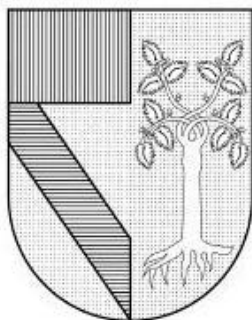**UNIVERSIDAD PANAMERICANA**

FACULTAD DE FILOSOFÍA

"Interpersonal Relationships in Frankenstein: A Socio-historical-pycho-politcal-philophical-literary study."

T E S I S   P R O F E S I O N A L

Q U E   P R E S E N T A

RICARDO GONZÁLEZ MÁXIMO

P A R A   O B T E N E R   E L   T Í T U L O   D E :

MAESTRO EN HISTORIA DEL PENSAMIENTO

DIRECTOR DE LA TESIS:

DR. FERNANDO GALIDO CRUZ

MÉXICO, D.F.   2019

It is a good thing to give thanks unto the Lᴏʀᴅ, and to sing praises unto thy name, O Most High:

²To shew forth thy lovingkindness in the morning, and thy faithfulness every night,

³Upon an instrument of ten strings, and upon the psaltery; upon the harp with a solemn sound.

⁴For thou, Lᴏʀᴅ, hast made me glad through thy work: I will triumph in the works of thy hands.

Psalm 92 King James Version (KJV)

ACKNOWLEDGMENTS

To Thee, O Most High, Creator, Destroyer and Keeper,

Overflowing Word, mesmerising music of the spheres

Eternal mind, sustain, design and power.

À Toi, chanson, cœur , voix des siècles qui coule musicalement dans
l'existence du monde.
Fusion incéndiare des paradoxes d'amour.

Verià, aria perfetta d'amore, silenzii rilassanti con aroma di note,
siblime bacio dell'aurora.

Gemütliche Dunkelheit, wie die Unarmung einer Mutter,

Wind, der Freude gibt, glückliche Symphonie des Waldes

A mis amados compañeros de viaje en esta realidad, a mis fieles consejeros, a mis amados padres, maestros de vida. Eternamente agradecido con el Creador por haberme enviado con vosotros.

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INTRODUCTION

And the LORD God said, *It* is not good that the man should be alone; I will make him a help meet for him.[1]

So says the Judeo-Christian Holy Scripture. As it can be seen, the original conception of man is that of a social being. In consonance with this biblical quotation, it is not even good for him to be alone. Hence, he needs the interdependent support of somebody else of his own kind so that he is fully understood in his nature.

Man demands physical, mental and spiritual company so as to fulfil and satisfy all his needs and desires, from those which are basic to his existence and related to his body to all those which will provide him with a deeper growth as a person, taking the word person in all its dimensions. As a result, the figure of the family has provided the individual with many a comfortability through the centuries. According to the Spanish researchers Nuria Chinchilla and Maruja Moragas as written in their book *Masters Of Our Destiny*, family represents the first contact with society; it is the nest inside which the individual acquires learning and development. They sustain that:

> "The family is the ideal environment for personal development, it is the only "human factory" that has been proved effective, over many centuries. In it we find masculine and feminine models we identify with, as well as representatives of different ages, character, training, and professions."[2]

The authors support the idea that in the family, the human individual will find practically all the necessary elements for his

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[1] Genesis 2:18 *King James Version* (KJV)

[2] Chinchilla, Nuira and Moragas, Maruja, *Masters Of Our Destiny*, EUNSA, Navarra, Spain, 2nd edition, 2103. P. 138.

development. Among these features are the clear role divisions that some new trends want to avoid and deny. It is in the family that men are given the opportunity to explore in miniature all the possibilities that society will give them in the outside. The variety of ages, characters, training and professions represent the elemental training that every human being has to undergo in order to be able to become an active part of society. Then, it is inside the family nucleus that all the preparation will take place. This education has to be carefully followed and performed so as to avoid deviations with which we will deal later on.

Quoting Alvira's ideas written in the book *El lugar al que se vuelve*, Chinchill and Moragas highlight the outstanding role that the institution of the family takes as a fundamental pillar of society. They affirm that all the members of our family, even those who have already long been dead, are a central part of what we presently are since "They built our family with strength and sacrifice and passed the values that make our home different from others on to us. They give us identity, roots, belonging, and intimacy."[3] It is inside the family that society shapes itself, as a consequence, the family has an inherent importance since it holds two kinds of missions; one internal and another one external.

On the one hand, the internal mission consists on the development of the individual in all his facets. The family is the source of the individual's growth as it is clear that people do not develop in a void; we all require a structure that is a guide in order to attain our achievements. On the other hand, the external mission imprints in society its influence. What is learnt inside the family nucleus is put into practise in society. In our everyday interactions, we shape the environment in which we live. The values and life conception that we receive in our families are directly reflected in our working places, at school, in a social reunion, in our neighbourhood and in our political or religious participation, just to name some situations.

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[3] Alvira R. El lugar al que se vuelve, EUNSA, 2004. In *Masters Of Our Destiny*.

In the novel by Mary Shelley, the reader will be able to see that these ideas are completely disembodied in the figure of the monster who is left aside floating with no way to become part of a family and less of society. He is left out of all possible interaction in the world. The internal and external mission of the family are never to be touched by his existence. Thus, by not having the tools and legitimation with which the family provides the individual, the creature has no place in society. Nevertheless, at this point, one must question the hypocrisy of the societies in which we dwell. Disappointingly, the individuals in our societies would not help the other, the foreign, the stranger, and the different. On the contrary, in order to preserve they comfortability, they prefer discrimination and negligence.

In any case, the family works as a regulator in the life of the individual because, according to Chinchilla and Moragas, the personal attention provided by the family equilibrates the depersonalisation in society. The case of the monster is very clear, since the very beginning, he is a nameless creature. He is already depersonalised and identified with the figure that in sociological terms is known as the deviated.

The deviated is a person that does not adjust himself to the established norms of a specific society. It must be pointed out that there are two sorts of deviations. The positive tending to what that specific society considers as the highest values, and the negative that acts exactly in the opposite direction, leading its steps towards the so considered lowest values, which would provoke unbalance and social problems.

Among those who are positively deviated, we find the figures of the saints or national heroes who are set as examples of life and behaviour, while those negatively deviated are shunned and discriminated and socially pressed to either change their way of living or to leave that society once and for all. At this point, it must be said that the monster in the novel represents the marginal man who, in spite of all his efforts to meet the rules of the society to which he wanted to belong, cannot reach his goal because he was stigmatised from his very origins as he was neither even born nor created.

As reported by Joseph H. Fichter in his book named *Sociology*, a marginal person, like the monster, cannot really do anything to eliminate the source of his deviation. The monster cannot stop being a monster; he cannot possibly get rid of his appalling physical appearance by his own means. Following Fichter's ideas, this marginalisation can lead to mental disorders that might bring about social problems including crime. The reason is simple. Those who are downgraded are obliged to lead a lonely life, devoid of all sort of help from society and, in complete isolation, even when they are immersed in the everyday rush of a city. Therefore, it would not be strange that they develop mental ailments.

The case of the monster is blatant. He is constantly and extremely pushed by his lack of understanding of the society to which he tried to belong to be what he could not possibly be. As a consequence, he suffers from a breakdown that ends up in a criminal violent behaviour. His original good is broken by society itself supporting Rousseau's theory that society corrupts the innocence of the individual.

What he forgot or could not see is that that society was not even interested in him; they simply did not want him to be there disrupting their already established equilibrium. Nobody was even interested in finding out why he possessed such an appearance and less why he was able to speak with eloquence. This kind of individuals, like the monster, become invisible to the eyes of the common people. Only when they seem to represent a danger does their silhouette become noticeable.

These individuals are alone in the world; they are not backed by any other person; they are outcasts inasmuch as they are not sheltered by a family. These figures are so present in our societies that even writers have focused on them to produce their literary works. Clear instances are the Renaissance authors John Milton and the Bard, William Shakespeare, who, in their works, treated family topics from different points of view and which set the grounds for the future authors to explore the topic of family and relationships.

As for Milton, we can see, in his most prominent work, *Paradise Lost*, which so much influenced Mary Shelley's novel, the figure of an authoritative father who search for the submission of those who depend on him. It is, however, relevant to clarify that in a second level, this imposing figure was shaped on the monarchy of the time and, Milton, disagreeing with it, included it in his book as a means of denounce.

In the case of Shakespeare, his famous book *Romeo and Juliet* also introduces the topic of authoritative fathers whose blind egotism causes even the death of their children. Evidently, beyond the seemingly shallow plot, the reader can also witness how the relationships in families and society were in Shakespeare's time. Arranged marriages, taboos, allowed ways of addressing people of different ages, and social positions, are only some of the views that the play portraits.

These two texts exemplify the way in which parenthood, especially, fatherhood was taken as the highest authority in the family. The father's word was the law, which could but should not be violated. Those who dared trespass against it would find a fatalistic ending as we corroborate in the figure of Satan of *Paradise Lost.* And what to say about the terrible and sad end of the lovers in the Shakespearean play?

On the other hand, we have the so well-known prince of Denmark, Hamlet, who represents the loyalty of a son to his father. Contrastingly, Hamlet dies as well. Nevertheless, his decease is heroic since he passes away in the quest for debunking the plot of his uncle who had slain his father, the legitimate king.

In those days, the relationship between parents and children were subject to the theme of authority. Education was not a topic that would concern them. Fact that changed in the 18th century when the Age of Reason, the Enlightenment, revitalised, as it were, the conception of parenthood. In this time, many books were produced exploring the best ways to educate children. Although authority was not the main issue in children's education, it did not disappear.

As communities began to change and cities started to increase their size, society and its functioning became relevant issues to be studied. In the same vein, thinkers were attracted by the figure of the family and how this human association affected the confection of the social tissue. Hand in hand with the previous topics, education acquired primal importance as it was thought to be the source of a successful society.

Examples of highly influential written works on education are: John's Locke's *Thoughts Concerning Education* (1692) which produced before the Romantic era deeply affected and shaped the new emerging writers such a Daniel Defoe. Defoe's *The Family Instructure* (1715) marked the beginning of a new tradition on education in England. Later followers were A.L. Barbauld with *Early Lessons* (1781) and Edgeworth's books *Parent's Assistant* (1796) and *Patriarchal Education* (1798).

Defoe also contributed to the topic of education from a novelist point of view, presenting his conception on father-son relationships through the characters of Robinson Crusoe and Friday. In his novel, Defoe pointed out the importance of the encounter between these two different worlds. This event was utterly decisive for Friday to acquire knowledge, to develop his mind and soul. Robinson acts as a Father to Friday. Robinson is the instructor, the authority; evident fact in the way Friday behaves towards him with a submissive attitude.

In 1740, 21 years after Defoe's publication of *Robinson Crusoe*, Samuel Richardson explores, in *Pamela*, the topic of deep-rooted instilled values. He highlights how these values are given inside a solid family cell. Children receive them via a firm and continuous education, including rehearsals and feedback so that they can, step by step, replicate them in social life. Richardson attempts to demonstrate how vital family is in the development of good individuals to populate our societies. He reckons that if an individual is good, as a logical result, society will also be good.

In this way we reach the 19th century and the gothic novel which, according to Margarita Georgieva, "was very much concerned

with parenthood, with the issues of succession and usurpation of the birth right, with heritage and extended increasingly family ties. It depicted the dissolution of the nuclear family and the psychological instability generated by guilty and/or adoptive parents."[4]

Inserted in this literary world, *Frankenstein* by Mary Shelley confronts the reader with a conflicting episode in the father-son relationship. This subject in the novel is imbued of myriads of nuances that are marked by the education that the author received at the parental home. Contrasting to the perfect bounds established by Robinson and Friday, Mary Shelley's main figures, Dr. Frankenstein and his nameless creature, propose the reader the instance of a conflict. At the same time, the writer suggests the figure of the creator as a father, responsible for his deeds. She does it at many levels; the first one, related to her religious knowledge of Christianity, echoes of Jesus' words when He teaches that God is our father and the way we must address Him. At a second level, she reflects on the internal conflicts that she herself had with her parents' figures and her own at-first-failing maternity experience. She also explores the sense in which a writer, an artistic creator, must approach the act of literature and how he must be responsible for his works.

Focusing on the topic of family, Mary Shelley's novel is also an interesting glance to the beliefs that people had in the England of the 19th century regarding the roles of parents and in general of men and women. It is interesting to notice that the novel brings to focus the idea that parenthood was no longer only considered a simple matter of authority in which the progeny had to be forcefully subdued to the father's wishes. Mary Shelley's voice was a complaint to this ideology which maintained both women and children in a state of impossibility and restriction to reach a personal life fulfilment since they always had to cover the expectations of their fathers and husbands respectively. Evidently, this situation was emphasised in the bourgeois environments of the upper classes. Nonetheless, Mary Shelley advocated for a new vision of parenthood in which education would

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[4] Margarita Georgieva. Parenthood in English Literature, 6p.2009. (hal-00476206)

become an obligation. It would bring as a result the development of a new conception of children and of the duties, activities and values that women exerted in the entrails of the family. This, accordingly, would bestow more freedom on women and children.

Along with these matters, regarding children, other social figures began to materialise in the literature of the century such as that of the orphan or the neglected child and the single parent. Henry James is one of the main representatives of this new trend, as an example of his writings is the still acclaimed book *The Turn of the Screw* of 1898.

It is also appropriate to mention that the family topics in literature did not remain at the descriptive and prescriptive level. English literature took family as a metaphor to represent nationalism and all the roles played by a nation. It must be remembered that in the 19th century, the sense and idea of nationalism saw the light. As a consequence, literature portrayed all the treatises and conflicts happening between countries. Manifestly, they permeated the everyday existence of those who witnessed them. Politics, Economics, and all social activity were affected by each and every movement in the world.

Outstanding examples in the 20th century are the winning Nobel Prize *The Lord of the Flies* written by William Golding published in 1954 and *A Brave New World* written by Aldus Huxley in 1984. Both works proposed a dystopian domain in which parenthood is one of the central topics. In the first literary work, the absence of parents governs the scene. Children are left alone and they have to acquire the necessary knowledge to rule themselves. In the second book, parenthood is considered to be a hindrance for a well-developed society. Following the steps of Mary Shelley, the Canadian author, Margaret Atwood produced in 1985 *The Handmaid's Tale* story that uses the topic of giving birth as a metaphor for the writing process.

As it can be seen, the topic of family and relationships, at different levels, have populated various writing genres, from literature to psychology and other social and natural sciences. Each of these approaches offers the reader a different point of view regarding the

meaning and importance of the group of people denominated family. These works explore the notions of family, parenthood and childhood through history. Not only do they represent these conceptions but also question them in many ways. Some of them go so far as to propose new ways of organising societies without the need of a family. Notwithstanding, they also show in their closing ideas that if this should come to happen, societies would end up in tragedy and a grave depersonalisation of the individual.

As we saw at the beginning of this text, with the ideas of Chinchilla and Moragas, the family is a shelter in which the human being is treated from his very individual essence. Then, if society decides to get rid of this source of individuals, the family, all humans would become a confusing and confused mass with no real objectives in life as they would not have actual reasons for their existence. At this point, it is appropriate to affirm that humans need to give themselves to other humans in order to reach their plenitude as trinitarianly composed beings.

This concept of man being trinitarian appears mainly in religion but also in philosophy. The two principal faiths that deal with this topic are Hinduism and particularly Christianism. The Christian tradition teaches that God created man in His own image.

And God said, Let us make man in our image, after our likeness…[5]

In this line, God is clearly talking to somebody else. Christianity sees it a blatant proof of the trinitarian nature of God. Trinity is then one God in three consubstantial persons. Each of them holds divinity; everyone is God. Together, in their difference as persons, form a unity with one divine nature.

This idea can be directly applied to both family and the individual. On the one hand, the original conception of a family attests that it is composed basically, by a father, a mother and the children. However, it is a unity even if its members are separate persons. As is

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[5] Genesis 1:26 King James Version (KJV)

the case in the divine trinity. It could even be affirmed that similar to God, the members of a family are also consubstantial since they possess biological links.

On the other hand, the conception of being trinitary can also be applied to the individual. A human being is composed of three main parts: soul, mind and body. The soul given by God the father, the mind given by the Holy Ghost and the body given by Christ. This affirmation can provoke some confusion and even discomfort. Especially when we refer to the body, because religions mainly deal with spiritual terms. Some of them even have considered the body as a source of sin and damnation. Some philosophers have also claimed that the body is the prison of the soul.

However, the body in this case is Christ, a perfect man, an example and motivation for the rest of humanity. This second person of the Trinity, made flesh, establishes, by His simple presence, that man was also shaped in the physical image of God. Jesus is the perfect man, with the perfectly pure body, the goal of all human being. It is pertinent to highlight that in the Catholic Church, the faithful even consume the body of Christ in the form of a wafer[6].

Contrastingly, for Hinduism, the body serves the soul as mere vehicle to learn in this world. This idea stems from the belief in reincarnation. Notwithstanding, the two faiths get together in the idea that the body needs to be controlled, least, the soul can be damned.

Going further in the topic of religion, focusing on Christianism, there are many examples of stories in the Bible referring to families crowning them the story of the Holy Family (Jesus, Mary, his Mother and Joseph, his adoptive father) who are the paramount of what a family should be for the Christian believers.

As a result, the aim of this work is to offer a literary journey through *Frankenstein, The Modern Prometheus*, by Mary Shelley and the

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[6] The Catholic tradition has as a foundation of its faith the Eucharist which is the moment in the religious celebration, par excellence, the Mass, when the wafer and the wine become by divine intervention the body and blood of Jesus in remembrance of the last night he spent dining with His disciples before His condemnation and death on the cross.

ideas appearing in the text regarding interpersonal relationships, focalising our interest on the figure of the family. Via a close examination of the text, we are to present the implications that the existence of this social group embraces. We are to examine how the individual and the family continuously interact modifying each other and how the social tissue would be badly affected should this institution cease to exist.

The interest of this work is twofold. On the one hand, the purpose is to present the reader with a literary analysis that allows him to understand the novel in a better and deeper fashion. On the other hand, we attempt to emphasise the palpable importance of the family in the construction, preservation and good functioning of our societies. This work has been divided into three chapters. The first one develops a detailed vision of the life in England in the 19th century covering topics such as religion, science, family, literature and politics. This chapter is also imprinted with tints of everyday life which are immediate sources for the events that triggered the development of art, science and religion. The objective of this chapter is to give the reader a complete immersion in the culture into which the novel, *Frankenstein* by Mary Shelley was written. Bearing in mind this information, all those who approach this work will be able to understand in a deeper and clearer way the different points of view that shaped the narrative and the topics contained along its pages. At the same time, once in context, the reader will feel more at ease when following the ideas that are given about family.

The second chapter deals with a valorisation of the figure of the family. We are to analyse the diverse types of family figures that are introduced in the novel. They will be placed face to face to confront their characteristics. By dissecting them, we will have a wider scope on the general thoughts, held by the common people in the England of the 19th century regarding the composition of a family. At the same time, we will consider the essential factors for its development inside society and how these elements were reckoned to be the indicated to assure balance in the everyday interaction of people.

In order to achieve this objective, first, it will be necessary to count on some definitions of the concept of family. They will be useful so that we can study how these figures are constructed in the novel and how they enrich our understanding of it by reviewing all the implications that were considered when shaping them. Politics, religion, ethics, morality, economics, habits and customs, historical events, social condition, science and gender are some of the elements that contribute to the construction of the concept of family, both in the novel and in real life. The work will also delve into the problems that may arise among the members of the family, especially, between father and the son. These mishaps are sometimes solved, however, some other times the solution is not achieved and everything ends up in separation, chaos or even tragedy as is the case of the novel.

Connected to the previous ideas, the text will move into the examination of the roles inside the family. The analysis will focus on two main perspectives: gender (male and female) and family (father, mother, son, or daughter) roles. At this point, we will realise how the family is, discordantly, both the source of freedom and prejudices and how these permeate society. Examples taken directly from the literary text will be given to illustrate the previous ideas.

In the third and last chapter we will focus specially on the father-son relationship portrayed by Victor Frankenstein and his creature. It is important to highlight that we will deepen into the nuances that this topic allows inside the novel. The text will touch the following points. The study will commence from a religious standpoint in which we will include an explanation of the biblical references that shaped the story. We will also analyse the characters and the situations in the novel and how these elements reflect the conceptions of how a relationship between a father and son should work then and now. These references pertain to two different sources; the main one, from which the other one originated, is, evidently, *The Bible.* The second referent is *Paradise Lost* by John Milton, permeated from the point of view of its creator and the specific political and social opinions that fashioned the intentions of the author when producing it.

Not only will the Judeo-Christian lore be studied but also the Greek mythological background that holds many an appealing interpretation of the relationship between father and son. This fact will conduce our research to literary grounds on which we will scrutinise the figure of the orphan in the 19th-century- English literature. Endeavouring a deeper understanding of this figure, we will go back to its origins in the picaresque tradition in Spain.

Once these notes are clarified, we will advance into the social conditions that reigned in England at the time and how they established the bases for the development of this archetype. Under this perspective, we will verify the close relationship that this topic and this literary figure possess with the main characters of the novel by Mary Shelley. These connections are a significant component in the development of the conception of the family and the kinship between father and son.

At the same time, this enquiry will be the threshold to the appraisal of the social expectations bestowed on the figures of both father and son, in an individual way and together. We will make visible the various conceptions that the author portrays in the novel regarding this topic. It is necessary to be attentive to them inasmuch as they are divided in two; the perspectives inherent to the historical moment and those of the author herself.

It is appropriate to accentuate that this work presents diverse approaches which enrich the research and the results. The historical approach offers the reader an entire contextualisation of the literary work. We know that it is relevant to visualise a written work from a temporal perspective, adding and taking into account all the facets that surrounded it, and which, in a way or another, designed it.

Another outstanding fact is the view that the modern eyes pour on the text and all the influences that this, the text, has produced and provoked in the present. This approach is also suitable to make critical comparisons of the past and the present ideas born by humanity. Besides, as current readers of the text, we can easily trace the origin of many of the notions that have accompanied us through our lives;

perceptions that were part of the society's common way thinking when we were born; concepts that we have taken for granted just because they already existed before our arrival to this world and which we have never questioned or even wondered how they came into being.

This historical position endows us with the opportunity to turn our eyes to ourselves, as in a reflection of our own image in a mirror to realise how many of these thoughts are helpful for a real personal and social growth and which are, contrarily, only obstacles for men to reach their plenitude. Framed by the historical outlook, we find the social stance that will guide us to understand how humans relate to one another. Attached to the definition that man is a social animal, it can be affirmed that men socialise naturally. They feel at ease when performing this activity, but they also encounter several complications that lead to conflicts. So simple and so challenging are these intercourses that can provoke both love and war even coexisting with each other at the very same time.

The awareness to be stirred from the study of these elements will allow us to capture in our minds a clearer image of human nature; how it affects positively and negatively our daily demeanour; how our interactions are the source of conflicts and solutions revealing the paradoxical nature of humanity; how we are divided into light and obscurity and how we are dragged to one side or the other.

It is relevant to underscore that it is never easy to reach a balance between these two forces that govern men, conflict that infringes the individual boundaries and floods the social stage with, mainly and sadly, hurdles that are hard to overcome. This fact is masterfully depicted by Mary Shelley in the division she made in her characters of these two facets of human beings. The outside and the inside of the human creature struggling till the end of time. One part trying to govern the other; each giving its reasons to do so.

On the one hand, the monster representing the low passions that lead humans to damnation, suddenly causes shock in the reader when he, the reader, finds him speaking eloquently and bearing in his mind

mild thoughts of tenderness and love. On the other hand, the man, who represents reason, an upper degree of consciousness and self-control also astonishes the reader when he appears as the real monster of the story.

Both cases place the reader before a confronting mirror in which he is denuded from all the protective social coverings, from all the masks with which he works every day in order to be accepted to maintain the social equilibrium. Abruptly, he is left there in the middle of a void and obscure room whose only light is his own image. Then, confrontation comes. Man faces his own monstrosity, his own pride and weakness.

At the same time, the reader becomes aware of the flaws that society uses to feed its members every day. The strength of prejudices over a reasoned judgement of regular situations, unexpectedly, become evident to the naked eye and the world falls apart.

