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Human Individual in H. G. Wells' Prose Fiction

Miloš Kendík

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## ZADÁNÍ BAKALÁŘSKÉ PRÁCE

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Jméno a příjmení: **Miloš Kendík**  
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### Z á s a d y p r o v y p r a c o v á n í :

Herbert George Wells je obecně považován za jednoho ze zakladatelů moderní science fiction. Student se ve své práci zaměří na vybranou prózu tohoto autora s cílem poznat a popsat, jakým způsobem Wells nahlíží na jedince a jeho vztah ke společnosti, ve které žije. Důraz bude klást zejména na vývoj postav, rolí a vnímání individualismu v kontextu technického pokroku, který tvoří nedílnou součást Wellsových fikčních světů. Autor se tak pokusí postihnout způsoby, jakými jednotlivé postavy využívají svůj vývoj a nabyté znalosti v rámci jejich komunity a organizované společnosti. Autor o těchto tématech smí uvažovat v kontextu dalších autorů, které měli na Wellse vliv (např. C. Dickens či K. Čapek). Práci završí kapitola, která z dílčích zjištění vyvodí obecnější závěry.

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Vedoucí bakalářské práce:

**PhDr. Ladislav Vít, Ph.D.**

Katedra anglistiky a amerikanistiky

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prof. PhDr. Karel Rýdl, CSc.  
děkan



doc. Šárka Bubíková, Ph.D.  
vedoucí katedry

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Souhlasím s prezenčním zpřístupněním své práce v Univerzitní knihovně Univerzity Pardubice.

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Miloš Kendík

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## **ANNOTATION**

The bachelor thesis focuses on human individual in the fiction prose of the father of science fiction Herbert George Wells, particularly on the way the individual is described by Wells, and the relationship between the individual and the society in which he lives. The paper closely analyses the evolution of individual characters, their role in the story and the perception of individualism in the context of technical development, which is an essential part of each fictional world of H. G. Wells. The paper also illustrates methods which are used by individual characters to take advantage of their development and acquired knowledge within their community and organized society.

## **KEY WORDS**

evolution, humanity, character, individuality, science, society, technology

## **ABSTRAKT**

Tato bakalářská práce se soustředí na vybranou prózu H. G. Wellse s cílem poznat a popsat, jakým způsobem Wells nahlíží na jedince a jeho vztah ke společnosti ve které žije. S důrazem na vývoj postav, roli a vnímání individualismu v kontextu technického pokroku, který tvoří nedílnou součást Wellsových fikčních světů. Práce se také pokusí postihnout způsoby, jakými jednotlivé postavy využívají svůj vývoj a nabyté znalosti v rámci jejich komunity a organizované společnosti.

## **KLÍČOVÁ SLOVA**

evoluce, individualita, lidskost, postava, společnost, technika, věda

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## Introduction

The question of individuality and humanity falls among the topics which are timeless, up-to-date and always important as well. In the past, the individuality and different opinions in general were often oppressed and forbidden and those who were somehow different and special were bullied and even punished or imprisoned. This negative feature of the human race is present even nowadays in some corners of the world and despite the fact that the situation has definitely improved, human race is incorrigible. Nowadays, the view of the future is mostly negative and apocalyptic with a common believe that the human race is devolving and the technological progress will be one of the reasons for the continuous loss of individuality, humanity and the eventual downfall of the human race.

However, in the 19<sup>th</sup> century, especially during the Victorian era, people believed in bright and shiny future with an enormous amount of advanced technology, which would only help people and provide better life and less manual work. They also believed in great and highly evolved community, where everyone would live in harmony. Regardless of race, belief, origin and individuality.

When Charles Darwin published *The Origin of Species* in 1859, in which he presented his theory of evolution, the world changed. It altered the general view of people, who believed in the Christian theory of creation, which was what Darwin feared, as Professor Richard J. Evans describes in his lecture called *The Victorians: Religion and Science*:

In the 1840s, the naturalist Charles Darwin, who had collected fossils and observed the variety of species on the Galapagos Islands during his voyage on The Beagle from 1831 to 1836, had kept silent about the theory that he built on his observations, the theory of evolution by natural selection and adaptation of the species most suited to their changing natural surroundings, because he feared that it might undermine religion and incite unrest.<sup>1</sup>

Christians also accused Darwin of taking morality out of nature and degrading humanity into the mere product of mechanical processes.<sup>2</sup> This world-changing event was only the beginning of a new ideology considering human origin, individuality and humanity, which served as an inspiration for many writers.

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<sup>1</sup> Richard J. Evans, "The Victorians: Religion and Science" (Lecture, Gresham Lecture, Museum of London, March 14, 2011).

<sup>2</sup> Evans, "The Victorians: Religion and Science" (Lecture, Gresham Lecture).



In the same era of the Victorian England certain Herbert George Wells (1866-1946) started to publish his series of scientific romances. These science-fiction novels included apocalyptic visions of the future, where individuality no longer exists and humanity is altered in many different ways. Advanced technologies and scientific discoveries are used not only for the good of the human race but they are also misused as a source of destruction, domination and power for one individual or a certain community. His writing was shocking and new and he used his view of science and technology as a kind of warning for the human race and for generations to come, as Jana Schüsselová describes in her bachelor thesis called *The Theme of “Man Playing God” in A Clockwork Orange and Flowers for Algernon*:

Despite the fact that Wells was an advocate of science and technology, his science-fiction writing served mainly as a warning of possible horrors stemming from violent disruptions of natural processes. He described the creation of a new species through biotechnology and genetic engineering, but also rejected scientific arrogance and the lack of social conscience and responsibility.<sup>3</sup>

Wells' novels are full of characters who serve as an example of human individuality and humanity in the future and in the present society as well, which is somehow altered, changed or even completely absent. The individuality and humanity is affected and sometimes even considerably altered by aspects, such as science, evolution and advanced technology. Despite the influence on characters and their behaviour and humanity, these aspects of science and technology also significantly affect plots of Wells' novels.

The characters in his novels gain power through advanced technology, scientific methods and experiments and new experimental inventions. For example, they are able to time travel (*The Time Machine*), to be invisible (*The Invisible Man*), conduct inhuman experiments to alter evolutionary process, and make animals more human (*The Island of Doctor Moreau*). And in specific case, the science of human biology is even responsible for the failure of an alien invasion on Planet Earth (*The War of the Worlds*). These novels are more than suitable for a thorough analysis in terms of its characters and their individuality, humanity and the influence of community, science and technology, which is the aim of this bachelor thesis. However, before the analysis itself it is essential to describe and explain these terms of individuality, humanity, science and technology in greater detail.

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<sup>3</sup>Jana Schüsselová, “The Theme of Man Playing God” in *A Clockwork Orange and Flowers for Algernon*. (Bachelor thesis, University of Pardubice, 2013), 19.

# 1. Terms of Individuality, humanity, science and technology

## 1.1. Individuality and humanity

The aspects of individuality and humanity are both very important parts of the human nature. Different opinions, hobbies, priorities and diverse personalities are all features, which make people unique and special. If one would look for a more technical and professional explanation of these terms, it would be fitting to look them up in a dictionary. According to the Oxford Dictionary, the word “individuality” means, “[T]he qualities that make somebody or something different from other people or things”.<sup>4</sup> The origin of the word dates back to the 17<sup>th</sup> century, where it was first used in English language. The word has evolved from a Medieval Latin word *individualitas*, which is loosely translated as the condition of existing as an individual.<sup>5</sup>

Therefore, the basic meaning of the word is that all people have their own different individual personalities, behaviour, hobbies and beliefs. As it was previously mentioned, this was a problem in the past and it still is nowadays. The issue of individuality brings up questions of the relation of one individual human being to a group or a society, where he or she lives. In terms of societies and communities, this can be associated with the relation of an individual and the ruling system of the country in which he lives. In cases of such a relationship the ruling system tends to compromise, control and suppress individuality, personalities, different ideas and opinions of people. For example, the people of Czechoslovakia were told to believe in the superiority and ideas of the Communist party, which was the ruling party in the country and for many people this meant to go against their individual beliefs. However, this theme of free thought is widely used in books of other authors. For instance, the novel *1984* by George Orwell. H. G. Wells’ prose is different and the lack of individuality is a more frequent issue in his novels, as seen in *The Time Machine*.

Individuality is also depicted as a feature of strong personalities, particularly main characters, leaders and scientists, such as Charles Darwin. In his article “What is Individuality?” Ashok Natarajan explains that individuality supports thinking and creativity as well and Darwin himself is a perfect example of a strong individual and original thinking:

Individuality helps original thinking in that it gives the original thinker the courage and bravery to speak about what he has seen and discovered though it be contrary to established beliefs. For

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<sup>4</sup> “Definition of individuality,” *Oxford Advanced Learner’s Dictionary*, accessed January 22, 2017, <http://www.oxfordlearnersdictionaries.com/definition/english/individuality?q=individuality>.

<sup>5</sup> “Individuality,” *Online Etymology Dictionary*, Accessed January 22, 2017, <http://www.etymonline.com/index.php?l=i&p=18>.

example, Darwin had an original insight about the nature of life and discovered the process of evolution.<sup>6</sup>

As illustrated by Natarajan, it can be dangerous to hold one's ground and individuality, especially in a country with strict dictatorial governments rule. However, there are people as Charles Darwin who tend to decide to go against the rules and they hold to their ground and believe in their own individuality. Charles Darwin was a non-conformist and those are people who refuse to follow the established and widely accepted rules or thoughts, following their own individual and original path.

Moreover, it is possible to achieve an absolute freedom for one's individuality and personal beliefs in countries under dictatorial government. However, according to Wells, one has to be a despot or a dictator and have a total control over other people:

To have free play for one's individuality is, in the modern view, the subjective triumph of existence, as survival in creative work and offspring is its objective triumph. But for all men, since man is a social creature, the play of will must fall short of absolute freedom. Perfect human liberty is possible only to a despot who is absolutely and universally obeyed.<sup>7</sup>

Consequently, the absolute freedom of one's individual behaviour, personality and beliefs comes with a substantial drawback in a form of being cruel, selfish and unfair towards others. This feature can be seen in Wells' story *The Island of Doctor Moreau*, which includes an insane scientist, who is a strong individual with a God complex. This is only one of many other features of individuality included in Wells' novels and these are thoroughly analysed in greater detail in the analytic part of this paper.

