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Mary Shelley's *Frankenstein* As A Gothic Novel

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May   2018

Dedication

To the Prophet Muhammad peace be upon him

Acknowledgements

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Abstract

Mary Shelley, a British famous female writer in the 19th century, wrote *Frankenstein* in 1818, which was regarded as a noted classic gothic fiction. The gothic style enriches the connotation of the novel and endows her works with a mysterious sublimity in such a way as to carry gothic novels into a new stage of development.

This paper consists of two chapters. Chapter one deals with Mary Shelley's life and career ,and the history of gothic literature. Chapter two sheds light *Frankenstein* as a gothic novel.

Finally the conclusion sums up the findings of the study.

Chapter One

1.1 Mary Shelley's Life and Career

Essayist Mary Shelley was born Mary Wollstonecraft Godwin on August 30, 1797, in London, England. She was the little girl of savant and political essayist William Godwin and really popular women's activist Mary Wollstonecraft the writer of *The Vindication of the Rights of Woman* (1792). Unfortunately for Shelley, she never truly knew her mom who kicked the bucket soon after her birth.[1]

Shelley found an imaginative outlet in composing. As per The Life and Letters of Mary Wollstonecraft, she once clarified that "As a tyke, I jotted; and my most loved diversion, amid the hours given me for amusement, was to 'compose stories.'" She distributed her first sonnet, "Mounseer Nongtongpaw," in 1807, through her dad's organization.[2]

In the vicinity of 1812 and 1814, Mary lived with relatives in Scotland. It had arrived return visits to London when she met Percy Bysshe Shelley, who loved her dad, and their relationship started. Mary and Percy left England for France in

June 1814 to start a coexistence. In late 1814, Mary and Percy came back to England and lived sequestered from everything to keep away from his first spouse and past back obligations. It was as of now that Percy requested of Mary's dad William for alleviation of his obligation.[3]

In 1815, Mary brought forth a little girl, who was conceived rashly and who thusly kicked the bucket in March of that year. The couple settled in Bishopgate, England and a moment kid, William, was born.In the mid year of 1816, a voyage through mainland Europe was proposed. At a stop in Switzerland, the couple and Mary's stepsister, Claire, leased a house close to another British essayist, Lord Byron. The mid year demonstrated wet and unseasonable; Byron recommended the gathering take to composing phantom stories to sit back.[4]

It was amid this late spring the frame for Frankenstein was to come to fruition. The story was first just a couple of pages, however with the support of Percy, the story went up against a more noteworthy length. Mary's story, the best of the gathering, was so unnerving to Byron that he ran "screaming with sickening dread" from the room. Frankenstein was distributed in 1818.[5]

In November 1816, Fanny, Mary's stepsister, dedicated suicide. Half a month later, in December 1816, Shelley's first spouse Harriet additionally killed herself. Inside two weeks, Percy and Mary were hitched in St. Mildred's Church in London on December 30, 1816. Early the following year, the couple moved to Marlow, England and a third tyke, Clara Everina, was conceived. In 1818, the Shelley's left England for Italy to evade mounting obligation and to enhance Percy's wellbeing. It was amid this time both little kids kicked the bucket; Clara passed on in 1818, and William passed on the accompanying in 1819.[6]

Mary was hopeless and despondent at 21 and 22 years old. She recovered to some degree later in 1819 when her child Percy was conceived in Florence, Italy. He would turn into the main Shelley tyke to get by to adulthood. Mary did not stay sit out of gear as an essayist amid this time, as she started another novel, *Valperga.* On 1822, Mary's life was perpetually adjusted when her significant other was suffocated adrift in a drifting mischance off the bank of Livorno, Italy. At this point, her life was apparently associated with catastrophe, with the passings of three youngsters, her mom, and her better half, and the suicides of Percy's previous spouse and Mary's stepsister.[7]

She spent whatever remains of her life composing unique works and watching out for crafted by her late spouse. She turned into the guardian of Percy Bysshe Shelley's popularity and was editorial manager of his after death works. This was done to raise the important assets to help herself and her child. In 1824, *Posthumous Poems* was distributed, which was altered by Mary. She had started arrangements with her dad in-law, Sir Timothy Shelley, who did not need his child's works distributed or his family's name distributed in the press again amid his lifetime. The Last Man (1826) is Shelley's best-known work after Frankenstein since it handles the subject of mass fiasco in the public arena.[8]

