The Developing Relationship Between Victor and His Monster in Mary Shelley's 'Frankenstein'

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Vyvíjející se Vztah Viktora a jeho Monstra v Díle Mary Shelley „Frankenstein"

Bakalářská práce

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Abstrakt

Tato bakalářská práce se zaobírá analýzou vztahu dvou hlavních postav příběhu Mary Shelley *Frankenstein.* Zprvu se práce soustředí na rozvinutí období Romantismu spolu s prvky, které jej předcházely a daly podobu jeho předním myšlenkám. Práce se dále zaměřuje na obě hlavní postavy, Viktora Frankensteina a jeho, uměle zplozeného potomka, Monstra. Pnutí přetrvávající v jejich vzájemném vztahu jsou uspořádána v tématickou soustavu, která umožňuje citlivější vhled do nejdůležitějších aspektů jejich bytí a zároveň jsou skrze ni analyzovány ohledy, kterými obě postavy ztělesňují úpadek společenský, citový a morální.

Abstract

This work is aimed at analysing the relationship of the two main protagonists of Mary Shelley's novel *Frankenstein.* Initially, the work elaborates the Romantic period in terms of the most influential ideas that preceded and shaped it form. The focus is then transferred to the characters of Victor Frankenstein and his artificial progeny, the Monster. The tensions of their mutual relationship are structured into the thematic framework that provides a deeper insight into most aspects of their literary lives and, thus, analyses the ways in which both figures epitomise social, emotional and moral decline.

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1. INTRODUCTION

1.1 MARY SHELLY

Born in 1797, Mary Wollstonecraft Shelley (née Godwin) first experienced the world, which she was soon to enrich with her life contribution of a great importance. Mary Wollstonecraft, her mother and the author of *A Vindication of the Rights of Woman*, was a prominent fighter for women's right, died within ten days after the birth and had thus left significant a trace in her daughter's life. The bitter experience of having lost her mother, however, resulted in Mary Shelley's perpetual search of the missing motherly element, that eventually drove her to seek and utilise it in the real life and - more importantly - in literature, the worlds of her imagination. William Godwin, her father, did his best to adapt the role of the only parent and provided Mary with care and affection, through which her attachment to him became close and unfailing. His educational influence had a crucial effect upon Mary's intellectual growth as well, for through his library and conversations with visitors such as William Wordsworth, Samuel Taylor Coleridge or Charles Lamb it was that Mary became acquainted with thoughts and works, to which she would later refer her own. Her father, too, introduced her to Percy Bysshe Shelley whose influence on her life and work cannot be disputed either.

Mary Shelley's oeuvre comprises works of miscellaneous character; **Books**: an autobiographical novel *Mathilda* (written in 1819-1920) which was, for its controversial, taboo subject of incest first published posthumously in the 1950's; an illustrative of the manners of the Middle Ages in Italy *Valperga* (1823); *The Last Man* often considered a pioneering science fiction novel and its main character Adrian conspicuously resembles Percy Shelley (1826); *The Fortunes of Perkin Warbeck* an attempt for a historical romance (1830); Shelley's last two semi-autobiographical novels *Lodore*, first of Shelley's novel with sentimental, happy ending (1835); and Falkner (1837) **Travel books**, *History of a Six Weeks' Tour Through a Part of France, Switzerland, Germany, and Holland, with Letters descriptive of a Sail round the Lake of Geneva, and of the Glaciers of Chamouni* (1817) one for which Mary had as a literary model

her mother's work, written from a foreigner's perspective; Rambles in Germany and Italy in 1840, 1842, and 1843 articles in magazines and journals, London Magazine, the Westminster Review and the Keepsake, **biographical essays**: Lives of the Most Eminent Literary and Scientific Men of France (1838-9) for Cabinet Cyclopaedia.

1.2 ROMANTICISM AND ITS TRENDS

In order to have a notion of what Mary Shelley's works represent in the world of literature it is necessary to understand the social, political and philosophical background and influences of her time. Since such issues together with other events and consequences are the factors to which literature is often a response, some of their impacts on M. Shelley's writing will be analysed in detail in chapters that are to follow in this paper. Accordingly, there are attributes of Mary Shelly's work that need to be contrasted with corresponding, especially English literary and, partly, historical affairs, too, for we could understand their role and significance. Hence, we need to follow the current ideas and their progressive alternations starting towards the close of the eighteenth, and in the early nineteenth century. This period witnessed the origination of many a revolutionary progress in thinking.

Throughout the eighteenth century, as Stříbrný provides a compelling elaboration, the most influential line of thought was represented by rationalism[1] that found its "main means of expression ... in various forms of classicism."(364). Nevertheless, a new tendency in Europe to incline to sentimentalism together with, as Stříbrný characterizes Burn's "most powerful" genre – lyric poetry –, "the protest against social injustice and the emphasis on complete value and inalienability of a common man"(357) was noticeable towards the end of the century.

The previously mentioned trend in attaching values, not only in England, continued to gain on importance to find, according to Nemoianu,

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[1] The theory that reason is the foundation of certainty in knowledge (**Heath 9**)

full expression in the works of William Blake (1757-1827), who, particularly after 1789, invented a complex personal mythology and symbolism in which he dramatized the interaction of different psychic components and of religious and socio-historical energies. In a language inspired by esoteric and mystical authors, Blake castigated rationalism and authority and called prophetically for a new humanity based on imagination, instinct, and creativity. (Nemioanu)

Stříbrný underlines the importance of Blake's prominent "entirely distinctive collection of poetry" (360) *Songs of Innocence*. In the collection, Blake, using a song-like form in poetry, joined Burns in revolting against convention and binding rules in poetry writing. He also praised simple things and childhood, which he considered "the purest state of mind we all should seek to maintain." As most other revolutionaries/romantics, even Blake was an admirer of French Revolution, which enabled him to become close with Thomas Pain, William Godwin and Mary Wollstonecraft (360). Due to Blake's lifelong resistance to stereotypical and rigid rules, Stříbrný adds to his characteristic of him that "he can be perceived from present-day point of view as a revolutionary poet same as the first greater pioneer of European romanticism[2]" (363).

In connection with Blake, Stříbrný points at very similar tendencies noticeable with the First generation of romantics, "Lake poets" represented by William Wordsworth and Samuel Taylor Coleridge, who articulated their beliefs concerning society more directly. (364) Stříbrný also claims that the beliefs represented in the work of the two, had stemmed in "anti-classical elements and tendencies" of the 18th century; and he considers *Lyrical Ballads* – the collection of poetry issued by "two supporters of French Revolution [Wordsworth and Coleridge]" in 1798 – the factual "impulse for the rise of English same as European romantic poetry." To become a symbol, both new and pioneering, such work has to convey a revolutionary message, which in the case of *Lyrical Ballads* was represented with its striking content and form (364); Thornley and Roberts tell us that critics of the time "considered the language" of the collection "too simple and the change too violent." (91) To the issue of language in the *Lyrical Ballads*, Heath adds, believing that "to write in the

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[2] In the context of the 18th and 19th century – an intellectual experience. The emerging Romantic spirit of 18th century England was seen by some as a revival of Elizabethan literature and its "Gothic" tendencies. English Romanticism has been described as a "renaissance of the Renaissance." (**Heath 3-4**)

'language really used by men,' abandoning the ornate diction of traditional poetry, was the enlightened and democratic aim of the collection. ..." that "The use of 'real' language was ... as contrived as anything done in the contemporary 18th century style"(54) The change in form, regarded here by Thornley and Roberts, was eminent - from eighteenth-century mainstream of poetry, which was "orderly and polished, without much feeling for nature" to Wordsworth's "special ability to throw a charm over ordinary things" through using "language of a simple farmworker," and Coleridge's "make[ing] mysterious events acceptable to a reader's mind." (91)

Although Coote considers Blake to be one of "the first and greatest poets of the maladies of the modern world," he praises William Wordworth's contribution to the period stating:

> It is William Wordsworth (1770-1850) who nonetheless remains the focal poetic voice of the period. In the greatest of his poetry – that written between about 1793 and 1850 – Wordsworth's was a voice of searching comprehensive humanity, and one fully and often painfully engaged in the visionary's struggle with the forces of radicalism and reaction. It was also a voice that transformed the received modes of utterance. At the core of Wordsworth poetry there thus lies a mastering concern with the nature of man, and to explore this fully meant testing poetic conventions to their limit. (Coote 341)

There is an aspect in Wordsworth's *The Idiot Boy* which Coote perceives as "the irrational mind," which "sees more deeply into the nature of life than the commonsensical" (345); that is a parallel to Shelley's Monster that experiences the world, after having been restored to life, in the same fashion – as one not involved, or seemingly irrational - and therefore more objective because "naïve" – for he has no subjective predispositions. Coote continues elaborating the significance of the second Lake Poet, Samuel Taylor Coleridge (1772-1834), who impressed many with "the force of his mind," (Byron and Shelley among others), and who participated in making the *Lyrical Ballads* and thus represented a significant voice of their time. Coleridge's T*he Rime of Ancient Mariner*, "one of the most remarkable poems in English literature ... subsequently published in the Lyrical Ballads," was aimed at portraying the supernatural as palpable and/or real. The "archetypal plot" reveals contrastively

polarized symbolisms of fellowship and loneliness, and the malignity of indifference. (361-2) Similarly to Mary Shelley's Frankenstein and his monster, the Ancient Mariner represents an individual who is haunted for his unjust act against the natural principles and is made to represent an exemplary reminder to the society of the aftermath ensuing from such an act.