Aesthetically, the book presents the reader with the possibility of travelling through intricate mysterious passages created by playing with dark and luminous lexicon which immerse the reader into a world that may seem a dream at the beginning but which is part of the quotidian. Confusion is then created when facing the actions of the monster and of his creator happening on a stage that could be our daily lives. We shudder at the only thought that this could be occurring just in front of our houses, to our family or friends, or even to us.

Appeased by the fluency and elegance of the written language, populated with various literary images and culture, the reader advances, internalising himself into the realms of the novel, curious of what would happen next; curious of discovering and learning more and more about his own nature and possible fate. He will visit diverse parts of his own soul, from the darkness of the laboratory where Victor creates his monster; the darkness of our deepest secrets, dreams and remorse, to the vastness of the frozen landscapes where the monster tries to run away from himself; the solitude experienced by man due to sadness, disappointment or guilt.

The reader will realise how human actions can change the warmth of a sunny day, the fresh air of nature into a despairing moment of rage and despondency. Linked to these features is the psychological treatment that the authors of the Romantic era give to their literary productions. They were intrigued by what the human mind was hiding, at different levels. Therefore, they reconnoitred it so as to know its secrets. In doing so, they also approached the unknown paths of the phantasmagorical world that holds the fears and doubts of human beings about what comes after death and what precedes life. They explored humans' burning desire to live forever or, motivated by their affections, to try to bring back to life those who they love the most and have already departed from this reality.

Those who remain in this world undergo the suffering of feeling the empty space left by the dead. Happy moments are always recalled, and whenever a person dies, those memories become more vivid and even idealised, in an attempt to keep them alive and to keep the link that existed between those departed and those who continue living.

Others, due to remorse, want the dead to be alive again so as to, egoistically, appease their guilt. Failed relationships always take an important role when death comes. Some rest, some others find uneasiness. Ungrateful children weep copiously when their parents die; unforgiven offenses, unpaid debts are part of the torture left when the earthly existence ceases to be.

Regarding this last subject, the text is also a reflexion on what fathers and sons (or, in general, children) expect from one another. This point is conspicuous, specially, in our times when values, education and discipline have become concepts that are not clearly understood in the same way by everyone. They have been blurred on account of the new trends of thought that have no solid grounds. Fads that promote an easy and, most of the times, capricious ways to see and approach life. Hence, this research offers a window from which we can ponder on the behaviour of these two figures from diverse perspectives.

First of all, the reader can reflect on the individual behaviour of men (the male gender), and how they relate to their fathers or parents, all in all. One can also visualise how society highly influences our expectations and conduct regarding this sort of relationship; how it shapes it and how it bestows on the individual many burdens so that he can perfectly fit in the role that he has been assigned even before being born.

At a first glance, the treatment of this topic seems to be easy. As it is something with which we deal in our everyday life, we take it for granted. However, through the pages of the novel, one comprehends that this sort of relationship changes drastically, depending on the people who are involved in it.

Not all father-son relationships share the same characteristics. Their development rests on their social conditions, their feelings, the presence or the dearth of spiritual beliefs, and all the inner and outer circumstances that affect them. As a consequence, some people will have what could be considered the ideal relationship while others, like the main characters of the novel, will lead and share a disastrous and catastrophic life full of hindrances. This circumstance will permit neither the positive accomplishment of the progress of human nature nor its polishing.

In this regard, the novel will also exemplify the kaleidoscopic way in which an individual relates to others. It is relevant to underline the information given by the text about the multiple ways in which we conceive the other. We will examine how the other is a reflexion of what we are and what we are not. We will see how, starting from this premise, we can come to terms on how our personality is created through the power of words.

This topic will lead us to the ambit of post-colonial literature that does not deviate from the main train of thought of this work since it deals with the quest for identity, personality, education, creation of the other by words and relationships.

Based on the above stated, the analysis of the novel will also revolve around the social behaviour of the families and the

expectations of parents (particularly fathers), regarding their progeny. It is not rare that parents consider their children as an extension of themselves. Through them, they attempt, sometimes, to achieve which in a younger age they could not. Then, the son is taken as a simple means for the father to try to amend their youth mistakes. In the same vein, we will also verify how the repetition of certain social accepted patters affects the individual, family and society.

In the field of religion, the text will approach the figure of the failing creator. Unlike the biblical God, who looks for his creature, even when he has disappointed him, and tries to flee from his presence to hide his transgression, Victor, deplores his creation. It is him, Victor, who runs away from his creation and intends to get rid of all possible responsibility and compassion for the new being. Contrastingly, the biblical God redeems his creature, fact that cannot be easily understood from a human perspective. And less is understood the fact that, with this redemption, not only is man exonerated but also given an upper status before God. From a creature, man becomes, in the Christian faith, through the intervention of the figure of Jesus Christ, God's son.

However, as all children, men are rebellious and want to make their own will thus turning the relationship into a learning process with its pros and cons. The father teaches sometimes in a hard way insofar as his children do not understand otherwise. This, at times, difficult instruction may seem a punishment to those who receive it. Nonetheless, even when we are adults and think we have a great deal of experience in life, we need to make efforts to attain our goals and to learn.

Due to our broken nature, we prefer to perform easy tasks expecting to obtain enormous and profitable results. Sometimes, this might come true, yet, the majority of the times, it is necessary that we work hard. The choice of these two options depends greatly on the way we were educated, on the intelligent attention that our parents gave to us when we were children. Consequently, the contrasting figure of the biblical God and Victor Frankenstein is overwhelming.

Victor is the absence of all fatherly features and responsibility. He cannot even manage himself. As a result, he fashions an already damned creature whose end is marked since the very beginning.

In spite of his desire to become one human being, and although his original nature is good, the creature does not attain his objective owing to two main reasons: the rigidly established social rules and conceptions, and the lack of support of a family that could have introduced him into the social game; a family that could have taught him what was expected from him and what he also should expect from society; a family that trained him so as to survive.

Finally, we will consider the psychological, social and affective results that the relationship between fathers and sons have in our daily life and how they are portrayed in the novel. We will touch topics such as dependency and independence inside the relationship father and son, as well as all the nuances that this intercourse can have and how they shape men in his individuality and his interaction with the world.

Once analysed all the above-mentioned topics, many questions will be triggered. How can we improve and even sublimate the conceptions we have about life that construct our societies? How can we stop judging a book by its cover and dare open it to get deep into the content? How can we protect our institutions and adapt them to the new coming eras without losing the essence that has helped us to keep equilibrium and maintain our species and societies alive?

CHAPTER ONE

THE 19th CENTURY AND FRANKENSTEIN

In this first chapter the reader will be able to explore the time when Frankenstein was written and the influence that all the historical events of this époque exerted on the literary work and the effects produced by the appearance of the novel itself. The world in the 19th century witnessed many drastic alterations in different areas such as religion, science, technology and politics. The many and fast advancements that took place during this time led chaos. Some deep-rooted conceptions of life were perturbed and, in some cases, scattered into pieces. Many doubts about what was considered as true suddenly sprang up. Riots, independences of colonies, evolutionary theories, and literary thoughts were only some of the elements that suffered this turmoil.

The Industrial Revolution
As a background to these changes is the French Revolution which resulted in the gestation of many a new idea as well as of disillusion for those who had to undergo its tragic effects. The French Revolution was the source of the ideology of freedom that vastly influenced not only the European countries but also their colonies in America which sought their independence. However, contrary to what one might think, those who promoted these revolutionary thoughts were not the common people but those already located in higher and even privileged positions. As François-Xavier Guerra in his article *L'Amérique latine face à la Révolution Française* affirms, « ce sont souvent les hauts fonctionnaires royaux qui sont les principaux agents de la propagation non seulement de la modernisation mais aussi des nouvelles idées »[7]. Namely, those who were in favour of a change in the way politics were led in their countries, be they in Europe or in America, were people who belonged to the same social classes that began to be taken as the villain of the story, thus creating a great

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[7] Guerra François-Xavier. *L'Amérique latine face à la Révolution française.* In Caravelle, n° 54, 1990. L'Amérique latine face à la Révolution française. pp. 10,11.

ambivalence. All the same, Guerra attests the following referring to this situation: Comme en France, cette ambivalence de la monarchie absolue, à la fois moderne et traditionnelle, mais toujours hostile à la représentation de la société, est la cause première du processus révolutionnaire.

For instance, it must be highlighted that the so-called Mexican Independence motto included the name of the "Fernando VII"[8] as legitimate king of Spain which meant that at the deepest sources of the revolutionary movement, the supporting elites were not in the quest for a complete detachment from the metropole but an acknowledgment of their rights and of all the work that they had performed in order to make progress the colony of the New Spain. Therefore, "C'est alors qu'en absence du roi, et non pas contre lui, s'ouvre un processus révolutionnaire analogue à celui que la France avait connu: construction d'une nouvelle légitimité, apparition de la politique moderne, changement dans l'imaginaire. »[9]

Likewise, in Mary Shelley's literary work, the ready will face a great deal of ambivalence in the main characters. The monster and his creator offer the reader a twofold image of one situation. The struggle between the traditional and stern establishment and a new pushing order which, to a certain extent, finds it origins in that very same establishment that so much criticises and attacks. At a deeper level, these two contrasting figures depict the eternal fight between our Houyhnhnm components and our yahoo elements. Reason and bestiality always in the battle to govern man's life.

Related to the above state idea, the French Revolution was, at the same time, the source of disenchantment since it did not satisfy the

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[8] Cette révolution unique, commune à l'Espagne et à l'Amérique, est une révolution paradoxale. Elle commence par defender le roi tout en finissant par proclamer la souveraineté nationale. Elle est l'ouvre de patriotes qui rejettent l'occupation française d'Espagne, tout en s'inspirant en même temps du modèle français. Elle réunit au départ Espagnols et Américains dans un même élan patriotique, tout en aboutissant ensuite à l'Independence de l'Amérique espagnole…
Guerra François-Xavier. *L'Amérique latine face à la Révolution française.* In Caravelle, n° 54, 1990. L'Amérique latine face à la Révolution française. pp. 16.

[9] Ibid. p.17.

needs and ambitions of those who participated in it. They saw murdering all along the time it lasted. *La Terreur*[10] killed those freedom expectations that once were the engine for the movement. France had been plundered but its revolutionary ideas permeated the new century.

Following Guerra's words, we find that:

> …la sympathie initiale à l'égard de la Révolution va bientôt se transformer en méfiance, puis en hostilité. Dans cette évolution, l'exécution de Louis XVI et la persécution religieuse jouent un rôle fondamental. La personne du roi, entourée encore d'un respect religieux, apparait comme la clé de voûte de tout l'ordre social; mais aussi comme le lien qui unit entre eux la diversité des communautés politiques qui composent la monarchie. La persécution religieuse, elle, touchait encore plus profondément les valeurs suprêmes de la société.[11]

It is appealing that even in the results of the revolutionary movement, we find the ambivalence to which we referred before. The opposites seem to be always present so as to keep the natural balance of life.

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[10] *La Terreur* is a period in the history of France which took place after the onset of the Revolution. For almost a year (1793-1794), France suffered thousands of deaths. Those who opposed the Revolutionary principles were executed. The "guillotine", known as the National Razor was the mark of the last year of what was intended to be a movement for freedom. Men, women and even children died massively during this time. Nobody was out of danger, even renowned scientists such as the chemist Antoine Lavoisier lost their lives. The Catholic Church also raised its voice against those, violent events, among other reasons because the revolutionary powers aimed to transform the clergy into servants of the new government. The intention was to oblige the members of the Church to sign the Civil Constitution of the Clergy, a document in which they declare their loyalty to the new regime, not to Rome.

[11] Ibid. p.13

Similarly, it is interesting the fact that some deep-rooted values and ideas cannot be that easily detached or erased from the minds and hearts of people. Especially, as is the case, those which have become part of the very personal belongings of the individual, even when they are shared as collectivity, being religion one of the most polemic and strongest companions of humanity. It is the value, the idea that paradoxically frees the human mind but it can also encapsulate it restrictively if misunderstood. In any case, when attacked, the follower will start questioning the reasons of the aggression against something that is so intimate to him.

Treading on the path of the novel, the monster can be easily traced in Guerra's words when he affirms that "la sympathie initial à l'égard de la Révolution va bientôt se transformer en méfiance, puis en hostilité." Correspondingly, Victor Frankenstein had put all his hopes in the creation of life. He had initially believed that his achievement would give him glory, fame, recognition, even beyond the scientific field. His most picturesque cogitations led him to deem his plans of creation as the most advantageous route towards his development as a scientist and as a benefactor of the world. Notwithstanding, he offended, he « touchait encore plus profondément les valeurs suprêmes de la société. »

The initial meaning of his creation vanished once it reached its summit. The initial sympathy (as Guerra declares) for the creature became distrust and the creature becomes a monster. It offends the values of that society as it trespasses the limits of what is taken as normal. People cannot handle the fact that there might be something or someone else who can be similar to them but very different at the same time. They are terrified, and, when humans allow fear to control them, rationality loses all its power and men surrender to bestiality and become aggressive. Accordingly, the French Revolution and Victor's creature play a very similar role in their corresponding societies. The French Revolution promised a huge change that would bring welfare to people. Nevertheless, the immediate result was devastating. Blood was spread and death reigned. In a similar fashion, the creature is expected to be perfect, to be superior to humans, physically beautiful, strong and with a higher degree of thinking.

Nonetheless, similar to the Revolution, the monster is a disappointment that becomes a threat.

Evidently, there are those who sustain that both events were necessary so as awake the awareness of a slumbering society, which can be true since humans need drastic changes in their daily routines so as to realise and give value to the actions they constantly perform, least they disappear swallowed by them as Ivan Osokin[12] while trying to change their lives. However, the reactions can be of different kind depending on the circumstances of the individual, of the society where these drastic changings take place. On the one hand, some can provoke the evolution to a better stage of welfare in that society or individual. On the other hand, the reaction to those changes can be totally opposing. The society or/and the individual can remain faithful and closely attached to the ideas they have received from their predecessors and defend them fiercely, not allowing the minimum mistrust. On the contrary, they see sceptically all sorts of innovations.

In that way, the reaction to the events of the French Revolution resulted in the appearance of many influential written works to support or detract the movement. Mary Wollstonecraft, Mary Shelley's mother, wrote *A Vindication of the Rights of Man* in 1790 justifying the French Revolution whereas Edmund Burke wrote *Reflexions on the Revolution in France* in the same year but with an opposite purpose. On his side, Goethe, in Germany, affirmed that he supported evolution not revolution. He also avowed that "en la borrachera de las masas sucumbe la razón y se favorece la irrupción de los bajos instintos."[13]

For his part, Schiller attested that "La Ilustración y la ciencia no han pasado de una mera "cultura teórica", un asunto externo para

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[12] Ivan Osokin is the main character of the novel named *The Strange Life of Ivan* Osokin written by P.D.Ouspensky a Russian writer who based his ideas on esoteric thought and on the Nietzschean theory of the eternal recurrence. Ivan realises that his life has not been the best and he wants to change it, to correct his mistakes. Nevertheless, even when he seems to be fully aware of them and of the objective of modifying his behaviour, he cannot do reach such goal in spite of the fact that he is given many an opportunity to return in time so as to do so. So constant and insistent is this doe this action take place that he ends up disappearing in the cycle of repetition.

[13] Safranksi Rüdiger, *Romaticismo, Una odisea del espíritu alemán*, Tusquets, México, 2009, p.38.

"gentes que interiormente siguen siendo bárbaras."[14] These notions were mainly related to freedom, progress and reasoning over their opposites: slavery, underdevelopment and superstition which for the revolutionaries included religion, with a specific attack to the Catholic Church for what it represents at many levels: social, political, cultural, religious and even economic[15]. Notwithstanding, the Catholic Church was not the only affected; the English Church lost many adepts and sects continued to increase causing disturbances not only in the religious sector but also in the political field since the Anglican Church is an important component of the social and political life in England being the King or the Queen its head since the time when Henry the VIII broke with the Holy See and became the head of the English Church.[16]

Based on religion, several movements took place in English soil. Just some years before the 18th century finished and still on the throne George III, Catholics were granted the vote in 1793 and in 1829. With a new monarch, George IV, the Roman Catholic Relief Act removed several restrictions from Roman Catholic practitioners[17]. By the early

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[14] Ibid. p.41.

[15] The Catholic Church, a millenary institution, has many times pronounced itself against the barbarism of the world. It has even raised its voice to denounce and to condemn the injustices committed by those in the political and economic powers, fact that, evidently, represents a hindrance to their egoistical purposes to abuse the most needed. Therefore, they will come up with fallacies used as arguments against the existence of this religious institution that has debunked them. However, polemic the institution has always been, the Catholic Church exerts a big influence in the decisions taken worldwide. As an example, we can mention *Centesimus Annus*, an encyclical written by John Paul II in 1991 and which is a document deeply concern with social matters such as poverty and dignity of labour.

[16] Under King Henry VIII in the 16th century, the Church of England broke with Rome since Pope Clement VII refused to grant Henry an annulment of his marriage to Catherine of Aragon.

[17] The 1829 Emancipation Roman Catholic Act was the peak of the fight for the rights of Catholics in the UK. Promoted by the lawyer Daniel O'Connell from Ireland, supported by the Duke of Wellington in parliament, this act re-established the Catholics several rights. Among the most important we can count the following. Purchasing land; before the act was passed, no Catholic was able to possess any property. Holding civil military offices and seats in parliament was forbidden before the act took place. Practising religion freely was not an action that Catholics could do without incurring in civil penalties. Finally, with the passing of the Act of Universities Test in 1871 that open the doors of universities to

1830's, once again with a new king occupying the English throne, William IV, another episode shook, resoundingly, the foundations of the Anglican Church. The emergence of the Oxford Movement guided in its beginnings by Cardinal Newman, who along with some High Church members of the Anglican confession, proposed the return of some old Catholic traditions and liturgical rituals into the Church of England. Evidently, the movement found opponents due to its high Catholic charge. So marked was it that its leader John Henry Newman and some of his followers eventually embraced the Catholic faith. Needless to say, is that this movement supposed a big danger to the English crown and government since that implied a power and economic loss. The religious behaviour reflected directly in the political scene as attested by Kenneth O. Morgan when saying that "Political radicalism tended to be the hallmark of rural or mining area Dissenters. the change in South Wales was particularly drastic – or of urban élites such as the Unitarians or the Quakers."[18] These groups organised themselves originally as supporters of specific religious ideas that were not in complete communion with the Church of England. Notwithstanding, as it can be appreciated, their interests were also on the side of politics.

On the other hand, the 19th century brought to England progress and enormous breakthroughs in science and technology. It is the time of the industrial revolution during which England became the first economic power of the world. Leading power that lasted all along the century and which was challenged only by the emerging Russia, France and Germany. Machines, especially to decrease the hardships of agriculture, were constructed and rapidly implemented, which resulted in faster and easier production. Nonetheless, it also provoked discontent among the population who immediately reacted violently

Catholics the full restoration their rights came to an end. See Chapter 8 *The Revolution and the Rule of Law (1789 -1851)* in the book by Kenneth O. Morgan, *The Oxford History of Britain* in which one can find abundant information on the religions conditions of Britain during the 19th century.

[18] Morgan, Kenneth O., *The Oxford History of Britain*, Oxford University Press, Oxford, 2001, p.505.

destroying such machines since they represented the substitution of human work in the diverse processes. By reducing the participation of people, the existing jobs would be lost, fact that actually took place. Not having a source to support their families, people were obliged to migrate massively to the rising cities. Waves of immigrants soon populated these conurbations in the quest for a better life. Notwithstanding, most of the time, they encountered privation and blatant poverty.

The cities began to grow receiving people from all over the kingdom and because the Industrial Revolution was taking place in British ground, everybody's cooperation was necessary, including that of women and even that of children. While people were substituted in the fields, they were required in the rising factories. It must be remembered that the century commenced with a war against France which lasted till 1815 and, contrary to what could be thought, it was beneficial for the English industrial development since it became mandatory for the British Navy to keep a fast and always leading pace in the war.

It must be recalled that "Napoleon was the master of the land, and by his Continental System tried to ruin Britain by excluding her goods from Europe; but Britain was mistress of the sea, and replied by declaring a blockade of all ports from which her trade was excluded...".[19] This blockade produced as a result that Britain "annexed something like 20 percent of world trade, an probably about half the trade in manufactured goods."[20]

After England demonstrated her power in the sea, she began to establish herself a strong opponent against Napoleon who step by step began to lose control fact that led to his abdication in 1814. "There followed the epilogue of the Hundred Days, from March to June 1825, when Napoleon escaped from Elba, raised his last army and fought his last battle at Waterloo. The Twenty Years' War was over."[21]

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[19] Halliday, F.E., *A Concise History of England, From Stonehenge to the Atomic Age*, Thames and Hudson, London, p.165.

[20] "*The Oxford History of Britain, Oxford University Press*", op.cit. p.475.

[21] Halliday, op.cit. p.165.

So as to achieve this purpose, it was compulsory to find a way to develop the metal and naval industries and communications. Warships and steam-power became inseparable elements of both the war and the everyday life of British people. However, once the war ended, there was unemployment which resulted in multiple outbreaks of social discomfort. As a consequence, workers began to organise into unions looking for political and economic reforms that would benefit them as they had continued being oppressed.

According to Halliday "the last twenty years had been a period of repression during which the condition of the poor had steadily deteriorated."[22]

Representations of the turmoil and the heavy lives that people had to undergo in the big cities are left to us by one of the most illustrative literary figures of this time, Charles Dickens, who, in his novels, captured the essence of the extreme conditions in which people lived. Some of the descriptions would be grotesque for a contemporary mind. Nevertheless, in those days, the images of children working under very hard and inhuman conditions were very common, even for the government who passed some laws to regulate their participation in the working life.

But how is it that these events came to happen in a country so highly developed in technology? The most dominant social philosophy that led to this situation was that of *laissez-faire* which stated that the only way to general welfare could only be attained by the free operation of economic laws. This implied that the government should keep distant from the quest for private interests. However,

> Was Britain a laissez-faire economy, and does the Industrial Revolution therefore stand as a monument to the economic potential of free enterprise? In absolute terms, Britain certainly was not a pure laissez-faire economy. A large number of regulations, restrictions, and duties were on the books. But absolutes are not very useful here.

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[22] Ibid. p.166.

Compared with Prussia, Spain, or the Habsburg Empire, Britain's government generally left its businessmen in peace to pursue their affairs subject to certain restraints and rarely ventured itself into commercial and industrial enterprises. [23]

For the vast majority, this way of conceiving business was translated into inadequate wages, long working hours, sordid conditions and a large scale of employment of women and children. This hard circumstance was accentuated by the lack of parliamentarian representation of the popular classes. Evidently, those who held a place in Parliament were mainly landowners. However, the turning point of the poor's bad living conditions was the health problems that resulted from the proliferation of slums. Diseases began to spread all over the cities reaching the upper classes that became vulnerable. In this way, they started to work so as to improve the lower classes' obnoxious living conditions, thus creating Health Commissions.

Colonialism

From these first steps, many other changes took place, especially in the 1830's when there was a big fire in the Parliament which was taken as a symbol of conversion. This event happened two years after the Great Reform Act[24] was passed giving England democracy and more

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[23] Mokyr, Joel, The British Industrial Revolution, An Economic Perspective, Westview Press, Second Edition, Oxford, p.49.

[24] As the 19th century progressed and the memory of the violent French Revolution faded, there was growing acceptance that some parliamentary reform was necessary. The unequal distribution of seats, the extension of the franchise and 'rotten boroughs' were all issues to be addressed. The Tory Prime Minister in 1830, Arthur Wellesley, First Duke of Wellington, was resolutely opposed to parliamentary reform. However, there was growing support for limited change within his party, primarily because partially extending the franchise would allow the wealth and influence of Britain's growing middle class to be exploited.