In 1841, her child moved on from Trinity College, and he requested that his mom go with him on a voyage through Italy and Europe. Amid her movements, she accumulated notes about her movements. Her child wedded in 1848, and Mary lived with him and his significant other until she kicked the bucket. On 1851 Mary kicked the bucket in London and was covered in Bournemouth, England. From 1829 to 1839, Mary started composing articles and stories for the Westminster

Review, The Keepsake, and different productions. She worked again without anyone else books and composed notes to go with her better half's works. [9]

Amid this period *The Life and Adventures of Castruccio*, Prince of Lucca (1823), *The Fortunes of Perkin Warbeck* (1830), *Lodore* (1835), and *Falkner* (1837) were altogether distributed. In any case, none would make the progress and acknowledgment that her most punctual and best novel would accomplish. By 1844, she had amassed enough notes from her movements with her child to distribute them in two volumes called *Rambles in Germany and Italy*(1844). [10]

Shelley's last years were scourged by disease. From 1839, she experienced cerebral pains and episodes of loss of motion in parts of her body, which now and then kept her from perusing and composing. On 1851, at Chester Square, she passed on at the age of fifty-three from what her doctor suspected was a cerebrum tumour.[11]

1.2 Gothic Literature

Gothic writing, a development that concentrated on demolish, rot, demise, fear, and disarray, and special unreasonableness and energy over judiciousness and reason, developed in light of the chronicled, sociological, mental, and political settings of the late eighteenth and mid nineteenth hundreds of years. In spite of the fact that Horace Walpole is credited with delivering the main Gothic novel, *The Castle of Otranto*, in 1764, his work was based on an establishment of a few components. In the first place, Walpole tapped a developing interest with

everything medieval; and medieval sentiment gave a bland system to his novel.[12]

What's more, Edmund Burke's 1757 treatise, *A Philosophical Enquiry into the Sublime and Beautiful,* offered a philosophical establishment. At last, the Graveyard School of verse, purported due to the consideration artists provided for ruins, burial grounds, passing, and human mortality, thrived in the mid-eighteenth century and gave a topical and abstract setting for the Gothic.[13]

Walpole's novel was fiercely well known, and his novel presented the majority of the stock traditions of the class: a perplexing plot; stock characters; underground mazes; destroyed manors; and heavenly events. *The Castle of Otranto* was before long took after by William Beckford's Vathek (1786); Ann Radcliffe's *The Mysteries of Udolpho* (1794) and *The Italian* (1797); Matthew Lewis' *The Monk* (1796); Charles Brockden Brown's *Wieland* (1797); Mary Shelley's *Frankenstein* (1818); and Charles Robert Maturin's *Melmoth the Wanderer* (1820).[14]

While it might be nearly simple to date the start of the Gothic development, it is substantially harder to distinguish its nearby, if without a doubt the development came to a nearby by any stretch of the imagination. There are those, for example, David Punter in *The Literature of Terror*: *A History of Gothic Fictions from 1765 to the Present* Day and Fred Botting in Gothic who take after the advances and changes of the Gothic through the twentieth century. Surely, any nearby examination of crafted by Edgar Allan Poe, Bram Stoker's *Dracula*, or Robert Louis Stevenson's *The Strange Case of Dr. Jekyll and Mr.* Hyde in the nineteenth century shows both the change and the impact of the Gothic. In the twentieth and twenty-first hundreds of years, the continuous interest with

frightfulness, fear, the extraordinary, vampires, werewolves, and different things that go knock in the night confirms the power the Gothic keeps on applying.[15]

In its regard for the dim side of human instinct and the mayhem of madness, the Gothic accommodates contemporary perusers some knowledge into the social and scholarly atmosphere of the time in which the writing was delivered. A period of unrest and reason, franticness and rational soundness, the 1750s through the 1850s gave the stuff that the two dreams and bad dreams were made of.[16]

Gothic writing regularly investigates the sloppy ground amongst appearance and reality. For instance, in Radcliffe's works, occasions frequently seem to have heavenly causes. Notwithstanding, before the finish of the book, Radcliffe offers practical clarifications. In this manner, on account of Radcliffe, it is feasible for the peruser to recognize by the end of the novel what is genuine and what is evident. Then again, authors, for example, Lewis don't generally separate amongst appearance and reality.[17]

