characters and the overestimation of the person's own "I". Wells was able to explain that the root cause of the danger of individualism in bourgeois society is due to fragmentation and loneliness.

Wells writes in "Biographical Experience" about the human qualities necessary for his contemporaries. He also emphasized the need to be active in a person's life and to develop and make changes. It can be seen that he is embodied in this work not only as a writer, but also as a hero of a certain type of novel. This is a characteristic of an autobiographical work.

References

1. Михальская Н.П. Некоторые вопросы теории романа в ранних статьях и переписке Герберта Уэллса.// В сб.:Эстетические позиции и творческий метод писателя. - М., 1972.
2. Кагарлицкий Ю.Герберт Уэллс. - М., 1963. – С. 275.
3. Атамуродова, Ф. Т. (2020). Художественный конфликт в английском романе XX века. Электронный научный журнал, (1), 30-35.
4. Karl F. R. The Contemporary English Novel. - N.Y., 1962. 4-6 p.