All these aspects of individuality are parts and elements included in the nature of the human race and their humanity. The word humanity can be understood in several different ways. The Oxford Dictionary states that there are three possible meanings. Firstly, it denotes people in general, which means that people are able to develop their own and unique aspects of their personalities. Secondly, it is the state of being a person rather than a god, an animal or a machine, and thirdly, it can be understood as the quality of being kind to people and animals by making sure that they do not suffer more than is necessary, which is the quality of being humane.<sup>8</sup>

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<sup>6</sup> Ashok Natarajan, "What is Individuality?" *World Academy of Art & Science*, February 3, 2010, Accessed March 3, 2017, <http://www.worldacademy.org/forum/what-individuality>.

<sup>7</sup> Herbert George Wells, "CHAPTER THE SECOND: Concerning Freedoms: Section 1," in *A Modern Utopia* (Pennsylvania: The Pennsylvania State University, 2004), 24, Accessed December 14, 2016, [http://www.hubertlerch.com/pdf/Wells\\_A\\_Modern\\_Utopia.pdf](http://www.hubertlerch.com/pdf/Wells_A_Modern_Utopia.pdf).

<sup>8</sup> "Definition of humanity," *Oxford Advanced Learner's Dictionary*, Accessed January 22, 2017, <http://www.oxfordlearnersdictionaries.com/definition/english/humanity?q=humanity>.

Humanity also allows people to differ and decide what is right and moral and what is inhuman, wrong and therefore not moral. Morality is, as the second meaning of the word humanity suggests, what differentiates individual human beings from animals. Therefore, moral behaviour and morality itself is one of the most important parts of the human nature. This claim is supported by Francisco J. Ayala in his “The difference of being human: Morality”, where he quotes Charles Darwin:

In *The Descent of Man, and Selection in Relation to Sex*, published in 1871, Charles Darwin wrote: ‘I fully ... subscribe to the judgment of those writers who maintain that of all the differences between man and the lower animals the moral sense or conscience is by far the most important.’<sup>9</sup>

There are other widely known characteristics of humanity, such as social life. Human race is capable of socializing with others of their kind, sharing food with them, caring for infants, and building social networks, countries and cities, which helps us to deal with daily challenges of our environment.

Other features of people’s humanity were partially caused by nature and especially by the evolution. Human bodies were gradually altering and evolving to accustom to the environment and to protect itself from dangers on Planet Earth. Eventually, people were able to walk upright, which gave us better position for hunting and other actions. Human brains were also evolving and the brain capacity is constantly extending. Thanks to the new brain capacity, people were able to produce new languages, which gave us the advantage of a more efficient communication.

Despite the fact, that nature and the evolutionary process gave people their humanity and individuality, differentiating them from animals, there are people who claim that the constantly advancing technological progress and a hectic way of life are taking individuality and humanity away from people and that it disconnects the human race from nature. Eventually, the lack of contact with nature and the technological progress will be the reason for the gradual degeneration of the human race.

According to Richard Cicely, Henry David Thoreau, who was a famous transcendentalist, also believed that men and women are gradually losing their humanity, as Cicely describes in his “Individuality & Social Conformity – Thoreau’s View”:

Thoreau points out how men are losing their humanity. He states that they work at unfulfilling jobs just to get by day by day. Instead of being viewed as individuals, humans have ‘no time to be anything but a machine.’ By stating that men are no better than machines, he points to the

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<sup>9</sup> Francisco J. Ayala, “The difference of being human: Morality” (Master’s thesis, Department of Ecology and Evolutionary Biology, University of California, 2009), Abstract in Dissertations & Theses, [http://www.pnas.org/content/107/Supplement\\_2/9015.full#sec-1](http://www.pnas.org/content/107/Supplement_2/9015.full#sec-1).

mediocrity of life. Machines are tools utilized to accomplish a task. Nevertheless, autonomy is replaced by productivity.<sup>10</sup>

As Thoreau states, the topic of humanity is closely related to the topic of technology and science, which is heavily included in Wells' novels and plays an important role in affecting characters, their behaviour and personalities, which is the topic of the next chapter.

## 1.2. Science and technology

The word "technology" has an interesting past and origin and it dates back to early 17th cent.<sup>11</sup> It was coined using two Greek words. The first Greek word is *techné*, which means art, skill, and craft or the way, manner, or means by which a thing is obtained. The second expressions is *logos*, which refers to an inward thought, a saying, or an expression. So, literally, technology means words or discourse about the way things are gained.<sup>12</sup>

On the other hand, the word "science" originated from the Latin verb *Scientia*, meaning knowledge or to know.<sup>13</sup> The word "science" is frequently used together with the term fiction, as in "science-fiction", which is a widely popular genre featuring advanced scientific and technological aspects and inventions, frequently including the outer space scenarios as well.

The term "science-fiction" is closely related to H. G. Wells, who, as previously mentioned, is mostly known for his science-fiction novels and he is even considered to be a father of this specific genre. However, there is another writer, the French writer Jules Verne, who is also credited for the creation of this genre and whose writings are also closely related to the topic of science-fiction. Nevertheless, Verne claimed, that he used different patterns than Wells in his works and that he does not understand the comparison between them:

'I do not see the possibility of comparison between his [H. G. Wells'] work and mine. We do not proceed in the same manner. It occurs to me that his stories do not repose on a very scientific basis. ... I make use of physics. He invents. I go to the moon in a cannon-ball, discharged from a cannon. Here there is no invention. He goes to Mars in an airship, which he constructs of a metal which does not obey the law of gravitation. But show me this metal. Let him produce it.'<sup>14</sup>

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<sup>10</sup> Richard Cicely, "Individuality & Social Conformity – Thoreau's View," *World Academy of Art & Science*. January 9, 2010, Accessed March 3, 2017, <http://www.worldacademy.org/forum/individuality-social-conformity-%E2%80%99-thoreau%E2%80%99s-view>.

<sup>11</sup> "Definition of technology," *Oxford Advanced Learner's Dictionary*, Accessed January 22, 2017, <http://www.oxfordlearnersdictionaries.com/definition/english/technology?q=technology>.

<sup>12</sup> Kenneth H. Funk, "Thinking Critically and Christianly About Technology" (Master's thesis, Oregon State University, 2007), 202, <http://www.asa3.org/ASA/PSCF/2007/PSCF9-07Funk.pdf>.

<sup>13</sup> "Definition of science," *Oxford Advanced Learner's Dictionary*, Accessed January 22, 2017, <http://www.oxfordlearnersdictionaries.com/definition/english/science?q=science>.

<sup>14</sup> Gordon D. Feir, "Struggles and successes," in *H. G. Wells at the End of His Tether: His Social and Political Adventures* (Lincoln: iUniverse, 2005), 26.

The crucial time for technology and science came with the early Victorian era, as the whole 19<sup>th</sup> Century was the time of the Industrial revolution. Victorian engineers were able to develop more powerful machines, which was the reason for the rising number of new factories, especially in the textile industry. This century was also called The Age of Steam, as the power of steam was the main propulsion of these factories.

The new factories and new technologies were not beneficial for everyone. Countless workers were poor, the working conditions were horrible and with almost no health and safety at all. Children and women were employed in these factories as well. They were forced to work for long hours and with no holidays, which eventually resulted in bad health and even deaths.

Despite these depressing conditions in factories, people were eventually curious and excited about new technologies, scientific theories and the wave of popularity for the science-fiction genre was constantly rising, especially after the publication of novels by Jules Verne and H. G. Wells. Jules Verne's works prompted people to contemplate about possible future societies and communities with advanced technologies, while Wells gave people the idea that technology and science is not only beneficial but dangerous as well.

Both science and technology are probably the most debated topics in the history. The question is whether it is more beneficial for the human race or it brings only a temporary improvement, which will eventually have a bad influence on people's individuality and humanity and which will be misused against the humanity itself as Mr. Wells describes in his prose.

Indubitably, technology and science gave us some remarkable inventions in terms of medicine, health, electricity and computers. Basic inventions, such as the light bulb, are responsible for the substantial improvement of the human race and their lifestyle. The topic of technology and science was even more popular and important in the 20<sup>th</sup> century with two horrible World Wars, which brought numerous inventions and discoveries to the world and some of those inventions were indeed featured in novels by Wells himself years before they were actually created. Occasionally, the war scientists came with inventions, which were beneficial for the human race but most of them were created in order to destroy the enemy and wipe-out countless innocent lives.

The military technology gives us a very clear example of the misuse of technology and science. These inventions brought destruction and death to the world, whether it was in a form of firearms, missiles or as biological weapons and weapons of mass destruction, specifically the atomic bomb and nuclear weapons. This misuse was mentioned in a

statement of the Union of Concerned Scientists from the 1969 MIT conference, which was held in protest of the actions of the United States in Vietnam and the misuse of science and technology by the government in general:

Misuse of scientific and technical knowledge presents a major threat to the existence of mankind. Through its actions in Vietnam our government has shaken our confidence in its ability to make wise and human decisions. [...] We therefore call on scientists and engineers at MIT, and throughout the country, to unite for concerted action and leadership: Action against dangers already unleashed and leadership toward a more responsible exploitation of scientific knowledge.<sup>15</sup>

The usage and influence of technology and science will definitely continue to be a debatable topic and a subject of undergoing intense studies, as it seems that there is a new technology or a new invention with every year. Whether it is a new smartphone, a new high-definition plasma television or the internet itself.