This equivocalness prompts a fanciful (or nightmarish) air in the novel. Perusers perceive the state: in every way that really matters, a fantasy has all the earmarks of being genuine until arousing. It is in the foggy fugue state, be that as it may, where the visionary is uncertain of what is the fantasy and what is the truth. Moreover, different journalists play with appearance and reality using changed account structures and voices .[18]

In Gothic writing, the setting might be the absolute most essential gadget. Gothic journalists for the most part set their books in wild scenes; in extensive, regularly demolished, palaces; or potentially in underground mazes. In Walpole's

The Castle of Otranto, the château itself assumes a noteworthy part in the novel. As Robert Kiely writes in *The Romantic Novel* in England, "In the event that anything gives this novel solidarity and liveliness, it is the château. The place itself appears to be adequately accused of feeling to require little help from the characters. Truth be told, outer conditions have a bigger influence in deciding the conduct of the characters than do their own particular inside inspirations."[19]

Along these lines, the setting itself gives as much anticipation as does the plot or the characters. Furthermore, Gothic journalists when in doubt set their books in the far off, medieval past, in what they thought of as the "gothic period." However, their depictions have little to do with the medieval period as it might have been; somewhat, the settings in Gothic books uncover considerably more about what eighteenth-and nineteenth-century essayists accepted about the Middle Ages than about the medieval past. For Gothic scholars, the medieval past was a period of superstition and Catholicism, made fascinating and creepy by priests, nuns, apparitions, and disintegrating manors.[20]

Albeit the greater part of the books are set in some European scene, others, most eminently Beckford's *Vathek*, have outside areas, for example, the Middle East. Once more, evacuating the setting of the novel from contemporary areas and eras enabled Gothic journalists to implant their works with the dread of the obscure, baffling events, and interesting, uncommon traditions.[21]

Gothic Romances of this portrayal ended up noticeably mainstream amid the 1950s, 1960s, and 1970s, with creators, for example, Phyllis A. Whitney, Joan Aiken, Dorothy Eden, Victoria Holt, Barbara Michaels, Mary Stewart, and Jill Tattersall. Numerous included spreads portraying a terrified lady in transparent

clothing before a desolate stronghold, frequently with a solitary lit window. Numerous were distributed under the Paperback Library Gothic engraving and were showcased to a female gathering of people. Despite the fact that the creators were for the most part ladies, a few men composed Gothic sentiments under female nom de plumes.[22]

For example the productive Clarissa Ross and Marilyn Ross were nom de plumes the male author Dan Ross, and Frank Belknap Long distributed Gothics under his better half's name, Lyda Belknap Long. Another illustration is British essayist Peter O'Donnell, who composed under the nom de plume Brent. Outside of organizations like Lovespell, who convey Colleen Shannon, not very many books appear to be distributed utilizing the term today.[23]

Numerous advanced authors of frightfulness display significant Gothic sensibilities cases incorporate crafted by Anne Rice, Stella Coulson, Susan Hill, Poppy Z. Brite and Neil Gaiman and additionally a portion of the dramatist works of Stephen King Thomas M. Disch's novel *The Priest* (1994) was subtitled A Gothic Romance, and was halfway demonstrated on Matthew Lewis' The Monk. The Romantic strand of Gothic was taken up in Daphne du Maurier's *Rebecca* (1938) which is considered by some to be in numerous regards a revising of Charlotte Bronte's Jane Eyre. Different books by du Maurier, for example, *Jamaica Inn* (1936), additionally show Gothic inclinations. Du Maurier's work enlivened a considerable group of "female Gothics", concerning champions on the other hand swooning over or being alarmed by glowering Byronic men possessing sections of land of prime land and the applying droit du seigneur.[24]

Notes

[1]Harold Bloom, *Mary Shelley :Bloom's Modern Critical Views* Hardcover,1985,p.16.

[2] Ibid,p.17.

[3] Ibid,p.18.

[4] Esther Schor, *The Cambridge companion to Mary Shelley* / edited by. Cambridge, UK ; New York : Cambridge University Press, 2003,p.32.

[5] Ibid,p.34.

[6] Ibid,p.35.

[7] Betty T. Bennett and Stuart Curran, *Mary Shelley in her times* (Md. : Johns Hopkins University Press, 2000),p.152.