There has been a debate among critics on how to delimit what we call Romanticism or a romantic movement, which is, however, a point for discussion when talking about most literary periods. Nevertheless, since writers themselves usually react to important events in their writing, the dating of the beginnings of Romantic period/movement does not usually cause critics so much troubles since its beginning is usually connected to the already-mentioned *Lyrical Ballads* or the beginning of the French Revolution of the same year. Similarly, the characteristics of the period have been creating some confusion (Stříbrný 364). The reason why stating precisely what definition would incorporate all the common features of Romanticism was, as Baumer offers in his explanation, that "romanticism had no institutional organisation ..., no central doctrine, nor even so loose an authority as the Bible during the Protestant Reformation," and further recognises the cause even in the nature of romantics themselves for they "prided themselves on their individuality". However, despite the aforementioned, there is a point of view enabling the characterisation with an objective look and using/contrasting with the Enlightenment[3]; here refined by Stříbrný:

> In a traditional sense of meaning Romanticism is understood as a revolt of emotions against reason of the Enlightenment, as a 'renaissance of wonder' over the nature and inner feelings that are perceived in a new way, as a birth of new poetic imagery and of new, far more natural, style of writing poetry that is clear of Classical studiedness and artificialness (364).

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[3] A movement owing its foundations to momentous advances in science, philosophy, politics (Sir Isaac Newton, John Locke and others) that affected most of the western world during the late 17th and 18th centuries. The movement sought to emancipate mankind, regardless of political frontiers, from the triple tyranny of despotism, bigotry and superstition. (**Heath 7**)

In a pursuit of searching the core of romanticism we shall not forget to mention Jean-Jacques Rousseau[4] (1712-1778), who "undermined the notion that the Enlightenment was remorselessly rationalistic" and "gave the eighteenth century thought an emotional and visionary edge which has led many to see him as the prototype Romantic," an whose "exclusive individualism was the basis for his lasting contribution to Romantic thinking about the self and society."(Heath, 23)

In an attempt to provide a clarification of the Romanticism, Baumer contributes stating that romantics reacted to, and had contempt for in the European Enlightenment, "which by then had become a stereotype, and partly also a caricature" and its fundamental principles that dominated in Europe at the time, same as their posture on neo-classicism and empiricism of the time:

> The romantics thought that world too narrow because of its addiction to geometric thinking and the allied doctrine of neo-classicism, or else to Lockean[5] empiricism[6]. The geometric spirit, though meta-physically bold, tried to subject all life to reason and thus to mechanize and demean it. Neo-classicism, similarly ambitious in seeking out Nature's ideal patterns, imposed universal and iron rules on art and the artist. Empiricism offended [romantics] for the opposite reason, because it was too sceptical, because it severely limited human knowledge to the sense world of appearances. Newton became an arch-symbol of this narrowness. Opinions about Newton varied of course, even among the romantics ..., but William Blake's depiction of him was quite typical. Blake did not see in Newton the great imaginative genius celebrated by Alexander Pope. On the contrary, he demoted him to the material world, making him look downward as though trying to fathom the world by means of a pair of compasses, i.e., by measurement and 'reason' alone (Newton, Tate Gallery, London [1795])

Stříbrný develops the shaping the Romantic Movement through reflecting it to the unstoppable development of capitalism that resulted in the end of the eighteenth century in rise and subsequently in decline of the French

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[4] Rousseau's legacy is marked, among others, with his having anticipated the Romantic obsession with individual subjectivity, through his individual, subjective approach to morality which encouraged Immanuel Kant to develop his reform of philosophy, which was deeply influential on Romantic thinking. (Heath 26)
[5] The philosopher (1632-1704) who asserted that only the information of senses, experience and observation could provide true understanding of the external world. (Heath 7)
[6] The theory that observation and experiment are the foundation for knowledge. (Heath 9)

bourgeoisie Revolution. The revolution induced first many hopes, and then many discrepancies. Since it shook the "feudalist shackles" off the masses, only to bind them in "even more firm and unscrupulous bonds." Romanticism was the expression of an "awaken perception and feeling that desired to grasp and embrace the world quit of any intermediation of religion or philosophy." Romanticism revealed the "true beauty hidden in man and put it in opposition to the cruelty of the industrial hell." It is, therefore understandable that many romantics criticised and rejected the society "riddled so much with violent egoism that prided itself on proclaimed freedom, equality and companionship." This controversy between the proclaimed and the reality elicited many controversial feelings in romantics who reacted with defiance to everything inhuman, benighted, or with flights into the worlds of imagination where they sought the liberated man or even the whole humanity. (365)

The receding tendencies of romantic school of thought from materialism of the Enlightenment are identifiable in religious context as well; Baumer points that "romantic religiosity luxuriated in a many great forms" and that if they shared some common basis, it would be "the tendency to bring God back 'inside' the Universe and to find him in the human heart and nature." Thus, Baumer reached the aim fundamental for most of the romantic thinkers and artists who often "emphasized the immanence rather than the transcendence of God," and classified those romantics who "characteristically found God in nature" as the "natural supernaturalists."

More specifically, the typical features of literary Romanticism, according to Balajka, lie mainly within the main character whose attitude towards the world is usually full of conflict. The character feels an ardent desire to contribute to the humankind in some way, but they are often misunderstood or not understood at all and are, thus, made lead a solitary life. Such hero, or rather a misfit, usually embodies his/her author. The idea of solitariness and secludedness emerges, as afore indicated, because of society's rejecting the hero/heroin, who, on the other hand, does not feel any greater need to participate in its day to day tumult anymore and rather searches refuge in an anti-social act. Romantic hero longs for love that he knows will never come to fulfilment; he/she pursues an ideal rather than a real person. In pursuit of the

idea of perfect union, they are capable of sacrificing their closest and even their own health. Nature represents the key role in romantic character's life. "In accordance with Rousseau's idea of return to nature" they seek redemption there, but nature reflects and reminds the heroes that they do not belong anywhere and consequently enhances that awareness of being desperately detached from society and the world itself. (122)

Such characteristics can be identified, in various degrees, even in the works of the later romantics George Gordon Byron, Percy Shelley and John Keats. Stříbrný, while classifying the second generation of romantics, points out that it strongly differed from the former "prematurely aged" generation. Most authors of the second generation were born after the French Revolution and the event they referred to were, instead, the Napoleonic wars[7] that claimed to ensure a sounding future, but kept to the "feudal order" and the tradition of "radically persecuting its democratic or revolutionary objectors." Against all that, the new generation of Romantics protested "in the name of social freedom." Were the three main protagonists made flee, then they would reside "not to the peaceful parts of the world but instead to the epicentres of such revolutionary European movements in Italy or Greece." (379) Nonetheless, Lord Byron did not quite fit the typical, if so may be called, contemporary image of a romantic writer. Heath states

> "despite the Romantic image attached to Byron, his work has strong has strong anti-Romantic elements. Byron deplored Romanticism particularly that of the English 'Lake School,' and thought that the great tradition of English verse had ceased with the death of the Neo-classical poets Pope and Dryden. ... Byron's sceptical stance may reflect his disillusionment with formerly radical Romantics, such as Wordsworth, and his ironic distance from the certainties of those late Enlightenment thinkers for whom the French Revolution promised everything. Exile and guilt feature strongly in his work, typified by the doomed hero of his verse-drama, Manfred (1817), whose sin, like Byron's, is an incestuous love for his sister" (122)

Accordingly, Stříbrný and Coote describe Byron as a "raffish aristocrat" who, nevertheless, created a sort of mythic force around his personality, which