The human race will undoubtedly continue to develop new technologies and they will continue to upgrade the old one. The question is, whether it is a good thing, or whether it will be the reason for the downfall of the human race and their eventual loss of individuality, humanity and freedom and that is the aim of the analytical part of this paper, to locate and examine these terms in Wells' prose and then describe the influence on its characters and plots.

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<sup>15</sup> Steve Solnick, "1969-80: The birth of an indignation," *The Tech 100*, no. 2 (February 8, 1980): 4, <http://tech.mit.edu/V100/PDF/V100-N2.pdf>.

## **2. The practical analysis of the influence of individuality, humanity, technology and science on characters and plots in novels by H. G. Wells.**

### **2.1. Individuality and humanity in novels by H. G. Wells.**

This chapter analyses the humanity and individuality of characters and races and the importance of individuality to the plot of each of Wells' novel. Starting with *The Time Machine*.

The attention to humanity and individuality is present throughout the whole novel. The dystopian future, which is the main setting of the story, serves as a perfect example of the evolution of the human race. The main character is called the Time Traveller and Wells himself refers to him only by this title throughout the whole novel. The Time Traveller travels by his machine to the future world of 802,701 and stumbles across a future, post-human race of Eloi, which evolved from humans. Eloi descended from the upper class of the human society. They are calm, kind, clean and playful. Their behaviour is slightly childlike with a lack of discipline and patience. "[A] queer thing I soon discovered about my little hosts, and that was their lack of interest. They would come to me with eager cries of astonishment, like children, but like children they would soon stop examining me and wander away after some other toy."<sup>16</sup> They look very similar, so it is difficult to tell one from another and there is no sign of physical individuality whatsoever:

I looked at the half-dozen little figures that were following me. Then, in a flash, I perceived that all had the same form of costume, the same soft hairless visage, and the same girlish rotundity of limb. It may seem strange, perhaps, that I had not noticed this before. But everything was so strange. Now, I saw the fact plainly enough. In costume, and in all the differences of texture and bearing that now mark off the sexes from each other, these people of the future were alike.<sup>17</sup>

They lack personality, which is a result of the so-called degradation or devolution. Wells used the term degradation in his essay "Zoological Retrogression" before publishing *The Time Machine*. As Robert M. Philmus explains:

It is true that Wells himself used that term as early as 1891 in an essay outlining the abstract idea behind his vision of the future; but in that same essay, entitled "Zoological Retrogression," Wells also calls this process of reversion "degradation," which suggests the step-by-step decline from man to beast that he was to take up in *The Island of Doctor Moreau* (1896) as well. More accurately still, one can define the vision in *The Time Machine* of Homo sapiens gradually reduced to species lower and lower on the evolutionary scale as a vision of devolution<sup>18</sup>

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<sup>16</sup> H. G. Wells, *The Time Machine* (New York: Bantam Books, 2003), 22.

<sup>17</sup> Wells, *The Time Machine*, 22.

<sup>18</sup> Robert M Philmus, "The Time Machine: Or, The Fourth Dimension as Prophecy." PMLA 84, no. 3 (1969): 530-535, [www.jstor.org/stable/1261141](http://www.jstor.org/stable/1261141).



As mentioned earlier, in *The Time Machine* the human race in the year 802,701 degenerated through the years into a community, in which people live in harmony but without any human traits. There are no personal opinions, no critical view, no free thought, even love is meaningless for the Eloi, as they do not care about others. “[I]t will give you an idea, therefore, of the strange deficiency in these creatures, when I tell you that none made the slightest attempt to rescue the weakly crying little thing which was drowning before their eyes.”<sup>19</sup> However, Eloi are not the only result of the human devolution, as there is yet another species called Morlocks.

The Morlocks are the exact opposite of Eloi, they appear as a more ape-like, with their appearance and behaviour as well. Their skin is haired and white from the lack of the Sun light and they are very sensible to light, which is the weakness the Time Traveller exploits whenever he fights them using the fire from matches. They live underground and at night they emerge on the surface to hunt and eat the Eloi. However, they are more technologically advanced than the Eloi as they maintain more remnants of human technology, which they use to create clothes for the Eloi. So the Eloi are clothed and fed by the Morlocks and, in return, the Morlocks are allowed to eat some of the Eloi.

The lack of individuality among both species is in fact the reason of the gradual degeneration. “[I]t was through lack of individual initiative that the Eloi degenerated and the world of *The Time Machine* became a lethal rigidity”.<sup>20</sup> The same reason is stated in Kirby Farrell’s essay “Wells and Neoteny.” “[I]ndirectly, the child’s diminished autonomy helps to account for the Eloi’s alarming loss of individuality and gender difference as well as their communism”<sup>21</sup>

However, there is one of the Eloi, who manages to mentally differentiate herself from her kind as her personality and individuality begins to develop. Her name is Weena and the Time Traveller rescues her from drowning in shallows, when the other Eloi refuse to help her. After this accident, Weena begins to be emotionally attracted to the Time Traveller and as an act of gratitude she gives him flowers, which is unusual for the Eloi:

I had got to such a low estimate of her kind that I did not expect any gratitude from her. In that, however, I was wrong. This happened in the morning. In the afternoon I met my little woman, as I believe it was, as I was returning towards my centre from an exploration, and she received

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<sup>19</sup> Wells, *The Time Machine*, 32.

<sup>20</sup> John S. Partington, “The Time Machine and A Modern Utopia: The Static and Kinetic Utopias of the Early H.G. Wells,” *Utopian Studies* 13, no. 1 (2002):17, <http://www.jstor.org/stable/20718409>.

<sup>21</sup> Kirby Farrell, “Wells and Neoteny”, in *H. G. Well's Perennial Time Machine*, ed. George Slusser, (University of Georgia press, 2001), 71.

me with cries of delight and presented me with a big garland of flowers—evidently made for me and me alone.<sup>22</sup>

Her relationship with the Time Traveller somehow triggers and awakens her feelings and her behaviour, which means she slowly becomes to be more human. She has her own personality, she cares about others, especially about her partner the Time Traveller and her individuality and personality is slowly evolving back, as she even begins to be more critical towards the Time Traveller. “[T]hen she gave a most piteous cry, and running to me, she began to pull at me with her little hands. I think her opposition nerved me rather to proceed.”<sup>23</sup> She also poses certain feelings that the other Eloi seem to have lost:

I proceeded, as I have said, to question Weena about this Underworld, but here again I was disappointed. At first she would not understand my questions, and presently she refused to answer them. She shivered as though the topic was unendurable. And when I pressed her, perhaps a little harshly, she burst into tears. They were the only tears, except my own, I ever saw in that Golden Age.<sup>24</sup>

The Time Traveller is so emotionally attached to little Weena, that he even decides to take her with him back to his own time. However, before he is able to get hold of the time machine from Morlocks, Weena dies in a terrible fire. After this loss, he is devastated and his hate towards Morlocks increases.

The Time Traveller constantly compares his individuality and humanity with both Eloi and Morlocks throughout the whole story. At the beginning of his journey, he was optimistic and believed in the progressivism and the Darwin theory. He believed that the human race would become more intelligent in the course of the time and would constantly develop. However, his vision is drastically changing, as he sees the state of the human race in the future.

After some time spent in this dystopian future and living among the dehumanized Eloi society, he even experiences some new aspects of his personality, which is drastically changing and adjusting to new situations, surroundings and the community he currently lives in. His vision of what is moral and what is not changes drastically, as he has to kill several Morlocks to defend himself in the underworld. He even finds himself desiring to kill more of these creatures in an act of revenge:

I longed very much to kill a Morlock or so. Very inhuman, you may think, to want to go killing one's own descendants! But it was impossible, somehow, to feel any humanity in the things. Only my disinclination to leave Weena, and a persuasion that if I began to slake my thirst for murder my Time Machine might suffer, restrained me from going straight down the gallery and killing the brutes I heard.<sup>25</sup>

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<sup>22</sup> Wells, *The Time Machine*, 32.

<sup>23</sup> Wells, *The Time Machine*, 40.

<sup>24</sup> Wells, *The Time Machine*, 37.

<sup>25</sup> Wells, *The Time Machine*, 51.

There is also an obvious pattern of individuality and connection between dystopian races of Morlocks and Eloi in the year 802,701 and the human race in the Victorian Era, which is the present for the character of the Time Traveller. The dinner guests of the Time Traveller, presenting the audience of the Time Traveller's story, are all examples of the luxury Victorian upper class. There is a medical man, psychologist and so on. They are all unaware of the fact that in time they are destined to become the Eloi and the working class is destined to turn into Morlocks.

Overall, the lack of human individuality and the gradual change of the human race into animals with basic instincts and child-like people without any personalities is a result of degeneration, as John S. Partington explains:

The Eloi degenerated physically and mentally. As they never needed to work to provide for themselves, and as the Morlocks' subterranean habitats meant they had no choice but to labour automatically for the Eloi or face suffocation or starvation, the Eloi no longer required intelligence or strength and thus, following Darwinian logic, they adapted to their new conditions and grew mentally and physically weak.<sup>26</sup>

In fact, the Time Traveller himself does not seem to be wholly cognizant of the implications of his theories, "[I]f his [the Time Traveller's] etiology is correct, the cause of the degeneration he discovers exists in the present."<sup>27</sup>

As *the Time machine* presents aspects of individuality and humanity in a group, Wells' 1897 novel *The Invisible Man* is trying to describe individuality and humanity of one specific individual in a desperate situation, trapped in an eventually hostile society. The novel follows a story of a scientist named Griffin, whose sudden invisibility is described by Robert Slifkin, "[T]he story of a young scientist who discovers a chemical potion that allows him to become invisible, is an allegory for what Wells saw as the inherent dangers of a physiologically grounded subjective vision."<sup>28</sup>

Griffin becomes invisible as a result of his experiment, however, he is unable to make himself visible again. As he constantly fails in making a curing potion for his invisibility, he starts to be desperate, violent and hungry for power, which gradually drains his humanity from him. As he expresses his insane plan, "'[I] told no living soul, because I meant to flash my work upon the world with crushing effect and become famous at a blow."<sup>29</sup> Griffin is

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<sup>26</sup> John S. Partington, "The Time Machine and A Modern Utopia," 5.