[8] Ibid.

[9] Ibid.

[10] John Williams, *Mary Shelley : a literary life* (New York : St. Martin's Press, 2000),p.58.

[11] Ibid.

[12] Jerrold E. Hogle ,*The Cambridge Companion to Gothic Fiction*(Cambridge Cambridge University Press,2006),p.6.

[13] Ibid,p.9.

[14] Ibid,p.12.

[15] Clive Bloom, *Gothic Histories: The Taste for Terror, 1764 to Present* (London: Continuum International Publishing Group), p. 2.

[16] Ibid,p.3.

[17] Ibid,7.

[18] L. Bayer Berenbaum, *The Gothic Imagination: Expansion in Gothic Literature and Art* (Rutherford: Fairleigh Dickinson University Press,1982),p.7.

[19] Ibid,p.8.

[20] Ibid,11.

[21] Muireann Maguire, *Stalin's Ghosts: Gothic Themes in Early Soviet Literature* (Peter Lang Publishing, 2012) p. 14.

[22] Ibid,p.15.

[23] Clive Bloom, *Gothic Horror: A Guide for Students and Readers* (Basingstoke: Palgrave Macmillan,2007),p.131.

Chapter Two

Frankenstein As A Gothic Novel

A Gothic Novel is a story in which supernatural terrors and an atmosphere of mysterious horror infiltrates the action. Often the setting is dark and menacing, to reflect the mood of the novel. *Frankenstein* is a good example of a Gothic novel. *Frankenstein* is a novel written by English author Mary Shelley that tells the story of Victor Frankenstein, a young scientist who creates a grotesque but sapient creature in an unorthodox scientific experiment. Shelley started writing the story when she was 18, and the first edition of the novel was published anonymously in London on 1 January 1818, when she was 20. Her name first appeared on the second edition, published in France in 1823.[1]

The novel *Frankenstein* is written in epistolary form, documenting a fictional correspondence between Captain Robert Walton and his sister, Margaret Walton Saville . Walton is a failed writer and captain who sets out to explore the North Pole and expand his scientific knowledge in hopes of achieving fame. During the voyage, the crew spots a dog sled driven by a gigantic figure. A few hours later, the crew rescues a nearly frozen and emaciated man named Victor Frankenstein. Frankenstein has been in pursuit of the gigantic man observed by Walton's crew. Frankenstein starts to recover from his exertion; he sees in Walton

the same obsession that has destroyed him, and recounts a story of his life's miseries to Walton as a warning. The recounted story serves as the frame for Frankenstein's narrative .[2]

Victor begins by telling of his childhood. Born in Naples, into a wealthy Genevan family, Victor and his brothers, Ernest and William, all three being sons of Alphonse Frankenstein by the former Caroline Beaufort, are encouraged to seek a greater understanding of the world through chemistry. As a young boy, Victor is obsessed with studying outdated theories that focus on simulating natural wonders. When Victor is five years old, his parents adopt Elizabeth Lavenza, the orphaned daughter of an expropriated Italian nobleman, with whom Victor later falls in love.[3]

Weeks before he leaves for the University of Ingolstadt in Germany, his mother dies of scarlet fever; Victor buries himself in his experiments to deal with the grief. At the university, he excels at chemistry and other sciences, soon developing a secret technique to impart life to non-living matter. Eventually, he undertakes the creation of a humanoid, but due to the difficulty in replicating the minute parts of the human body, Victor makes the Creature tall, about 8 feet (2.4 m) in height and proportionally large .[4]

Despite his intentions, the beautiful creation of his dreams is instead hideous, with yellow eyes and skin that barely conceals the muscle tissue and blood vessels underneath. Repulsed by his work, Victor flees and dismisses him when it awakens. While wandering the streets, he meets his childhood friend, Henry Clerval , and takes Henry back to his apartment, fearful of Henry's reaction

if he sees the monster. Victor does not have to deal with that issue, however, because the monster has escaped .[5]

Victor falls ill from the experience and is nursed back to health by Henry. After a four-month recovery, he returns home when he learns of the murder of his brother William. Upon arriving in Geneva, Victor sees the Creature near the crime scene and climbing a mountain, leading him to believe his creation is responsible. Justine Moritz, William's nanny, is convicted of the crime after William's locket, which had contained a miniature portrait of Caroline, is found in her pocket. Victor is helpless to stop her from being hanged, as he knows no one would believe his story .[6]