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[7] Wars led by Napoleon Buonaparte that were meant to institute far-reaching reforms abolishing feudalism in the states which came under his influence. (Heath 51)

was widely accepted as the "guarantee of all that was new, radical and dangerous." The early stages of his literary contribution were marked by "often clumsy" lyrics, such as *Hours of Idleness* (1807). The collection was received with a lot of flak - especially from in the Edinburgh Review - on which Byron responded with issuing *English Bards and Scots Reviewers* (1809) a versed satire on the Lake poets together with W. Scott and the Scottish critics. The satire expressed Byron's, previously also mentioned by Heath, "lasting contempt for what he considered commonplace and conservative vulgarity" in earlier romantics, which could seem as contradicting to our considering Byron a romantic. Nonetheless, Byron, more than any other romantic author, continued the Classicist tradition of "refined rhymes and rhetorical style" while enriching the classicist tradition of "uniformity of verse" with "challenging features of strophic structures." Another peculiarity, even more significant, that ranks him among romantics was the "intensity and passion of subjective experience - be it in connection to amorous desire, the Medieval and Oriental cult or satirical malice towards his friends." After his return from travels round the Mediterranean sea, and appealing for English labourers, for whom he held a deep concern, in House of Lords Byron "matured into a great poet and a leader of young romantic generation." As the outcome of his travels in Albania, he wrote an original poetical work, where he interspersed – against the classical rules, again - typical epic narrative with a "current of reflexive and balladic lyricism," giving it thus "an eminent subjective nature." The same subjective nature can be traced in the main character of *Childe Harold's Pilgrimage*, the young "bored, blasé aristocrat and melancholy outsider" Harold was Byron's first hero, and both were often perceived as alluringly identical. Such blurring of author and his hero is typical for majority of romantics. When approaching Harold, Byron chose to depict only Harold's internal processes and the reader is therefore left without any account on his physical appearance or genealogy; "every attention is aimed at his innermost mental life, feelings and thoughts when disposed to the contemporary European reality." Harold, the mysterious and proud recluse, represents a typical romantic hero in some ways, chiefly with his disapproving the world overflowing with "venal women" and other pariahs. Another specific feature of romantics, the Weltschmerz, is present in Harold,

when rooting from his unfulfilled love, his "woe reaches heights and grows into the conflict with society and the entire world." However, from other romantic heroes, Harold's defiance is not passive, on contrary to the pessimistic grief tone there are many cries to be heard that are addressed to nations suffering from dastardly oppression to take action and rise. Byron's similar, passionate and proud hero emerges in his later writing *The Bride of Abyss* (1813) or The Corsair (1813) set on Turkish themes. Byron continued to be a potential author and came with a group of poetical blank verse works, most appreciated were *Manfred* (printed in 1817), *Sardanapalus* (1821) and *Cain* (1821), with those Byron resumed his earlier Satanism and intensified new aspect of their heroes, "the large-minded views releasing them from every fear of hell or religious powers." Particularly count Manfred "continues to amaze us with his fearless rebellion conjoining dark Faustian traits with the light Promethean ones. The top of his literary potency is staked out with his Don Juan (published, 1819-1824) where he connected "romantic pathos with brutal derision targeted at self-righteousness of society, religion and politics" and tinctured it all with "types of satire, from ironically satirical to passionately assaultive." (Stříbrný 380-387; Coote 389-397)

Stříbrný and Coote continue elaborating another great poet. Unlike Byron who mainly preoccupied himself and his literary heroes in contemporary affairs, Percy Bysshe Shelley (1792-1822), same second-generation English romantic author and renowned poet, headed more or less towards the times yet to come. Despite dying before the age of thirty Shelley believed

> ... that poetry springs from the sublime faculty of the imagination which rouses sympathy and love. These last he thought of as the basis of the moral life and hence as the foundation of a just and worthy society. Such ideas inevitably led Shelley to conceive his own poetry as a radical inspiration to reform, a means of changing the world. (Coote 397)

Even his early work only underlines his strong beliefs in fair society and world. Thus, *Queen Mab* (1813) revealed the "true radical" in him. *Queen Mab* is a "long visionary poem which emphasises how the 'Spirit of Nature' pulses in all people and makes an absurdity of selfishness and pride." Despite this Shelley's

determination to create a sort of uprising, the core of his poetry remained to have a more 'peaceful' "prophetical message" stemming in part from his personality uniting a "revolutionist" with a "visionary," and in the fact that his longing for personal as well as societal freedom "found its way out in either utopia or anarchy." The latter was a key aspect of his allegorical epic called *The Revolt of Islam* (printed in 1818) that for Shelley symbolized the kind of revolt he expected of European nations. Shelley, same as Byron, held the working classes in great esteem and hence the collection of political satire poems dedicated to their fates, Song to *the Men of England* and *The mask of Anarchy*, written in reaction to and to condemn the 'Peterloo massacre[8].' Both works resound with Shelley's call, again, for reaction against the oppressors. Perhaps the most significant in Shelley's oeuvre is his *Prometheus Unbound* (printed in 1820), a lyrical drama borrowing the myth originally evolved by Aeschylus. Coote claims:

> No work more comprehensively focuses Shelley's rapturous lyric impulse and epic voice, his esoteric learning and mythopoeic imagination, his classicism and political idealism. Prometheus Unbound is an exultant work in praise of humankind's potential, and Shelley himself recognised it as 'the most perfect of my [his] work.' However he advised Leigh Hunt (410) that it was written in 'only for the elect,' and Mary Shelley added that 'it requires a mind as subtle and penetrating as his own to understand the mystic meanings scattered throughout.' ... The airy complexities of Prometheus Unbound make it resistant to brief analysis. (402)

The 'complexity' of Shelley's Prometheus lies within his resistance to succumb to "external force or inner despair." Thus, he accepts the punishment imposed upon his head by Jupiter with "heroic idealism and the heroic idealism by which he renounces revenge and declares 'I wish no living thing to suffer pain'." Bearing the weight of his unfailing altruism that makes him suffer, he resembles "the Jesus-like figure who suffers for the world he would redeem." Shelley's Prometheus eventually succeeds with his passive resistance, not revealing the truth Jupiter desired to know – which is on contrary to the

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[8] August 16, 1819 was the result of a cavalry charge into the crowd at a public meeting at St Peter's Fields, Manchester, England. Eleven people were killed and over 400 including many women and children were injured.

Aeschylean Prometheus who yields, and thus induces Jupiter's fall. The important Romantic quality – "full humanity" – here reaches its height through fulfilling its purpose by non-violent defiance. (Coote 397-409; Stříbrný 388-393)

Heath contributes through considering Percy Shelley a "fiercely political radical to the point of anarchism." This is not striking, with reference to what has been consented about Shelly's work, where many stress Shelley the anarchist even in the already-mentioned *Queen Mab*, there, Heath summarises the controversial subjects and radicalism of Shelley's: "[The] poem … is anti-monarchy, anti-clerical, anti-commerce, and pro-atheism, pro-vegetarianism, pro-free love, pro-republicanism." Shelley's rebellious attitude towards the previously mentioned sprang or was "influenced in thinking" "by the anarchist Enlightenment philosopher William Godwin (1756-1836)." (109) Same as in Shelley's Prometheus Unbound, where his hero "challenges an oppressive Christian God," his A *Defence of Poetry* (1821) concentrates on man in his struggle for morality, which "stems from individual conscience guided only by imagination."(110)

2. FRANKENSTEIN, THE MYTH CREATED

There were several factors that conditioned the birth of the Mary Shelley's, arguably, most regarded work. Firstly, the grievous early death of her mother who died from postpartum haemorrhage that left a remarkable emotional trace in her daughter, who would project the misfortune using literary means. Hence the strong motif of an absent parent in Frankenstein, reinforced by the emotively portrayal of the orphan's longings. Secondly, Mary's prematurely born girl who died within two weeks after birth, and which gave Mary a dream in which she restored the baby to life by warming it, together with the premature death of her second child, Clara Shelley, marked her third pregnancy during which she wrote Frankenstein with invading doubts whether she was ever to bear a healthy progeny (P. D. Scott xvii-xx). Thirdly, with reference to Heath, the "vitalist debate 1814-19" and dispute over "the origins of life

itself"(113) initiated by Luigi Galvani's observing parts of dead animals jerking in an electric field which he summarised in his theory of galvanism – Galvanism however, was later corrected by Alessandro Volta. Lastly, and most directly connected, during the spring of 1816 in Villa Diodati on the shores of Lake Geneva in Switzerland where G.G. Byron, an actress and M. Shelley's step-sister Claire Clairmont, his Italian physician J.W. Polidori and both Shelleys spent time having "literary and philosophical discussions" that concerned not only the previously mentioned vitalist debate theme. Such accumulation of intellectual potential seemed likely to have a promising outcome. One evening, after reading a German book of ghost stories in French, Fantasmagoriana, Byron initiated a competition saying "We will each write a ghost story" and suggested that they would afterwards "read them to each other to see who is the best."(Haining 1-3, Ty) Thus Polidori's *The Vampyre* came to light and Mary, some time thereafter, had a dream where she saw "the pale student of unhallowed arts kneeling beside the thing he had put together," recoiling from the man's "endeavour to mock the stupendous mechanism of the Creator of the world." The vision Mary put in words the next day hoping that "what terrified [her] will terrify others." The opening lines of the transcript, which were to become the fourth chapter in final editions, pioneered their way with famous opening "It was on a dreary night of November ..." (M. Sheley 10-11; Haining 1-2; Ty)

2.1 VICTOR AND THE MONSTER - AIMS

The aims f the succeeding chapters lie in dealing with the main characters who will be approached from different perspectives while stressing the complexity of their varying relations. Since, as Levine observes, "*Frankenstein* is the perfect myth of the secular, carrying within it all the ambivalences of the life we lead here, of civilization and its discontents, of the mind and body, of the self and society" (30) there is a reason to approach the diversified theme through thematically segmented chapters to provide a comprehensive analysis. The issues raised, therefore, deal with social, emotional and moral aspects of the main protagonists' lives. Using contrastive methods and providing reference to

the novel's text they are first analysed according to their social position and understanding – they are questioned and exposed to each other's social aspirations and desires and the complexity of their relations are outlined. Succeeded and brought to the climax in the part dealing with their emotional and moral decline reflected in the "pool" of their deeds and the flow of thoughts, Victor and the Monster demonstrate their strengths and weaknesses. For the story in its highest sense ventures especially into the question of irresponsibility and its consequences the part dedicated to the topic of moral and emotional decline represents the core of this analysis. And finally, as many critics and readers suggest that Victor and his creation in fact represent split halves of a single being, the closing chapter raises the character of Walton who represents facets of both main figures joined together, insinuating thus, what being would the merged fragments create.