<sup>27</sup> Robert M. Philmus, "The Time Machine: Or, The Fourth Dimension as Prophecy," 534.

<sup>28</sup> Robert Slifkin, "James Whistler as the Invisible Man: Anti-Aestheticism and Artistic Vision," *Oxford Art Journal* 29, no. 1 (2006): 56, <http://www.jstor.org/stable/3600493>.

<sup>29</sup> H. G. Wells, *The Invisible Man* (Project Gutenberg, 2004), 54, Accessed October 24, 2016. <https://www.gutenberg.org/files/5230/5230-h/5230-h.htm>.

eventually evolving into a mad scientist with an obvious goal to conquer the world, conceiving the plan of the reign of terror, as the invisible man refers to his final plan.

The individuality of Griffin changes rapidly and it is already corrupted at the beginning of the novel, as he chooses to steal and murder throughout the story in order to survive, leading in his inhumanity, selfishness and his lack of conscience. He is completely obsessed and fanatic with his power of invisibility, which results in insanity, as he reveals his plan to Dr. Kemp:

‘Not wanton killing, but a judicious slaying. The point is, they know there is an Invisible Man—as well as we know there is an Invisible Man. And that Invisible Man, Kemp, must now establish a Reign of Terror. Yes; no doubt it's startling. But I mean it. A Reign of Terror. He must take some town like your Burdock and terrify and dominate it. He must issue his orders. He can do that in a thousand ways—scraps of paper thrust under doors would suffice. And all who disobey his orders he must kill, and kill all who would defend them.’<sup>30</sup>

Dr. Kemp witnesses Griffin’s shift to pure madness during the story telling and the following introduction of the insane plan to control the humanity. Despite Griffin’s madness, Kemp offers to help him, remaining calm unlike the hysterical locals, while patiently waiting for the authorities to arrive and arrest the invisible man. Eventually, Kemp expresses his disagreement with Griffin, as the police is already approaching the house:

‘I don’t agree to this, Griffin,’ he said. ‘Understand me, I don’t agree to this. Why dream of playing a game against the race? How can you hope to gain happiness? Don’t be a lone wolf. Publish your results; take the world—take the nation at least—into your confidence. Think what you might do with a million helpers—’<sup>31</sup>

Dr. Kemp is repelled by Griffin’s brutality and finds him insane and eventually helps the authorities with the capture and killing of the invisible man. However, other characters from this story are not that hostile at first. Mr. and Mrs. Hall are the owners of the inn where Griffin stays while trying to find the cure for his invisibility. While Mr. Hall is the first who suspects Griffin of being invisible, Mrs. Hall is a very friendly woman who likes to interact with their guests. She feels sorry for Griffin and contemplates on his appearance, as she suggests that he may have suffered harm as a result of an accident or an operation. “ ‘[T]he poor soul’s had an accident or an operation or something’, said Mrs. Hall. ‘What a turn them bandages did give me, to be sure!’”<sup>32</sup> However, with time she also begins to consider Griffin suspicious and wonders what the real story is and who is hiding behind those bandages. Eventually, she loses her calm, as Griffin isn’t able to pay for her services, and goes into his room with the bill and demands to be paid. Griffin hesitates and claims that his money

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<sup>30</sup> Wells, *The Invisible Man*, 73.

<sup>31</sup> Wells, *The Invisible Man*, 73.

<sup>32</sup> Wells, *The Invisible Man*, 4.

has not arrived yet. Nevertheless, he then says that he has some money and at that point Mrs. Hall's calm behaviour goes away:

'That I wonder where you found it,' said Mrs. Hall. 'And before I take any bills or get any breakfasts, or do any such things whatsoever, you got to tell me one or two things I don't understand, and what nobody don't understand, and what everybody is very anxious to understand. I want to know what you been doing to my chair upstairs, and I want to know how 'tis your room was empty, and how you got in again. Them as stops in this house comes in by the doors—that's the rule of the house, and that you didn't do, and what I want to know is how you did come in. And I want to know—'<sup>33</sup>

Her humanity and hospitality is gone with her patience, and her theories and suspicion reaches the final level, as the invisible man unveils himself in front of her. This is a typical example of Wells' writing. He introduces characters, who are calm, well-balanced and they present a prototype of polite and decent individual in the society and then puts them in extreme imaginary situations to examine how they behave when pushed to their limits.

The same exact pattern of an extreme testing of one's individuality and humanity is presented by Wells in his 1896 novel *The Island of Doctor Moreau*. The plot of this novel also includes the term degradation or degeneration, which was mentioned previously in the analysis of *The Time machine*, as Steven McLean describes in his book *The Early Fiction of H.G. Wells* and as John Glendening points out in his review of this particular book:

The first of the three sections studies "the pessimistic vision of Wells' 'evolutionary fables,'" namely *The Time Machine* (1895) and *The Island of Doctor Moreau* (1896). Concerning evolutionary theory, degeneration, and the relation of animals to humans, this section is the least innovative of the three. Like the other two sections, it does demonstrate Wells' great involvement with periodical publications, his own and those of others. It also establishes the theme of Wells' shifting reactions to the thinking of Thomas Huxley and Herbert Spencer—in particular their contrasting commitments to forms of cooperation and individualism.<sup>34</sup>

The main character is Edward Prendick. Prendick is a member of the upper-class who survives a shipwreck and shortly after that, he finds himself trapped on an island owned by Doctor Moreau. Prendick presents a well-balanced character from the upper-class society, who finds himself on a depressive place and faces some unknown dangerous situations, which results in altering his personality and individuality. He is an educated man and he also studied biology, same as Doctor Moreau. His stay on the island, which is full of individuals called the beast man, makes him think about his humanity and the overall difference between humans and animals. The beast men are the results of Moreau's inhuman experiments. The aim of these experiments is to fully convert animals into humans and the result is more than debatable, as Prendick describes their appearance:

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<sup>33</sup> Wells, *The Invisible Man*, 20.

<sup>34</sup> John Glendening, "The Early Fiction of H.G. Wells: Fantasies of Science, by Steven McLean," *Victorian Studies* 52, no. 4 (2010): 646-647, [www.jstor.org/stable/10.2979/vic.2010.52.4.646](http://www.jstor.org/stable/10.2979/vic.2010.52.4.646).

The three creatures engaged in this mysterious rite were human in shape, and yet human beings with the strangest air about them of some familiar animal. Each of these creatures, despite its human form, its rag of clothing, and the rough humanity of its bodily form, had woven into it—into its movements, into the expression of its countenance, into its whole presence some now irresistible suggestion of a hog, a swinish taint, the unmistakable mark of the beast.<sup>35</sup>

The beast men strictly follow Moreau's rules and it seems that they even worship him. They even have a leader of some kind, who calls himself the Sayer of the Law and oversees the beast people and their obedience to the law:

In spite of their increased intelligence and the tendency of their animal instincts to reawaken, they had certain fixed ideas implanted by Moreau in their minds, which absolutely bounded their imaginations. They were really hypnotised; had been told that certain things were impossible, and that certain things were not to be done, and these prohibitions were woven into the texture of their minds beyond any possibility of disobedience or dispute.<sup>36</sup>

The humanity of these beasts is fairly obvious thanks to their partially successful transformation into more human-like beings with individual personalities. However, this effect eventually appears to be only temporal, as their obedience to the law, their humanity and individuality fades away and disappears after some time. Their personality and individuality devolves back into their primal animal instincts, which is an obvious sign of the previously mentioned degeneration, as Roger Bowen describes in his article called "Degeneration in Moreau": "[T]he beast people devolve into their more animalistic tendencies, causing chaos around the island. They forget the code and are thirsty for blood. Wells further explores the theme of degeneration upon Prendick's unsatisfying return to London."<sup>37</sup>

As Bowen describes, Prendick is not comfortable among people after his return from the island to the civilized London. He is scared of everyone and he can only see the animal secretly hidden within every human being. He is terrified of the possibility that their animal instincts will eventually take over their mind and therefore he moves away from the city to avoid contact with people:

When I lived in London the horror was well-nigh insupportable. I could not get away from men: their voices came through windows; locked doors were flimsy safeguards. I would go out into the streets to fight with my delusion, and prowling women would mew after me; furtive, craving men glance jealously at me; weary, pale workers go coughing by me with tired eyes and eager paces, like wounded deer dripping blood; old people, bent and dull, pass murmuring to themselves; and, all unheeding, a ragged tail of gibing children. Then I would turn aside into some chapel,—and even there, such was my disturbance, it seemed that the preacher gibbered

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<sup>35</sup> Herbert George Wells, *The Island of Doctor Moreau* (Planet Ebook, 2012), 49, Accessed December 10, 2012, <http://www.planetebook.com/ebooks/The-Island-of-Doctor-Moreau.pdf>.

<sup>36</sup> Wells, *The Island of Doctor Moreau*, 101

<sup>37</sup> James Mugele, "Degeneration in Moreau," Review of *Science, myth, and fiction in H. G. Wells' "Island of Dr. Moreau,"* by Roger Bowen, Accessed December 2, 2016, <https://blog.uvm.edu/scalexan-vsfd/dr-moreau/degeneration-in-moreau/>.

‘Big Thinks,’ even as the Ape-man had done; or into some library, and there the intent faces over the books seemed but patient creatures waiting for prey.<sup>38</sup>

The same theme of animals evolving with a substantial help of men is used in Karel Čapek’s satirical dystopian novel *War with the Newts*, in which the story focuses on experiments on the newts and their humanizing. Karel Čapek was a friend of H. G. Wells, he admired him and even met him in person. He was inspired by Wells’ novels and he used a great number of Wells’ themes and ideas from his books in his novels, as described by Lukáš Doubrava in his article “Český H. G. Wells”.<sup>39</sup> However, *War with the Newts* shares more similarity with Wells’ *The War of the Worlds* owing to the view of individuality, humanity and with the reaction of the human race to a new different race or a new civilization.