Lord Grey
When the Tory government was ousted later in 1830, Earl Grey, a Whig, became Prime Minister and pledged to carry out parliamentary reform. The Whig Party was pro-reform

parliamentary representation doubling the votes. Nonetheless, workers, in their vast majority remained powerless, fact that triggered the appearance of a new social movement, Chartism, which demanded votes for all, secret ballots; regular parliamentary reunions and payment for MPs so that the less favoured, economically speaking, could have access to those positions, thus really representing the interests of the poor. In spite of these incidents in their European territory, and regarding their expansion, the British conquered several parts of the world bestowing, in most cases by force, their culture and vision of life on the conquered peoples. Africa, Asia, America knew the British rule and its consequences. These results were not all in all bad since, due to the colonial British era, many a people in other continents

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and though two reform bills failed to be carried in Parliament, the third was successful and received Royal Assent in 1832.

The Bill was passed due to Lord Grey's plan to persuade King William IV to consider using his constitutional powers to create additional Whig peers in the House of Lords to guarantee the Bill's passage. On hearing of this plan, Tory peers abstained from voting, thus allowing the Bill to be passed but avoiding the creation of more Whig peers.

The first Reform Act
The Representation of the People Act 1832, known as the first Reform Act or Great Reform Act:

- disenfranchised 56 boroughs in England and Wales and reduced another 31 to only one MP
- created 67 new constituencies
- broadened the franchise's property qualification in the counties, to include small landowners, tenant farmers, and shopkeepers
- created a uniform franchise in the boroughs, giving the vote to all householders who paid a yearly rental of £10 or more and some lodgers
- Limited change had been achieved but for many it did not go far enough. The property qualifications meant that the majority of working men still could not vote. But it had been proved that change was possible and over the next decades the call for further parliamentary reform continued.

Information taken from the **UK PARLIAMENT** SITE:
https://www.parliament.uk/about/living-heritage/evolutionofparliament/houseofcommons/reformacts/overview/reformact1832/

were known to the rest of the world which implied enrichment for the universal culture.

With colonialism, the English language found its way to permeate each part of the globe with its sounds, words and ideology. In many of these places, it became part of the geography, of the history and it began to be assimilated into the local environment giving birth to new and particular ways of speaking it[25].

It is in this way that the English along with their French counterpart began their colonial expansion in Africa, Asia and the Caribbean. So as to legitimise their imperial movement, they were obliged to create a discourse in which they appear as the bestowers of culture and civilisation. The peoples that they were to conquer were presented to the eyes of the world, in the best cases, as little children in need of tutoring so as to leave their state of underdevelopment and savagery. In other cases, in order to reinforce their imperialistic discourse, the literature produced during this period of history in English and in French portrayed, especially, the Africans as primitive creatures being Conrad's H*eart of Darkness*, the triggering literary work utilised for the development of the colonial discourse.

The narrator of this story describes his experience when arriving in Africa. He has just begun an exploration enterprise and he is impressed by nature and the inhabitants of those lands. He expresses himself in the following fashion:

"We penetrated deeper and deeper into the heart of darkness. It was very quiet here. At night sometimes the roll of drums behind the curtain of trees would run up the river and remain sustained faintly, as if hovering in the air high over our heads, till the first break of day. Whether it meant war, peace, or prayer we could not tell. The dawns

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[25] All around the world one can find pidgin languages which are the result of the contact with the English culture, not only the one coming from the UK but also from the USA. A pidgin is basically a combination of languages. Some native to the land where it develops, some coming from outside and having a base of the conquering tongue, in this case English. Just to give some examples we can mention Japanese Bamboo English, Hawaiian Pidgin English and Liberian Interior Pidgin English. There is one which is outstandingly important because it is spoken as a national language, not recognised by the government, but nevertheless, used by the vast majority of the population in Singapore, known as Synglish due to its heavy load of English grammar and vocabulary.

were heralded by the descent of a chill stillness; the woodcutters slept, their fires burned low; the snapping of a twig would make you start. We were wanderers on a prehistoric earth, on an earth, on an earth that wore the aspect of an unknown planet. We could have fancied ourselves the first of men taking possession of an accursed inheritance, to be subdued at the cost of profound anguish of an excessive toil. But suddenly, as we struggled round a bed, there would be a glimpse of rush walls, of peaked grass-roofs, a burst of yells, a whirl of black limbs, a mass of hands, clapping, of feet stamping, of bodies swaying, of eyes rolling, under the drop of heavy and motionless foliage. The steamer toil along slowly on the edge of a black and incomprehensible frenzy. The prehistoric man was cursing us, praying to us, welcoming us – who could tell."[26]

Once pictured in this way, the colonial discourse was put into practice without any sort of restriction. The many different cultures were grouped as if they were only one misshaped mass that had to be given form and sometimes which had to be completely modified. Education, language and religion were the key to the colonial success. It was through indoctrination and, evidently, by the use of military force that the Metropolis was able to establish its reign over all those countries exploiting their natural resources and their people. Logically, there was resistance against the conquerors; nevertheless, the movements were immediately suffocated, in most of the cases, violently.

Notwithstanding, those who were able to adapt themselves to the new regime and those who were already born immersed in it had the opportunity to participate of the advantages that it offered to those who comply with the imposed system. Many of these people were able to climb some levels in the established colonial social structure and, for some, following the rules were their only occasion to leave poverty and

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[26] Conrad, Joseph, *Heart of Darkness* in the Oxford Anthology of English Literature, Vol.2. pp. 1644-1645. The novel was written on the verge of the beginning of a new century, in 1899. The writer had accumulated huge experience during his life as an immigrant himself. Being originally Polish living under the Russian government and surrounded by Ukrainians, Conrad had also inhabited in France and other parts of Europe finally reaching English ground and receiving British nationality in 1886. He belonged to the British merchant marine and wrote many stories related to his naval experiences which had fascinated him since he was a child.

help their families to survive. Some of them were educated to control their own people making them believe that the "whiter" they became, the better they were going to be. As Aschroft states the situation "caused those from the periphery to immerse themselves, in the imported culture denying their origins in an attempt to become 'more English than the English'."[27]

Nonetheless, they were just a photocopy of the coloniser that could be easily manipulated. On the other hand, this sort of education was the incubator of many a Caliban[28] who, as Chinua Achebe (already in the 20th century), revealed themselves as the rescuers of their cultures and their past in the quest for recovering their stolen and kidnapped identities. Some others like Tsi Tsi Dangaremba[29] sought reconciliation among the new cultural components that had already merged due to the constant contact of civilisations.

As it can be seen, this historical moment resulted in a vast production of what is called now post-colonial literature which was the writing back of the colonies to the Metropolis in which the colonised stated his point of view before the coloniser and confronted him using his own language and institutions[30]. So we find in this field, Chiua Achebe, Tutola, Ngugi Wathiongo among others who were already

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[27] Ashcroft, Bill et al, *The Empire Writes Back*, Routledge, London, p.4.

[28] Caliban is a character appearing in *The Tempest* by William Shakespeare. He is the slave to Prosperous who teaches him his language. As time passes by and once in command of it, Caliban utilises this learnt language to contest Prosperous' offences. He learnt to use the language of his master in order to vindicate his status. It is pertinent to comment that Caliban was described as a savage man just like those appearing in the *Heart of Darkness* and in the colonial discourse.

[29] Dangaremba is a Zimbabwean writer and film producer who has actively participated in postcolonial literature, feminine and social activism through literature and art. She wrote one of the most emblematic post-colonial novel, *Nervous Conditions* in which she expresses the idea that "The condition of native is a nervous condition" (From an introduction to Fanon's The Wretched of the Earth). Namely, being a native, an African native meant to be always under the psychological pressure of having to be what one was not.

[30] Following the same train of thought, Ashcroft attest that "One of the main features of imperial oppression is control over language. The imperial education system installs a 'standard' version of the metropolitan language as the norm, and marginalizes all 'variants' as impurities." Moreover, he affirms that "Language becomes the medium through which a hierarchical structure of power is perpetuated, and the medium through which conception of 'truth', 'order', and 'reality'. Ibid. p.7.

prefigured in the Shakespearian character of Caliban, as mentioned above, who learning his master's language uses it against him. These figures of the mid-20th century were possible due to the previous history of colonisation dating from the 19th century.

Literary Currents

In terms of culture and art, the 19th century saw the birth of many literary and artistic currents which found their bases in movements against the Enlightenment and the social events taking place as a result of the Napoleonic wars and the disorders produced owing to the technological advances. During this century, different literary and artistic currents reigned; among them Romanticism, the Gothic Novel, Realism and Naturalism; all of them with their own characteristics, sometimes opposing one to each other.

Romanticism

The first current, Romanticism, was based on the exacerbate expression of feelings, nature, a remote past, medieval settings and themes, exoticism, and oriental literary images. For a romantic mind, feelings were the sublimation of the simple instinct, it was nature taken to a higher level, nature beyond a simple realistic description. Nature then became a symbol system, a physical revelation parallel to an inner or a spiritual world in which objects mean something beyond themselves. Romantic literature is similar to a visit to Plato's cave where the images are captured, where instincts are seized, defined and transferred to higher levels of both physical and spiritual understanding. The creative mind of a poet, according to Wordsworth[31], sees the instinct, takes it and recreates it. It asks more than the simple instinct can give. Life, for a romantic, requires far more than what the plain physical experience can provide to the human being. Therefore, it is necessary to access the aesthetic experience through love and beauty. However, this experience is not easy to attain; one has to be trained, and on the way, one will face spiritual failures but aesthetic triumphs. That is

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[31] Wordsworth along with Coleridge published in 1798 a book known under the name of *Lyrical Ballads*, a collection of poems. In its preface Wordsworth exposes his theory about poetry and life.

why, the romantic artistic productions are immersed in nostalgia, sadness and longing for what they conceived as pure states such as infancy. The quest for love and beauty is attained only by getting to know oneself. Similar to what Plato and Aristotle proposed, the expression of feelings was not only for the sake of it, but with the objective to know them, experiment them and control them. Passions and emotions should be shaped so as to obtain equilibrium.

The sublimation of the senses would take place through imagination, closely attached to the poetic creation. The writer that set the bases for this train of thought, William Wordsworth affirms in the preface to his first book, published along with Samuel Taylor Coleridge, *The Lyrical Ballads* that the writers of the ancient regime[32] were artificial and had imposed forms on the natural way of poetry which is achieved with "The spontaneous overflow of powerful emotions recollected in tranquillity"[33]. Among other ideas, Wordsworth stated that there should be a natural pouring out of potent feelings and not the product of labour and study; the literary production should be based on the writer's instincts and intuition, not only on the judgement of the head. The individual feeling of the author is emphasised, especially that which is triggered by the memories coming from his childhood, a time when man had a direct link with nature, when he was in a state of purity. The recollections of that time are opposed to the world of common experience; it creates visions and helps to develop imagination. That is why these literary productions are to be created in first person, many of them, in the epic style so as to accentuate the experience of the individual. It is then that the image of the Bard becomes recurrent. It is this character that represents the hero and the ideal world that only he can reach by the already mentioned sublimation of feelings through poetry.

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[32] He refers to the times previous to the French Revolution. It is essential to remember that Wordsworth spent some time in France studying the revolutionary movement from the literary point of view and he realised that the rules that writers had to follow were extremely strict and controlled by some few who possessed the power of giving legitimacy to the works of art. Contrary to this idea, Wordsworth reckoned that the writer should be free to express himself.

[33] Wordsworth, William and Coleridge, Taylor, *The Lyrical Ballads*, in *The Norton Anthology of English Literature*, pp. 239-251.

Not only is Romanticism an artistic movement with philosophical bases, it is also a new fashion to understand life. Romanticism is a battle against the vacuity, against the abyss that supposed the debris left by the French Revolution and its kingdom of reason. It is the quest to rediscover the original meaning of words with all the power that they enclosed. It is the path to try to find answers to deep philosophical questions of existence. It is, as well, the mesmerising time of magic produced by poetry.

Many works of art coming from this time still caress the ears and the souls of those who approach them. However, they also produced tremors inside their minds provoking cavernous thoughts and violent confrontations inside the spirits. Coming from this time arrives to our present moment *Frankenstein*, a novel written also as a response to the historical events of previous years and the effects that they had on the Europe of the 19th century. Inserted in this time, it held many of the above mentioned characteristics. For instance, the word in the novel possesses the three-side element of construction, maintenance and destruction as if it were the power of the Hindu gods Brahma, Shiva and Vishnu searching for the equilibrium of the creation[34]. The monster constructs his reality step by step as he, by observing, learns the language, with it, physical and abstract concepts. He develops his own perceptions of life, what he believes reality to be and what he wishes it to become for him. Language then takes fundamental relevance in the shaping of his character. As a result, the creature, similar to a child, commences to identify with the outside world and looks for links that can attach him to solid ground and give him a sense of belonging, of security. It is then that emotions, feelings, intellectuality and personality are moulded by language, as sustained by Vogotsky "no sólo el desarrollo intelectual del hablante, sino también la formación de

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[34] Many believe that Hinduism is a polytheistic religion, nevertheless, it is, actually, ignored that all the gods are representations or emanations of The God. It is the way He reaches everyone and everything in His creation. In this fashion, we can appreciate the action of the त्रिमूर्ति (in Sanskrit) trimūrti, or Sacred Trinity who personified as Brahma, Shiva and Vishnu, create, maintain and destroy the universe so as to keep constant perfection in it. Etymologically speaking, we can even trace in this word the origins of the Christian word Trinity. It is also in this belief that platonic philosophy finds its roots.

su carácter, sus emociones y su personalidad en conjunto están en directa dependencia del lenguaje, por lo que en mayor o menor grado se manifestarán en el desarrollo del lenguaje…".[35]

In a more literary sense, it can be said that the author of the novel portrays the development of romanticism since, at this moment in history, the poets who opposed the previous establishment, namely, classical styles, broke the rules that tied the creative poetical wit under the rules of order and proportion. Victor, the poet, creates his deformed creature, his poem, with no perfect geometrical proportions, thus scandalising the audience and himself as he is aware that he has infringed the deep-rooted regulations to create art. Therefore, it can be affirmed that the monster is the romantic and gothic movement created in reaction and opposition to the classical models of the previous revolutionary age.

Mary Shelley utilised the materials and methodology that were in vogue in her time so as to write her novel. She assembled romanticism and the gothic novel. The result in the novel is the variation in the metaphorical meaning of certain elements such as nature. For instance, along the book, the reader can appreciate that Victor's refuge when feeling sad or anxious is both solitude and nature. Notwithstanding, once he failed in his experiment, the features that define nature are modified. For both the doctor and his creature, nature acquires a threatening form. From shelter, from an enclosed, quiet, place, nature becomes the darkest vastness of human solitude.

Nature then, more than a metaphor, plays an outstanding role in the story, it is the utter expression of the inside of the main characters. It is the path leading Victor from reason to rapture. It is the age of reason which fades away ceding its place to the age of the outpouring feelings, of curiosity for what cannot be explained, thus setting, the bases for more serious scientific research, introspection and paradoxically, the research of the dark, of the powers that control existence and creation. Introspection, in this respect occupies an

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[35] L.Vigotzky, Desarrollo del lenguaje oral, en *Obras escogidas*, Madrid: Visor, 2000, p.348.

imperative part in the exploration of the human mind establishing the bases for modern psychology.

The Name

At the same time, he is obliterated by the fact that he does not possess a name; not a nick name like the creature or the monster. We speak here about a real name, that which is given by the parents even before birth. The creative word had forsaken him. Without a name that defines him, his reality becomes almost preposterous, virtually inexistent.

At this point, it is pertinent to reflect on how having a name or not changes our entire reality. The name has two functions in life depending upon who utters it. If the person articulating it is its possessor, then, he is defining himself; he is telling the rest who he is, consequently, he has the power on his own being.

However, if the one who pronounces the name is another person, the properties sustained by that name change and, as a consequence, it becomes a means to possess the other. The one who names the other, possess him. That is why in the Bible, the Divinity does not reveal His name and answers by the well-known phrase "I am who I am"[36]. The same Jesus teaches his disciples and the people in general to approach God giving Him the title of Father, not calling Him directly by His name. This situation is repeated in our daily existence when we refer to others as professor, chief, Mr. or Mrs. By using these titles, even when we use the name of the person, they serve as a protective barrier to keep safe both the identity and the independence of the other. At the same time, we acknowledge that he or she possesses a fixed place in the world and in the reality, we live in, and that that person is somebody different from us.

Postcolonial Literature theory deals abundantly with this topic. The postcolonial writer denounces the abuses exerted on his people by the coloniser; abuses perpetrated by stealing their names, by erasing identities, by giving them other names. The colonised were defined, they were imposed another identity. Notwithstanding, the case of

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[36] King James Bible, Exodus 3:14.

Frankenstein's creature is extreme since he neither possesses a name on his own nor anybody else gives it to him. The creature is utterly nameless. His existence is diluted in the middle of darkness. Contrary to the postcolonial individual, Frankenstein's creature is thrown into confusion and is trapped by his own conceptions of life and of himself.

Following the same train of thought, it must be highlighted that the colonised individual undergoes three stages in his quest for an identity. The first one is when the coloniser erases his name and gives him another one, then; the colonised identifies himself with that given name refusing even the idea of being something different from what the master has said. The following step is realising that he is not like the coloniser, that he is an independent individual. Finally, if the independence is achieved, the individual colonised will assume and accept his real identity even if now it is mixed with what the coloniser has left him.

Contrastingly, in the circumstances presented in the novel, the creature is first identified as a fiend by that who gave him life. Hence, his identity is scattered into pieces. He does not have either a past to look back or an origin to which he can return. His namelessness provokes him to be hovering. In his case, the word does not define him but the actions of the others. The rejection of those around him, who he expects to be good-natured, pushed him to conceive himself as a wretched.

Thus far, one could say that he has defined himself, that he even has a name. However, the word wretched is not a name as Mark or Peter are. Nevertheless, his despair to have one leads him to believe, even if it might be to an unconscious level, that such vocable actually describes him. Therefore, he is not capable of going further to free himself, as the colonised individual does in the postcolonial literary productions. The monster has skipped stages to reach his freedom, his individuality. Accordingly, he is incapable to reach the conciliation phase of accepting what he is and being content and satisfied with it.

Going further in this analysis, we must underline that the creature does not own a name; as a result, no name can be erased. So,

the first stage is inexistent. Yet, the second stage is similar to that of the colonised individual as he is identified as a monster, but still a nameless being with no name before. Nevertheless, he refuses to be conceived as such since his manners, language and feelings are refined and good-natured. Then, he moves into a stage in which seeing his reflexion, he reckons that he is a real monster. However, he does not do it completely on the influence of others but in the vastness of his solitude. Nobody resembles him.

At least, in the case of the colonised, there are others who are in the same situation, as a result, loneliness does not play a decisive role but marginality as Ashcroft affirms by stating that "Marginality thus became an unprecedented source of creative energy."[37] Contrastingly, in entire isolation, the creature cannot surpass the "colonised" stage and accepts his fate as a slave of the circumstances. In spite of the fact that his marginal condition allows the monster to create himself a personality, a conception of the world, a self-image, he continues requiring the approval of the outside, of the other who rejecting him condemns him.

The Romantic Hero

At this level, the monster becomes the Romantic genius facing the absurdity of life and reason. Once in front of the vacuity, he reflects on his existence; the man is alone with his fears that seem to be more powerful than he is. So as to face this hindrance, the Romantic hero has to stand before them as courageous and as astute as possible to fight the battle.

It is pertinent to underline that both the creature and Dr. Frankenstein emerge, in the first place, as a twofold figure of this Romantic hero, which, along the novel, undergoes a gradual transformation into the realms of the Byronic hero, a variation of the previously mentioned figure. Separately, Victor and his creature possess features that complement and contradict each other giving the impression of the constant inner fight of the individual.

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[37] Ashcroft, Bill et al, *The Empire Writes Back*, Routledge, London, p.12.

Presently, it is important to clarify the attributes held by the Romantic hero, their consequences and how they are embodied by the main characters of Shelley's novel.

In the first place, the Romantic and the Byronic hero share many points because the latter, as mentioned before, is a part of the first, it is a variation immersed in the Romantic tradition. And as stated by Peter L. Thorslev, Jr.:

> Certainly, no poetry in English affords a better opportunity for the study of the Romantic hero than that of Lord Byron; he is the one poet in the Romantic Movement whose hero was his poetry, or whose poetry existed for his hero. Furthermore, the Romantic heroes epitomize many of the most important aspects of Romanticism, and the Byronic Hero shows the elements of every major type of Romantic hero.[38]

Thus, in general terms, the substantial differences between a simple Romantic hero and a Byronic Hero can be summarised as follows. The Byronic hero shows a great deal of antipathy towards other men, fact that pushes him to commit violent and horrid crimes; he is commonly surrounded by mystery and exerts a high degree of attraction, specially towards women. In contrast, the Romantic hero offers a more hopeful vision of life in which he, the hero, arises as champion against the impositions of the society on man. Notwithstanding, there are moments in which the characteristics of both heroic figures blend and even become one. Therefore, so as to ease the reading of this text, we will call the main characters, heroes pointing out, when needed, the distinction between the Romantic and the Byronic type.

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[38] Thorslev, Jr., *The Byronic Hero*, University of Minnesota Press, Minneapolis, 1965, p.4.

Having said that, we can affirm that the Romantic and the Byronic hero are multifaceted and even contradictory. Both figures were widely welcome by the readers of the 19ᵗʰ century since he, the hero, was closer to them. The traits that he holds are so down-to-earth that those who approach a story about him feel instantly identified with his deeds; not only because of his immediately evident attributes shared with the reader but also owing to the desire of the accomplished freedom that it represents to the common man of the century involved in the turmoil of the revolutionary movements and industrial vicissitudes that have affected and changed his life drastically.

The hero is a rebel who trespasses and defies the social establishment as did Victor with his experiments. His defiance towards the conventional believes of life and death, of God and evil are blatant. His action shakes the complete social structure from bottom to top causing fear and repulsion to the conservative and even to the non-conventional minds. In addition, especially for the Byronic hero, he holds darkness inside his being. As an instance, we can refer to the monster's physical appearance which portrays the obscurity that flows in Victor's soul.

Since the hero is a rebel, he also fights passionately for the change in the society in which he lives. His life is full of adventures and his unquenchable thirst for knowledge; all along with his curiosity, takes him to the limit. This fact triggers his extreme self-consciousness. Namely, as we can see in the novel, the heroes, Victor and the Monster, reach this stage gradually acquiring awareness of their individual strengths and weaknesses, of what they can do and have to face and what they cannot modify or control. Repulsion and fascination blend in them and individuality plays an utmost role. Notions such as self-sufficiency, isolation, gloom and dissatisfaction accompany the hero in the performance of his deeds.

In the novel, it is blatant that in several occasions, both the creature and his creator seek solitude. It is alone that they fear, enjoy, dream, ponder on their existence and suffer. However, as stated by

Williams, when he himself quotes Lilian E. Furst, "while the romantic hero may be afflicted by that *mal du siècle* aptly described by Furst as "the solipsistic self-absorption that entraps him in a vicious circle", he is not vicious in himself."[39] Thanks to this features, the romantic and the Byronic heroes are considered as free souls. Nevertheless, however free they are, "The self of the romantic hero can as easily become a prison as a site of freedom."[40]

His self-absorption and his quest for knowledge also lead him to suffering. As we can see in the novel, knowledge triggers pleasure and power, comparatively, it also produces awareness of good and evil. This event pushes the hero's mind to "walk through the valley of the shadow of death." [41] It is at this moment when the story vires towards darkness and sorrow. The reason is that, while the hero might have reached a state of illumination, this same condition provokes that he realises that there are many events that cannot be modify and that the vast majority of his fellow human companions lead unconscious lives. This gives the hero freedom in his mind but condemns him to the prison of solitude in the outside world inasmuch as he will rarely find somebody who is a visionary as he is. Evidently, this topic has been treated and present along the ages of man, in literature, one of the most known examples is *Jonathan Livingston Seagull*.[42]

This literary instance serves as a point of comparison to exemplify the variances between the romantic and the Byronic hero. While Jonathan Livingston Seagull still holds interest for his fellow gulls in spite of their initial rejection, both Victor and the creature lose

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[39] Williams, Simon, *Wagner and the Romantic Hero*, Cambridge University Press, Cambridge, 2004, p.12. The book from which Williams quote is Lilian R. Furst, *The Contours of European Romanticism*,Lincoln: University of Nebraska Press, 1979, p. 44.

[40] Idem.

[41] *King James Bible*, Book of Psalms, Psalm 23.