3. SOCIAL ISSUE

3.1 FAMILY AND REVOLT

Victor Frankenstein in the novel represents the figure that went beyond the rules of nature principles as well as society itself. Victor, who even in his youth "believed [himself] destined for some great enterprise" and admitted having "possessed a coolness in judgement that fitted [him] for illustrious achievements" (200-1)[9], overreached his time greatly. His pursuit of knowledge, especially in the field of natural science, led him to the decision to "bestow animation upon lifeless matter" (53) and consequently to become the "creator of new species" that "would bless" him and whose "gratitude [he] should deserve" (52). The act proved to be a failure in its consequences, which Levine ascribes to Victor:

> Victor's overreaching is an attempt to create new life. He fails to
> recognize the necessary secular-scientific myth of entropy: that in any

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[9] Shelley, Mary. *Frankenstein Or, The Modern Prometheus*. New York: Signet Classic, Penguin Books. 1963. 200-1. All subsequent references given in the text are to this edition.

closed system, the new energy generated will be less than the energy expended in its creation, and that ultimately the system will run down. It took a great deal of death to make the new life; the making of the Monster is at the expense of all of Victor's immediate world–brother, father, bride, friend. … without the incalculable presence of divine spirit, creation can only entail destruction larger than itself. (17)

Immediately following Victor's idea of creation was the previously mentioned "great deal of death" id est the profane assembly of bones, flesh and other "material" from charnel houses. This Victor's attempt to supply humankind with new species that would rise from the dead matter, in which, as he believed, the principle of life was hidden, completes his character as that of chasing wildly Promethean dreams. The quest, according to Griffin, though successful in its purpose, reveals "the disregard for simple human needs that seems inseparably a part of all Romantic exploration." Thus "Frankenstein's Prometheanism is more and more clearly revealed as obsessive and inhuman … the cause of much suffering and many deaths." (51) As an antithesis, serves Bloom's considering Mary Shelley's "prime theme" of the novel [Prometheanism] "the counterpoise to Prometheanism, for Prometheanism exalts the increase in consciousness despite all costs." To support his claim he explains that though Victor manages to equal God through his giving "apparent life" he, at the same time, "gives only death-in-life." Bloom praises Shelley rather for her implementing the theme of "profound dejection" in her novel since it is "fundamental to the Romantic mythology of the self, for all Romantic horrors are diseases of excessive consciousness, of the self unable to bear the self" (221).

Frankenstein's aspirations described as "inhuman" cannot be easily disputed but at the same time his claim for "new species" is to be regarded as beneficial intention at least. Unlike Bloom, Moers concerns with further classification of the unusual nature of Victor's intension which she opposes to "the major Romantic and minor Gothic tradition" where "the overreacher: the superman [broke] through normal human limitations to defy the rules of society and infringe upon the realm of God." (82-3); Moers points at Frankenstein the overreacher who preoccupied himself with "exploration of the forbidden boundaries of human science … not to cause the prolongation and extension of his own life, but the creation of a new one. He defies mortality not by living

forever, but by giving birth." (82-3) The birth and the whole monster's life, nevertheless, turn out to be socially unacceptable and therefore rejected. It is the very rejection that forms the kernel of monster's social development. Thus, the social exclusion renders the monster an enemy to humankind while Victor's rejection of providing him with domestic affection and apprehension initiates his ultimate revengeful pursuit. But since the monster is – as Bloom characterises "most astonishing achievement of Mary Shelley's novel" – "more human than his creator" (215) he is able to recognise the flaw in the society with its prejudice against the misshaped and even attempts to justify it and searches fault in him. Thus, retiring to woods he contemplates his unsuccessful introduction to the De Lacey's:

> ... I was a *fool* in having exposed my person to the horror of his children. I ought to have familiarized the old De Lacey to me, and by degrees to have discovered myself to the rest of his family, when they should have been prepared for my approach. But I did not believe *my errors* to be irretrievable ... (131, emphasis added)

Rather self-centred Victor lacks such insight and is unable to evaluate his deeds with retrospection. Throughout the story, however, Victor is aware of the consequences and malignity of his creation; that he summarizes in his final caveat made to Walton: "Farewell, Walton! Seek happiness in tranquillity and avoid ambition, even if it be only the apparently innocent one of distinguishing yourself in science and discoveries" though adding a contra thesis, as if not to deny his Promethean self, "Yet why do I say this? I have myself been blasted in these hopes, yet another may succeed."(206) As means of getting himself into social oppression similar to that of monster's serves Frankenstein his inability to talk about the act of creation with anybody before it is too late. His secret torments him and creates a gap between him and those he holds dear. As a result, when he arrives to Paris accompanied by his father, Victor tries to confess the sins, performed by the agency of his creation, to his father but fails to reveal the quintessence: "Alas! My father, how little do you know me. .... Poor happy Justine, was innocent as I, and she suffered the same charge [as I did]; she died for it; and I am the cause of this – I murdered her."(176)

3.2 JUSTICE AND PREJUDICE

Even more significance to the question of social secludedness, draws the society understanding of lawfulness. In Frankenstein, justice is often called into question and the term Mary Shelley, most probably, wanted her readers assume in connection with it would be blind or even wrong. After the monster kills his first victim, young William who is confused for Victor's son, he plans the evidence so that Justine is identified as the murderer. The trial in this case is placed in position to consider the death either according to the "credible" evidence or to the appeal of subjective testimony of Justine's closest – Elizabeth and Victor. The judges were not moved "from their settled conviction in the criminality of the saintly sufferer" (84-5) by Elizabeth's "heart-rendering eloquence" (84) and, mainly due to Victor's inability to label the true murderer, failed their duties. In another part of the story the law of man is again questioned and its imperfections are revealed when after Victor reaches the shores of Ireland, he is immediately considered and treated as the murderer of Clerval: "... it is the custom of the Irish to hate villains" (165). The hostile treatment obviously surprises Frankenstein; "I was exceedingly surprised ..., and I was also disconcerted on perceiving the frowning and angry countenances of his companions" (165), who has been thus put into position desired for him by the monster for it was the monster who wanted to make Victor feel the same inadequate and harsh invitation what he once felt when he was cast among the human race. After villagers beheld the monster, being prejudiced for his deformed, strange appearance, some of them "fled, some attacked [him], until, grievously bruised by stones" (101) the monster fled as well. In the same manner, though without physical punishment, the Irish were prejudiced, and partly also xenophobic, against Victor the stranger/outcomer, who therefore necessarily carried the stigma of a possible threat. Moreover, the justice is portrayed as rational and thus logically in a sharp contrast to any emotive "outburst," it consequently becomes the cause of Victor disillusionment when he entreats the Genevan magistrate to "exert [his] whole power" "for monster's

seizure and punishment" (190). The afore mentioned cases suggest that the principles of man did not or could not be applied to Monster who was of different nature, and that his decline could have been caused only by his own resolution.

3.3 EDUCATION

Stressing the importance of language and knowledge certainly represents one of the major themes present in the story, the one that has an eminent impact on many of its characters. For our purposes, however, we will dwell, chiefly, on the two main characters. Victor's thirst for knowledge directed him, after his discovery of volumes of Cornelius Agrippa, Albertus Magnus and Paracelsus, towards his studies of natural philosophy, an act that in its aftermath sealed his fate. In his narration to Walton, Victor describes what led him to the field: "I have described myself as always having been imbued with a fervent longing to penetrate the secrets of nature." Specifying his incline to the works of the ancient times that possessed "chimerical [powers]"(38-9) through rejecting the modern philosophers and scientists who derived from practical, materialistic concerns of Sir Isaac Newton's, who, according to Heath, represents (among others) the "great English prototypes of Enlightenment empiricism"(13). Frankenstein reflects, praises and criticizes Newton's qualities stating:

> The untaught peasant beheld the elements around him and was acquainted with their practical uses. The most learned philosopher knew little more. He had partially unveiled the face of Nature, but her immortal lineaments were still a wonder and a mystery. Me might dissect, anatomize, and give names; but, not to speak of a final cause, causes in their secondary and tertiary grades were utterly unknown to him. I had gazed upon the fortifications and impediments that seemed to keep human beings from entering the citadel of nature, and rashly and ignorantly I had repined. (39)

Similarly, according to Haggerty, the Monster whose "subjectivity is at the centre of the tale" becomes conscious of his position in society and his relation to Victor after obtaining basic knowledge. Haggerty, quoting Lee Heller,

stresses the core of education "'Frankenstein is Gothic because its stories of education become stories of crime.'" That the acquisition of knowledge in Frankenstein leads in most instances to decline is rather obvious. Lee Sterrenburg, furthermore, emphasises yet another aspect that contrasts Victor and the Monster that in terms of their use of language, stating:

> When Victor finally meets and speaks with his Monster, we are implicitly witnessing a clash of rival world-views. Victor speaks in his typically subjective and self-reflexive manner. The Monster retains much more of the Enlightenment political style. He talks analytically about the social influences that have shaped his life. The Monster speaks like a philosophe, while Victor rages in Romantic agony. The first time Victor ever speaks with his creature, he breaks out in a fit of wild imprecations and the monster replies 'I expected this reception, … All men hate the wretched; how then I must be hated, who am miserable beyond all living things.' There is a considerable irony in this stylistic reversal. The novel assigns to Victor the conventional role of the experimenting philosophe-scientist; but he raves like a mad demon. Conversely, the novel assigns to the creature the role of the mad, Jacobin demon, risen from the grave to spread havoc abroad. But he talks like a philosophe, indicting the social system for the suffering it causes individuals (Sterrenburg 160-1)

The Monster's rise in his self-recognition, casts light at his philosophe-like use of language. As soon as he becomes aware of his hideous dispositions he diverts his self-education towards mastering language, more specifically, the communication channel that to a great extent rehabilitates his physical self. Similar notion expresses Peter Brooks, in his essay that contemplates the language in Frankenstein, while stressing the only and last moment the creature was approached positively because without prejudice. He points unerringly at the Monster's understanding "that it is not visual relationship that favours him – indeed, his only favourable reception by a human being has come from *a blind man* – but rather the auditory, the interlocutory, the relationship of language." (206, emphasis added) The part italicized refers to the old De Lacey. His visual impairment suggests his representing "a social monster" of a kind, thus making him more liable to accept another disabled being. In concordance with Sterrenburg, Brooks further analyses the language of the Monster whose eloquence "shows himself to be a supreme rhetorician of his own situation, one who controls the antithesis and oxymorons that express the pathos of his

existence." Adverting to the sources of the Monster's self-education, Milton's Paradise Lost, Plutarch's Lives, and Goethe's The sufferings of Young Werther, Brooks is convinced these to be the source of the Monster's eloquence and his understanding of a "just order of things that animate his plea to his creator." Following the archetype of the Noble Savage, Mary Shelley's fundamental aim was to delineate the flawed Monster as "speak[ing] and reason[ing] with highest elegance, logic and persuasiveness."(206-207)

4. MORAL AND EMOTIONAL ISSUE

4.1 LOVE MALIGNANT AND DENIED

Having been acquainted with the life of Mary Shelley, an attentive reader of Frankenstein could recognise the strong motif of moral error initiated by the absence of domestic affection, to be more specific – the absence of the nurturing mother.

Many critics have agreed that the cardinal themes in Frankenstein are various moral and emotional disorders such as the inability to love, the desire for a true friendship and so forth present throughout the whole story. At the beginning of his narration, Victor tells Walton of his childhood and his mother that had a very formative effect upon him and predestined his fate:

> My mother's tender caresses and my father's smile of benevolent pleasure while regarding me are my first recollections. I was their plaything and their idol, and something better – their child, the innocent and helpless creature bestowed on them by heaven, whom to bring up to good, and whose future lot it was in their hands to direct to happiness or misery, according as they fulfilled their duties towards me. With this deep consciousness of what they owed towards the being to which they had given life, added to the active spirit of tenderness that animated both, it may be imagined that while during every hour of my infant life I received a lesson of patience, of charity, and of self-control, I was so guided by a silken cord that all seemed but one train of enjoyment to me. ... No human being could have passed a happier childhood than myself. My parents were possessed by the very spirit of kindness and indulgence. ...They were not the tyrants to rule our lot according to the caprice, but the agents and creators of all the many delights which we enjoyed. When

> I mingled with other families I distinctly discerned how peculiarly
> fortunate my lot was, and gratitude assisted the development of filial
> love. (33, 37)

Despite the "ideal" infancy, nurturance, tainted only by his mother's death, Knoepflmacher hints that Victor is "phallic and aggressive, capable of torturing 'the living animal to animate the lifeless clay'" (106). Though Victor's countenance showed marks of disdain upon the recollection of these actions he undertook, he confesses that then "a resistless and almost frantic impulse urged [him] forward; [He] seemed to have lost all soul or sensations but for this one purpose" (53, emphasis added). The purpose italicised according to him was to "bestow animation upon lifeless matter; ... renew life where death had apparently devoted body to corruption" (53). Alicia Renfroe believes the impulse/driving force to create the monster and revivify life springs from "the loss of his mother, Caroline Beaufort." And after his mother dies, "leaving him without a maternal influence," Victor realizes a 'void of the soul' and hence commences "his machinations [that are] initiated by his desire to raise his mother from the dead". In compliance with Victor's blindness towards his obsessive labours lies the Monster's determination to undertake task of whatever loathsome character to fulfil his dream of finding a caring parent in Victor. In this tumult of desires Victor's role is crucial because linking. Nevertheless, he fails on both fronts – his life-giving process, instead of producing the amicable, leads to the creation of being that requires, rather then offers, an appeasement.

4.2 A BIRTH MYTH – FAILURE TO LOVE

The unnatural way in which Victor gives birth initiates the complicated oscillatory relationship of love and hatred between the creator and his creation. Jim R. Coleman observes the very initial stage of the act and notes that there is an agreement in means of description of the Monster's primary sensual as well as psychological awakening to life with putting emphasis on the presence of illumination: "It is with considerable difficulty that I remember the original era

of my being … I remember, a stronger light pressed upon my nerves so that I was obliged to shut my eyes. … by opening my eyes, …, the light poured upon me again" (98). This experience correlates with Victor's description of his sudden advance in the search of reviving the dead matter when he refers to illumination, too: "The sun does not more certainly shine in the heaven than that I know affirm is true," such reference reoccurs when he compares himself to an "Arabian who had been buried with the dead and found a passage to life, aided only by one glimmering and seemingly ineffectual light" (51). (Coleman) Through similar linkages in the novel Mrs. Shelley frequently made it apparent that her intentions were to unite the two characters' from the very beginning. As the opening scene of "birth" shows, she chose, according to Judith Wilt, typically Gothic theme of "love [that] turns without warning to hatred" (38)

Sketching the circumstances surrounding the birth, here namely the creator, it is suggested by the author that it is peculiar to the obsessive mind, such as Victor's was, to be blind to the whole when it is engaged in the fragments. Thus, Victor's obsession with "pioneering," "explor[ing] unknown powers, and unfold[ing] to the world the deepest mysteries of creation" (47) forbids him to regard neither "the charms of nature" nor "those friends" whom he "had not seen for a long time" (53). Preceding the climax of his exertion, Victor also fails to see the wholeness of his creation, which he refers to as "employment, occupation, work or lifeless thing." Using such naming – but always of a neuter gender – he is distancing his creation from soul and humanity as well. The birth itself changes the Victor's perception of the Monster eminently; Victor realizes his new binding position of a parent – the awareness symbolized with the recognition of his offspring's gender – the addressing changes from neuter to masculine: "His limbs were in proportion … His yellow skin … His teeth … His hair" (56). Victor's immediate reaction after his monster gains consciousness is, as Knoepflmacher observes, distinctive to him and resembles his attitude to Elizabeth and the death of his mother: "he recoils from the association" (109). Pointing in the same direction, Ellen Moers regards this part of Mary Shelley's novel "most interesting, more powerful, and most feminine" because of the

motif of revulsion against newborn life, and the drama of guilt, dread, and flight surrounding birth and its consequences. Most of the novel, roughly two of its three volumes, can be said to deal with the retribution visited upon Monster and creator for deficient infant care (81, emphasis added).

The "deficient infant care" stresses the important aspect reflected in Monster's origination for those needs and perceptions that he describes to Victor make the Monster an infant himself and arouse our deep sympathy - this issue is, nonetheless, analysed thoroughly in the chapter following. Moers follows to stress the predominantly feminine aspect of the birth present in the story claiming that it is "the trauma of the afterbirth" (81) that plays the key role. Partly justifying Victor's reaction, she also describes what the usual patterns of behaviour following birth are with mothers (in our case more generally: with "lifegivers"):

> Fear and guilt, depression and anxiety are commonplace reactions to the birth of a baby, and well within the normal range of experience. But more deeply rooted in our cultural mythology, and certainly in our literature, are the happy maternal reactions: the ecstasy, the sense of fulfilment, and the rush of nourishing love which sweep over the new mother when she first holds her baby in her arms" (Moers, p. 81)

George Levine also approaches Victor's fateful parental failure from a more scientific perspective. As most fatal he sees Victor's lack of understanding of "necessary-scientific myth of entropy," that "in any closed system, the new energy generated will be less than the energy expended in its creation, and that ultimately the system will run down." In another words, the creation is destined to be imperfect, to the exclusion of Victor's beloved, since without "the incalculable presence of divine spirit" there is nothing good that could ensue. (17) Levine's further analysis of Victor's behaviour uncovers the creator's ambivalency in accepting and distributing love:

> Victor den[ies] the Monster the warmth and nurture he had himself enjoyed; only by becoming himself a victim, dispossessed of friends and mate, can Victor be brought to acknowledge his oneness with his creation. (Levine 22)

The result of the denial was fatal for both and the abandoned Monster would live its life to fulfil his purpose – the everlasting reminder of the neglect. Haggerty is correct in his assumption that "an early act of love between Victor and his creation could have saved him," since the only longing of the Monster's is to belong and, to contradict it there is Victor's firm resolution to extinguish the life in his "offspring".