In the 1898 novel *The War of the Worlds*, the narrator, whose name is never mentioned, has a strong grip on reality and presents a one well-balanced character from the upper class society, as mentioned previously, who faces some unknown dangerous situations, which test his limits, individuality and humanity. The same exact pattern is present in several books of Karel Čapek as well. The narrator of the story is capable of staying calm and sensible even when he faces several attacks of the invading Martians. Unlike, for example, the curate, with whom the narrator hides in an empty cellar and who eventually loses his temper and calm. The curate refuses to stay quiet in order to avoid the detection of Martians, who are constantly looking for any survivors of their attack:

‘Shut up!’ I said, rising to my feet, and in a terror lest the Martians should hear us. ‘For God’s sake——‘Nay,’ shouted the curate, at the top of his voice, standing likewise and extending his arms. ‘Speak! The word of the Lord is upon me!’ In three strides he was at the door leading into the kitchen. ‘I must bear my witness! I go! It has already been too long delayed.’ I put out my hand and felt the meat chopper hanging to the wall. In a flash I was after him. I was fierce with fear. Before he was halfway across the kitchen I had overtaken him. With one last touch of humanity I turned the blade back and struck him with the butt. He went headlong forward and lay stretched on the ground. I stumbled over him and stood panting. He lay still.<sup>40</sup>

However, the Martians are much more interesting individuals to analyse in terms of humanity and degeneration as well. The narrator himself deliberates on the idea, that the Martians descended from beings similar to humans:

To me it is quite credible that the Martians may be descended from beings not unlike ourselves, by a gradual development of brain and hands (the latter giving rise to the two bunches of delicate tentacles at last) at the expense of the rest of the body. Without the body the brain would, of

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<sup>38</sup> Wells, *The Island of Doctor Moreau*, 168-169.

<sup>39</sup> Lukáš Doubrava, “Český H. G. Wells,” *Učitel'ské noviny: týdeník pro učitele a přátele školy* 118, no. 9 (2015): 14-16.

<sup>40</sup> H. G. Wells, *The War of the Worlds*, ed. Patrick Parrinder (New York: Penguin, 2005), 223.

course, become a mere selfish intelligence, without any of the emotional substratum of the human being.<sup>41</sup>

They ultimately evolved into creatures with enormous brain capacity. Their massive intelligence allows them to be technically advanced, which means that they do not need human body structure anymore and they use machines. Their humanity also changes in an aspect of morality, as Anne Stiles describes in her article called “H. G. Wells and the Evolution of the Mad Scientist”:

The invading Martians of Wells’ *War of the Worlds*, with their advanced civilization and enormous brains, present a dystopian vision of what might happen if all humans evolved into geniuses. One obvious consequence of this development would be widespread moral insanity. The Martians’ amorality is evident soon after they arrive on earth and mercilessly slaughter the human welcoming party sent to greet them. They later eat the desperate survivors who remain after they destroy London with terrifying heat rays and toxic gas.<sup>42</sup>

The reaction of the human-kind to the existence of an alien race is peaceful at first and they are curious, which is the sign of humanity and morality. However, after they find out the intention of the alien race to destroy every life on Earth, they are forced to defend their Planet. “[M]ankind’s exposure to this advanced race inevitably leads to conflict between the two cultures and has far-reaching effects on both individuals and entire societies.”<sup>43</sup> The advanced intelligence of these Martians is eventually responsible for their downfall, as they repeatedly inject the human blood into their bodies and the bacteria present in the human blood eventually kills them, as Stiles explains:

The Martians have clearly dispensed with muscular exertion in favor of mechanical intelligence. This trade-off leaves them consummately vulnerable to disease, since they ultimately succumb, in a neat final paradox, to earthly bacteria to which humans have gradually evolved a resistance.<sup>44</sup>

This fact is discovered by the narrator himself as he manages to climb in one of the alien walking machines, where he finds the Martians motionless and apparently dead:

In another moment I had scrambled up the earthen ramp 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.<sup>45</sup>

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<sup>41</sup> Wells, *The War of the Worlds*, 204.

<sup>42</sup> Anne Stiles, “Literature in “Mind”: H. G. Wells and the Evolution of the Mad Scientist,” *Journal of the History of Ideas* 70, no. 2 (2009): 334. <http://www.jstor.org/stable/40208106>.

<sup>43</sup> Ingo Cornils, “The Martians Are Coming! War, Peace, Love, and Scientific Progress in H.G. Wells’s “The War of the Worlds” and Kurd Laßwitz’s “Auf Zwei Planeten”,” *Comparative Literature* 55, no. 1 (2003): 24-41, [www.jstor.org/stable/4122328](http://www.jstor.org/stable/4122328).

<sup>44</sup> Stiles, “Literature in “Mind”: H. G. Wells and the Evolution of the Mad Scientist,” 335.

<sup>45</sup> Wells, *The War of the Worlds*, 272-273.



This particular novel presents the possible future results of the evolution and degeneration of the mankind, as can be clearly seen on the alien life forms, and on the reaction of the human kind to the hostile extra-terrestrial life attacking the Planet Earth. Other aspects of humanity and human bodies are very important to the plot of the novel as well, specifically the bacteria within the human body, which was the final reason for the downfall of the alien invasion on Earth and the death of Martians.

Overall, these specific novels of H. G. Wells are full of humanity and individuality, which is represented in countless forms, like the influence on the human race, its future versions or human-like mutants. His Victorian vision of new dangerous inventions and the future with the lack of individuality and humanity is frightening and in many ways revolutionary. Moreover, there are other aspects in Wells' novels, like technology and science. These aspects, which are important as well, influence the plot, characters and their individuality and they are thoroughly analysed in the next chapter of this paper.

## 2.2. The influence of technology and science on characters and plots in novels by H. G. Wells

Technology and science are both very important features in novels by H. G. Wells. There is a reason why Wells is called a father of science fiction, as his imaginary technological and scientific inventions are almost as important as characters in his books. Wells himself described his usage of scientific methods and technologies in his novels, as it was featured in the article “Český H.G. Wells” by Doubrava:

If we leave out fantasy novels based on scientific research, the basic element of fantasy in novels has always been magic. However, even at the end of the last century it was difficult to extract any realism from the magic of what is happening in the book. It came to me, that the usual conversation with the devil, or the magician, can be replaced with a metaphorical usage of scientific facts. It was not a fundamental discovery, I was simply able to replace the old fetish with a new current one and if possible, I was able to get it closer to the current state of theoretical way of thinking. (My translation) <sup>46</sup>

The important scientific aspect and the involvement and detailed description of machines and technology is a significant strong point of Wells' writing and his magnificent talent is well described by Mary Austin in her essay titled “An Appreciation of H. G. Wells, Novelist”:

In nothing is this contemporaneous character of Mr. Wells' work as notable as in his acceptance of the machine. Gears and coherers, radioactivities and the powers are as much a factor of Mr. Wells' world as pounds, shillings and pence. They are part of the communicating medium. That is, perhaps, why he is able to make them pass current in his tales as no other, not excepting Mr. Kipling, has done. Mr. Kipling's feeling for machinery is the feeling of a poet, it comes alive for him, presents itself as personality; but Mr. Wells' feeling is of a man stretching himself and realizing to the full his extended capacities and powers.<sup>47</sup>

The importance of technology, science and its influence on characters and the plot is fairly visible in each of the previously mentioned books of Mr. Wells. An appropriate starting point for the analysis is *The Time machine*. In this novel, the technological invention of the time traveling transport vehicle is the reason for the adventures of the Time Traveller, as he discovers the races of Eloi and Morlocks, who, as mentioned in the previous chapter, lack individuality and are all results of an apocalyptic evolution and the gradual degeneration

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<sup>46</sup> Pokud ponecháme stranou fantastická díla založená na vědeckém bádání, byla základem fantastického prvku až dosud magie... Avšak již koncem předminulého století bylo velmi obtížné vytěžit z magie sebemenší kapičku víry v reálnost toho, co se odehrává. Napadlo mě, že obvyklý rozhovor s ďáblem nebo kouzelníkem může být zaměněn obrazným využitím vědeckých faktů. Nebyl to žádný velký objev. Zaměnil jsem jen starý fetiš současným, a pokud by to bylo možné, přiblížil jsem ho úrovni současného teoretického myšlení.  
Doubrava, “Český H. G. Wells,” 15.

<sup>47</sup> Mary Austin, *An Appreciation of H. G. Wells, Novelist* (Blackmask online, 2001), 2, Accessed October 13, 2016, <http://www.searchengine.org.uk/ebooks/11/9.pdf>.

of the man-kind, which presents the important scientific aspect of the plot, as described by George Guffey in his review of *H. G. Wells: Early Writings in Science and Science Fiction*:

The Time Machine, then, brings together in an aesthetic synthesis ideas that Wells had previously dealt with separately, by and large. It represents the confluence of the 'invention' of time-travel, an apocalyptic theory of evolution, and the metaphysical complementarity between human and cosmic standpoints which connects the rationale for time-travel with the prophetic vision thereby achieved.<sup>48</sup>

According to Steven Best and Douglas Kellner, Wells was a strong supporter of the evolution theory and he liked to imagine the human race evolving and then mutating into new surprising species<sup>49</sup>, which is especially visible in *The Time Machine* itself, as explained in their essay "H.G. Wells, Biotechnology, and Genetic Engineering: A Dystopic Vision":

In *The Time Machine*, Wells portrayed humans as changing into new species. Envisaging the coevolution of humans, science, technology, and society, he foresaw the possibility of drastically different forms of human life and society. Moreover, in a ruthlessly negative, nihilistic vision, Wells depicts a terrifying future for humanity. The novel imagines an entropic collapse not only of civilization, but the earth itself, devoured in the red hot fireball of an exploding sun.<sup>50</sup>

Considering the technological aspect of the story, the time machine itself is an object of passion and devotion of the Time Traveller, who is very proud of his great invention at the beginning of the story. He truly believes in its function as he describes the model of his machine to his guests:

'This little affair,' said the Time Traveller, resting his elbows upon the table and pressing his hands together above the apparatus, 'is only a model. It is my plan for a machine to travel through time. You will notice that it looks singularly askew, and that there is an odd twinkling appearance about this bar, as though it was in some way unreal.' He pointed to the part with his finger. 'Also, here is one little white lever, and here is another.' [...] 'It took two years to make,' retorted the Time Traveller. Then, when we had all imitated the action of the Medical Man, he said: 'Now I want you clearly to understand that this lever, being pressed over, sends the machine gliding into the future, and this other reverses the motion. This saddle represents the seat of a Time Traveller. Presently I am going to press the lever, and off the machine will go. It will vanish, pass into future Time, and disappear. Have a good look at the thing. Look at the table too, and satisfy yourselves there is no trickery. I don't want to waste this model, and then be told I'm a quack.'<sup>51</sup>

Furthermore, the story develops and the machine gets lost in the future, therefore, the Time Traveller's passion rises, as he is forced to locate and fight for his only means of travel, which is capable of transporting him back to his own time period. He becomes more intrigued and violent towards the race of Morlocks, who are responsible for the disappearance of the machine and even for the death of Weena, the Time Traveller's only

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<sup>48</sup> George Guffey, "H. G. Wells: Early Writings in Science and Science Fiction," *Nineteenth-Century Fiction* 31, no. 2, (1976): 241, Accessed October 13, 2016, [www.jstor.org/stable/2933509](http://www.jstor.org/stable/2933509).

<sup>49</sup> Douglas Kellner and Steven Best, "H.G. Wells, Biotechnology, and Genetic Engineering: A Dystopic Vision" (Essay, UCLA Graduate School of Education & Information Studies, 2009), 4, <https://pages.gseis.ucla.edu/faculty/kellner/essays/hgwellsbiotechgenetic.pdf>.

<sup>50</sup> Kellner and Best, "H.G. Wells, Biotechnology, and Genetic Engineering: A Dystopic Vision," 4.

<sup>51</sup> Wells, *The Time Machine*, 8-9.

friend in the future. After that, as he mourns the death of his friend, he prepares to attack the pedestal, where the time machine is supposed to be hidden. However, he is pleasantly surprised as he finds the pedestal open and the machine in it. This brings to him an inkling of hope and it partially calms him:

As I approached the pedestal of the sphinx I found the bronze valves were open. They had slid down into grooves. At that I stopped short before them, hesitating to enter. Within was a small apartment, and on a raised place in the corner of this was the Time Machine. I had the small levers in my pocket. So here, after all my elaborate preparations for the siege of the White Sphinx, was a meek surrender. I threw my iron bar away, almost sorry not to use it. A sudden thought came into my head as I stooped towards the portal. For once, at least, I grasped the mental operations of the Morlocks. Suppressing a strong inclination to laugh, I stepped through the bronze frame and up to the Time Machine.<sup>52</sup>

Nevertheless, thanks to the science and technology of the time machine, as he is forced to live in this future, his personality and also his view of the future is forever altered. Thanks to his invention, he is able to closely study and observe the result of the human evolutionary process, more specifically the future races of Eloi and Morlocks. He studies their behaviour, visage and the resemblance to the present form of the human race, which means the Victorian era people from the Time Traveller's point of view. However, he is forced to leave the future in a hurry, while escaping the Morlock attack. These adventures only supports even greater awakening of his curiosity. The reader is told that he eventually returns to the future using the time machine once again.

Technology and science is often a source of great power for an individual or a specific group of people and this specific theme can be seen in many novels of Mr. Wells. The invention of the time machine gave the Time Traveller the power to travel through time and in the novel *The Invisible Man*, the main character called Griffin gains the power of invisibility through technology and science as well.

Griffin's scientific discovery awakens his inner desire to control and rule the world with the help of his new powers. He thinks that his invisibility will give him the ultimate power, however, he misunderstands invisibility with invincibility. Steven Best and Douglas Kellner sententiously describe the character as the perfect example of the dark side of science and its usage in their essay "H.G. Wells, Biotechnology, and Genetic Engineering: A Dystopic Vision":

*The Invisible Man* presents human beings shattering the limits of scientific possibility and creating a new type of freakish being. An alien among his own kind, Dr. Griffin is a Faust-like scientist whose "strange and evil experiment" succeeds on a technical level, rendering him invisible. But the discovery dooms him in the social context he cannot escape. Ruthlessly selfish, "powerful, angry, and malignant" driven toward immoral acts and insane visions, Griffin symbolizes all that can go wrong with science, as the communities he terrorizes unite against

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<sup>52</sup> Wells, *The Time Machine*, 62.

him. Griffin's knowledge remains secret, but the slumbering power of science to create miracles and/or monstrosities could be recovered and used at any time.<sup>53</sup>

Griffin, a scientist and an 'experimental investigator', as he is called in the novel, explains the scientific aspect and the process of making things and people invisible in a great detail while talking to Doctor Kemp:

'You make the glass invisible by putting it into a liquid of nearly the same refractive index; a transparent thing becomes invisible if it is put in any medium of almost the same refractive index.[...].'

'Yes, yes,' said Kemp. 'But a man's not powdered glass!'

'No,' said Griffin. 'He's more transparent!'

'[...] Just think of all the things that are transparent and seem not to be so. Paper, for instance, is made up of transparent fibres, and it is white and opaque only for the same reason that a powder of glass is white and opaque. Oil white paper, fill up the interstices between the particles with oil so that there is no longer refraction or reflection except at the surfaces, and it becomes as transparent as glass. And not only paper, but cotton fibre, linen fibre, wool fibre, woody fibre, and bone, Kemp, flesh, Kemp, hair, Kemp, nails and nerves, Kemp, in fact the whole fabric of a man except the red of his blood and the black pigment of hair, are all made up of transparent, colourless tissue. So little suffices to make us visible one to the other. For the most part the fibres of a living creature are no more opaque than water.'<sup>54</sup>

Despite his invisibility, Griffin has another considerable quality of his personality and that is anger. Throughout the book, his individuality and humanity constantly and drastically changes, as his behaviour is less and less patient and he eventually loses his temper. As a result, he even loses an important aspect of humanity, his morality. He becomes nervous with every action he makes and his invisibility makes it even worse. One of the chapters of the novel is even appropriately named *The invisible Man loses his Temper*.

Griffin's scientific obsession about his discovery can be clearly seen in this extract and his passion for it is the reason for his eventual insanity. He refuses to work for the good of humanity, to improve science and technology and to help others. Instead, he wants an unlimited power for himself. This is an interesting behaviour for a scientist, as the people of the Victorian era knew science as a way of finding the truth, through which they could find new ways to improve human life and society. The word scientific was even seen and used to point out something, which is futuristic and modern.<sup>55</sup>

However, the story of Wells' *The Invisible Man* clearly shows the other side of science and possible dangers of using new discoveries and scientific experiments as an advantage for individuals, such as Griffin, or groups in wars and conflicts to come.

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<sup>53</sup> Kellner, "H.G. Wells, Biotechnology, and Genetic Engineering: A Dystopic Vision," 5.

<sup>54</sup> Wells, *The Invisible Man*, 54.

<sup>55</sup> Adam Alison, "'Scientific' and technoscience," in *A History of Forensic Science: British Beginnings in the Twentieth Century* (Routledge, 2015), 86.

The subject of science and technology is very important even for the plot and characters of *The War of the Worlds*, where the technological and scientific progress combined with the human and alien evolution presents an interesting viewpoint at the possible future conflict between two races with a similar origin but on a different level of development.

The novel itself is filled with technology and science and is considered one of the best science-fiction stories ever created. The basic idea of the novel is Darwin's theory of evolution and the invading Martians are on a different level of evolution, physically and technologically. As it was previously mentioned, Martians seem to be descendants of a race similar to humans and the evolutionary process has entailed their appearance. This is the reason for the elimination of their individuality and emotions and their technology is far more advanced than that of humans. They visually resemble an octopus with numerous tentacles and they survive by injecting the blood of their victims into their bodies. The theory of evolution quickly influenced the world after it was revealed and not only scientifically as it is described Alex C. Hawley in his article "Revisiting H.G. Wells' Depiction of Science and Religion in War of the Worlds":

*War of the Worlds* was only written a few decades after Darwin published his theory, yet it shows how quickly and powerfully his theory impacted the world, both scientifically and religiously. In the novel we see our planet invaded and unmercifully attacked by Martians. The protagonist of the novel is depicted as a sensible, intelligent human being who we as readers know ultimately survives the attack because he tells it in the past tense. Through the text, Wells makes it obvious that the protagonist is fully aware of technology and what it has to offer.<sup>56</sup>

According to Hawley, the narrator of the story understands the advantage of the superior technology of Martians, as he is a philosopher and a man of intellectual curiosity, which is the reason for his strong grip of reality throughout the story. He even ponders on the origin and functioning of the Martian technology, specifically the so-called tripods. He even compares the reaction of the human-kind to the unknown technology with the reaction of animals to the human technology:

They seemed amazingly busy. I began to ask myself what they could be. Were they intelligent mechanisms? Such a thing I felt was impossible. Or did a Martian sit within each, ruling, directing, using, much as a man's brain sits and rules in his body? I began to compare the things to human machines, to ask myself for the first time in my life how an ironclad or a steam engine would seem to an intelligent lower animal.<sup>57</sup>

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<sup>56</sup> Alex C. Hawley, "Revisiting H.G. Wells' Depiction of Science and Religion in *War of the Worlds*" *Inquiries Journal/Student Pulse* 2, no. 03 (2010): 1, 2010, Accessed October 3, 2016, <http://www.inquiriesjournal.com/articles/190/revisiting-hg-wells-depiction-of-science-and-religion-in-war-of-the-worlds>.

<sup>57</sup> Wells, *The War of the Worlds*, 78.