[42] Written by Richard Bach in the late 1960's as a series of short stories for a magazine and published as a book in 1970 deals with the story of a seagull which is bored with his daily life and search for knowledge and freedom, once he reaches it, his desire is to transmit what he has learnt to the other seagulls. However, the majority live and prefer living "happily" in complete ignorance. In spite of the first disappointment, he meets others who have become outcast for not conforming to the social establishment and he teaches them successfully the path to freedom and real happiness.

faith in humanity. Whereas Seagull still believes in changing the world and that "Such change can occur though their arousing a transcendental vision of beauty among and within those who are imprisoned by the obligations, obsessions and petty desires of everyday life."[43], Victor also wants to change the world and transcend it, yet, his objective is far from being altruistic. what he searches is his own glory. Victor does not match the description of the Romantic hero; we can assume, that, if he, at some point does, is by the sight that we have through his own childhood recollections in which he describes an idyllic moment of his existence.

As for the creature, it can be said that he undergoes a transformation from a simple Romantic figure that believes in the redemption of the human being by knowledge and good behaviour to the Byronic type of hero. We see the creature walking from light to darkness, from amiability to crime and from hope to damnation. The disappointment provoked by the failing social movements of the previous and the current centuries[44] forced him into uncertainty; men feel that they are hovering with no solid ground to touch. Therefore, they look for a new beginning.

The monster, at the beginning, afraid of his reflexion, but conscious of it, decides to continue living and growing from inside. The romantics did exactly the same; they took poetry as the way to purify their souls in order to sublimate their monstrosity.

The Danger of Knowledge

Based on Kant's philosophical works about reason, the romantics wondered about four elements that constituted for them the human

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[43] Op.cit. Wiliam Simon p. 12.

[44] This was a turbulent period, during which England experienced the ordeal of change from a primarily agricultural society, where wealth and power had been concentrated in the landholding aristocracy, to a modern industrial nation. And this change occurred in a context of revolution—first the American and then the more radical French—and of war, of economic cycles of inflation and depression, and of the constant threat to the social structure from imported revolutionary ideologies to which the ruling classes responded by the repression of traditional liberties.
Abrams.H.H. et al. *The Norton Anthology of English Literature*, London, 2005, p.2.

experience. What can a man know? What must he know? What can he expect? And finally and the most important, what is man?[45]

As it can be seen in the novel, Mary Shelley presents his monster as a man who wonders all the time about his existence, who looks for the protection of nature, who tries to understand the others, who is in constant search for knowledge in order to gain a better interior life. In Frankenstein, the questions surged from Kant's philosophy search for an answer. What can man know? This first interrogation echoes the beginning of time, the biblical recount of how man fell from the divine grace when not pondering on this question. Similarly, Victor wants to know more than his nature can hold. He wants to know the secrets of life and death. His eyes are so blind by what he thinks is light, so dim-sighted by his greed that he even declares: "One man's life or death were but a small price to pay for the acquirement of the knowledge which I sought; for the dominion I should acquire and transmit over the elemental foes of our race"[46].

Deprived of his sight by the shining temptation of becoming godlike, he surpasses his own natural limits and reaches the point of not caring about what could happen to others, not even to himself. It is clear that in all époques, humans have desired to reach heavens[47] by

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[45]In her book *Los románticos: nuestros contemporáneos*, in chapter 6, simply titled *Kant*, Adriana Yáñez, an UNAM researcher, approaches the reality of our modern world from a severely critical point of view attesting that nowadays we live in a socity and "en una época que no piensa", in a time in which all has become superficial and burocratic, in an époque in which knowledge is confounded with excessive recollection of date. To which she says that "Acumular datos, rodearse de cifras, de fechas y de signos es un adorno, un disfraz, una máscara: no viste, pero nos aleja de la verdadera reflexión." (p.55). Contrastingly, she also mentioned that there are everlasting questions lingering in the air. For instance, that which wonders about our existence, our identity as individuals and as a species. Who are we?
From this reflexion, she analyses Kant's ideas on man's questions, doubts and expectations of life and the possible answers that, precisely, from a deep pondering could be obtained.
[46] Shelley, Mary, *Frankenstein or the Modern Prometheus*, Könemann, Köln, 1995, p.20.
[47] We can refer back to the biblical narration on the Tower of Babel. Humans wanted to reach heavens and God confounded them by making them speak many different languages.

1 And the whole earth was of one language, and of one speech.
2 And it came to pass, as they journeyed from the east, that they found a plain in the land of Shinar; and they dwelt there.

their own strength, be it in a political setting or in art or in a common everyday life work environment.   This broken nature of man leads him astray and just a small negligence on his path can produce the most devastating effects. Knowledge is not forbidden to man, nevertheless, it must, as all in life, be measured so as to retain equilibrium.

Victor Frankenstein's carelessness when learning takes him to madness. In his narration, he himself admits that the process of all his horrid adventure found its origins in the lack of control of his passions. He studied exhaustively the decaying processes that lead man's life to death until he discovered the way to generate life. He opened his eyes as did Adam and Eve as flashes of blinding light surrounded them making them unhappy. They had gone beyond their own natural boundaries. They had left their state of innocence and protection to throw themselves into the abyss, into suffering. Fear, shame, tears and pain were to be henceforth their companions. From reason they transited to madness. This same experience was lived by Victor who translated it into the following words: "The astonishment which I had at first experienced on this discovery soon gave place to delight and rapture. After so much time spent in painful labour, to arrive at once at the summit of any desires, was the most gratifying consummation of my toils. But this discovery was so great and overwhelming that all the

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3 And they said one to another, Go to, let us make brick, and burn them throughly. And they had brick for stone, and slime had they for morter.
4 And they said, Go to, let us build us a city and a tower, whose top may reach unto heaven; and let us make us a name, lest we be scattered abroad upon the face of the whole earth.
5 And the Lord came down to see the city and the tower, which the children of men builded.
6 And the Lord said, Behold, the people is one, and they have all one language; and this they begin to do: and now nothing will be restrained from them, which they have imagined to do.
7 Go to, let us go down, and there confound their language, that they may not understand one another's speech.
8 So the Lord scattered them abroad from thence upon the face of all the earth: and they left off to build the city.
9 Therefore is the name of it called Babel; because the Lord did there confound the language of all the earth: and from thence did the Lord scatter them abroad upon the face of all the earth.

 King James Bible, Genesis 11:1-9.6.
Men had not learnt the lesson either after they were chased from Paradise or after the big flood, and continued and still do, desiring to be like God, to obtain forbidden knowledge and power.

steps by which I had been progressively led to it were obliterated and I beheld only the result."[48]

As it happened to the first parents of humanity, Victor enjoyed his discovery but a second. Suddenly, his reason was obnubilated and transformed into madness. He thought he could manage all the knowledge that he had found. At this point, the second Kantian question appears. What must I, man, know? Victor must learn about his inner being more than his outside. Therefore, the monster becomes a reflexion of the deformation of his soul when trying to appropriate knowledge that does not correspond to his nature.

Mary Shelley's novel, in this sense, is also about human's stupidity when believing the frontier of their actions are their own desires not paying attention to reality. This behaviour has been represented in art for centuries. Who has not heard the story of Icarus who due to his disobedience got his wings melted by the sun and fell into the sea? In modern times a clear example of this situation appears in the person of Cate Blanchett[49] who performs a soviet agent named Irina Spalko in the 2008 film *Indiana Jones and the Kingdom of the Crystal Skull*, starred by Harrison Ford and directed by Steven Spielberg. Besides being a spy, Spalko is a scientist who embarks herself in the quest of seeking the crystal skulls which according to the legend are the reservoirs of all the knowledge of the universe. In the same way as Frankenstein, Spalko's first intentions were to simply acquire knowledge. Nevertheless, once in front its majesty, her ambition triggers her fatalistic end. She is face to face with the skull and asks for the revelation of knowledge. She obtains what she requests but the results are catastrophic. The scene portrays perfectly what has been explained above. The knowledge of the universe cannot be held whatsoever in such a small container as her brain, not because she has not got the capacity of learning or because she is not a brilliant scientist, but because that knowledge surpasses her nature. She cannot

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[48] Ibid. p.46.
[49] Australian actress born in 1969 awarded with many accolades. She came to be internationally known for her participation as Elizabeth I in the film with the same name directed by Shekhar Kapur in 1998.

hold it and explodes. So is answered the following Kantian interrogation. What can I expect?

At several levels in the novel, this question can also be responded. Peter Harrison in his article named *Original Sin and the Problem of Knowledge in Early Modern Europe* begins by quoting Nicolas Malebranche[50] who affirms that the distorted knowledge – due to the original sin- that we receive from Adam "together with the errors of the senses, made men adore the sun, and that today is still the universal cause of the disorder of men's minds and the corruption of men's hearts."[51]

As a result, we can say that Victor participated directly from Adam's science, which was already damaged since "The Fall was supposed to have wrought havoc with the internal harmony of the human being resulting not merely in a moral fall, but in a fall from knowledge and the ability to discover truth".[52] This fact leads to uncertainty and confusion even if one believes to be doing right as Wollstonecraft says in her work *A Vindication of the Rights of Men* written in 1790, "No man chooses evil because it is evil; he only mistakes it for happiness, the good he seeks."[53]

By these words, the reader will suspect that this might be Victor's case. Blinded by the light of knowledge and not having the ability to handle it, he indulged himself in the pleasure that it produces not taking heed of the wide reach of his actions. At first glance, the reader

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[50] He was French priest living in the second half of the 15th century and the beginning of the 16th century devoted to philosophy. Following rationalism, he sought to acquire knowledge of two main figures, Saint Agustin and Descartes. He studied them deeply so as to demonstrate the imminent and active participation of God in human reality.

[51] Peter Harrison. (2000) "Original Sin and the Problem of Knowledge in Modern Europe", http://epublications.bond.edu.au/hss_pubs/50. The source to which Harrison refers is Malebranche, *Search after Truth*, VI.ii3, and tr. ed. Thomas M. Lennon and Paul J. Olscamp, Cambridge, 1997, p.451).

[52] Idem.

[53] Mary Wollstonecraft, *A Vindication of the Rights of Men, in a Letter to the Right Honourable Edmund Burke*, occasioned by his Reflections on the Revolution in France (2nd edition London, Printed for J. Johnson, 1790). 8/9/2018. http://oll.libertyfund.org/titles/991

could affirm that Victor might have been really convinced that his experiments would bring light to the world. Nevertheless, when one approaches the text and discovers that Victor's speech is delivered in the first person, one realises that, to a certain extent, he was aware of what he was developing as were Adam and Even when decided to take sin into their hands.

"A new species would bless me as its creator and source; many happy and excellent natures would owe their being to me. I might in process of time (although I now found it impossible) renew life where death had apparently devoted the body to corruption."[54] There are no excuses to avoid responsibility, Adam, Eve and Victor were well aware of their acts and while they might not have visualised the complete disastrous scene that their actions would bring, they could see that they had trespassed the law under which their nature impelled them to exist.

Then, Victor pays for his bad use of knowledge and science. His family is destroyed; his internal peace is scattered into pieces, and we assume that even his life is doomed. His misunderstanding and deviation on the use of knowledge has caused his damnation because "The end of learning is to repair the ruins of our first parents by regaining to know God aright."[55] However, the aim, as seen in the above stated quotation, is far from the objective highlighted by Milton. On the contrary, what controls Victors' mind is pride and as stated by Harrison when following Bacon's thoughts, pride is "the first sin of Adam and Eve, which inhibits the acquisition of true knowledge". Hence, what man, in this condition, obtains is a great deal of data and as he believes that information is knowledge, he does not advance to the next stage which is the analysis of such information which will subsequently has to lead to learning and improvement of the mind and spirit. We can see the blatant hideous results in society when those

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[54] Shelley Mary, *Frankenstein of the New Prometheus*, Chapter 4. p.48.
[55] John Milton, "On Education", *The Prose Works of John Milton*, ed. J.A. St John and Charles Summer (5 vols., London, 1848-64), III, 462-63, Cf. Jean Gailhard, *A treatise Concerning the Education of Youth* (London 1678), 28.

who possess the leading roles are proud and ignorant of real knowledge.

Language and Nationalism

At this juncture, our analysis takes us to a bifurcated path. On the one hand, the novel shows us the illnesses that corrode society such as discrimination. On the other hand, thanks to the vast interpretative richness of the text, we can also visualise the birth of nations and the importance of languages as a fundamental element for both the construction of the individual, socially and psychologically speaking and the shaping of nations.

Consequently, in the first place, the reader encounters that the monster is rejected when people see his appearance. Those who are different must expect the rejection of society; the debarment of those who follow the flow of the establishment. Commonly, those who blindly follow the rules of the society that shelters them will emit a judgement at three levels.

The negative judgement will be directed towards:

1. Those who do not utterly comply with the rules and criticise them so as to create awareness in order to improve the life of society. Because no society is perfect.
2. Those who are forced to live in that society and follow the rules but are clearly of a different mind.
3. Those who are in utter disagreement with the social rules.

As they are blind, as above stated, the ones who judge the difference are not willing to even listen to a diverse point of view. They are ostracised and would never leave the illusory comfortability that their condition provides them. Contrastingly, it is true that there are times that those who criticise and propose changes are not whatsoever right and the conservatives will need to work hard in order to preserve the good order in society. As we have seen, not all revolutions will bring common welfare.

In any case, difference has always been a source of fear or a mere pretext to abuse the other. The creature is an evident example of this

status quo. He is the other, who, in our immediate reality can be the foreigner, the handicapped, the one of a different skin colour, that who speaks a different language, that who speaks a tongue which is not considered as prestigious, that who does not agree with being mistreated. In this way, one could enumerate an infinite number of "reasons" to discriminate or being discriminated.

Going further, but not forgetting the same train of thought, it must be considered that, during the 19th century, the idea of nationalism was developed. Its source is found in the romantic philosophical and literary notions of individuality that in some cases led to individualism which nourished the idea of a nation, a group to which one could belong and feel at ease and protected. This is the result of the need to state one's individuality, to mark the difference from the other, to even highlight that the other is not as good as one. We know what the horrifying result was in this case: Nazism.

Herder[56], the German philosopher, sheds some light on both ideas: individuality and nation. In his works *Abhandlung über den Ursprung der Sprache* and *Journal meiner Reise im Jahr 1769*, among others, he states that feelings rather than pure reason are to be taken into account when thinking. With these opinions, he lays the basis for Romanticism. Furthermore, he asserts that it is important for man to preserve his individuality. However, this, taken to extremes, can derive in individualism which, as a consequence, may result in a corrupted version of pluralism[57], fact that may lead to chaos because

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[56] Johann Gottfried Herder (1744-1803) was an 18th century philosopher that whose main stream was related to philosophy of language, politics, religion and history. His language theories influenced the later studies made by Edward Sapir, the American linguist and anthropologist regarding the origin of languages. Herder's main attestation was that our thought deeply depended on language.

[57] Pluralism in political and philosophical theory is in favour of the development and respect of diversity inside the political body. It advocates the idea of a balance in the competing social interests which would lead to a common good. Some of the major exponents of this current are Isaiah Berlin, Edmund Burke and James Madison.

the individual is inserted in society, which is considered, retaking Hobbes'[58] ideas, as a bigger individual.

Herder, then, proposes a nationalism that should respect the otherness. He was for the multiplicity of cultures. Rooted in these ideas, the novel presents a creature that is also the depiction of the boundaries that should not be crossed; the respect that should prevail for all individuals.

Language is an essential component of the idea of nation. Noriko Iwamoto, in her paper *The Role of Language in Advancing Nationalism* discusses this notion based on, among others, two authors, B. Anderson and E. Gellner, who sustain the following ideas.

> Anderson (1983) argues that a nation is simply an "imagined community..." Anderson further states that the existence of the community or nation is often *imagined through language* (ibid:133), and thus stresses the role of language in imagining and creating the nationhood. In much the same way, Gellner (1964.169) radically states that "nationalism is not the awakening of nations to self-consciousness: it invents nations where they do not exist."[59]

These assertions corroborate the ideas previously discussed regarding colonialism and the images created by the coloniser about the colonised through the complex apparatus of language. The individual creates his own image of himself and of the world; one sees the other through the starting point of his very particular reality. As happened to the monster who, by learning the language, shaped his world and the connection that he had with it and with the others.

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[58] Thomas Hobbes (1588 -1679) was an 17th century English philosopher who was mainly concerned about politics and whose most recognised work is the *Leviathan* in which he exposes his theories regarding society and government.

[59] Iwamoto, Noriko, *The Role of Language in Advancing Nationalism*, in Bulletin of the Institute of Humanities 38 ,2005, p.p.91 to 113.

Individuality took place and did not allow it to see beyond his own point of view; he did not realise that there was diversity in thought. Language assists the design of the image of the other and groups those who share those ideas, even when, at certain moments, these ideas are imposed and not really analysed. The idea of a nation lives in the mind of those who agree on sharing common features. Some of them, like race or language might be call natural, however, the conception of the characteristics of the members of a nation is purely imaginative. They dictate the traditions, the habits, the way of using the language, the behaviour of people thus fashioning stereotypes such as the coldness of the English or the romanticism of the French language.

It is true that a sentence regarding the way people are cannot be emitted so easily and language is not the only element to be taking into account when we talk about nations and countries. However, its power is so strong that it certainly sluices inside the man's mind developing ideas that will materialise. After all, the world itself was brought into being by the use of the word.

Iwamoto continuing with the use of Anderson's ideas suggests that "Singing such national anthems of songs as The Marseillaise or Waltzing Mathilda, for example, gives opportunity for "unisonality, for the echoed physical realization of the imagined community."[60]

This mental images are not created only by the use of the oral language but also, and most importantly, are legitimised by the written form. "Print language set the basis for national consciousness by presenting a sense of "simultaneity in homogeneous empty time"(1991:25).[61] One can cite abundant examples of universal literature, such as the following: *The Iliad* for the Greeks, *The Aeneid* for the Romans or *The Fairie Queen* for the English.

Therefore, language has the utmost power of creating realities. In this fashion, it creates the idea of nation, the individual, and man himself. It is so that we reach the point in which the last Kantian question will be answered. What is man? The novel offers us a

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[60] Idem.
[61] Ibid. p. 103.

motley answer. The characters represent one part of human nature. It is true that a person possesses his or her very particular and individual way of being, nonetheless, his or her personality and behaviour change according to circumstances and to the people with whom one has an intercourse. As a consequence, the image of man that permeates the written work is that of a fragile being subject to his nature. Suddenly, the reader is in front of an ambitious individual, a selfish creature that is also capable of good and tender feelings. At the same time, we can perceive the image of a being that possesses both powers of creation and destruction; someone who is responsible for his acts but who also rejects them and prefers going into rebellion to accepting what he has done wrong; a being that prefers losing paradise to confronting life and to asking for forgiveness. As happened to our first parents whose sin was not so much that of disobedience but that of not repenting.

In the book of Genesis, Adam and Eve trespassed the commands of God and once they are aware of their crime, they do not look for their Creator, instead, they try to hide themselves. Their infringing action has had the power to blur their minds infesting them with fear. They have been deceived; they have not reached the promised knowledge that they were looking for. Had they acquired it; they would have known that God would have forgiven them, had they asked for it in true repentance.

As said heretofore, humans love knowledge and mystery and want to explain it. Knowledge was not forbidden by God, only one kind, that which could and can still not be handled by humans, due to their limited nature.

In any case, men continued their existence on this earth and their curiosity has ever since been constant. They want to explain what seems mysterious to them and so happened during the romantic period. What was not easily explained stopped being feared; the god of thunder was no longer awed; it evolved and became an incentive for the human experience with knowledge.

This thought perfectly describes Frankenstein's procedure. Men no longer watch the world turn around; they will try to explain it from its very depths. According to Suzanne Burdon, author of *Almost Invisible*, "the experiments were more pragmatic and focused on more

tangible aspects of daily life and the environment. They appeared no less magical for all that, however. Indeed, they were perhaps more so, because they implied that there were far more possibilities."[62]

Victor takes these possibilities in his hands and approaches defiantly what cannot be explained feeling himself capable of controlling what cannot be controlled. Obscurity permeates and fascinates his existence. The fact of entering the unknown is already a pleasure regardless the dangers that are to come. Curiosity is what has driven men to achieve many goals and breakthroughs in history. Nevertheless, when it does not have a practical developing purpose, it has also been the source of disasters. In Mary Shelley's literary work, the scientist's only purpose was to be taken as God. In this case, different from Leonardo Da Vinci who studied the human body and left his books full of vast and useful descriptions, Victor Frankenstein left his terror and disappointment. He misunderstood the individualism proposed by the romantics, neglecting the fact that the individual constructs society. He fails twice, once when trying to find the cradle of life and secondly when trying to reproduce it, because "lo incomprensible es una fuerza viva que se menoscabaría si el entendimiento pudiera sacarlo a la luz por completo."[63] It is certain that Safranksi affirms in his book *Romantik, Eine Deutsche Affâre* that "La noche sería entonces aquello a lo que regresamos, un nuevo nacimiento y también un regreso al nacimiento. Lo que ha brotado vuelve a su orígen."[64] Notwithstanding, Dr. Frankenstein misinterprets this maxim and despite the fact that he attempts to bring life from darkness, day from night, he does exactly the opposite. His creation is not valid since he took night directly into the light of day. He did not respect its secrets; he exposed it naked in front of the audience which

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[62] Suzanne Burdon is an American researcher and writer who, two years ago, published a book on Mary Shelley's life whose title is Almost Invisible. She explores biographic facts of the author along with historical, scientific, social and literary aspects. The opinion above given comes from an interview found in the following site. http://www.abc.net.au/radionational/programs/ockhamsrazor/mary-shelleys-frankenstein-and-the-birth-of-modern-science/6014790

[63] Safranksi Rüdiger, *Romanticismo, Una odisea del espíritu alemán*, Tusquets, México, 2009, p.60.

[64] Idem.

caused its fury and revenge. The monster is the night, the obscure, and the mysterious revealed as if it belonged directly to an everyday reality.

"The world was to me a secret which I desired to divine; curiosity, earnest research to learn the hidden laws of nature, gladness, akin to rapture, as they were unfolded to me.[65]

Victor is a genius; he has reached the impossible, bestowing life on dead matter. There is no doubt that his hard work performed by long hours of research and reasoning has given fruits. Nonetheless, the beast inside of him takes over his mind. He crosses the line that divides reason from madness, man from beast. This point can be read from different perspectives. The first one exposes the fact that Victor, the man, has trespassed the boundaries of the secrets of life and death which are controlled only by God. He, as Adam in the biblical story, does not take responsibility of his actions and decides to flee, which is the reason that causes his pain and damnation.

Retaking Safranski's ideas, he affirms that the ancient gods belonged to the light, they celebrated the sensual pleasures that humans could enjoy in this life and although there has always been a belief in an afterlife, this was still governed by death. It is not until the appearance of Christianity that this other part of existence is conquered. According to Safranksi, "Cristo precedió al género humano, angustiado por su condición mortal, en el camino a través de la muerte, la noche y la resurrección. Desde entonces, la muerte ha perdido su aguijón[…]"[66]

According to the Christian tradition, not only has Jesus preceded humanity on the different steps that the soul has to undergo after leaving this earthly existence, but he has also given them the opportunity to foresee in his humility what men are to expect in the afterlife should they follow him as Mozart expresses it in his *Ave Verum Corpus*: *esto nobis praegustatum, in mortis examine*"[67]

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[65] Shelley, Mary, *Frankenstein or the Modern Prometheus*, Könemann, Köln, 1995, p.29.
[66] Ibid

[67] Be for us a foretaste of the Heavenly banquet in the trial of death.

Inserted into a Christian culture, Mary Shelley's novel shows that, once again, Frankenstein misunderstood what Christ has come to bestow on humankind. The death from which Jesus saved humanity was, in principle, that of the soul with an eventual salvation or reinvigoration of the physical body; but that event had to be awaited. Humans should not meddle with the dead, least; they should receive a punishment for crossing the boundaries to the kingdom belonging only to the divinity[68].

The Age of the Gothic Novel

Connected to the previous ideas, another literary current develops in the 19th century; the Gothic Novel whose main elements are dark settings, the past, specially the Middle Ages, the supernatural such as phantoms, mystery, horror, devilish, gloomy decaying places, for instance, haunted houses or abandoned castles help to achieve the wonder in the familiar.