The determination of both foreshadows that their fates are conjoined and the end of one there is inevitably the end of the other.

4.3 FEAR AND AWE

The previously outlined aspect of creation determines as well as delineates the first phase of both characters' relationship as well. It is the subjective experience of their suffering that entails in immanent Weltschmerz finally resulting in an isolation that is the very linking element between Victor and the Monster. Preceding the monster's awakening, Victor shows every mark of enthusiasm towards his creation that should grant him the eternity in the history of man; hence the creation serves him as a tool. His finding way to revive the life represents his pride over the "wisest men since the creation of the world" (51).

While putting all his efforts to the creation, Victor, because of his absent-mindedness - rather unconsciously, adores what would become the result of his "pursuit" (53). Regretfully for Victor, the process has perfectly reverse effect upon him since having fully recovered from the long-lasting fit of "madness," he suffers from regrets: "Mingled with this horror, I felt the bitterness of disappointment; dreams that had been my food and pleasant rest for so long ... now became hell to me."(57) At this point, Haggerty offers an explanation for Victor's disillusionment, since in his view Victor pursues a scientific achievement using "death-in-life" methods that are thus tainted and are predetermined to produce "life ... marked by original loss." Thus Victor awakens to reality recognising "that the very terms of life are monstrous in their deep involvement with death" (Haggerty). However, after Victor realizes the atrocity of his deeds he, unlike his creation, is able to name the agent of his suffering but

would not thus address himself and his overreaching tendencies until the death of young William and meeting the Monster:

> Two years had now nearly elapsed since the night on which he first received life ... I had turned loose into the world a depraved wretch whose delight was in carnage and misery; had he not murdered my brother? (74)

As previously mentioned the Monster suffered as well though in a different way; his social and emotional self was "retarded" by the time he was brought to life. Thus he suffered, as we learn from his narrative, mostly physical pain:

> It is with considerable difficulty that I remember the original era of my being; all the events of that period appear confused and indistinct. A strange multiplicity of sensations seized me. ... A stronger light pressed upon my nerves, so that I was obliged to shut my eyes. ... Resting from my fatigue ... I felt tormented by hunger and thirst. ... I knew, and could distinguish, nothing; but feeling pain invade me on all sides, I sat down and wept.

All the torments he felt, he later learns, were inflicted upon him by the agency of Victor's neglect. The monster, positioned by the circumstances into the role of a baby, logically feels an urgent need for a caring parent, who is apparently absent and sunk deep in his own misery. The new-born monster is, therefore, forced to seek the alternative to sooth him. As Renfroe suggest, this care is provided in Nature, which is "the only nurturing source available" (Renfroe). The visual stimulus, which provides him with first pleasant feelings, is personified in the moon: "soon a gentle light stole over the heavens and gave a sensation of pleasure," upon which he "fixed [his] eyes ... with pleasure"(99, emphasis added) In an identical way, the Monster's hearing is first exposed to nourishment while listening to birds: "I was delighted when I first discovered that a pleasant sound, which often saluted my ears, proceeded from the throats of [birds]." (99) Jim R. Coleman also notes that there is an agreement

As outlined, the initial stage of both characters' mutual relationship is marked with passive approach or even unresponsiveness. This changes when Monster reveals his qualities during their meeting on glacier (chapter 10) to

grief-stricken Victor who curses the Monster for murdering William. The Monster reminds Victor of his duties towards him: "Remember I am thy creature; I ought to be thy Adam but I am rather the fallen angel, whom thy drivest from joy for no misdeed" (95). Victor is enraged for being reminded of his faults and failures does not fit his buck-passing character, which is suited for rejecting rather uncomfortable responsibilities. But at the same time he, same as the Monster, is aware of the superior physical qualities of the latter: "thou hast made me more powerful than thyself; my height is superior to thine, my joints are more supple." Thus the Monster easily "eluded" Victor's attempt to "extinguish the spark which [he] so negligently bestowed" (95) and therefore has to be respected. Victor also realizes that the entity standing before him is not only "a walking dead" – as modern art often depicts this character – but a sensible human mind capable of using language in a sophisticated way and with deep apprehension of man and their nature, perceptible especially in his softening Victor, who is ferocious upon seeing the murderer of his brother. Monster then says calmly: "I expected this reception, all men hate the wretched" (95). The respect is mirrored by the Monster as well, who understands that Victor is the only one who possesses the power to create a female companion to him. This respect for each other ends in a "fit of responsibility" unique for Victor in the context of the novel since such no similar mental process re-emerges in his mind till his death. Thus Victor follows his Monster to listen to his narrative and also to discover whether he was the murderer of his brother:

> I had hitherto supposed him to be the murderer of my brother, and I eagerly sought a confirmation or denial of this opinion. For the first time, also, *I felt what the duties of a creator towards his creature were*, and that I ought to render him happy before I complained of his wickedness. These motives urged me to comply with his demand (97, emphasis added)

The period ensuing directly the Monster's narrative moves Victor to such extent that he agrees to perform the action of creation once again in order to gratify what his creature deserves, although consenting with the weighing consciousness of the revenge that the Monster could impose upon him in the case of denial response.

> I paused some time to reflect on all [the Monster] had related and the various arguments which he had employed. I thought of the promise of virtues which he had displayed on the opening of his existence and the subsequent blight of all kindly feeling by the loathing and scorn which his protectors had manifested towards him. His power and threats were not omitted in my calculations; a creature who could exist in the ice caves of the glaciers and hide himself from pursuit of the ridges of inaccessible precipices was a being possessing faculties it would be vain to cope with. After a long pause of reflection I concluded that the justice due both to him and my fellow creatures demanded of me that I should comply with his request. (141)

Victor's compliance indicates traces of awe towards the Monster when referring to his physical abilities – a recollection of fragments of success in, otherwise utter, failure – Shelley reminds the reader of Victor's, though concealed and away-fading, pride over his Promethean attempt. It is, however, important to note that Victor felt compassion with reference to the misfortunes his creature lived through, that he finally considered it his duty to "comply with his request."

This important period in the relationship between Victor and the Monster indicates their expectations and hopes, their, in fact, most optimistic period. Nevertheless, as Victor breaks his promise the mutual hatred emerges in its even more enhanced form. And it is the hatred that causes suffering distorting both characters' view of what is good and bad; thus what once used to represent joy turns out as a mockery.

4.4 JOY AND DELIGHT

As mentioned in the introductory chapter, romantic heroes typically suffered from the society and its rigidly conventional way of thinking, which misunderstood them in some way and thus initiated the hero's conflict. Such conflict was, frequently, present only in the mind of the character. The case of Victor and the Monster are to various degrees in accord to this pattern. Both characters at times confess of their denying, hateful attitude towards the society of man that has very little understanding for their largely identical suffering. Moreover, they hate society for its lack of empathy, undisturbed peacefulness

and gaiety; thus, if they seek relief, they find it more than symbolically in nature that resembles the symbol of tranquillity but never judges their sins or deeds. Thus, Victor after the death of Justine finds solace from people who, to him, all seem to be a mockery, in the environment of the Chamounix valley: "These sublime and magnificent scenes afforded me the greatest consolation that I was capable of receiving" (92). Likewise, when proceeding towards his "abhorred task" of second creation, Frankenstein contrasts his impressions to Henry's: "… Clerval … observed the scenery [of Strasbourg] with an eye of feeling and delight," to the contrary Victor laments: "I, a miserable wretch, [was] haunted by a curse that shut up every avenue to enjoyment" (147). This mourning period subsequently only amplified after the two arrived to London and Victor was drawing nearer to his task:

> Company was irksome to me; when alone, I could fill my mind with the sights of heaven and earth; the voice of Henry soothed me, and I could thus cheat myself into a transitory peace. But busy, uninteresting, joyous faces brought back despair to my heart. I was an insurmountable barrier placed between me and my fellow men; this barrier was sealed with the blood of William and Justine …. (151)

Directly following, Victor summarises his withdrawal and describes the desired refuge: "I abhorred society [but] wished to view again the mountains and streams and all the wondrous works with which Nature adorns her chosen dwelling-places" (152). After being accused of Clerval's murder, the ultimate breakdown underscores Victor's becoming an outcast through a gradual alienation from the life that brings him even to the thoughts of liberating through committing suicide:

> "… To me the walls of dungeon or a palace were alike hateful. The cup of life was poisoned forever, and although the sun shone upon me, as upon the happy and gay of heart, I saw around me nothing but a dense and frightful darkness, penetrated by no light but the glimmer of two eyes that glared upon me. (174)

The same contemn for anything joyous and gay is traceable in some parts of the Monster's retrospection concerning the events that have shaped him. It is

necessary, when establishing the connection between the two characters, not to omit the very alike tendencies of the Monster and Victor to seek tranquillity in nature which thus resembles an emblem of unifying force for both, the creator and the creation. The refuge in the forest that shelters the Monster immediately after his awakening and provides the afore-mentioned "parental fostering" remains for him the only source of appeasement. As apparent in his narration when after old De Lacey raises his hopes for affection the other cottagers reject him and he retires into the woods, his only sanctum, the Monster proclaims – first enraged:

> I gave vent to my anguish in fearful howlings. I was like a wild beast … destroying the objects that obstructed me and raging through the wood with a staglike swiftness. … the bare trees waved their branches above me; now and then the sweet voice of a bird burst forth amidst the universal stillness. All, save I, were at rest or in enjoyment; I like the arch-fiend, bore a hell within me, and unsympathized with, wished to tear up the trees, spread havoc and destruction around me … (130, emphasis added)

Contrastively to the initial mockery of natural signs, after regaining self-control, his romantic self is revealed the beauty of his surroundings and countenances his benevolent contemplating: "The pleasant sunshine and the pure air of day restored me to some degree of tranquillity," too such a degree of tranquillity that he even questions his part in the vain attempt to be received by the cottagers; "I could not help believing that I had been too hasty in my conclusions. … I was a fool … I ought to have … discovered myself to the rest of the family [by degrees]" (131).