The attacking Martians even use biological weapons, which is an astonishing prediction made by Wells, as the deadly gas was unfortunately invented and used years later during the First World War. The narrator even witnesses the terrifying Martian biological attack:

Each of the Martians, standing in the great crescent I have described, had discharged, by means of the gun-like tube he carried, a huge canister over whatever hill, copse, cluster of houses, or other possible cover for guns, chanced to be in front of him. Some fired only one of these, some two—as in the case of the one we had seen; the one at Ripley is said to have discharged no fewer than five at that time. These canisters smashed on striking the ground—they did not explode—and incontinently disengaged an enormous volume of heavy, inky vapour, coiling and pouring upward in a huge and ebony cumulus cloud, a gaseous hill that sank and spread itself slowly over the surrounding country. And the touch of that vapour, the inhaling of its pungent wisps, was death to all that breathes.<sup>58</sup>

However, the most important scientific aspect, which heavily influences the plot of *the War of the Worlds*, is the human biology. The human bacteria, already mentioned in the previous chapter, is the reason for the failure and death of Martians and it saves the planet Earth and the human race from extinction. The Martian bodies are not capable of resisting the human bacteria, which is included in the human blood injected into their bodies. The narrator can see the downfall of the advanced technology in possession of each individual Martian, who is defeated by nature and as it is widely known, nature and life always finds a way. He eventually describes the bacteria and its important and final effect itself in a wonderful way:

These germs of disease have taken toll of humanity since the beginning of things—taken toll of our pre-human 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.<sup>59</sup>

Science itself is a matter of human curiosity. Every scientist conducts their research to find the truth or to test specific limits of nature. This pattern of curiosity is used by Wells in his *Island of Doctor Moreau*, where the character of Doctor Moreau is a scientist driven by his curiosity. He is trying to determine the limit of human and animal evolution by conducting horrifying and unhuman experiments on animals and making them more human, to humanize them, their bodies, minds and their behaviour as well. Doctor Moreau tries to explain his experiments to obviously shocked Prendick:

‘Yes. These creatures you have seen are animals carven and wrought into new shapes. To that, to the study of the plasticity of living forms, my life has been devoted. I have studied for years, gaining in knowledge as I go. I see you look horrified, and yet I am telling you nothing new. It all lay in the surface of practical anatomy years ago, but no one had the temerity to touch it. It is

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<sup>58</sup> Wells, *The War of the Worlds*, 137-138.

<sup>59</sup> Wells, *The Island of Doctor Moreau*, 273.

not simply the outward form of an animal which I can change. The physiology, the chemical rhythm of the creature, may also be made to undergo an enduring modification,—of which vaccination and other methods of inoculation with living or dead matter are examples that will, no doubt, be familiar to you. A similar operation is the transfusion of blood,—with which subject, indeed, I began.’<sup>60</sup>

This unimaginable research only supports Moreau’s curiosity, which results in his lack of compassion towards the animal victims of his experiments. He insanely continues with his tests with a view of better future. The human scientific progress is Moreau’s goal, however, he intends to reach this morally correct objective through pain and suffering of other beings. He even argues and defends the idea, that most scientific breakthroughs were discovered by accident or they were results of someone’s cruel and inhuman experiments:

‘Some of such things have been hit upon in the last resort of surgery; most of the kindred evidence that will recur to your mind has been demonstrated as it were by accident,—by tyrants, by criminals, by the breeders of horses and dogs, by all kinds of untrained clumsy-handed men working for their own immediate ends. I was the first man to take up this question armed with antiseptic surgery, and with a really scientific knowledge of the laws of growth. Yet one would imagine it must have been practised in secret before. Such creatures as the Siamese Twins—And in the vaults of the Inquisition. No doubt their chief aim was artistic torture, but some at least of the inquisitors must have had a touch of scientific curiosity.’<sup>61</sup>

His abilities and power of making animals into human-like beings creates a type of a God complex within him. As it was previously explained, he creates a set of laws, which the best people mostly obediently follow:

‘Cease!’ said Moreau, in his firm, loud voice; and the Beast People sat back upon their hams and rested from their worshipping. ‘Where is the Sayer of the Law?’ said Moreau, and the hairy-grey monster bowed his face in the dust. ‘Say the words!’ said Moreau. Forthwith all in the kneeling assembly, swaying from side to side and dashing up the sulphur with their hands,—first the right hand and a puff of dust, and then the left,—began once more to chant their strange litany. When they reached, ‘Not to eat Flesh or Fowl, that is the Law,’ Moreau held up his lank white hand. ‘Stop!’ he cried, and there fell absolute silence upon them all.’<sup>62</sup>

He is able to control the animal behaviour by implementing these laws and whenever some of the beast folks breaks the law, Moreau takes them back to his house and in his laboratory makes them human again. The beast people are afraid of Moreau and going back to the House of Pain, where they would face the excruciating pain all over again. This can be seen when the Leopard man faces Moreau after breaking the law:

‘Who is he?’ cried Moreau, and looked round at their faces, cracking his whip. I fancied the Hyena-swine looked dejected, so too did the Leopard-man. Moreau stopped, facing this creature, who cringed towards him with the memory and dread of infinite torment. ‘Who is he?’ repeated Moreau, in a voice of thunder. ‘Evil is he who breaks the Law,’ chanted the Sayer of the Law. Moreau looked into the eyes of the Leopard-man, and seemed to be dragging the very soul out of the creature. ‘Who breaks the Law—’ said Moreau, taking his eyes off his victim, and turning towards us (it seemed to me there was a touch of exultation in his voice). ‘Goes back to the House of Pain,’ they all clamoured,—‘goes back to the House of Pain, O Master!’ ‘Back to the

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<sup>60</sup> Wells, *The Island of Doctor Moreau*, 88.

<sup>61</sup> Wells, *The Island of Doctor Moreau*, 89.

<sup>62</sup> Wells, *The Island of Doctor Moreau*, 114.



House of Pain,—back to the House of Pain,’ gabbled the Ape-man, as though the idea was sweet to him. ‘Do you hear?’ said Moreau, turning back to the criminal, ‘my friend—Hullo!’<sup>63</sup>

This particular book is made to provoke such feelings as disgust and the character of Doctor Moreau perfectly represents this very purpose. The character itself is also closely related to the situation in the Victorian England. It specifically represents the view of the people of the Victorian era on the experimental science and experiments on animals, as Roger Luckhurst describes in his article called “An introduction to The Island of Dr. Moreau: science, sensation and degeneration”: “[D]octor Moreau is a character constructed from English fears about new kinds of Continental experimental medical science. When these ideas arrived in England in the 1870s, there was a vigorous campaign against the vivisection of animals in laboratories.”<sup>64</sup>

Moreover, it is understandable that these science-fiction novels are over-filled with scientific and technological features. What is more exceptional and remarkable, is the way H. G. Wells is able to predict many inventions before their actual creation and he is even able to warn people about the potential misuse of these new advanced technologies and scientific discoveries. These features are ingeniously implemented into the story of each of his scientific romances and the characters in these novels are substantially influenced by them. They are able to do unimaginable things, such as to travel through time, or even to gain new superhuman abilities. The misuse of scientific knowledge or science itself is present in these novels as well and it is occasionally also helping the human race like in *The War of the Worlds*. Therefore, the human race should learn from possible dangers and advantages of advanced technology and science featured in Wells’ novels, its plots and individual characters. As it provide guidance and countless advices, such as the fact that it is widely known that it is dangerous to give a great deal of power to only one individual man who could eventually abuse his newly gained power in his favour.

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<sup>63</sup> Wells, *The Island of Doctor Moreau*, 115.

<sup>64</sup> Roger Luckhurst, “An introduction to The Island of Dr. Moreau: science, sensation and degeneration,” *Discovering Literature: Romantics and Victorians*, Accessed December 4, 2016, <https://www.bl.uk/romantics-and-victorians/articles/an-introduction-to-the-island-of-doctor-moreau-science-sensation-and-degeneration>.

### 3. Conclusion

H. G. Wells' prose provides a great number of interesting characters and thoughts. However, *The Time Machine*, *The War of the Worlds*, *The Island of Doctor Moreau* and *The Invisible Man* are novels, which are especially rich in terms of characters with complex personalities, their individuality and humanity as well. Wells was able to create them in a way that their individuality and humanity is expressed, altered and influenced in many diverse ways and by different means, such as the evolution, technology and science.

Overall, the humanity and individuality is heavily represented in these novels, whether it is the human race, its future versions or human-like mutants. Wells' Victorian vision of the future is mostly more negative than positive, as the individuality and humanity in his novels is slowly disappearing or it is already completely absent. The results of new scientific experiments in his novels also have negative consequences on humans and animals as well and the invading aliens from *The War of the Worlds*, who possibly evolved from creatures similar to humans, lack individuality and other human features like their immunity and morality.

Wells' prose shares several similar features like the evolution, the gradual degeneration and the dark side of the technological progress of the human race. Evolution and degeneration are the reasons for the lack of individuality and humanity in future societies, as can be seen in *The Time Machine* and for the loss of physical abilities as shown in *The War of the Worlds*. These novels are presenting the fact that the human race is slowly devolving and that the technological progress is not only the mean of improvement, but that it will also be the reasons for the continuous loss of individuality, humanity and the eventual downfall of the human race. The issue of evolution and morality is also expressed by inhuman and horrible experiments on animals in *The Island of Doctor Moreau*, which are conducted in order to examine the extremes of animal and human evolutionary process.

Wells' intention is clearly to warn people about the misuse of new advanced technology by one individual or a group and also about the possible danger of the continuous industrialization, which will be the reason for the eventual loss of people's individuality and humanity. This was a widely discussed topic in the Victorian era, as people could see technology and science only as a mean to achieve progress and improvement for the human race. H. G. Wells also tends to stress and show aspects of the importance of individual personalities, different opinions, beliefs, general freedom and humanity of people.