Ravaged by grief and guilt, Victor retreats into the mountains. The Creature finds him and pleads for Victor to hear his tale. Intelligent and articulate, the Creature relates his first days of life, living alone in the wilderness and finding that people were afraid of and hated him due to his appearance, which led him to fear and hide from them. While living in an abandoned structure connected to a cottage, he grew fond of the poor family living there, and discreetly collected firewood for them. Secretly living among the family for months, the Creature learned to speak by listening to them and he taught himself to read after discovering a lost satchel of books in the woods .[7]

When he saw his reflection in a pool, he realized his physical appearance was hideous, and it terrified him as it terrifies normal humans. Nevertheless, he approached the family in hopes of becoming their friend. Initially he was able to befriend the blind father figure of the family, but the rest of them were frightened and they all fled their home, resulting in the Creature burning the cottage in a fit of

rage. He then swore revenge on his creator for bringing him into a world that hated him. He traveled to Victor's family estate using details from Victor's journal, murdered William, and framed Justine .[8]

The Creature demands that Victor create a female companion like himself. He argues that as a living being, he has a right to happiness. The Creature promises that he and his mate will vanish into the South American wilderness, never to reappear, if Victor grants his request. Should Victor refuse his request, The Creature also threatens to kill Victor's remaining friends and loved ones and not stop until he completely ruins him .[9]

Fearing for his family, Victor reluctantly agrees, with the Creature saying he will secretly watch over Victor's progress. Clerval accompanies him to England, but they separate at Victor's insistence at Perth, Scotland. Victor suspects that the Creature is following him. Working on the female creature on the Orkney Islands, he is plagued by premonitions of disaster, such as the female hating the Creature or becoming more evil than him, but more particularly the two creatures might lead to the breeding of a race that could plague mankind. He tears apart the unfinished female creature after he sees the Creature, who had indeed followed Victor, watching through a window .[10]

The Creature later confronts and tries to threaten Victor into working again, but Victor is convinced that the Creature is evil and that its mate would be evil as well, and the pair would threaten all humanity. Victor destroys his work and the Creature vows that he will "be with [him] on [his] wedding night." Victor interprets this as a threat upon his life, believing that the Creature will kill him after finally becoming happy. When Victor lands in Ireland, he is soon imprisoned

for Clerval's murder, as the Creature had strangled Clerval to death and left the corpse to be found where his creator had arrived, causing the latter to suffer another mental breakdown in prison. After being acquitted, Victor returns home with his father, who has restored to Elizabeth some of her father's fortune .[11]

In Frankenstein, the monster is described as being hideous and physically grotesque. Victor Frankenstein describes him as:

> His yellow skin scarcely covered the work of muscles and arteries beneath; his hair was of a lustrous black, and flowing; his teeth of a pearly whiteness; but these luxuriances only formed a more horrid contrast with his watery eyes, that seemed almost of the same color as the dun-white sockets in which they were set, his shriveled complexion and straight black lips .[12]

In Geneva, Victor is about to marry Elizabeth and prepares to fight the Creature to the death, arming himself with pistols and a dagger. The night following their wedding, Victor asks Elizabeth to stay in her room while he looks for "the fiend." While Victor searches the house and grounds, the Creature strangles Elizabeth to death. From the window, Victor sees the Creature, who tauntingly points at Elizabeth's corpse; Victor tries to shoot him, but the Creature escapes .[1]

After getting back to Geneva, Victor's father, weakened by age and by the death of his precious Elizabeth, dies a few days later. Seeking revenge, Victor pursues the Creature to the North Pole, but collapses from exhaustion and hypothermia before he can find his quarry. At the end of Victor's narrative, Captain Walton resumes the telling of the story, closing the frame around Victor's

recounting. A few days after the Creature vanished, the ship becomes trapped in pack ice and multiple crewmen die in the cold, before the rest of Walton's crew insists on returning south once it is freed. Walton sees Victor's story as a warning, and decides to turn the ship around .[14]

Victor dies shortly thereafter, but not before telling Walton to "avoid ambition". Walton discovers the Creature on his ship, mourning over Victor's body. The Creature tells Walton that Victor's death has not brought him peace; rather, his crimes have left him completely alone. The Creature vows to kill himself so that no others will ever know of his existence. Walton watches as the Creature drifts away on an ice raft that is soon lost in darkness and distance, never to be seen again .[15]