According to Deidre, gothic settings "supplied a shorthand for conveying powers of the past". It is in fact, "the past refusal to go away." In the Gothic, the past does not stay past; instead, we might say, the dead who do not know their place, start crowding out the living.[69]

The pioneers of this writing style in the English novel were Horace Walpole with his work *The Castle of Otranto* published in 1764

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[68] In the Bible there are many references regarding the topic of the relationship between the world of the living and that of the death. In the book of Deuteronomy, the practice of contacting the death by means of a necromancer is condemned. For example, the biblical text taken from **Deuteronomy 18:10-12King James Version (KJV)** reads as follows:

[10] There shall not be found among you any one that maketh his son or his daughter to pass through the fire, or that useth divination, or an observer of times, or an enchanter, or a witch.

[11] Or a charmer, or a consulter with familiar spirits, or a wizard, or a necromancer.

[12] For all that do these things are an abomination unto the LORD: and because of these abominations the LORD thy God doth drive them out from before thee.

[69] Lynch, Deidre, *Transformation of the Novel-I,* in *The Cambridge History of English Romantic Literature*

being the first author to include all the elements that would be recognised as gothic. In subsequent years, Mathew Lewis published in 1790 *The Monk* and Ann Radcliffe, in 1794, launched a literary work in four volumes, *The Mysteries of Udolpho* and Charles Robert Maturin published already in the 19th century, 1820, *Melmoth the Wanderer*.

These authors utilised in their works everyday components so as to explore the unknown giving the reader the possibility to go beyond the boundaries of this world, helping them to discover, at least, literary speaking what the afterlife was about. In that sense, those who approached this kind of novels were placed face to face with their own fears, be they physical or psychological. The appeal that humans experience towards terror and mystery was gratified with these literary works that provided the reader with the possibility to, safely, approach ghosts, monsters and vampires from the comfortability of their libraries or by the hearth place, alone or with their families and friends.

As imagination was an outstanding feature of this sort of literature, the authors bestowed their readers with the alternative not only to draw near their monsters in their heads but also with the opportunity to travel to an idealised Middle-Ages full of princesses and princes and faraway places that helped to take distance from their daily preoccupations and analyse them in a better fashion searching for solutions. The emergence of esotericism contributed to the creation of visionary worlds of altered states of consciousness. This was the result of the search for an immediate answer to prayers. Approaching religion requires a deeper and more time consuming activity, thus, people were not eager to spend time on profound serious studies regarding religion and spirituality; fact that led to the New Age currents that propose instant and easy answers to the innermost mysteries of the creation and existence.[70]

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[70] Developed in the 1970's, this movement proposes an eclectic view of spirituality detached from the established western religious rules. Although recognising the existence of a supreme pantheistic-like being, this movement focus on the strength that the self can reach, spiritually speaking. That is, human beings are perfectly capable of guiding their lives with no help. Another feature is the importance given to semi-divine beings such as angels or the so called ascended masters with whom people can communicate and ask for

One of the most outstanding figures of this time was the Swedish scientist Emmanuel Swedenborg, who, besides working with science was also a prominent religious referent for Lutheranism. At some point of his life, he claimed to have been visited in dreams by Jesus, who have given him special permission to visit heaven and hell at pleasure so that he could share this knowledge making human beings more conscious of what the spiritual world was. To reach his objective, Swedengborg wrote prolifically on these topics being better known and remembered by his book on the afterlife named *Heaven and Hell* published in 1758.

A later referent to the wave of esoteric knowledge and that is still constantly reedited is *Les grands initiés* by Edouard Schuré published already reaching the borders of the 20th century in 1889. The author of this book was a historian, essayist and playwright well known and respected in France. His book intends to shed light on the way that the most outstanding religious figures in history had to follow in order to achieve the mystic knowledge that transformed them into spiritual guides and healers. He searches to recreate the historical moment in which each of these men lived interpreting what he believes to be the real message to human kind. Thus, he would comment on the teachings of Jesus Christ, Zoroaster, Krishna, Hermes, Orpheus, Pythagoras and Plato.

This sort of readings made the minds fly into other possible realities which, to some, resulted prohibited by religion as they supposed a direct confrontation and questioning of the established dogmas. Both the Gothic Novel and esotericism were populated by a wide variety of symbolism which contrasted with the romantic current. For instance, the protective nature that was sought by the romantics through the power of imagination was transformed into a grotesque entity. This time nature did not provide the thinker or the poet with a moment of relaxation since, at this point, nature had become incontrollable.

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help. Through these begins, their followers perform alternative healing practices based on energy and the use of alternative medicines. Commonly, the supporters of these beliefs mention old Hindu religious knowledge.

The person who approached it had to face it even, sometimes, as the enemy. In contrast, during the romantic period, literature, especially poetry, aimed to the recovery of the lost paradise. By appealing the time of childhood, the poet attempted to establish a connection with the original purity and contact with nature. It is pertinent to pinpoint that the early stages of human existence faced a mishap; the original sin, by which man lost innocence and by which his relationship with nature was broken. His nature itself was fractured and, therefore, he is always in the quest to go back home which was precisely the pursuit of the romantics, to go back to the origins. As for the Gothic Novel, even if it shares certain features of the romantic era, these suffered a metamorphosis. Nature, one of the main elements in the confection of the novel, stops being a refuge for the human mind. Now, it is an enemy, it is an involving powerful being that cannot be seized, that produces despair instead of peace. Nature becomes an allegory of the disturbance of the mind, of its worries and nightmares. The vastness of nature, once the source of relief and rejoice for the romantic mind, is transformed into abandon and concern. Men will fear it; men will try to run away from it. And in their escape, they will not realise that the place they are heading to is worse that the monstrous nature that surrounded them.

The literary figures of the time noticed such a turmoil and portrayed it in their works. "Through the image of childhood, Blake dramatizes the conflict between nature and social order, between natural innocence and the pressures of social experience. […] Blake was also conscious of the effects on the individual of a rapidly developing industrial and commercial world."[71]

In real life this is translated as the massive migration from the countryside to the cities. Machines had transformed the natural environment where people used to live and which they knew how to manage into a monster whose purpose was to crush them. When fleeing, in despair to the cities, they were not aware that they were leaving their natural habitat pushed to face, unprotected and

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[71] Carter Ronald and McRae John, *The Routledge History of English Literature, Britain and Ireland*, 2nd Edition, London, p.183.

unprepared, the urban centres that turned out to be also huge monsters that would devour them.

Religion and Science in the Gothic Novel

In relation to religion, this began to be questioned and many people saw their beliefs weakened by the new trends that supported the existence of horoscopes and magic, situations that keep on coexisting in the era of high, technological advancements. As many of them abandoned their faith, and as humans cannot be without spiritual sustenance, they leant on the dark side of the soul and intended to explain their existence and deepest preoccupations by means of the unknown. Humans did not look for revelations anymore, they themselves would do the required research in the necessary places, be they haunted castles or cemeteries. The development of science gave the gothic novel much material to write about. Frankenstein is the clearest example in which new scientific knowledge is explored. Galvanism appealed the interest and curiosity of scientists and common people. This practice was developed by Luigi Galvani, an Italian scientist that lived in the 18th century. As he was experimenting with dissected frogs, he mistakenly produced electric current that made the frog move; fact which led him to believe that this energy could, if highly and more properly developed, bring dead creatures back to life. He called this practice *elettricità biologica* (biological or animal electricity).

This same principle was adopted by Mary Shelley when writing her novel. The creation of the monster by Dr. Frankenstein is performed under very similar conditions to those proposed by Galvani. Evidently, the idea of bringing dead creatures back to life excited everybody's imagination.

> It was on a dreary night of November that I beheld the accomplishment of my toils. With an anxiety that almost amounted to agony, collected the instruments of life around me, that I might infuse a spark of being into the lifeless thing that lay at my feet. It was already one in the morning; the rain pattered dismally against

the panes, and my candle was nearly burnt out, when, by the glimmer of the half-extinguished light, I saw the dull yellow eye of the creature open; it breathed hard, and a convulsive motion agitated its limbs.

How can I describe my emotions at this catastrophe, or how delineate the wretch whom with such infinite pains and care I had endeavoured to form? His limbs were in proportion, and I had selected his features as beautiful. Beautiful! -- Great God! 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 colour as the dun white sockets in which they were set, his shrivelled complexion and straight black lips.[72]

This extract exhibits the elements of the Gothic Novel. The reader can appreciate the gloomy enclosed environment; the scientist preparing the setting for the experiment in a hidden place where nobody but him will be in touch with the unknown, with the supernatural. He is the initiated as conceived by Edouard Schuré. He has crossed the line between this world and the underworld; he knows the secret of life. We see the scientist moving in the darkness, outside, under the pouring tempest giving the scene a ghostly sense. One can listen to the continuous noise of the water hitting the panes, inside the obscure place illuminated from time to time by lighting and the reverberation of thunder resounding while the electricity travels through the armed body bringing each part back to life. The eyes opened, breath begins hard and heavy and the body suffers convulsions just like the frogs with which Galvani experimented.

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[72] Shelley, Mary, *Frankenstein or the Modern Prometheus*, Könemann, Köln, 1995, p.51.

Then comes the description of the monster which is softened by its representation in films. While in the silver screen it is portrayed with a wholly skin-covered body, in this passage we can see that his looks are really frightful. He is hardly human, another characteristic of the Gothic. One could actually see through his skin while the muscles and arteries moved. Even the beautiful pearly teeth he possesses contribute to the horrid image by contrasting their perfection with the awful construction that Victor has created. It is the man confronted with his fallen nature, face to face, a horrendous image of his imperfection. The fears of humankind are also embodied by this being. Hardly can we cover the disastrous results of the wars and revolutions that have happened in Europe in the 18th and 19th centuries. It is *Das Umheimliche*[73], the Uncanny described by Freud, something that is strangely familiar, something that the human can recognise but not completely understand or seize. Just like Victor's creation. One can distinguish a figure that is human-like; nevertheless, the creature is not completely human; his skin is not like ours, his eyes have a different consistence and colour from that of a human being. That who sees it cannot compare it even to a sick person that has lost his common skin colour; the creature is unnatural to our sight. His eerie condition obliges the beholder to flee from that terrific vision whishing that it is not true.

The creature along with the image of vampires reflects the fear of man of losing control of his own being. It is the very human being dehumanised. As said above, these narrations give the readers the opportunity to separate themselves from the direct reflection of the mirror wrapping up reality into dark and exciting adventures. At the same time, it offers an insight into human fears and corrupted nature.

Realism

Farther in time, we find Realism, an artistic movement that began its gestation in France around 1830. Some of the most outstanding representative literary figures of this époque are Balzac, Zola,

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[73] *Das Unheimliche* is a work written by Sigmund Freud and published in 1919 in which he explains the concept of the uncanny.

Maupassant and Flaubert, in France. In England, George Eliot, Martin Amis, Julian Barnes and blatantly Charles Dickens. This literary movement as a counterpart of Romanticism intended to represent reality as it is. One of the objectives supported by this group of literates is to portrait the contemporary society of their time.

One of the causes that triggered the rising of this new artistic current was the various workers' movements that took place due to the changing working conditions and the massive immigration to the big cities. Another important component portrayed in the realistic novel is the presence of science. The 19th century society began to depend less on superstitions and even on religion and more on scientific advances. Scientific curiosity found fertile ground as many discoveries were possible on account on the advances in machinery and research.

As for the literary world, the development of the printing press, newspapers and the first editing houses began to spring up all around the big cities, which gave the writers of the time the great opportunity to reach bigger numbers of readers who got interested in their works thanks to the introduction of the *roman feuilleton*[74] which became for writers the occasion to make a living out of their pen.

Different from the previous movement, Realism is concerned with social more than with individual questions. The characters appearing in the realistic novel, even when individuals, portray stereotypes as a result of one of the objectives proposed by realism, the creation of a whole, homogenous society.

Realism searched verisimilitude in the stories and actions of the characters. Hence, the personages were taken from the observation of ordinary people. As Realism is based on observation, it was necessary to depict it in detail. As a result, the realistic novel was populated with exhaustive descriptions. So important was this feature that it became in many cases the base for the development of the novel. The aim was to make the reader feel that he was there, in the very moment of the action.

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[74] Roman feuilleton or serial, in English is a narrative work published in parts known as installments appearing in magazines or newspapers.

Realism was like a photograph attempting to capture the moment although different from the poetical moment proposed by the Romantics and later on by Octavio Paz[75] in which the instant of poetical creation became an ethereal and almost mystical activity. On the contrary, Realism is not interested in a faraway world full of ideals. What it proposes is the direct, immediate and objective presentation of reality even if this representation included seemingly trivial situations since they are also part of the everyday life of any person.

Nonetheless, these punctilious descriptions and reports of reality were neither a hearsay nor the authors' invention. The writers producing these texts possessed a deep understanding of the reality they approached and illustrated. They knew very well the cities where they placed the action of their stories; they took the time to scrutinize and study the types of people that they wanted to include in their works. If they were going to give shape to a specific historical moment or they desire to talk about medicine or other kind of science, they would immerse themselves into rigorous documented sessions, be those in books or directly from experience.

As the topics stopped being the idealisation of human existence, writers devoted their time to collect images of rural life and the overwhelming changes that the industrial revolution brought about for the people living in the country focusing on social injustice and the bad working conditions of the lower classes. In this way, this literary school became a means of social denounce to criticise and debunk the misleading activities of the social institutions that maintained the bad conditions in which people had to undergo a painful way of living.

As the new writing style was concentrated on people's everyday lives, it was necessary to modify the way these new views were to be conveyed to the reader. Consequently, the language that was to be utilised had to be also realistic. The characters, in realistic novels speak according to their social conditions. Therefore, different linguistic

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[75] In *El Arco y la lira*, Octavio Paz proposes that the poet and the reader would leave time and space to reach an ethereal state in which they would enjoy the pleasures and knowledge provided by the poetical moment. An eternal moment as that capture in a picture or painting that appertains to time but which is, at the same time, out of it.

registers were combined, which was a triggering feature for the study of languages in a deeper fashion. It is a flourishing time for linguistics. Studies about the similarities of languages and their origin became a passionate subject to deal with giving as a result productions such as *Language: An Introduction to the Study of Speech* by Edward Sapir[76] who presented different theories that were to revolutionise the concept of language. These theories were also deeply influenced by the evolution theory who they applied to languages.

This characteristic also permitted the increase of the reading audience since they felt the characters and the stories closer to them as they spoke in a language that was far more comprehensible than the one presented in romantic literature. In addition, the topics were also of great interest and impact as they portrayed events that could be happening to them in that very moment or, at least, people knew somebody who was or had been in such situations.

Thanks to this increasing curiosity for reading, the literacy of people rose and their minds began to open to the new challenges that the changing world made them face. It was the time of social fighting. People of the 19th century set the bases for the welfare that we enjoy nowadays. Science, technology and the growth of a consumption society were areas that began to be explored in those days and that have reached incredible breakthroughs in recent years.

Regarding the style, imagery acquired an enormous significance to create successful descriptions. The senses played an outstanding role in this artistic process. The touch, the sight, the hearing, the smell and the taste fashioned immense descriptions. In French literature, the origin of the movement, Honoré de Balzac offers his readers copious descriptions of Paris which however realistic they were, they did not portray in many cases, the actual Paris of the time, but a fictional

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[76] Born in German Pomerania in 1884, Sapir's family migrated to the United Stated as he was a child. He studied Germanic Linguistics and devoted his life to the study of languages, mainly Indigenous American languages on which he wrote a vast bibliography. He also pinpointed the importance to study anthropology and psychology to understand, in a better fashion, human relationships. His major passion became comparative linguistics.

parallel city. As it can be seen by this example, realistic writers' objective was to describe reality; nevertheless, this does not mean that they had forgotten that the works they produced were fiction.

Naturalism

Finally, at the end of the century and as an extreme extension or development of Realism, another literary current emerged. This new trend fixed its bases on the quest for objectivity. As opposed to Romanticism in which individuality was a predominant feature and imagination its close and inseparable companion, naturalism visualised the world from a colder perspective. Already in the Gothic Novel, the image of nature had been modified in divergence to that emphasised by the Romantics. From a solacing solitary companion, it turned into a menacing entity; however, different from Naturalism, the gothic nature still possessed the imaginary component. In the case of Naturalism, nature is no longer a monster representing people's most inner fears; nature is no longer an allegory but a blatant Darwinian point of view of life. Nature is crude and the one that is to rule dictatorially the life of men. Human beings are to be determined by the place they live in. They are not able to withstand the enormous and heavy weight of every day circumstances.

As it is now free from the shackles imposed by imagination, Nature is cruel; it reminds humans that they belong to it, not the other way round. Humans, due to their original sin, created an abyss that separated them from nature. Romanticism sought to mend the misfortune, to an Eden-like state of purity and child-like innocence. This artistic current expressed the desire of men to go back to that golden age. In the case of Naturalism, Nature is the one which actively influences the life of human beings. It is Nature that decides on the destiny of all those who dwell in its realms.

The language employed to shape the literary works of this époque is not poetic but direct and formal. It expresses the violence the environment exerts on men. The characters absorbed either by poverty and even pauperism, as in *Germinal*, or enjoying a luxurious existence

as in, *La Bête humaine*, are controlled by their lowest passions.[77] Their situations are extreme. Some of the characters in a naturalist novel belong to the lowest walks of life. Their dull life passes by in the world of heavy work. Often the reader who approaches this sort of literary works will find men working in the mines under inhuman conditions; beings whose life closely resembles that of Sisyphus as they do not have a true reason to continue their existence.

Even though this literature makes use of an exacerbated realism, the characters portrayed in its texts live out of reality, in a stupor world in which determinism is a constant that permeates each and every moment of their existence. The violent and animal imagery that populates the descriptions of the novels produced under this label creates a sense of predetermination. Humans are trapped in their daily routine and they suffer owing to these circumstances. Their pain is the result of consciousness. They know where they are, they know what they are, they know that their situation is far from being comfortable and they know that they cannot modify it in any way.

The individual is important but not in the way it was for the Romantics, in this case, the characters' individuality means alienation. It is as though nature were indifferent to its own creation. This idea contrasts blatantly against the Christian religious beliefs that were the basis of the European society. The Christian creed is based on a God full of love who cares and provides His creation so that everybody can develop in the best way to reach his final ending in heaven. Notwithstanding, for a naturalist writer, life and dead are only cycles that have to be closed. If somebody dies, another one of the same species will replace him with no further problem.

This sort of literature intends to study the human being as if he were a simple scientific object. The base of this viewpoint finds its origin in two main thinkers, Darwin and Zola. The evolution theory written by Darwin gave rise to what was named literary Darwinism which was the application of these theories to literature. The result was

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[77] Both novels written by Zola show the usefulness of human strength against nature and fate.

a collection of novels, in their vast majority, with characters that were presented with animal features, idea connected to how Zola conceived humans beings, as "human beasts",[78] which could be thus analysed in a zoological fashion. In the introduction to the edition by Le Livre de Poche of Zola's literary work, Gisèle Séginger referring to the topic of the book states that « L'énergie essentielle de l'homme semble être la violence, une force qui le dépossede de lui même et qui a son origine dans l'inconscient.»[79]

At this point, we find echoes of Jonathan Swift's ideas regarding humanity. In *Gulliver's Travels*, the Irish writer describes the existence of some beings known, in the novel, as yahoos. They were human-like creatures whose appearance was much like that of a man; nevertheless, their behaviour was that of a beast. Their actions were elemental; their everyday life was focused only on the continual fight to survive.

They allowed themselves to be driven only by their instincts. Gulliver could not do anything to change them. It all seemed that they were limited to live like that as long as their species existed. They were determined by their environment; they inherited that conduct from generation after generation. In the same way, naturalist writers postulated that humans were determined by the circumstances that surrounded them at the moment of their birth. They could not fight their fate. The supporters of this artistic current also affirmed that what gave shape to a human being were two main components Nature and Nurture.

On the one hand, Nature includes the biological characteristics that we inherit from our ancestors such as skin colour, size of our eyes and bones, height, among others. These characteristics were determinant for both our individual and social identity. The human being could not escape from being labelled. These ideas were

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[78] In his novel, *La Bête humaine*, published in 1890, Zola attests that regardless the efforts a man can make to control his own murderous impulses. His beasty part will always overcome him making him do atrocious actions such as slaying the woman he supposedly loved.

[79] Zola, Émile, La Bête humaine, Le Livre de Poche, Paris, p. 23.

grounded on Linnaeus' studies regarding races and species classification and became the base for the intense colonial activity during the 19th century. Being determined by nature also meant that humans should trust more in their instincts, to be more "natural", as animals are.

On the other hand, Nurture implied all our surroundings. These were to regulate the behaviour and, in general, a person's life. The environment was a cage that kept men prisoners. They could not possibly even have a glimpse of a different reality but the one in which they had been born. Therefore, these lives were cyclical and already fated. The vices that were presented in the father were repeated in the son. It must be pinpointed that naturalist writers focused on the vices of men. They saw in human begins a doomed species. Their literary production was based as mentioned above on Darwin's evolution theories and on the application of the scientific method to literature following a pessimist pattern.

In the case of Frankenstein, although not appertaining directly to this literary movement, in some parts the reader will be able to discover a suggested prefiguration of these characteristics. For example, the monster, when being several times rejected by his appearance, especially by his creator, reacts in a predatory animal fashion killing people with no piety allowing his instincts to govern over reason. He even chases his own creator. Another instance is that the monster is a product of the environment in which he has lived. He is abandoned since the very beginning of his existence; he suffers from rejection due to his different appearance. He is, at first, full of hopes and motivation to learn about life. He wants to be part of a family like the one he spies through a hole in their house.

Nevertheless, delusion takes place when he is seen. His world crumbles down and becomes grey and sordid. He cannot escape his reality. What he is; his biological constitution has determined him, has conditioned him to live a sad existence of inner solitude. Notwithstanding, as will be analysed in the following chapters, the human being appertains, in a way or another, to a higher social body

that influences him and which he, in turn, influences. Retaking Sapir's ideas[80], it must be affirmed that relationships determine in many a way the fashion in which society is shaped and all the changes that it suffers every day.

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[80] Sapir claims that all social intercourses are based on language which despite a non-inherent feature of the human race, its development has been fundamental for communication and interaction. It is the source of creation and destruction. This originated in the insufficiency of languages and cultures in their individual existence. Being human elements, they share their deficiencies with humans. Therefore, they need the other to be able to develop and even to exist; to possess a place and to gain consciousness of their own existence.

CHAPTER TWO

FAMILY NOTIONS

In this second chapter, the reader will be given an approach to family notions appearing in the novel. The path to be followed will be shaped in the subsequent manner. We will commence with a revision of the concept of family from different viewpoints. After the notion has been clarified, we will proceed to analyse the figure of the family, the roles inserted in the family and, finally, the importance of the family in the novel as well as its influence on shaping both the individual and social personality.

First of all, we will give the definition of family according to diverse sources. Longman Dictionary[81] in its first edition, on page 538 defines family as follows:

1. Family (N) closely related people who are related to each other, especially, a mother, a father and their children.
2. All your relations. All the people you are related to, including those who are now dead. – Relatives.
3. Children.

The Cambridge International Dictionary of English[82] in its first edition presents the concept in this way:

Family (N)

1. Social group: a social group of people consisting of a parent, or parents, and their children, or your husband/wife and children or parents, brothers and sisters, and sometimes grandparents, uncles, aunts, etc.

On its behalf, the Webster's New World Dictionary and Thesaurus[83] first edition provides us with the following straightforward definitions:

Family (N)

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[81] Longman Dictionary, 2006.
[82] The Cambridge International Dictionary of English, 1995.
[83] Webster's New World Dictionary and Thesaurus, 1996.

1. Household
2. Parents and their children.
3. Relatives
4. All those descended from a common ancestor, lineage.

The online dictionary Wordreference[84], in addition to the above definitions, which consider, in general terms, a family as a group constituted by parents and children, widens the elements in which a group of people can be considered as a family including the characteristic, which attests that the members of the group must not necessarily be related by blood. In this definition it is enough that the members of such groups "share common attitudes, interests or goals and frequently live together."