H. G. Wells is using his science fiction novels as a tool for exploration of extremes of human behaviour, as it was previously mentioned. He uses his novels and its stories for putting his characters in imaginary conflicts, where he can examine how they behave, when they face an unknown and dangerous situation and when they are pushed to the limits of experience. He studies and observes if their humanity and individuality will somehow change, alter or completely disappear. His novels also contain an enormous amount of scientific and technological aspects, which are ingeniously implemented into each sci-fi story and they are greatly affecting characters, their individuality and plots as well. These aspects are timeless as well, as Mr. Wells was able to predict many scientific and technological discoveries and through his characters he was able to describe humanity and individuality affected by an advanced science and new technologies, whether it is a good way of affection or the bad, even horrible one.

As it is mentioned in the theoretical part of the paper, H. G. Wells was able to adjust the old pattern of popular literature and he replaced the magic theme with a more realistic and contemporary theme of science and advanced technology. This theme allows Wells' characters to use specific advantages throughout their stories. These advantages are represented by countless different scientific and technological methods and inventions, which are used to gain certain powers, such as to travel through time, to fight aliens and to conduct new and dangerous experiments. These features permit them to test their individuality, personality and humanity.

In most of the stories, these aspects are eventually significantly altered, as individual characters in all analysed novels of H. G. Wells follow a very similar pattern. Firstly, they find themselves in a new dangerous situation and surroundings, like facing an invasion of an unknown alien species, being in a different time period, at a secluded island, or being invisible and not being able to reverse this effect. After that, these characters are going through some traumatic experience, such as learning a terrible truth, or seeing a horrible vision of the future. Then they gradually learn to survive in these difficult conditions and environments and finally, they either find a way out and they survive, or they die. If, however, they are alive by the end of the story, their individuality, personality and humanity is forever altered and changed. The alternation is expressed in a negative and in some cases also in positive ways. The negative way is presented in a form of terrible psychological consequences, such as being forever terrified of people and animals or knowing the inevitable and unfortunate future fate of the man-kind. The only positive way of alternation presented in the novels, which are analysed in this paper, is depicted in *The War of the*

*Worlds*. By the end of this story, the main character of the narrator fortunately survives every alien attack and after that, he even witnesses the death of the invading Martians. The outcome of the novel is therefore positive, the human-race eventually prevails and the Earth is saved.

By and large, Wells used his unique writing pattern in his prose, which was new and revolutionary in the time of the Victorian era. By using his exceptional pattern and countless individual characters, which are analysed in great detail in the analytical part of this paper, he managed to address sensitive topics and stress the importance of people's individuality, personality and humanity. These aspects, which are unique for every human being in the world, are still up-to-date and their importance will progressively continue to rise with the unstoppable and inevitable technological and scientific progress of the human race.

## Resumé

Hlavním cílem této bakalářské práce je podrobně zanalyzovat individualitu, jedinečnost a lidskost postav ve vybraných románech Herberta George Wellse. Součástí práce je také zohlednit, do jaké míry byl jejich vývoj a role v příběhu ovlivněna těmito vlastnostmi a také technologií a vědou, která je nedílnou součástí většiny Wellsových románů.

V první části práce, která je teoretická, jsou vysvětleny termíny individuality, lidskosti, technologie a vědy. Všechny tyto termíny jsou popsány a vysvětleny z etymologického hlediska, tedy z hlediska původu a vývoje určitého slova. Je také objasněn historický pohled na tato slova, například v době Viktoriánské Anglie, kdy Charles Darwin zveřejnil svou přelomovou teorii evoluce. Tato teorie v mnoha případech souvisí právě s tématy této práce a to jak v obecné rovině, tak v konkrétních románech od Wellse. Právě Wells totiž publikoval své romány v této době a některé významy a termíny byly v jeho knihách spojeny s Darwinovou teorií a to bylo pro čtenáře naprostou novinkou a předmětem žhavých diskuzí. Posléze je v obecné rovině popsán způsob, jak jsou tyto termíny vyobrazeny a použity právě v románech H. G. Wellse.

V následujících dvou kapitolách analytické části práce jsou tyto termíny postupně a podrobně analyzovány a vyhledávány ve vybraných vědecko-fantastických románech od H. G. Wellse. Konkrétně v jeho nejslavnějších dílech jako jsou *The Time Machine*, *The Invisible Man*, *The War of the Worlds* a *The Island of Doctor Moreau*. Práce v těchto dílech vyhledává konkrétní příklady textu, dialogu a příběhu, na kterých je poté podrobně představen aspekt postav, jejich individuality, lidskosti a jedinečnosti a také technologie a vědy, která značným způsobem ovlivňuje příběh, postavy, jejich vyvíjející se vlastnosti a povahu.

První analyzované dílo je *The Time Machine*, kde hlavním výsledkem analýzy je evoluční proces a degenerace nebo degradace lidské rasy do nových druhů ras a skupin jako jsou Eloi (bývalý vrchní třída) a Morlockové (bývalé nižší a střední třídy) v roce 802,701. Členové těchto skupin postrádají individualitu, osobnost, lidskost a morálku. Nicméně, výsledek tohoto degeneračního procesu evoluce může být obrácen, jak je vidět v případě členky skupiny Eloi Weeny, která v průběhu příběhu získává některé aspekty její individuality zpět. Technologický aspekt tohoto příběhu je prezentován ve formě samotného vynálezu stroje času, který dovoluje cestovateli v čase vidět budoucnost a jeho obyvatele.

Další analyzované dílo je *The Invisible Man*, kde je aspekt individuality prezentován ve formě hlavní postavy Griffina, který získá schopnost neviditelnosti prostřednictvím jednoho ze svých experimentů a zoufale se snaží zvrátit jeho účinek. V důsledku toho pomalu ztrácí rozum a hodlá zneužít svou schopnost a dobýt svět. Jeho nově získané schopnost je hlavní důvod pro jeho postupné šílenství a pozměňování jeho individuality a morálky, což má za následek jeho nelidské a sobecké chování. Postupně se z něj stává naprosto posedlý fanatik, což je nakonec důvod jeho pádu a nevyhnutelné smrti. Griffin je výjimečným příkladem temné strany vědy a techniky. Názorně ukazuje možné nebezpečí zneužití nových technologických objevů a vědeckých experimentů jednotlivci či skupinami v možných budoucích konfliktech.

Následující román je *The Island of Doctor Moreau*, který zahrnuje problematiku lidskosti a morálky vyjádřenou prostřednictvím nelidských pokusů na zvířatech, které provádí Doktor Moreau na svém ostrově. Jeho cílem je polidštění zvířat pomocí upravení evolučního procesu, díky kterému získávají svou individualitu. To by eventuálně pomohlo lidstvu budovat lepší svět a komunitu se zvířaty. Nicméně se snaží dosáhnout svého cíle prostřednictvím mučení a bolesti jiných bytostí. Moreau samotný je člověk naprosto oddaný svému výzkumu, kterému chybí morálka, soucit a jeho individualita je zcela zkažená., zatímco je dokonce schopen se chovat jako Bůh vůči zvířecím bytostem. Nicméně, jeho experimenty se zdají být pouze dočasné, neboť je zabit jedním z jeho experimentů a společenství zvířecích bytostí se nakonec rozpadne. Postava Prendicka je také zajímavá. Jeho pohled na zvířata a lidské bytosti je navždy změněn po jeho pobytu na Moreauově ostrově a je neklidný kolem lidí i zvířat, jelikož se neustále bojí, že jejich zvířecí instinkty a divokost opět nad nimi převezme kontrolu. Vědecký aspekt příběhu je zřejmý, jelikož Moreau sám je vědec, kterého vede jeho zvědavost a věří, že veškerý vědecký pokrok byl dosažen nelidskými pokusy a tvrdí, že jeho vědecký výzkum je pro dobro lidstva.

Poslední román, analyzovaný v praktické části, je *The War of the Worlds*. V tomto díle má postava vypravěče, impozantní silnou vůli, individualitu, je schopný se přizpůsobit drsné realitě a představuje vyváženou osobu, která je schopna zůstat klidnou a rozumnou, a to navzdory skutečnosti, že čelí několika nebezpečným útokům Mart'anů. Právě útočící Mart'ané jsou zajímavým tématem pro analýzu individuality a lidskosti. Zdají se být potomky bytostí podobných člověku, jejichž lidskost a morálka byla změněna a jejich individualita zničena důsledkem evolučního procesu, degenerace a také technického pokroku. Jejich lidskost a morálka byla očividně významně změněna, jelikož neváhají masakrovat lidskou rasu a podrobit si celou Planetu Zem. Vědecký aspekt tohoto románu je

důvodem pro eventuální pád a smrt mimozemských útočníků, jelikož lidská krev, kterou si neustále vstříkují do svých těl, zahrnuje lidské bakterie a jejich těla ztratila imunitu vůči těmto bakteriím během procesu degenerace.

Tato výsledná stanoviska všech předešlých analýz jsou poté také podložena ukázkami odborných článků, knih a dalších publikací, které se zabývají těmito tématy, nebo přímo Wellsovými novelami, jejich příběhem a postavami.

Po této části se již práce zabývá celkovým vyhodnocením, kde se vybrané výsledky konkrétních analýz spojují a popisují se společné prvky individuality a lidskosti mezi jednotlivými romány, které jsou plné odkazů na lidskost a důležitost přítomnosti individuálních osobností s různými vlastnostmi a názory v otevřené komunitě. Tyto romány obsahují také nespočet Wellsových předpovědí a možných scénářů pro lidskou společnost. Ať už jde o zneužití nové vyspělé technologie jako výhody během konfliktů, možnost invaze technicky vyspělé mimozemské civilizace a potenciální vyhubení lidské rasy, uměle posílený aspekt zvířecí evoluce, nebo nebezpečí, které souvisí s možností cestování v čase a prostoru. V práci se tedy vytváří celkový pohled a popis již zmíněných aspektů individuality, lidskosti, jedinečnosti, vědy a techniky právě v románech a jejich postavách od otce vědecko-fantastických románů H. G. Wellse.

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