Frankenstein's use of atmosphere and imagery is used in a typical Gothic setting dark in nature. In James Whale's 1931 adaptation of Frankenstein, imagery such as crosses, a statue of Death, and a crucified Jesus Christ are shown to give a first impression into the macabre nature of Henry Frankenstein's gathering of corpses. As the plot advances, rain and thunder are added to show pathetic fallacy to foreshadow the creation of the monster and warn the viewer of the dangers of the monster's creation. The dark setting of the castle is typical of the Gothic genre, and also contrasts with the use of light and fire as horrifying to the monster, a creature of darkness by nature. [16]

The creature's ugliness is exemplied from Victor Frankenstein's point of view:

> It was on a dreary night of November, that I beheld the accomplishments of my toils. With an anxiety that almost amounted

to agony . . . I saw the dull yellow eye of the creature open; it breath hard, and a convulsive motion agitated its limbs (Shelley 56).

Frankenstein shows these characteristics in the way that Mary Shelley structured the complex and fascinating story. It can easily be seen that Frankenstein is a Gothic novel. For instance, Frankenstein definitely evokes terror through both the physical and psychological violence. Mary Shelley's Frankenstein uses this Gothic characteristic through the monster both physical and phycological [17].

Frankenstein is brilliant, passionate, sensitive, and capable of arousing feelings of profound sympathy in others, yet he is the creator of a monster which causes great suffering and finally destroys his maker' It is obvious that Frankenstein is the outcome of cooperative effort. Favert comments that if we ask whom the story of Frankenstein belongs to, we get 'a very general answer' indeed, filled with family relationships, literary links, and overhead conversations. This novel is the offspring of correspondence [18].

The creature laments that his creator detests him; he recognizes that Frankenstein wishes to destroy him. Frankenstein's monster dislikes the Byronic hero, characterized by "ennui, restless-ness, unrealized potential, and uncertainty of purpose"(21). In Frankenstein, the creature begs Frankenstein to hear the details of his plight since his creation and rejection by society. The ultimate death of the monster releases him, at his eagerness, from his miserable life. Thus, we see how Frankenstein's monster possesses the three characteristics of the Byronic hero as classified by Cederic Hentschel "the Byronic hero is a tripartite individual: he is the type of the satanic, sadistic dandy". The major Romantic writers received

Frankenstein with great respect; on reading Frankenstein, Byron praises its theme highly .[19]

Frankenstein remains blind to the fact that he has let loose a power in the world, that he himself has assumed to be fearful, and even though the creature may not be aesthetically agreeable, he must remain accountable to his creation. Nevertheless, Frankenstein shrinks away from all responsibility and emphasizes that he is irreproachable of all transgression expect for the act of creation itself. Frankenstein, in effect, turns out to be an idealist and naïve young man who nonetheless has faced great and unparallel adversity. Despite the monster's fervent appeals Frankenstein's concerns assumingly remain with the well being his own species. In contrast to Frankenstein's ostensible immobility, his helpless creation, frequently called the monster, is active. His love for his creator is unreciprocated and despite all his pleadings, he succeeds in making little favorable impression on Victor Frankenstein.[20]

> I am thy creature, and I will be even mild and docile to my natural lord and king, if thou wilt also perform thy part, the which thou owest me. Oh Frankenstein be not equitable to every other, and trample upon me alone, to whom thy justice, and even thy clemency and affection is most due. Remember that I am thy creature; I ought to be thy Adam; but rather the fallen angel, whom thou from joy for no misdeed. Everywhere I see bliss, from which I alone am irrevocably excluded .I was benevolent and good; misery made me a fiend. Make me happy, and I shall again be virtuous.(p,112)

Through the monster's narration Mary Shelley attempts to explain the process of development of consciousness, how the material objects are gradually recognized and distinguished by a new born that later come to acquire meanings and signifiers:

> 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, and I saw, felt, heard, and smelt, at the same time; and it was, indeed, a long time before I learnt to distinguish between the operations of my various senses. (p,115).