Regarding the legal realms of, at least, the United Kingdom, the United States and Mexico, there is no an authorised definition of family. What the law includes in these cases is an enumeration of various domestic units that can be treated as family in several cases. The situations and the purposes may vary according to the different implied individuals' requirements, and, as a result of these changes and new conceptions, a straightforward definition of what a family should be is considered nowadays as discriminating.

For the Roman Law, from which most of our modern codes have sprung, a family, in the following terms according to Gumesindo Padilla in his book *Derecho Romano[85]* is:

"el conjunto de personas que integran la casa (*domus*) y que están bajo el poder (*patrias potestas*) de una cabeza de familia (*pater familias*)."

Consequently, a Roman family was composed by a dominant masculine figure in charge of women and men living in his household.

Still there is another point of view that defines family, that of religion, especially the one under the guidance of the Catholic Church, enormously influential and controversial around the world. For this institution, a family is based on the concept of matrimony, which is

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[84] Wordreference.com 2017 www.wordreference.com (June 2017).
[85] Padilla Sahagún, Gumesindo, Derecho Romano, 4ª. Edición, México, 2008.

stated in the Catechism of the Catholic Church[86] in its 7th Article taken from the *Codice di Diritto Canonico, 1055.*

> 1601 "Il patto matrimoniale con cui l'uomo e la donna stabiliscono tra loro la comunità di tutta la vita, per sua natura ordinata al bene dei coniugi e alla procreazione e educazione della prole, tra i battezzati è stato elevato da Cristo Signore alla dignità di sacramento"

This definition adds characteristics to the concept of family. The first one is the conditions that must be covered for a family to be established. It must be under the grounds of the union of two people from different sexes, which immediately causes polemic regarding the current legal points of views that propose an ampler scope of what a family should be like.

Another outstanding feature is that the union of these two people must be for all their lifetime so as to avoid the destruction of this fundamental social cell. One that gets divorced has no social commitment; therefore, he or she cannot be trusted. Society would react suspiciously against that person even considering him or her as perilous for social stability.

Another prominent argument regarding the Catholic vision of the family is that this institution should also include children who must receive education and care. As a result, it is in the core of the family that a human being will reach its plenitude. It is the family the one to provide the individual with the basic elements of nourishment, protection and education. Without the family, the individual will be hovering with no assured destination. As is Elizabeth's case. Since she does not belong to a family despite having been adopted by the Frankensteins, the woman belongs to the "unclaimed" bodies given to the surgeon to be dissected.

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[86] *Cattechismo della Chisesa Cattolica*, Vatican.va, http://www.vatican.va/archive/ITA0014/_INDEX.HTM (June 2017)

In his book, *Murdering to Dissect*, Tim Marshall explains the situation the poor had to face during the 19th century. In this period of the English history, the poor where considered a latent danger for the upper classes. They were stigmatised, feared and despised. So much that " By leaving the throttled, stigma-ridden corpse to Frankenstein, the Creature imposes the perception, widespread among the poor in the pre-1832 era, that dissections symbolises not creation, but destruction. Elizabeth's origins in poverty are recognised in the vow."[87]

During the 19th century, the wave of grave-robbing extended its dominions all over England causing great fright among the population, affecting specially the poor, who were targeted as it was thought that nobody would claim their bodies.

Elizabeth was adopted by the Frankensteins with whom she enjoyed of their love and protection; however, she could never get rid of her real origins; she was poor and an orphan. Consequently, "On the wedding-night the murderous 'monster' relinquishes Elizabeth's body to Frankenstein with a parting gesture, however, he figures as the angry gallows crowd of the early eighteenth century. Appearing to Frankenstain's sight, he 'jeers', and, in a claiming gesture, points to the corpse as one of his own."[88]

Evidently, the body is not claimed by a family but a faceless crowd. Elizabeth loses his individuality and becomes part of the mass. In the same vein, somebody who does not possess the support of a family, at some point of his life, becomes blurred.

Returning to the ideas stated by the catholic faith, it is pertinent to point out that its definition of family offers a sublimation of the concept taking it to spiritual realms that will give it a unique characteristic in the face of the secular definitions that take it as a mere grouping of people with blood or not blood relations. For the Catholic Church, it is also important to underline the social significance of the

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[87] Marshall, Tim, Murdering to Dissect, Grave Robbin, Frankenstein and the Anatomy Literature, Manchester University Press, Manchester, 1995, p. 158.
[88] Ibid. p.159.

family as it is through the family and the matrimony that the individual can "vincere il repiegamietno su di sé, "l'egoismo", la ricerca del proprio piacere, ad aprirsi all'altro, all'aiuto vincedevole, al dono di sé."[89] The sense of these words translates into the advantage that matrimony represents for society since it is inside this institution that humans learn how to work together, the couple teaches each other, learns to be patient, to listen to one another and look for solutions to common or individual problems. They learn to share which should be the basis for a better society emptied from selfishness. Therefore, by the fact of learning how to deal with selfishness to transform it into help intended for the other, society, through the family, will be strengthened by the avoidance of violence among its members.

All definitions, in spite of their differences, preserve common characteristics concerning the importance of the family. All of them agree that a family is a group of people, which offers the individual protection from the beginning of life; without the shelter and the care of the group, the individual would die immediately as we are dependent on one another. As a consequence, the nature of the human being is to be in constant interaction with other members of his own species to profit from this company or order, to a primitive and elemental level, to preserve his life.

Climbing these levels of necessity, the family also offers the individual education in all senses, social and academic. Mental and emotional support are present in the bosom of the family as well. Inserted in the path of education, it is inside the family circle that one learns the bases of social life and behaviour.

The family is a small reproduction of the society. It is a mirror in which the values and roles established by society are taught and rehearsed so that the individual, once out into the world, be capable to reproduce them the closer as possible to perfection in order to fit in the social stage and as a desirable result, be able to enjoy the same

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[89] Cattechismo della Chisesa Cattolica, Vatican.va, http://www.vatican.va/archive/ITA0014/_INDEX.HTM (June 2017) 1609,p.369.

privileges given by the family, to a greater extent. It is the family that prepares the individual to meet his part in society, that part that Shakespeare mentions by saying:

> All the world's a stage,
> And all the men and women merely players;
> They have their exits and their entrances,
> And one man in his time plays many parts[90]

For the Bard, it is clear that men fulfil various positions in their lives, this dictated by their very personal conditions but all inserted into a bigger social group that marks the laws that they are to follow in order to maintain equilibrium. Therefore, the family is an essential construction that leads human beings on the path to perfect society giving shape, on a large scale, to the previously mentioned values and roles learnt inside the family. Notwithstanding, these elements must not be taken verbatim. It is necessary to question them from time to time, least; the individuals are developing the wrong values and roles, thus provoking a gnawing illness in society that takes it to a total chaos. Just like the various social movements that we have seen along history. For instance, in the 19th century, there were deep rooted values and beliefs about how to treat women and workers. They were instilled in the most intimate components of the family and later expressed in society. Nevertheless, these so-called values affected so many people to a great extent that it was necessary that somebody, on the verge of suffering or at least, seeing this turmoil, began to question whether they were right or not. A clear instance is the mother of the author of *Frankenstein*, Mary Wollstonecraft who had a painful upbringing inside a home commanded by an abusive father who pushed her to abandon her house at an early age. Her unpleasant experience took her to question the values that her society imposed on, in this case, women. Her inconformity with the way women were treated encouraged her to publish her most polemical but also her

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[90] Shakespeare, William, *As You Like It* (2.7)

most famous book that became deeply influential for the feminist movement, *A Vindication on the Rights of Women.*

Written in 1792, Wollstonecraft's work was a response to educational and political theorists who sustained the idea that women should not receive a rational education as they were capable of neither rational nor abstract thought.

In opposition to the above stated ideas, Wollstonecraft proposed a commensurate education for women as they were/are crucial agents of society. Wollstonecraft stated that since women educated children and children would become one day active social agents, they, women, should receive a good and deep education so that they could transmit them to their off-springs. In doing so, they would be preparing better citizens which would result in a remarkable improvement of society.

Wollstonecraft presents another exceptional notion about the position of women in relation to men. She attests that women should not be seen as mere wives, which, by the conception of her time, would consider women almost as part of the servants in the house. Instead, the writer proposes women as companions of men; therefore, they should be equally educated so that the everyday interaction be carried in a more balanced fashion. This would allow men and women to attain objectives together and create a fairer society for everyone.

Her thoughts contradicting what she had learnt at home also were against the social establishment that considered women as inferior and thus as objects of mistreatment. These ideas triggered important changes in her surroundings, which helped women in their emancipation. In *The New Science and Women's literacy Discourse, Prefiguring Frankenstein*, edited by Judy A. Hayden diverse writers offer a vision on how women were struggling to overcome the extreme prohibitions of their society so as to be able to participate on the science and literary worlds.

At this point, the monster, in the novel, can be interpreted in two ways; one as the representation of how women would end up if they continue trying to trespass the boundaries of science, a field reserved to men. Women who studied science were normally diagnosed mad.

Women were also blamed responsible for birthmarks and monstrosities. Women's desires and longings were associated with malformations in children.

> Cavendish concedes that there may sometimes be an association between two events; for example, a woman may long for a cherry, and this longing may sometimes be followed by another event – the appearance of a cherry birthmark on the child.[91]

Some people still relate women's longing during pregnancy with the above stated events. Even if they just mention the case as a joke, the idea still ligers our everyday reality.

However, Cavendish[92] continue declaring that:

> But this does not amount to an argument that such physical effects in the child are caused by "Conceptions, Ideas and Images" in the mother. All we can affirm in the case of woman's desire and a child's birthmark is an occasional

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[91] Broad, Jacqueline (2011), 'Cavendish, van Helmont, and the Mad Raging Womb ' in Hayden Judy A., *The New Science and Women's literacy Discourse, Prefiguring Frankenstein*, New York, Macmillan, p.57.

[92] Margaret Cavendish (1671-1717), Duchess of Newcastle: while being part of royalty, she was also interested in science and literature. She produced several literary and scientific works in which she showed her visions on life and what we can call today feminism. She was against the way women were treated as second-hand human beings. Her career was so successful that she attained to be the first woman ever to be present in a meeting at the Royal Society of London. She also wrote what could be considered one of the first science fiction novels, *The Blazing World.* Evidently, she was a polemic woman that had to struggle to achieve recognition from her society and had to undergo the expected discrimination coming from both men and women.

association, not a causal
connection.[93]

In the same vein, the monster became the threat that female scientists and writers presupposed to the power that the male world possesses on women in spite of the efforts to maintain women far from knowledge. It is pertinent to remember that during the 19th century science was moved from the household to the university. Women, therefore, continued being excluded and remained home, in the inside world. The changes in society "had detrimental effects for women interested in the sciences, since the earlier household "laboratories" eventually moved into the "public sphere of industry and institutions" at about the time that "the family moved into the private sphere of the hearth and home"[94], leaving women in charge of the household which for many of them became their prison for life.

Following the same path, social movements that sought to restore the rights of workers began to spring up; new developments in science and reconsiderations vis-à-vis religion were also gestated thanks to the above-mentioned questioning of the establishment.

Despite the possible doubts or questions on the subject of the family, it is true that we are inserted in society via a family. Thanks to the family, we receive a *certification* to become part of that society. Even to begin a new family, it is necessary to verify the precedence of the person with whom we want to share our life. There are common rituals in which the families of the people interested in sharing their lives through the institution of matrimony get involved. These formalities have as a general purpose to know the family of the other person, who in turn will be acknowledged as a good or a bad prospect. Social judgement is passed and a verdict is given. Even after the marriage has taken place, some social rules and decrees have to be followed inside the family and on the face of society.

The new family will be closely invigilated by society. They will be asked, in the first place, to have progeny and to transmit them the

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[93] Idem.

[94] Ibid. p.5.

social values that reign in that society. They will be judged in a negative way, if for example, the new family have children and they do not receive education both at home and at school.

Human beings allow themselves to be led by appearances even if they fool them. As a result, society will emit sentences if the family does not provide its members with suitable garments depending on the walk of life they belong to, the upper the class, the sharper the judgment. These judgements will not be kept only regarding clothes, but also way of talking, addressing the others and even sexual behaviour.

Nevertheless, even with all its importance, the family has been questioned as a social institution and some have proposed its disappearance or at least alternative "associations" to substitute it. For instance, Aldo Huxley in *Brave New World* portrays a new fashion to shape society without the need of a family. The goal of the society depicted in the book is to be productive and to fulfil the basic needs of the physical component of the human being, not taking into account either the development of his soul or that of his individual intellect.

This society would be divided in 5 castes: The Alphas, the Betas, the Gammas, The Deltas and the Epsilons. This division depends on the activities that they each individual is to perform and the intelligence required per each sort of task. All of them have been genetically and/or mentally manipulated contingent on the degree of intelligence needed to carry on such tasks.

This paradoxical society in which the family does not have a role to play states that the individual is no longer important but that "Everyone belongs to everyone else,"[95]At first glance, this ideal might appear as something innovative and profitable, a sort of communism. Nevertheless, when going deeper into this thought, one will find that this belonging obliterates the individuality of the members of that society and deprives them, from their free will. Then, society becomes a uniform mass, artificially created to meet its own egoistical needs,

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[95] Houxley, Aldus, *Brave New World*, p.34.

not to take the human being to an upper stage of realisation. The lack of a familiar nucleus makes this society cold and its human components automats[96], programmed with "perfect" physical and emotive responses according to controlled life situations.

Because of this point of view, humans lose all their humanity, becoming machines to produce something that they do not enjoy because nothing is made for them. Thus, while this social construction covers all the possible physical and superficial emotive needs of human beings, it deters them at the same time from a deeper growth transforming the human experience into a merely shallow involvement with this physical reality with no goals or motivation that goes beyond this world. Everything is perfect, everything is happy, everything is calculated and everything has an already planned end.

Giovanni Reale supports this idea by saying that "Una sociedad estructurada de este modo resuelve, por cierto, toda una gama de problemas humanos: garantiza bienestar y continuo desarrollo. Sin embargo, el precio requiere a todos y a cada uno de los ciudadanos es uno solo, pero evidentemente, muy elevado: La renuncia de la libertad.[97]

The figure of the family in this society is conceived as something primitive. It is a social construct used to create cohesion. This idea presupposes that humans had not evolved and thus relied on their emotions in order to survive, in a time when motherhood and the emotional links among people had to be utilised to keep an order that due to the importance given to "uncontrolled" emotions was always prone to failure. Consequently, in order to correct and even avoid this failure that deranged society, these bounds had to be broken. *En la*

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[96] Dr. Frankenstein wanted his creature to have control on his creature in a similar fashion to the above stated. Notwithstanding, he fails. His creature is not an individual but a mass of individuals who have gone into rebellion. They are not obedient and search for a place of their own. Contrasting with Houxley's idea, the monster of Frankenstein develops feelings, individuality and profound understanding, feature that dooms him as he breaks the rigidity of what was expected from him.

[97] Reale Giovanny, *La Sabiduría Antigua, Terapia para los males del hombre contemporáneo*, p.14.

convicción de darle todo, esta sociedad reduce el hombre a nada y lo arroja en el báratro del nihilismo.[98]

Not so extreme is Plato in his more communist visions on family. He proposed that the institution of family should be considered closer to politics and economics in society. He affirms that family interactions are closer to individual connections. This does not contribute to society to a great measure. "He fantasised that a combination of organised coupling and communal child-rearing might produce new generations whose members, besides being eugenically optimal, would feel fraternally (!) toward all their fellows and would reach positions of power by merit alone."[99]

In his vision, Plato keeps the fraternal bounds which might lead to good feelings towards the others. He does not remove authority over the child from the parents. Instead, he proposes, as it were, an organisation between parents and society that would help the first ones to keep good control over their children. At the same time, Plato visualises family as a profit to the state, as a production centre of good and virtuous citizens. The interactions produced among the members of this society would be based on politics so as to attain equilibrium and order.

As stated above, the figure of the family is very strong in Shelley's written work. It appears from beginning to end underlining the importance that these special bounds among people have in the existence of a human being, be it for good or for bad, be it just to fulfil a social convention or to pour out real deep feelings of love and care.

In the novel, there are two main figures of the family that stand out immediately, the first one is Victor's family which seems to fit perfectly in the social convention of the 19th century that still domains in most of our societies. His family is composed of his father, his mother, his little brother William and Elizabeth Lavenza, adopted by

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[98] idem.

[99] O'Neil, Onora and Ruddick, William,1979, 'General Introductioin', O'Neil, Onora and Ruddick, William, *Having Children, Philosophical and Legal Reflections on Parenthood*, New York, Oxford University Press, p.3.

the Frankensteins as a child and who later would become Victor's object of love.

The other figure of family appearing in the novel is the De Laceys. They are a group of peasants composed of the parents who are the head of the family, two children, Felix and Agatha, Safie, a Turkish woman, and an old man with whom the monster talks. The two families present similarities but are at the same time different. In both instances, there is a strong masculine figure that possesses the power of guidance of the whole family. The feminine figure is also of great importance to keep unity inside the family nucleus and to give beauty and tenderness to the environment. It is through the family feminine figures that tenderness, care and even sacrifice are portrayed. Furthermore, the progeny plays an important inasmuch as through them, parents transmit what they have learnt from society generation after generation.

Permeated by the nostalgic longing for childhood that characterises Romanticism and the idyllic world often sung by poets such as Wordsworth or Coleridge, the following quotations offer the reader an approach to the images held regarding family.

> No human being could have passed a happier childhood than myself. My parents were possessed by the very spirit of kindness and indulgence. We felt that they were not the tyrants to rule our lot according to their 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.[100]

Victor's mind is suddenly populated with images of his childhood, in which he unveils his thoughts and opinions in relation to his family giving more than a description, Victor's narrative voice expresses ideas about how a family should be

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[100] Shelley, Mary, Frankenstein of the Modern Prometheus, p.30.

composed, how it should work and what its members should be like.

The first idea is that of a happy child. It is pertinent to highlight that during the 19th century, the conception of being a child differed, largely, from our 21rst century concept. A child was considered as a small adult who, therefore, had to be treated as such; with all the strictness and seriousness that a grown-up was supposed to receive at home and outside.

The conception of the different ages of man has been being developed as society has been evolving. In the middle ages, for example, "the idea of childhood did not exist[…]."[101] This meant that once children became capable of performing tasks independently, they "belonged to adult society"[102]. Some might concede that these words lead to the idea that children where mistreated, however, "this is not to suggest that children were neglected, forsaken or despised." "The idea of childhood is not to be confused with affection for children […]."[103]

Once reached the independent state, "they dressed like adults, spend most of their time in adult company, sharing adult conversations, games and sometimes sexual activities."[104] The sexual activities to which the author refers to are not as one might think but they consistent on jokes, both verbal and physical, which however simple and common to that époque would scandalise

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[101] Ariès, Philippe, Centuries of Childhood, A Social History of Family Life, New York, Jonathan Cape Ltd, 1962, p. 128.

[102] Idem.

[103] Idem.

[104] Thane, Pat, 'Childhood in History' (1981), in King, Michael *Childhood, Welfare and Justice: A Critical Examination of Children in the Legal and Childcare Systems*, London, Batsford Academi and Education Ltd., p. 6.
Thane retakes many of Ariès' ideas to develop her paper on History of Childhood as his studies on the development of this age of man is very deep and analyses different aspects: emotions, society, economy, among others.
A direct link to the article is the following: https://www.corwin.com/sites/default/files/upm-binaries/24504_Ch01.pdf

many nowadays. These practises could even be considered immoral and even criminal.

As time elapsed, the notion of childhood evolved, this time under the influence of economy and the development of different social classes. The upper classes began to emphasise their distinction from lower walks of life, especially, because of their higher academic, religious and social education. Due to the fact that they possessed more free time as a result of their richness, the concept of childhood was also emphasised and this period of life developed new features such as the marked distinction between a child and an adult, closer to our current thought.

Nonetheless, the evolution of the concept depended, to a great extent, on economic factors. The upper classes accepted "childhood" more than the lower ones as they, the poor, were compelled to grow up faster and under more difficult situation than their rich counterparts. The lower classes were forced to mature faster, both physically and emotionally in order to become part of the working environment in order to help in their households. That is also another reason why the poor decided to host a greater number of children. Each child represented an opportunity of earning money.

On the contrary, for the upper classes, who possessed a comfortable way of living, childhood began to be conceived a period of learning and even to be pampered. Another source supporting the emphasis on a new concept of childhood was the eighteenth-century Enlightenment "with its belief in the capacity and need of human begins to attain full rationality for the good of society […]"[105]. Evidently, a person could not reach such state of mature cognisance in a short period or when he was already an adult; it was necessary to begin the training years before.

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[105] Idem.

Consequently, the Enlightenment ideas "reinforced the emphasis upon the need for a lengthy period of education."[106]

Manifestly, those who had access to this period of education were the ones who possessed the money and therefore the time to do it. Schools and private tutors flourished. Children belonging to the upper classes would have the opportunity to acquire academic and moral education while those belonging to the lower classes would be restricted in this sense and would devote their time to learn other trades that would produce immediate economic resources for they daily survival.

Victor Frankenstein was one of these fortunate children. Furthermore, his family seems to be in utter balance. In the quote above, Victor contrasts his own experience with that of other children. His family is the centre of all joy, shelter and support. Its members fit perfectly with one another. Parents and children play their part; parents as guides and children as learners. Victor is aware of his privileges as a child. He was fortunate unlike other children and families. He enjoyed freedom to be happy and devote his time to be a child and to grow up shaping his views of life and the world in a more independent fashion, different from other children, who did not have the opportunity to have a family like the one he describes.

The narrative voice continues giving guidance on how parents should be, how they should teach their children with love rather than caprice, with care rather than impositions. At this point, the interpretation can take some autobiographical nuances apropos the author since, in spite of the fact that she lost her mother at a young age; her father permitted her, chiefly, to follow her own desires, especially in her intellectual development.

The image that we have received hitherto concerning Victor's family can adequate to the Christian point of view in which the

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[106] Idem.

parents and children live in harmony. However, the word "indulgence" plays a prominent role in the construction of the ideas in text. Victor's parents were so affectionate to him to the point of indulgence, to the point of excessive tolerance to his actions. Later on, in the novel, Victor will complain about the solitude he lived when not having a guiding father in his quest for knowledge. He indeed had a loving paternal figure that pour all his love and care on him, nevertheless, this action, instead of helping, reduced Victor's capacity to understand his limits clearly.

"If...my father had taken the pains to explain to me (modern science)…it is even possible that …my ideas would never have received the fate impulse that led to my ruin": [107] Instead, due to this "indulgence" Victor did not receive any training or discipline. He "was abandoned "to struggle with a child's blindess"[…]"[108]. Finally, he is left mingling "a thousand contradictory theories and floundering desperately in a very slough of multifarious knowledge," guided by "child reasoning".

We can imply that Victor did receive deep care and love by his parents, nevertheless, it all was in excess, and these attentions hindered him from being a mature adult. His behaviour, his desires were not measured. He acted out like a child with no fear or sense of responsibility for the outcome of his actions. He assumed that his father and mother would be there to support his doings and if he did something wrong, he would not have to solve it on his own. As a result, when he finds himself in front of the monster, of real life, he does not know how to react, he does not possess the tools to confront his personal problems and solve them. Therefore, he attempts to escape his own life; however, he cannot do it and ends up surrendering to reality being surpassed by his own existence.

However much loved he was, Victor did not repeat the same patter with his own creation. Owing to this behaviour, he would

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[107] Ibid., p.39.
[108] Ibid., p.40.

perfectly fit in M. d'Argonne's criticism in which he "complains that people take an interest in very small children only for the sake of their 'caresses' and 'antics'; too many parents 'value their children only in so far as they derive pleasure and entertainment from them'."[109]

Frankenstein's thought his creation would produce him pleasure, not love or care. He was aware of this situation since the beginning, his pursue was an individual victory. He was not even looking for a child but for a source of glory. Consequently, his reaction is clearly expected when he sees his creature for the first time. The narrative voice, gives us two facets of parenthood. On the one hand, we are presented with the image of the loving parents that must support and care their children, even with their own lives. The reader is offered a picture of a harmonious family in a bourgeois setting. On the other hand, this same family makes the terrible mistake of being lenient with their child's behaviour confusing welfare with education. It is relevant to emphasise that this education was entrusted to the mother; accordingly, she was seen as the only one responsible for her children's behaviour and success in life. Women received this burden as a natural element of their beings. It was firmly believed that women should have "no life of leisure…"[110], instead, it was compulsory that they show "constant devotion to her husband, as well as to her God". This implied that "domesticity was trumpeted as a female domain."[111] The status that women acquired in the 19th century was also triggered, supported and promoted by the industrial advances that England had to undergo. It was in that moment of history that the work world diversified and new ideas regarding gender roles emerged. "In particular, the notion of separate spheres – woman in

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[109] Ariès, Philippe, Centuries of Childhood, A Social History of Family Life, p. 131.