Subsequently, even before receiving a "reward" in a form of shot wound for saving the life of a drowning infant, the Monster's desire for sublime seems to have faded out completely. But it is revived once again, though ultimately, in its greatest form. Thus, on his journey, seeking comprehension of his creator, the Monster witnesses

> the day, which was one of the first of spring [that] cheered even me by the loveliness of its sunshine and the balminess of the air. I felt emotions of gentleness and pleasure, that had long appeared dead, revive within me.

> Half surprised by the novelty of these sensations, I allowed myself to be borne away by them, and forgetting my solitude and deformity, dared to be happy. Soft tears again bedewed my cheeks, and I even raised my humid eyes with thankfulness towards the blessed sun, which bestowed such joy upon me. (134, emphasis added)

As the italicized part correctly suggests, the Creatures feared happiness for he had previously "declared everlasting war against the species" and "considered Satan" to be his "fitter emblem" (130), thence he felt suited, or tried to suit himself, in the world of evil with no joy or peace. Encouraged by injustice, he finally considers "all joy … but a mockery which insulted [his] desolate state" and became convinced that he "was not made for the enjoyment of pleasure" (135). Mary Shelley chose to make the protagonists suffer from the same torture of secludedness from anything positive and, through the very emotional and elaborate language, made the laments of both look very alike – for as to indicate that their common relationship and fates are conjoined and make one (split) whole.

Another link conjoining the main protagonists through the experience of suffering is their mutual grief over the victims murdered by the Monster. It would be very short-sighted to approach the Creature, the very representative of romantic qualities, as a murderer with an easy conscience. Thence we learn from his reaction to Walton's impatient accusal that the murders he committed were carried out involuntarily and were triggered by the circumstances of others' hatred.

> Do you think that I was then dead to agony and *remorse*? He [Victor] suffered not the consummation of the deed. Oh! Not the ten-thousandth portion of the *anguish* that was mine during the lingering detail of its execution. A frightful selfishness hurried me on, while my heart was poisoned with remorse. Think you that the groans of Clerval were music to my ears? My heart was fashioned to be susceptible of love and sympathy, and when wrenched by misery to vice and hatred, it did not endure the violence of the change without *torture* such as you cannot imagine. (208, emphasis added)

Viewing the events from Victor's perspective we learn the very similar points. Thus when having been exposed to the body of dead Clerval, Victor "gasped for

breath" and suffered from "strong convulsions" (169) and later the memories of the sight caused him "agony" and made him "shudder." With the death waiting for falsely accused Justine, Victor uses even the same language devices to express what feelings whirled him. Comparing his suffering with Justine's: "The *tortures* of the accused did not equal mine" and tormented with the remorse "the fangs of *remorse* tore my bosom and would not forgo their hold," adding that during the trial he suffered extreme "agitation and *anguish*" (81, emphasis added).

4.5 SLAVE AND MASTER RELATIONS

The subjective evaluation of both characters' suffering shaped and influenced their personalities and, consequently, their deeds and recognition of their roles in their relationship. Accordingly, they evaluated their position opposed to the other as either superior or inferior.

Victor being at first the creator and therefore the superior soon lapsed through half conscious process into the role of slave of his own conscience. Thus, as indicated in his refusal to share the secret of his creation, he is enslaving and alienating from the world at same time – determined to reveal the identity of William's murderer he fails his resolution for he attributes the story too fanciful to an unaccustomed man:

> I hastened to my father's house. My first thought was to discover what I knew of the murderer and cause instant pursuit to be made. But I paused when I reflected on the story that I had to tell. ... I resolved to remain silent (74)

The inclination to exchange the roles initially imposed on both, Bugg contributes through hinting that Victor occasionally addresses the Monster "master" and considers himself in a position of "slave". Victor for instance when contemplating his vow to create the female companion for the Monster "wishes that some unknown event might occur that would destroy the Creature, and

thus 'put an end to [his] slavery for ever' (p. 124)." And reflects on the period after the avowal as the

> 'period during which [he] was the slave of [his] Creature' (p. 131) Like a slave he is enchained: 'For an instant I dared to shake off my chains, and look around me with a free and lofty spirit; but the iron had eaten into my flesh' (p. 131). And his language images the notorious Iron Muzzle as he expresses his apprehension about telling his story: 'I had a feeling that I should be supposed mad, and this for ever chained my tongue, when I would have given the whole world to have confined the fatal secret' (Bugg 152).

Bugg next points at the Creature who, antagonistically, reaches to superiority, "addressing Frankenstein as 'Slave!' he tells him: 'Remember that I have power .... You are my creator, but I am you master; – obey!' (p. 137)." Bugg ascribes this significant "inversion" of roles between the master and slave to the aspect of "contemporary abolitionist rhetoric, that in the master/slave relationship the master would necessarily become as degraded as the slave, shackled by moral 'chains' as the slave was by iron ones." (Bugg 664) In accordance to the Monster's gaining importance lies Victor's gradual decline. Bugg points, that Victor's "entrance into exile is foreshadowed" through his setting ashore in Ireland. There he awakes to find himself starving and without a notion about his location, so that neither sun nor compass could ease his disorientation. This Victor's "outcast-like" state is reflected in his lamenting over the death of Elizabeth: "'... if for an instant I had thought what might be the hellish intention of my fiendish adversary, I would have banished myself for ever from my Native country, and wandered a friendless outcast over the earth' (p. 157)" (Bugg 664-5)

There is a notable insurrection in Victor's behaviour that suggests his last attempt to take responsibility for his actions and refuses to create the mate for the Monster with strong resolution signalling his desire to behave as a responsible being, or more precisely, as mature Promethean figure:

> Had I right, for my own benefit, to inflict this curse upon everlasting generations? I had therefore been moved by the sophism of the being I had created; I had been struck senseless by his fiendish threats; but now,

for the first time, the wickedness of my promise burst upon me; I shuddered to think that future ages might curse me as their pest, whose selfishness had not hesitated to buy its own peace at the price, perhaps, of the existence of the whole human race. (159)

The ultimate pursuit, however, implies the most exaggerated form of the reversed relationship. Bugg introduces Malchow's conception that sets this episode "'within the context of Caribbean slavery where … we might perceive a displaced image of the white planter's exhausting [in] search for the runaway slave'." The same could be, however, considered M. Shelley's palpable attempt to portray that Frankenstein and the Monster "have switched positions in their power relationship: it is the Creature who guides Frankenstein in the northward journey" (Bugg 665).

The final transposition of roles, making the already-ambivalent and complex relation even more confusing, springs from the Creature who explains to Walton that it was Victor who mastered him: "I was the slave, not the master, of an *impulse* which I detested, yet could not disobey" (208, emphasis added). More precisely, the *impulse* referred to Victor's daring attempt to become reunited with society and happy again through the union with Elizabeth. This confession - ignoring the Monster as a reasoning being - suggests that the Monster represents a puppet manifesting actions that stem in the puppeteer. That the two are, in fact, one split being.

5. WALTON

Since *Frankenstein* is an epistolary novel, there must be a correspondent. Robert Walton the frame narrator opens the story with his letters to his sister and thus addresses the readers themselves. His part in the story is remarkable for he represents both Victor and the Monster to some extent throughout the narrative and gives us, partly, the image of what would have become of the two divided selves in case they had reunited.

Walton's introductory letters, as Brooks observes, "strike the very note of the Monster's narrative: Walton has 'no friend … no one to participate my joy …

to sustain me in dejection' (p. 19)." But Walton meets Victor with whom he shares his desire for "Promethean discovery and fame" and with whom he, therefore, identifies. (219) Walton desires to hear the tale of another overreacher but although he is deeply interested in Victor's narration – "I felt the greatest eagerness to hear the promised narrative" (28) – he remains the calm figure that in the end abandons his overreaching pursuit. Walton "the failed Promethean whose ship turned back" (Bloom 223) is returning home, able to flee the risky ambitions, for, as Knoepflmacher suggests, he "possesses what the Monster lacks and Frankenstein desires – an internalized female complementary principle" (107).