Frankenstein's motif of death and reanimation of the dead is a gothic convention meant to scare the reader. Gothic pieces are conventionally concerned with bringing the dead back to life. Shelley centers her novel on a scientist creating a man from dead body parts to invoke an eerie, supernatural feeling in the reader. Gothic writing also focuses heavily on death itself. Characters die constantly, mainly members of Victor's family. His mother dies of scarlet fever, William "is murdered" (68) by the monster, Justine is executed, and Henry Clerval and Elizabeth are also both murdered by the monster. The description of Elizabeth 's corpse is particularly gothic .[21]

Although the term seems paradoxical in nature, Frankenstein evidently is a gothic romance. One would believe that a novel could not be filled with such contrasting conventions. Indeed, Frankenstein seems almost bipolar with its descriptions of majestic mountains on one page and its gloomy graveyards on the next. The monster itself encapsulates the juxtaposition of Gothicism and Romanticism; he is a reanimated dead body, but at the same time, echoes the romantic ideals of Rousseau. Frankenstein is thus a token piece of literature notable for its ability to employ the best of two seemingly opposite literary styles, or perhaps, for establishing that these two styles are not as opposing as they seem.[22]

Notes

[1] Maurice Hindle , *Frankenstein "Introduction"* (London:Penguin,1985),p.11.

[2] Ibid,p.12.

[3] Ibid,p.13.

[4] Fred Botting, *Making monstrous. Frankenstein, criticism, theory* (Manchester University Press. 1991),p.21

[5] Ibid,p.22.

[6] Ibid,p.23.

[7] Siv Jansson, *Introduction and Notes to Mary Shelley's Frankenstein, or, the Modern Prometheus* (Wordsworth Editions Limited. 1999),p.35

[8] Ibid,p.38.

[9] Anthony F. Badalamenti, "Why did Mary Shelley Write Frankenstein?" *Journal of Religion and Health*, Vol. 45, No. 3. 2006,p.172.

[10] Ibid,p.173.

[11] Ibid,p.174.

[12] Mary Shelly, *Frankenstein. Bantam Books* (New York, New York. 1991),p.42.All further quotations are taken from this text.

[13] Chris Baldick ,*In Frankenstein's Shadow Users Without A Subscription Are Not Able To See The Full Content. Find In Worldcat In Frankenstein's Shadow: Myth, Monstrosity, and Nineteenth-Century Writing* (Oxford:Clarendon ,1987),p.62

[14] Ibid,p.63.

[15] Burton R. Pollin. "Philosophical and Literary Sources of Frankenstein" *Comparative Literature,* Duke University Press ,Vol. 17, No. 2 ,1965 , p. 97.

[16] Ibid,p.98.

[17] Iain Crawford, "Wading Through Slaughter: John Hampden, Thomas Gray, and Mary Shelley's Frankenstein" *Studies in the Novel*, 1988,p.249.

[18] Ibid,p.251.

[19] Ibid,p.252.

[20] Louise Othello Knudsen, "Reading Between the Lines: An analysis of Mary Shelley's *Frankenstein, or, the Modern Prometheus*, using Horace Walpole's *The Castle of Otranto* as an example of male discourse about women" *English Almen*,2012,p.15.

[21] Ibid,p.17.

[22] Ibid,p.18.

Conclusion

Mary Shelly's *Frankenstein* is an imaginative and aggravating work that weaves a story of energy, hopelessness, fear, and regret. Shelly uncovers the tale of a man's hunger for information which prompts an immense creation that conflicts with the laws of nature and normal request. The man, Victor Frankenstein, in absolute disturb, deserts his creation who is disregarded by all of humankind yet still feels and longs for adoration. The beast at that point looks for exact retribution for his life of depression and hopelessness.

The setting can achieve these sentiments of brief satisfaction, dejection, segregation, and gloom. Shelly's written work indicates how the changed and sensational settings of *Frankenstein* can make the climate of the novel and can likewise cause or prevent the activities of Frankenstein and his creature as they go on their apparently interminable pursue where the follower turns into the sought after.

So *Frankenstein*, Mary Shelly's odd and irritating story represents the gothic novel. With her convincing written work, she makes the setting that sets the bleak state of mind and causes and additionally blocks activities making sensational strain. The whole story is strangely set in the harsh elements which adds to the dull and premonition climate. Frankenstein seeks after his creature there, neglects to crush him, and bites the dust suitably in the harsh elements of the Artic that matches the icy of his heart.

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