[110] Abrams, Lynn, *Ideals of Womanhood in Victorian England*,BBC.com, June 2017, http://www.bbc.co.uk/history/trail/victorian_britain/women_home/ideals_womanhood_01 .shtml

[111] Idem.

the private sphere of the home and hearth, man in the public sphere of business, politics and sociability." [112]

So deep rotted were these thoughts about the condition of women that even they produced books in which one woman of a higher social and economic rank would explain the others how they should be virtuous in the Victorian sense[113], namely, they gave advice on how to deal with the private sphere. These works achieved great notoriety during those days. Examples of which are Mrs. Beeton's *Book of Household Management*, published in 1861. This book procured the female reader with a vast variety of suggestions on how to be an excellent housewife and how to design and perfect the interior of her houses so as to make them cosy for her man. Another instance of this domestic literature is the religious magazine *The Christian Miscellany and Family Visitor* which "wrote in its 'Hints for Home Life's column:

> 'She [the housewife] is the architect of home, and it depends on her skill, her foresight, her soft arranging touches whether it shall be the "lodestar to all hearts", or whether it shall be a house from which husband and children are glad to escape either to the street, the theatre, or the tavern.'[114]

As illustrated above, women had a big load on their shoulders. They were responsible for keeping the family together and in good conditions while men were outside trying to fix the world and make money to sustain their families as well as having fun. Thus, it is not rare to see the figures of Caroline and Elizabeth portraying the values of their time. Caroline suits perfectly in the

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[112] Idem.

[113] Victorian Values included: living sexual restrain, no acceptance to criminality, religiosity, movement to attain justice for the afflicted including slaves and poor, elitist thinking and patriarchy.

[114] Idem.

mould of the exemplary housewife of the 19th century. She lives in the inside; she sacrifices herself for her family; she keeps the family together. Motherhood reinforces her distinctiveness as a woman. Elizabeth, on her side is also the representation of the female apprentice of the female rules. She is a young woman in process of education. She has to learn the standards imposed by the society of her time and little by little, she is shaped to be another perfect part of the puzzle. Women were aware of the path and the role they had to follow and to fulfil in society. The vast majority were conformed and content to it. Nevertheless, that was not synonym of lack of frustration for women, even if that happens only in their innermost part of their beings.

Even when they exerted certain power in the inside, women were at the expense of men's decisions and wishes. The roles were, in extreme, detailed; even the dressing code highlighted them. Men wore more comfortable and practical clothes so that they could physically move at their ease. Contrastingly, women's garments resembled the inside of their houses. Clothes were long and bulky. The use of corsets was a common feature, especially, among the high society, which sometimes provoked women to faint. "The female body was dressed to emphasise a women's separation from the world of work". [115]

Alfred Lord Tennyson[116]'s poem *The Princess* (1847) clearly stipulates the ideals regarding genders' roles' division.

> Man for the field and woman for the hearth:
> Man for the sword and for the needle she:
> Man with the head and woman with the heart:
> Man to command and woman to obey;
> All else confusion.

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[115] Idem.

[116] Alfred Lord Tennyson is the Poet Laureate of Great Britain and Ireland during the Victorian era. His poetical work was soon successful and influential on their contemporaries' works. Medievalism and mythology were their main supportive columns of his work.

In this stanza, the poetic persona introduces the reader to a very well divided world. The ideas are accommodated in what appear to be two well defined columns; one for the expected male behaviour and one for the female one. Regarding the male behaviour, the poetic voice creates an atmosphere whose main elements are related to physical strength and rationality. In contrast, the female behaviour is involved by a veil that keeps women in the inside, not only of her house but also of her own being.

The man is made for the outside, to use weapons and think, bearing these characteristics, which seem to be natural, not acquired, men are entitled to govern women, who are thought to possess the opposite features; they are weak, therefore, they cannot be in the outside world. Their sentimental condition is suitable for domestic activities and, as a balance counterpart, to obey men without questioning. This last sentence is given by the ending of the stanza "All else is confusion", words which close all opportunity for dialogue on the topic.

Notwithstanding, as it had been mentioned, there is always someone who questions the establishment. Therefore, it was with women in the 19th century, it all began with domestic organisations aimed to aid poorer women on the path on how to be a "woman". These charitable societies would "provide aid to mothers and infants in the name of improving infant and maternal mortality rates, while barring illegitimate children from their crèches. They could lecture working-class women on cleanliness in homes resembling slums, while they relied on servants to keep their own homes up to the required standard."[117]

Thus, we can clearly picture Caroline accompanied by Elizabeth doing this sort of errands thanks to the wealth produced by the masculine members. Hence, money gave these women the

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[117] Idem.

opportunity to acquire some independence, which developed in the first claiming to achieve a better status in society.

"Many of the first-wave feminists were active in the philanthropic movement, and it was from this feminine public sphere that demands for improvements in the position of women began to be made. By 1900 women's moral mission had also become a political mission." [118]

In such a way, Mary Shelley, gives us a picture of the feminine environment and ideas that reigned during her lifetime. Contrasting her own experience with what surrounded her, she was able to depict the world where women lived and the turmoil that they had to undergo in order to survive in society. Shelley herself, in spite being aa progressive and non-conventional woman, had to attach to men's rules that due to her feminine condition, she could not surpass. After her husband Percy Shelley died, she was forced to depend on the sustain of her Farther-in-law, for a while, as she did not possess, on her own, enough money to support her child.

In her novel, Mary Shelley embraces all sorts of points of view regarding family matters, such as the one presented in the following extract.

> When my father returned from Milan, he found playing with me in the hall of the villa a child fairer than pictured cherub – a creature who seemed to shed radiance from her look and whose form and motions were lighter than the chamois of the hills [...] the result was that Elizabeth Lavenza became the inmate of my parents' house –my more than sister –the beautiful and adored companion of all my occupations and my pleasures.[119]

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[118] Idem.

[119] Shelley, Mary, Frankenstein of the Modern Prometheus, p.27.

The scene shows vivid images shared with the reader through Victor's recollections. In them, we can observe that there is a different aspect of the family, adoption. Elizabeth was adopted by Victor's family and in time she becomes Victor's wife. She is an orphan living with a poor family when she is suddenly found by Victor's family near Lake Como in Italy. At that moment, her life changes completely.

During the nineteenth century, poverty was regarded as a punishment and even as a crime. The poor were dreaded by the upper classes who saw them as a threat to the peace they had constructed, to their properties and to their comfortability.[120]

Initially, the creation of the London suburban area was aimed to avoid the contact of the middle-class with lower classes. Evidently, the members of the upper classes conceived themselves as purer than the ones belonging to the working class. However, the lower walks of life "invaded" the privacy of the upper classes reaching the suburbs. It is then that we find working class families moving to the suburbs. Their quest was to attempt to belong to the upper class; commonly struggling hard in order to keep appearances.

> Despite the lower class's appropriation of the suburban dream, the upper reaches of the Victorian middle class continue to hold on to their position as the dominant form of culture.

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[120] *Death, Dissection and Destitute* written by Ruth Richardson is a book that presents some views regarding the dead body business of the nineteenth century and how this activity directly affected the poor who, as it were, became the target of body dealers who were supported by the authorities by the passing of the Anatomy Act of 1832. With respect to this subject, Richardson says:

> Before 1832 dissection was a feared and hated punishment for murder. The 1832 Anatomy Act requisitioned instead the corpses of the poor, transferring the penalty from murder to poverty. The Act contributed to the terrible fear of the Victorian workhouse and influences attitudes to dearth even today.

This segment of society set the standard for what was considered a morally and socially 'decent' lifestyle.[121]

Rigidity, elitism and hypocrisy became the rule for many a rich family during the Victorian era. They privacy they were anxiously looking for hid many an atrocity in its inside. The delicate and "respectable façade no longue guaranteed anything in particular about the inhabitants."[122]

Notwithstanding, some to cover appearances and some because of real philanthropy helped the poor with some monetary donations, food or anything they thought could help them to reduce their suffering. The Frankensteins, who had the means to lead a comfortable life decided to adopt Elizabeth and helped Justine to comply with the social requirements of their class.

These two female characters become the allegory of the poor and needy. To emphasise their penurious condition, both are young women. These characteristics render them utterly defenceless against the world and in need of a male figure to save them. However, their lower-class origin does not fade away with either help or even adoption; it will be like a birthmark that will distinguish them for ever even when the helping family treat them as part of their members.

As for Elizabeth, the Frankensteins's upper-social-class-protecting arm does not reach her once she is reclaimed by the monster symbolising the joint of the members of a lower class recognising in her another member more. Justine's case is even more dramatic and crude. She is condemned without being able to defend herself properly. Everybody reproached her how well she had been treated and how she was paying back with little William's murder.

Justine is taken to trial, in which, at the beginning she carries herself calmly declaring her innocence and receiving direct support from Elizabeth (a woman and a poor). Nonetheless, by means of

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[121] Baker, W., Lara, Class *Culture and Suburban Anxieties in the Victorian Era*, Abingdon, Routledge, 2010, p. 150.
[122] Ibid. p.151.

threatening questioning, she is made to falsely confess that she had committed the crime. Therefore, she is sentenced to death. Despite his remorse, Victor does not make a move to help, lest, he can be discovered as the real criminal for having bestowed life on such a dreadful creature.

It is interesting to highlight the picture of Justine at the moment of her trial. Her image is presented as a transition to a new feminine figure.

> The appearance of Justine was calm. She was dressed in mourning; and her countenance, always engaging, was rendered, by the solemnity of her feelings, exquisitely beautiful. Yet she appeared confident in innocence, and did not tremble, although gazed on and execrated by thousands; for all the kindness which her beauty might otherwise have excited, was obliterated in the minds of the spectators by the imagination of the enormity she was supposed to have committed. She was tranquil, yet her tranquillity was evidently constrained; and as her confusion had before been adduced as a proof of her guilt, she worked up her mind to an appearance of courage. When she entered the court, she threw her eyes round it, and quickly discovered where we were seated. A tear seemed to dim her eye when she saw us; but she quickly recovered herself, and a look of sorrowful affection seemed to attest her utter guiltlessness.[123]

Divergently from what was believed to be a woman, full of overflowing feelings, not able to control them and to make correct use of her part of rationality, Justine appears in a difficult moment, the trial, with calm countenance, and although she is moved by the presence of

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[123] Shelley, p.76.

the Frankensteins in the audience, she is capable of self-control. The words use to describe her actions as she enters the room are contrasting. While she is mourning, constrained and in confusion inasmuch as she is believed to be guilty, she also shows a solemn beautify in her attire. She is confident and does not tremble; she is tranquil and shows courage. At the end of the above quote, the reader can realise that the character attains to create an atmosphere of balance between tragedy and innocence, when Victor noticed her "sorrowful affection". In these two words, the female character achieves her apogee as representation of a newly emerging conception of woman in the Victorian society. Justine becomes the acknowledging figure of what a woman could attain. While she keeps her natural feelings, she is also able to use her reason. Nonetheless, her age was not yet prepared to receive her as such, as a consequence, she is condemned to die.

Following the idea of the conception that the nineteenth century possessed regarding the female figure, the subsequent extract sheds some more light on the idea of the woman as a mother and the relationship that women of different ages had among them.

> My departure was therefore fixed at an early date, but before the day resolved upon could arrive, the first misfortune of my life occurred – an omen, as it were, of my future misery. Elizabeth had caught scarlet fever; her illness was severe, and she was in the greatest danger. During her illness many arguments had been urged to persuade my mother to refrain from attending upon her. She had first yielded to our entreaties, but when she heard that the life of her favourite was menaced, she could no longer control her anxiety. She attended her sickbed; her watchful attentions triumphed over the malignity of the distemper – Elizabeth was saved, but the

consequences of this imprudence were fatal to her preserver.[124]

On the behalf of Caroline, her love takes her to sacrifice her own life for that of Elizabeth. The figure of the sacrificing mother emerges. This situation can be interpreted in two paradoxical ways. The first notion is that of a Christian European mother that follows the precept of this belief resembling Christ himself when sacrificing for the welfare of others. The second contrasting idea is the questioning of the author when presenting this weak feminine figure that does not have other option but to die, to offer her life in sacrifice, because she does not receive enough assistance from the masculine figures. She is a typical mother that had to remain, as a woman, in the inside, under the shadows of the masculine world.[125] Fact that is equally emphasised in the character of Elizabeth who is a submissive woman who has to, patiently, wait for Victor to pay attention to her. She lives in expectancy of him.

The narrative voice presents the reader with feminine characters that fit perfectly the stereotypes of the women in the 19th century in England and presumably, all along Europe. It is evident that the balance of that society is kept as long as they continue to behave under those precepts. Notwithstanding, Mary Shelley, habituated to a

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[124] Shelley, p.37.

[125] It is interesting to realise that this figure of the suffering mother coming from the 19th century permeated the twentieth century and even the twenty-first century. Some Italian films starred by Sofia Loren show the image of the poor suffering mother that has to undergo many a bad experience crying in silence because that is the way a woman had to be.

In Mexico, the renowned actress Sarah García represented in many films, a suffering old mother that cried endlessly owing to the bad behaviour of her sons or husband.

 Going back to Italy, In *Benvenuti al Sud* and *Benvenuti al Nord*, the figure of the suffering mother emerges contrasting with a modern and liberal Italy. The characters are introduced, to some degree, as part of the humorous moments of the film. Nevertheless, their sole presence leads us to think that this figure has not completely disappeared from our progressive and reformist societies.

different perspective in relation to women, thanks to her more liberal education on both parental sides, denounces this custom that kept women in the shadows and prone to death. This idea is supported by Engels'[126] opinion as regards marriage. He asserts that this state of man is the beginning of the fight between classes, that it is in marriage where men and women find themselves face to face and as individuals will always persecute to impose the welfare of one of the parts on the welfare of the other causing thus conflicts.

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[126]*Engels, in The Origin of the Family, Private Property, and the State,* states many important points that were and still are the source of many debates and polemic between the most liberal and most conservative sectors of society.

Engels affirms that family as known in the 19th century and how many of us still conceive it should be supressed in order to give real freedom to the human being and to our modern societies. Engels supports free love as opposed to the family contract. He affirms that the concept of family that was utilised in the 19th century corresponded to an economic vision of the bourgeoisie. It differed from the natural family that was constructed under love premises. This so-called natural marriage, according to his dissertations, was especially present in the lower classes, which did not have great possessions; therefore, they were not interested in pairing their children so as to amass more fortune.

However, Engels believed that the dissolution of family would be more advantageous to the individual and to society. One of these advantages, following Fourier's thoughts, was sexual freedom. Engels agreed with Fourier in that having a wider range of sexual intercourses would make human beings be closer to their nature than following the strict rules of a monogamous marriage that prohibited other sexual encounters, which were not the ones given inside this structure and which, by the way, were never one hundred per cent taken to reality. Along with Marks, Engels supported the possibility of divorce as well.

In addition, in *The Condition of the Working Class in England* (1845), Engels goes so far as to claim that the raising factory activity was already pushing the dissolution of family due to many factors, for instance: the enormous demand of children's labour, and the deep degradation that the factory system had created. On account of very hard-working conditions including long working hours, the parents neglected their children.

However, it is pertinent to pinpoint that unlike Engels, Marx gives, in *The Capital*, blatant evidence of the extreme conditions in which children and women worked in factories. Nevertheless, he did not support this event as being one of the triggering elements for the dissolution of the family. In *The Communist Manifesto*, Marx attacks the bourgeoisie directly saying that they are hypocrites since they offer the world a definition of family based on love when, on the contrary, they have reduced it to a mere economic contract.

This view, evidently, differs abysmally from the one proposed by the Catholic conception of marriage and, in general, by the Christian thought about it, in which, as stated at the beginning of the chapter, men and women will find the path to become better human beings and, consequently, better social actors.

Nonetheless, society in the nineteenth century[127] considered marriage as one-side contract in which men had all the power over women provoking, in many cases, ill-treatment towards them; situation that pushed them even to the brink of death for many reasons; for instance, deficient nourishment, a badly-cared pregnancy or lack of economic means to pay the medical treatment needed to preserve their health and thus their lives. In that sense, Engels was right to support the idea of conflict inside marriage as a social institution. Furthermore, the above stated results of this conflictive situation explain, in some measure, the absence of mothers in the novel. In any circumstance, the importance of the mother in the family is blatant. She is the one that exerts cohesion and promotes exchange inside this social-affective structure. In the specific case of the novel, the mother is the great void.

Autobiographical elements permeate the novel. Mary Shelley's own mother died due to an illness that was not properly treated producing an orphan daughter from a very young age. The lack of the mother figure lasted in the psychological life of the author even when she had a step-mother. Women were obliged to be extremely self-conscious of their bodies as it was thought they could be the source of sin and debauchery. Hence, they had to follow a virtuous life. These views along with constant illnesses attached women to the inside as is the case of Anne Conway whose "chronic pain that assaults her body

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[127] Women's situation in life has evidently changed. Nowadays, they enjoy more freedom in many aspects of their lives. They have become more dynamic social actors. Some of them have even reached extremes supporting exaggerated feminist movements. Notwithstanding, the ill-treatment towards them has not ceased; rich and poor women are still abused due to their feminine condition. Dejectedly, we are confronted with daily criminal stories of women who have been mistreated to the point of death. From housewives, to prostitutes and very young girls to world-wide knows singers, women are still affected by violence against their gender.

imposes limits not only on her physical being but on her ability to interact in communities, intellectual and otherwise."[128]

Following the idea of deficient medicine treatments and illnesses, the topic of motherhood was a very serious one during this time since many women suffered frequent miscarriages which led them to death. Shelley herself underwent several episodes of this sort; fact that provoked not only in Shelley but, in general, in all women, conceiving mother hood as a fatal endeavour which produced sadness and terrible psychological sequels on account of the loss of the child. Liked to this sorrowful condition, the woman who had had a miscarriage was stigmatised as not being able to produce descendants for her husband. She was immediately considered as a handicapped.

In the novel, the fears of the maternal are clearly stated in the images of the different female characters who become, at some point and to some extent, mothers. As stated above, the figure of the mother was strong and decisive for the development of a good human being, therefore, a family could not possibly lack a mother. Consequently, it was very common that the father would marry soon again after his wife's death or that the daughters of the family would take the place of the mother in several domestic tasks, including the care of the children.

Victor's family collapses when Caroline dies, thus, as expected, not sooner had Caroline died than Elizabeth and Justine took her place in the labours of the house. This work comprised becoming mothers (even if not biologically) for which they had been trained. They had to look after the males of the family, taking special heed of William, the youngest male. Their objective was to stabilise the family once again.

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[128] Nelson, Holy Faith and Alker, Sharon,'Conway: Dis/ability, Medicine, and Metaphysics' (2011), in *The New Science and Women's Literacy Discourse, Prefiguring Frankenstein*, New York, Palgrave Macmillan, p.67.
Anne Conway was the wife to nineteenth century scientist. Due to her constant illnesses, she was constraint to remain most of the time secluded in her house. Notwithstanding, it was also thanks to her illnesses that she had the opportunity to attend many times to science reunions and learn about the topics discussed there even when she was the object of discussion. She lent her body to be studied. In a sense, Conway's figure demonstrates that the idea of the woman as an object was very solid in her time. On the other hand, she took her illness and her body as a door to knowledge.

Another concurrent pattern that is evident in the novel is the image of the orphan daughters; women left alone either from childhood or from adolescence. "All these daughters without mothers become victims of abandonment by patriarchal figures and the inevitable death that surrounds females who involve themselves with mothering."[129]

Caroline, Elizabeth, Justine and even the destroyed female creature were motherless, and at the same time, orphans. They all were involved in a way or another in mothering. Caroline had children of her own but also adopted an orphan, Elizabeth and fostered Justine. The female creature supposed to accompany the monster's solitude would have been fashioned so as to produce off-springs. Apropos of Elizabeth and Justine, as mentioned above, both characters substituted Caroline in her charge of motherhood. All of them ended up dying in tragic ways.

Consequently, it is not surprising that the mother becomes a ghostly figure that hunts her children in dreams. Be they male or female, the novel presents motherless children that experience psychological unrest. Victor is disturbed in his sleep with the following images.

> . . .I embraced her, but as I imprinted the
> first kiss on her lips, they became livid
> with the hue of death; her features
> appeared to change, and I thought that I
> held the corpse of my dead mother in my
> arms; a shroud enveloped her form, and I
> saw the grave-worms crawling in the folds
> of the flannel.[130]

Even in the family that seems to bear perfection, the DeLaceys, the mother is not present. Agatha is the orphan daughter and Safie, the Arabian, makes one more of the orphan daughters that are in charge of

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[129] Griswold, Lynsey (2004) "Autobiography, Patriarchy, and Motherlessness in Frankenstein," *The Oswald Review: An International Journal of Undergraduate Research and Criticism in the Discipline of English*: Vol. 6: Iss. 1, Article 6. p. 90.

[130] Shelley, p.52.

the domestic duties.   The monster, being a lonely child, expresses his suffering and need of a mother to guide him so as to know how to be part of the social tissue that now rejects him, for he is unnaturally born.

> "No father had watched my infant days;
> no mother had blessed me with smiles and
> caresses.[131]

The problem in the creature's case is that Victor has removed the maternal figure from creation. "His act of creation is dehumanizing, he replaces the mother's role in procreation with science, and then calls his creation an inhuman monster for the very unnaturalness he bestowed upon it."[132] Technology supplants Mother Nature provoking a great unbalance and monstrosity.

Recently, the experiments with procreation of human beings have become very common. It is easy to listen to supporters of surrogate wombs that they do it in the name of life. However, they take science and the desire and sometimes the caprice of parenthood as they rough material to do business.

Shelley "warns nineteenth century society about the dangers of a maternally void world, a world that contradicted the Romantic conception of proper maternal guidance in both the home and in society."[133] The monster represents what the children would become without the due maternal care and guidance. Society would be filled with uncivilised and dangerous creatures that would take it to and appalling and inevitable downfall.

"In effect, Frankenstein besmirches not only a natural process, but also the creed of the Romantics, which glorified the beauty of the individual in harmony with nature."[134] Victor neglects the power of nature. His creation is unnatural.

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[131] Shelley, p.117.
[132] Griswold, p.93.
[133] Swaney, Keith R. (2003) "The Failure of Maternal Domesticity: An Evaluation of Frankenstein as a Didactic Source," *The Gettysburg Historical Journal*: Vol. 2, Article 6.p. 52.
[134] Swaney, p.54.

At this point, many would argue that Adam's creation was unnatural too. We would venture to agree with this affirmation because Adam, like the creature, was not born from a woman. However, abysmal difference between them is that Adam's creature was outside nature, he created it. As a result, Adam's coming into being was perfectly natural. Contrastingly, Victor, inserted completely in nature, defies the power of what created him. Unlike the biblical Divinity, Victor did not create the natural rough material with which he shaped his creature. The result is that Nature is deprived of its feminine power. When Victor realises the implications of his actions rejects them instead of assuming the responsibility. His horror is magnified since the creature is a product coming from his unnatural caprice.