Concerning this sibling relation, Kate Ellis notes that Walton' relationship with his sister – the addressee – also resembles Victor's tender sibling binding to Elizabeth. Walton's father's "parental injunction" produces the same effect upon him, as the very similar disapproval of Alphonse Frankenstein produces upon Victor (Ellis 126-7). Therefore Victor's explanation speaks for the both: "If ... my father had taken the pains to explain to me that the principles of Agrippa had been entirely exploded ... I should have certainly thrown Agrippa aside" (Shelley 38-39). Moreover, as Judith Burdan observes, Walton resembles Victor and the Monster in the subjectivity with which he narrates his tale. Same as the two main narrators he is "passionate, eloquent and compelling" and the events are thus "unreliable to the extent that his perspective is clouded by ambition and self-interest" (Burdan). Walton figure requires certainly more respect for he enables the story and introduces both narratives and, as he himself suggest in his Letter 2, his position is of similarity to the Coleridge's Ancient Mariner, "I am going to unexplored regions ..., but I shall kill no albatross" (20) with but one great discrepancy. He does not "kill an albatross" and returns back to his domestic environment, he fails as an overreacher but thus succeeds in restoring affection through self-denial. The question is whether he came to realize that the Promethean efforts may not produce only pride and satisfaction or that his loving sibling's affection was worth giving up his egoistically driven pursuit of credit.

6. CONCLUSION

The previous analysis of Victor's and Monster's characters indicates that their lives and fates are conjoined through their identical experience of social oppression, emotional alienation and moral decadence. In Victor's case, the overreaching tendencies and the thirst for knowledge springing from his desire to revive the dead and, thus, give rise to a new race of creatures prevents him from social integration and rather tears him out of his family circle that alone was capable of providing him with nurture. Monster's social disconnection provides a more profound insight into the prejudiced society of man. His ugliness deforms and alienates him from the joy for no reason – as he himself reflects on his situation – and logically turns with hope to his creator, who, however, fails to recognise the softened and affection-seeking part of seemingly devilish wishes of the Monster. The disrupted image of family models is another issue that causes the Monster's revengeful pursuit for the absence of a parent apparently result in secludedness. Victor is pursued and haunted to recognise the flaw he imposed upon his progeny through fleeing his duties. He has to serve as a caveat for others of his kind such as Walton, resembling thus famous Coleridge's Ancient Mariner.

With enough stress produced by M. Shelley on the aspect of education, it is easily deducible that the Monster's having obtained knowledge had only amplified his suffering and, that, from the process of self-education directly ensuing, self-recognition made him became fully aware of his position as an outcast. Following the pattern of malign consequences of obtaining knowledge, Victor's self-educational process produces the same alienation and hatred.

Through observing the use of linguistic means, the subjective and emotional involvement of all three narrators is vivid. Though situated within different context they are all united in some ways. Especially in the case of the creator and his creation the parallel is explicitly palpable. Though the initial roles of both set strict boundaries to their relation, the situation becomes less obvious as they are exposed to severe circumstances of their fates. Thus, when the former perceives himself as a slave, the other antagonistically sees himself

as a master. But even when the roles change the retrograde pattern remains untouched.

The part in the story that belongs to Walton is of concluding nature itself. His dispositions render him another ideal overreacher, and accordingly, he fits his destiny in a same way as Victor – being fostered with care in his childhood and being given the chance to incline to the forbidden fruit of knowledge through the tempting denial. But his inclination to affectionate family circle, though represented, in fact, only by his sister, saves him from the destiny of those who were driven over the boundaries and wandered too far in their aspirations. Since Walton is the only character, of the three here mentioned, who has a stable position by the feminine element, and it suggests Shelley's intention to depict the problems of the male world deprived of females as fatal, praising thus the importance of the female in society.

Though *Frankenstein* hardly represents the "pure" form of Romanticism, its legacy is apparent; urging the reader to muse over their role in world and to be aware of the limits that are to be set by the natural sense for moral faculty when tempted by overreaching thoughts.

7. RESUMÉ

Tato práce analyzuje téma vyvíjejícího se vztahu mezi Viktorem Frankensteinem a jeho Monstrem v románu Mary Shelly Frankenstein. Již samotný podtitul publikace „moderní Prométheus" naznačuje, kterými tématy se autorka rozhodla ve svém díle zabývat. Oba, již zmínění, hlavní představitelé překypují vlastnostmi a pohnutkami mysli, činící z jejich společných osudů dokonalé objekty hodné rozboru.

Ve své úvodní části se tato práce zabývá problematikou vzniku a datování Romantismu jako uměleckého směru. Romantismus je vymezen za pomoci odkazů a vysvětlení klíčových pojmů, stejně tak jako pomocí nastínění kulturního a historického vývoje doby. Významnou formační úlohu hrají myšlenky Osvícenství obecně přijímané až do konce osmnáctého století, vůči kterým je Romantismus nejčastěji vymezen jakožto antagonista, jelikož svou podstatu zakládal na osvobození mysli od materiálních hodnot a naproti tomu kladl důraz na subjektivní prožitek.

Vycházejíce ze stejného rozporu, autor zkoumal na příkladech obou protagonistů jakým způsobem představují morální, sociální a citový úpadek. A zároveň jakým vývojem prochází vztah obou zmíněných. Téma sociální exkluze je pozorovatelné u obou charakterů, leč u každého je podmíněn odlišnými faktory a tím pádem také probíhá na jiné úrovni. V případě Viktora jsou příčinami sociálního odcizení jeho tendence přesáhnout hranice lidského snažení a až poté co stvoří Monstrum z neživé hmoty, si začne uvědomovat dalekosáhlost takového přečinu odporujícího hranicím našeho poznání. Jeho postupné odlučování od reálného světa je způsobeno a odehrává se, téměř výhradně, v jeho mysli a zapříčiní jeho pád ze sociálně slibné pozice zajištěného muže s dobrými vyhlídkami. Až do svého skonu zůstává nepochopen. Na rozdíl od svého výtvoru si Viktor neuvědomuje svou roli otce a symbolizuje maligní směr vývoje rodinného vzoru. Monstrum, představuje pro Viktora nástroj, pomocí kterého se zapíše do historie lidstva jako „moderní Prométheus". Avšak ve své posedlosti nevnímá monstrozitu svých činů a dá vzniknout jedinci, kterého nikdy nepřijme za svého a kterému ani nedá jméno. Tak se Monstrum dostává na okraj společnosti s dvojí intenzitou. Prvním diskvalifikující faktorem

je jeho ohavnost, druhým je vykořeněnost, jelikož postrádá jakoukoli známku sociální vazby. Odpudivost vzhledu vyzdvihuje předpojatost společnosti vůči abnormalitám a sociální exkluze vyústí u Monstra v naléhavé potřebě získat si úctu stvořitele. Tato potřeba vyústí v destrukci obou.

Nepřehlédnutelným faktorem provázejícím obě postavy je provázanost jejich prožitků. V obecné rovině lze říci, že výsledek procesu jejich sebevzdělávání je pro oba letální. Stejně tak i jejich vztah, ačkoliv se pohybuje většinou v rozmezí částečné tolerance a otevřené nenávisti vykazuje prvky propojení – několikrát za běhu událostí hodnotí každý z nich svou pozici jako otrockou vůči druhému a naopak. Každopádně lze v příběhu sledovat výchylky v kterých osciluje jejich vzájemný boj o pozici ve světě.

Jejich vztah je zpočátku pln očekávání pozitivního přispění ke spokojenému bytí. Situace se změní když je Monstrum nuceno hledat péči a opatrovnictví vně svůj „rodinný kruh" a Viktor neodpustitelně zavrhne možnost tuto roli zastat. Nenávist jednoho se vyrovná té druhého až do momentu jejich druhého setkání, kdy opět vzniknou aspirace na obou stranách.

Vyústění takto napjatých citových vazeb nastane v momentě kdy stvořitel zemře a Monstrum prokáže svou převahu tím, že prokáže větší míru lidskosti. Dokáže popřít své ambice a lituje svých činů, kterými však zamýšlel dohnat Viktora k zodpovědnosti. V okamžiku kdy Viktor umírá a Montrum proklamuje svou sebedestrukci upálením se uzavírá vztah, ve kterém obě postavy představovali jedno rozpůlené vědomí, jelikož zánik jednoho je ihned následován zánikem druhého. Stigma rozpolcené osobnosti je jasně patrný atribut obou postav, které se svými vlastnostmi doplňují.

Právě splynutím obou postav je možné charakterizovat postavu Waltona, který v příběhu figuruje jako dopisovatel a tvůrčího vypravěče, jelikož umožňuje skrze své dopisy oběma postavám osvětlit jejich osud. Walton je úvodu vyobrazen jako postava muže toužícího přesáhnout hranice lidských možností stejně jako Viktor. Stejně jako Viktorovi, bylo i jemu nabídnuto pokušení v podobě zamítnutých ambicí a ve shodě. Avšak Walton své Prométeánské vize neuskuteční. Stane se tak poté co je konfrontován s Viktorem, Prométheem, který dokonal své dílo, a Monstrem u něhož vidí jak dezolátní účinky má sociální, citové a morální vykořenění.

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