At the same time, we can see the vulnerability of the human being if left alone. He needs to appertain to a social group so as to profit from the cares and sustenance that it can offer him. This supports the idea attested by Aristotle, which sustains that man is by nature a social animal and that:

> "É evidente dunque che lo stato esiste per natura e che e anteriore al ciascun individuo: difatti, se on è autosufficente, ogni individuo separato sarà nella stessa condizione delle altre parti rispetto al tutto, e quindi chi non non è in grado di entrare nella comunità o per la sua autosuficenza non ne sente il bisogno, non è parte dello stato, e di conseguenza è o bestia o dio.Per natura, dunque, è in tutti la spinta verso siffatta comunità, e chi per primo la constituì fu causa di grandissimi beni."[135]

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[135] Aristolele, Politica, (June 2017)
http://www.centrogramsci.it/classici/pdf/politica_aristotele.pdf

Everybody needs and even desires to be sociable due to all the potential benefits that being inserted in society imply. The characters in the novel search the sympathy and company of beings that resemble them. They search, in a way, for their reflexions as we usually do when we befriend somebody. We do it because we discover traits in the other that are similar to ours. "Sympathy, judging from the word's frequency and weight in the text of Frankenstein, is the major theme and recurrent problem of the novel. Each narrator yearns for or mourns the loss of sympathetic relationship."[136]

The aim of all these characters is to find a place in society, losing this opportunity would mean their death both abstract and concrete. Namely, if they do not achieve this goal, they would end up forgotten in the cold artic waters, Walton's case, or slain by the monster, Victor's case. The traits of these two characters could be analysed by an evolutionist who would assuredly attest that they are frail beings with vast possibilities of being replaced by stronger individuals of their species.

In the same vain, Caroline's death could be interpreted from this point of view represents nothing else than natural selection, in which an older organism cedes its place to a new one. The stronger organism survives. Thus, Caroline's action was pure instinct, examples of which we can find in the entire nature, in which, to preserve the species, the mother or an older organism sacrifices itself so as to give life to a newer generation more capable of preserving the species. For instance, like some species of spiders in which the mother is devoured by its off-springs.

It must be emphasised that the inner environment where women led their lives had many repercussions in history, not only in England, but also around the world. It is pertinent to highlight that women, in the 19th century, were truly convinced that their place was at home. Even Queen Victoria became a representation of such an idea.

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[136] McLarren Caldwell, Janis ,Swaney, (2007) " On Sympathy and Similitude" in *Bloom's Guide*. p. 126.

"The Victorian era, 1837-1901, is characterised as the domestic age par excellence, epitomised by Queen Victoria, who came to represent a kind of femininity which was centred on the family, motherhood and respectability. Accompanied by her beloved husband Albert, and surrounded by her many children in the sumptuous but homely surrounding of Balmoral Castle, Victoria became an icon of late-19th-century middle-class femininity and domesticity"[137]

The Queen represented motherhood par excellence, as did Caroline in the novel. Both women were in charge of maintaining their realms in optimal conditions searching for the masculine welfare and taking care of all the members of the family to keep it united.

The attachment by blood or by a social contract becomes imperative to be part of this group, of society. Then, family is a closed group that can tend to become a restricted elite from which not all can be part. There are inner rules that attach even more the members to the union, guidelines that have to be carefully respected in order that this society can work properly and effectively.

The family is also a tribunal from which the outside will be judged. The most experienced members will define who or what can cause damage or be beneficial for the less experienced. Sometimes, the family and society can oppose to each other if the family or the society considers that one is harmful for the other. Accordingly, there must be a clear equilibrium between family and society so that the first one continues producing effectively functional members for the latter.

This contrast is illustrated in the following excerpt in the creature's musing about the contact he has had with the villagers and the discovery of the DeLaceys.

> I lay on my straw, but I could not sleep. I thought
> of the occurrences of the day. What chiefly struck
> me was the gentle manners of these people, and I
> longed to join them, but dare not. I remembered

[137] Abrams, Lynn, *Ideals of Womanhood in Victorian England*, BBC.com, June 2017, http://www.bbc.co.uk/history/trail/victorian_britain/women_home/ideals_womanhood_01.shtml

too well the treatment I had suffered the night before from the barbarous villagers, and resolved, whatever course of conduct I might hereafter think it right to pursue, that for the present I would remain quietly in my hovel watching and endeavouring to discover the motives which influenced their actions.[138]

Using contrasting structures, the monster reveals his thoughts about the family and those outside it. Due to bad experiences, he had had the night before with the villagers, who, terrified by his aspect, attacked him atrociously, the creature keeps its distance and finds even surprising the mild behaviour of the members of the family. He even yearns to approach them underlining the intense need of the human being to feel company and protection, to appertain to a family that provides him with a strong identity and security, themes presented and discussed in the following quotation.

I had admired the perfect forms of my cottagers – their grace, beauty, and delicate complexions; but how was I terrified when I viewed myself in a transparent pool! At first, I started back, unable to believe that it was indeed I who was reflected in the mirror; and when I became fully convinced that I was in reality the monster that I am, I was filed with the bitterest sensations of despondence and mortification. Alas! I did not yet entirely know the fatal effects of this miserable deformity. [139]

This extract poses different questions regarding personality, society and family. The first approach that an individual has towards recognising himself and create his own personality is the contact with the other, it is the observation of what the other looks like which gives

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[138] Shelley, Mary, Frankenstein, p.106.

[139] Ibid. pp.109, 110.

the individual the ability to compare himself with what he has seen. In that way, the individual creates his own personality in contrast and in addition to what he sees in the others and what the others see in him, producing a dual definition.

The individual begins to be aware of the world by the use of his senses. "I had admired the perfect forms of my cottagers –their grace, beauty and delicate complexions..." declares the monster. At this point, he is analysing his environment having a previous experience with the villagers, who, on account of his physical attributes, rejected him. He thought that the family living in the cottage were not of that sort; he took them as gentle human begins owing to the behaviour, they had towards each other. Nevertheless, because of this previous experience, he prefers not to approach them. However, he describes them by using adjectives and nouns that emphasise what he considers beauty. Until this point, his judgement is given based only on the sense of the sight. Like a child, he is discovering the world and becoming aware that whereas he is a part of it, he can act independently.

The excerpt presents three clear moments and their transitions. The first two lines are populated by the use of positive views expressed by words such as: admired, perfect, grace, beauty and delicate. The atmosphere created by these vocables is ethereal. The creature is not yet aware of his own position in life. The word "terrible" in line two stops the dream abruptly and send the reader into a state of expectation. The creature's reason and spirit hover as there is no solid ground underneath. His initial disbelief prevents him from falling. Nevertheless, some two lines later, the reader is confronted with the creature's painful fall.

The creature does not have a family to guide him into the creation of his identity. He simply does not belong to anything since the beginning due to the rejection of his creator. He is hovering in the world, which aggravates his situation when discovering his physical appearance and solitude.

The preliminary ethereal setting is scattered into pieces by the introduction of very negative vocabulary. Monster, bitter sensations,

despondence, mortification, fatal effects, miserably deformity are elements that produce sorrow and agony.

The tone of the narration changes dramatically when the monster discovers his reflection. "...but how was I terrified when I viewed myself in a transparent pool! At first, I started back, unable to believe that it was indeed I who was reflected in the mirror...". The individual is confronted with himself. He is stunned because he is not what he saw in the others. He is not physically similar to the cottagers; fact that causes him conflict and refusal of reality and of himself because he does not resemble the adjectives that he used to describe the cottagers. The social environment has marked his way of thinking when instilling its roles on his head even if this time it has been done in an indirect fashion and not as a result of a direct interaction.

Society defines the individual giving him certain rules that to follow in order to appertain to the group and enjoy the benefits that it implies. Sometimes, the individual utterly accepts these rules without questioning them at all. Nevertheless, there are times when the individual is different, by nature, as it is the case of the monster, or by free will. It is then that he begins to question himself and the society with its rules. There is a time of turmoil and chaos in which the individual has to face himself comparing what he really is or want to be against the social impositions. Then, he realises that he is not what the rest expected and…

"when I became fully convinced that I was in reality the monster that I am, I was filled with the bitterest sensations of despondence and mortification. Alas! I did not yet entirely know the fatal effects of this miserable deformity."[140]

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[140] The nineteenth century was witness of the enormous growth of the British Empire. To successfully achieve its purposes, the colonising institutions utilised concepts denounced in Frankenstein. Like the creatures, the colonised were defined by the outside, the discourse was so sharply designed that its impact was immediate in the conquered populations. They were pictured as savages, uncivilised creatures that needed the European intervention so as to lead them in the path of righteousness.

The subsequent effects triggered a vast production of what today is know as Post-Colonial Literature, which proposes a quest for identity in which many of the colonial

The judgement the creature inflicts on himself is already corrupted by the social statements regarding the conceptions of beauty[141] and the prejudices that reign until our days in which physical attractiveness is a synonym for *good* and physical deprivation of it is translated as *evil*. Our society is ruled by appearances. Despite the fact that many religions and philosophical and literary currents have intended to guide human begins towards the appreciation of the inside, of the intellectual and spiritual, the vast majority of us have failed to learn the lesson well and keep on judging a book by its cover. To illustrate the idea with some names, we have in French literature Racine and Corneille who were close observers of human nature and

discourse's precepts were debunked. The fight to discover, recover and conform an identity is very similar to the struggle the monster has to undergo during the novel.

[141] Whenever we talk of beauty, we relate the word with delicacy and femininity, concept that suited perfectly to the 19th century idea of what a woman should look and behave like. A woman's beauty in the 19th century was expected to be natural; cosmetics were seen as sinful and permitted only in older women, however, with reserves.

Evidently, this prohibition did not mean that the make-up industry did not work hard so as to create the need for their products achieving a strong market positioning. Magazines addressed to women devised trends so that shopping and beauty maintenance became a pursuit for the middle-class. Nevertheless, the idea that a woman should be natural was still strong.

It is pertinent to recall that Victorian femininity included natural physical beauty but not to the extreme of showing sexual desire. Education was another important element for women, specially of the upper classes. They should read and write. However, the depth of their knowledge should not be greater than the one of their husbands. It was thought that a woman that read about "masculine topics" such as philosophy or politics would acquire with the time masculine traits that would lead her to, evidently, be unattractive to men which would endanger her possibility of getting married, thus becoming a spinster.

Pertinently, Michelle J. Smith remarks that "the inner character of a woman might be made manifest on the beautiful or unattractive face." This retakes the idea that assures that physical beauty is the mirror of a person's inner behaviour. If one is physically attractive, that means that one is good. If by any chance nature did not concede the person what is consider to be physical beauty or even worse, if the person is born with or acquire malformation, then, the person is judged as evil.

Michelle J. Smith, 'The Arts of Beauty': Female Appearance in Nineteenth-Century British Library Newspapers', (2017), *British Library Newspapers*, Part V: 1746-1950, Cengage Learning (EMEA) Ltd.

confronted human beings, on the stage, with their rottenest defects so as to attempt to sublimate them by means of art and leave a teaching. In the case of English literature, the playwright by antonomasia, William Shakespeare portrayed, in detail, the passions of human beings and the world of appearances in which they live. Everything seems to be but it is not in sooth; everything "looks like" but its reality is rather different.

In all cases, the authors show the social interactions that humans experience through their lives and the need for them to exist in order to maintain the social order. At the same time, they emphasise the imperial need of a human being to appertain to a social group and to a more individual extent, they also pinpoint the search so as to cover many affectional needs such as love, attention, care or friendship which is illustrated in the following citation from the novel.

> "You must create a female for me with whom I can live in the interchange of those sympathies necessary for my being. This alone can do, and I demand it of you as a right which you must not refuse to concede."[142]

This quote states the natural desire of a human being to belong, to be accompanied in life by somebody who is similar, with whom to experience the nearness that human languages call love and affection as well as reproduction. The creature is demanding his creator the opportunity to have a life like the one who he has seen in the others; a life in which he can be part of something fixed and stable; a life in which he does not have to flee owing to his physical appearance. He needs to relate to somebody who is equal to him, who can satisfy his physical, mental and spiritual needs. He needs somebody that inserts him into normality so that he can become real.

Among these desires, the creature also receives indirect education about what life is to different levels. His approach to human

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[142] Ibid.p.142.

activity is as though it were through the eye of a third party since he was never a member of the family, his "relationship" with them was through a hole on the wall, which gave him the opportunity to detach himself from them, fact that led to idealise the scenes and the people. On the one hand, as an observer, he could analyse the family in detail. However, this provoked that he himself felt, to a certain extent, part of them, circumstance that resulted in a terrible disappointment when the family him. The thoughts of the monster are as follows:

> Other lessons were impressed upon me ever more deeply. I heard of the difference of sexes, and the birth and growth of children, how the father doted on the smiles of the infant, and the lively sallies of the older child, how all the life and cares of the mother were wrapped up in the precious charge, how the mind of the youth expanded and gained knowledge, of brother, sister, and all the various relationships which bind one human begin to another in mutual bounds.[143]

This quote offers the reader a whole universe of education regarding sex, family and gender roles. The creature gets to know the difference between sexes and in learning so, he learns the functions of the human body so as to produce another being of the same species, all the cares that this new human requires in order to survive and to achieve a satisfactory existence. He also learns that human beings are naturally social beings, that they have the intelligence to interact in various ways and develop all types of intercourses.

The concepts of family and family relationships are also highlighted. The creature's mind is given a lesson on how a family is

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[143] Ibid.p.117.

conformed and what is expected from it as a whole, and from each of its members. The gender roles are also clearly stated which gives us the idea of a very well organised society that has everything under control; a universe in which all its components play their respective notes so as to create a perfect symphony.

Linked to the previous excerpt, the following quotation underlines some more aspects, regarding the concept of family in the 19th century.

> But where were my friends and relations? No father had watched my infant days, no mother had blessed me with smiles and caresses; or if they had, all my past life was not a blot, a blind vacancy in which I distinguished nothing. From my earliest remembrance I had been as I then was in height and proportion. I had never yet seen a being resembling me or who claimed any intercourse with me.[144]

It is clear for the creature that a natural and most desirable development of any human being is under the shield of a family, which is composed by a protective father and a tender mother. The presence of the man in the family is more physical while the woman will be in charge of the affective part; perhaps excluding the man from providing "caresses" to his children and the woman from providing some physical care.

By comparing himself with reality, the monster finds unusual that he has not had a natural physical development. He has not experienced the diverse stages that a normal human being goes through, from which one learns the fundaments of life. As he is not like the rest of the humans surrounding him, he has not found anybody else similar to him. The other so necessary to confront oneself and discover one's own personality and position in life. By observing the

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[144] Op.cit.p.117.

other, we realise what we are and what we are not as well as the possibilities of our becoming in the future. If we take heed of the other's features and behaviour, we are able to select what is beneficial or negative for us, what we should and should not follow, however, we always keep close to those aspects that bind us to the other as species, and more specifically, as a community, and as a family.

As a result of the above-mentioned process, the monster faces the concept of family union. The DeLaceys and Frankenstein's family are a whole, they would move as an only cell, being its members the organelles that fulfil specific functions so as to keep that cell alive and healthy. In order to achieve that goal, communication is necessary. Therefore, language development is compulsory so that all the family members speak and understand among themselves. Language also provides the social group with terms of what is socially accepted and prohibited, with what one is authorised to say inside and outside the cell. [145]

In this fashion, family puts society on the top of itself. It establishes a social commitment at its interior, fighting for the general welfare, which is why, inside the family we observe and practise, to a small scale, the laws that later on will allow us to be inserted in society. These rules range from saying hello in a proper manner depending on the social environment to even the way we dress and move according to our social status, educational level or gender.

Nevertheless, this perfection contrasts with the situation undergone by the creature; in whom none of the above-mentioned

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[145] Our languages have even developed concepts such as *Mother Tongue* to refer to the identity attachment that exists between the members of the family, especially with the mother who continues being a decisive figure in the sustainability of the basic cell of society. It is through the mother that the family is conformed. She is the one who bear the children, the members of the group. She is the one that teaches the language that will be the vehicle for the children to communicate and become part of society. She is the one in charge of taking care of the quality of language that the child is going to learn. Consequently, in the nineteenth century, middle-class women we also expected to have a moderate education since they were in charge of leading the children in their first steps to literacy. Later on, the father would take care of a more formal education teaching, expressly, the males, the accepted and successful social behaviours.

rules and statements applies. The chaotic personality of the monster shocks and confuses those who approach him. He is rational and strong as a man should be but at the same time, he allows his instincts to control him (characteristic thought of a woman) leading him to crime. He is not naturally born; therefore, he did not have the common human being evolution from childhood to adulthood. Although strong, he is not physically attractive. His language is developed and punctiliously used. Notwithstanding, those who he approaches orally seem not to possess the capacity to understand him as they only focus on the outside.

Most importantly, he does not have a family that helps him to integrate and prepares the others to receive him. In the monster, all the established ideas taken for granted at the beginning of the 19th century regarding society crumble down.

The vision that Shelley gives the reader is that of a community which cannot accept the difference. She emphasises how the human beings of her time, just in the same fashion as the ones in ours, refuse to help the other. The human mind shrinks and refuses to see what it has before it. The other is always the enemy as humans' greatest fear is that of the unknown and the other presupposes an immense dark universe to explore. We always see the other from our very individual viewpoint and most of the times do not even attempt to understand the other's vision.

Our deep-rooted believes, conceived inside the culture where we are born are constantly a hindrance for us to, at least, venture to appreciate how the other perceives the world; instead, we judge and condemn.

From this point of view, humans are the real monsters since they intend that the other pay for their fears and frustrations. During the 19th century, this topic was not rare in literature. As examples, we can name two well-known-until-today French literary works, which present the case of the scapegoat so deeply studied by René Girard[146].

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[146] René Girard (1923-2015) was a French historian, literary critic and philosopher who developed an acclaimed theory known as mimetic desire in which he affirms that none of

On the one hand, we have *La Belle et la Bête* by Jean Cocteau[147] in which a monster interacts with the common of the society and in return, due to his physical difference, the people of the town, motivated by the ignorance of one of them, tried to kill him. At the same time, the monster, in this story represents the deformation of the body due to his unrighteous moral behaviour. On the other hand, *Le boussu de Notre Dame* by Victor Hugo portrays the story of a deformed man product of the forbidden intercourse between a gypsy woman and a priest. The result of this transgression was the deformity in the child who caused him to be an outcast[148]. The Beast and Quasimodo, the hunchback, as well as the monster of Frankenstein are mere scapegoats representing all the fears and deformations of society, including all its hypocritical behaviour. Society itself has created them piece by piece and once they roam along its streets, the social tissue is shaken because its members see themselves in the figures of these monsters. They, as Dorian Grey, cannot bear the image of their rotten nature which confront them every step they take, therefore, they decide to annihilate them trying to escape their responsibility of their actions in life.

Hence, the family in the 19th century as much as today in the 21rst century is the place where many social misbehaviours can be corrected or promoted. The family provides the individual with the possibility of asking for advice. The family can prevent the individual

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our desires is entirely ours. He declares that human desires come from imitation, that we want what the other wants. As a result, there are rivalries and extreme conflicts solved sometimes with the scapegoat mechanism whose antidote, according to him, is Christianity.

[147] Jean Coteau was a French poet, designer, playwright and cineaste. He lived from 1869 to 1963. Best known for his masterpiece *Les Enfant terribles*, he also wrote Les *Parents terribles* and *Les Monstres sacrés*. During his lifetime, he befriended important artists such as Picasso and André Gide.

[148] As we have seen, physical appearance was the proof of good or evil. In this case, Quasimodo was the adduced evidence of the unforgivable trespass that his parents have committed against society. The defect had to be hidden, therefore, he was confined to remain prisoner in the interior of the cathedral. His physical appearance, similar to Frankenstein's creature, deprived him of a family. Quasimodo was rejected by society because he did not possess the Passepartout that would lead him to occupy a place in society. Like Quasimodo's state, in many cases, the middle-class houses located in the suburbs hid many a crime against society.

from becoming a monster. It continues to hold its importance and social appeal in spite of the many conceptions that from it can be even capriciously developed. It is still the core of society that covers both the physical and the emotional needs of its members and that blatantly gives him identity and a solid ground on which to stand or take confident steps.

CHAPTER 3

LITERARY APPROACH TO THE RELATIONSHIP FATHER AND SON IN THE NOVEL

This chapter will analyse the relationships between the figures of father and son from different perspectives. The chapter is to be divided into four main themes: a religious and mythological approach, the figure of the orphan, social expectations of the figures of father and son.

The religious journey will focus on the archetypes and biblical references made in the book regarding the characters of the creature and Victor Frankenstein. At the same time, we are to dissect the religious references that appear in the book via *Paradise Lost* by John Milton. Afterwards, the work will turn its interest on the mythological contribution to the novel as well as their social implications in the development of the family figure and conception through the centuries.

Once we have reached the end of this stage, we will move to a more literary realm. We will focus our attention on the figure of the orphan in the literature production of the 19th century, how this is related to the novel and how it was a reflection of the social conditions of the time, which will be compared to those that we live nowadays in our so-called advanced and modern societies.

Finally, we are to analyse the social expectations of the figures of the father and son, both individually and together. We will establish how these expectations are treated in the novel. We will analyse the way the characters are literary constructed; how they reached a form that will be, at all times, a reflexion of the conception that the writer possessed of the society of her time and how this notion has changed in our current times being a result, an influence and even a contraposition of those of the past.

Religious and Mythological Approach

The novel has strong biblical grounds. Throughout it, the myth of the fall of man and the fallen angel powerfully resound. This topic inside the novel has been vastly analysed, fact by which this time we are only to give general guidelines focusing specially on the social and philosophical approach that from it may spring up.

The main figures to be analysed in this last chapter are Victor Frankenstein and his creature, which are a carnival inversion of the biblical figures of God, Satan and Adam. It must be pinpointed that these biblical references are not taken directly from the Holy Scriptures but from the interpretation that John Milton, in his masterpiece *Paradise Lost*, gives regarding this story. In this way, these figures are confounded and to some extent blended as the author "aligned the three antagonist of *Paradise Lost* -- God the Father, Satan and Adam—with only two characters. Frankenstein and his creature."[149] Both figures, Victor and his creature possess characteristics of the three above mentioned characters. They constitute a complete disruption in the original biblical story. The first instance is the way Victor gives birth to his monster. Contrary to the Bible in which God creates man and provides him with all possible blessings so that he can achieve an optimal life on earth, the scientist, when seeing that his creation has taken life, flees horrified.

Let us compare the following two extracts, one taken from the first book of the Scriptures and the other from the moment when the creature in Frankenstein takes life.

> **26**And God said, Let us make man in our image, after our likeness: and let them have dominion over the fish of the sea, and over the fowl of the air, and over the cattle, and over all the earth, and over every creeping thing that creepeth upon the earth.

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[149] Heatheringtoh, Naomi, *Creator and Crated in May Shelly's Frankenstein*, in Keats and Shelley Review 11, (1997) : 1-39.

27So God created man in his *own* image, in the image of God created he him; male and female created he them.
28And God blessed them, and God said unto them, Be fruitful, and multiply, and replenish the earth, and subdue it: and have dominion over the fish of the sea, and over the fowl of the air, and over every living thing that moveth upon the earth.
29And God said, Behold, I have given you every herb bearing seed, which *is* upon the face of all the earth, and every tree, in the which *is* the fruit of a tree yielding seed; to you it shall be for meat.
30And to every beast of the earth, and to every fowl of the air, and to every thing that creepeth upon the earth, wherein *there is* life, *I have given* every green herb for meat: and it was so.
31And God saw every thing that he had made, and, behold, *it was* very good. And the evening and the morning were the sixth day.[150]

In this extract of the Holy Scriptures, we can see God creating man. Not only does he create him as he did with the other creatures, but He also gives him and extra distinctive characteristic; He created him in His image. Namely, man is to be distinguished from the rest of the created beings by his so close resemblance with his Creator. Resemblance that ranges from his physical countenance to his intellectual and spiritual components. Fact that makes much sense to the Christians that believe in the Trinitarian nature of God.

As it can be appreciated, God Himself fashions man carefully with His own hands and from His own omnipotent being bestows life on His creation: " And the Lord formed man of the dust of the ground, and breathed into his nostrils the breath of life; and man became a living soul[151]."[152] Therefore, man and women possess a part of divinity

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[150] King James' Bible, Genesis 1:26-31.
[151] This idea is secretly kept in their everyday vocabulary. *Atma* is the Sanskrit word equivalent to soul. That is why Gandhi was named *Mahatma*, the great soul. This vocable is

inside of them. They were also given power over all that had been created, authority received from their very Creator, as He trusted in them. He, the Creator, at the end of His work saw that everything was "very good". He expresses His pleasure and His complacence before His deeds. His creation has been successful and man possesses His own beauty. The Creator approaches His creation and rejoices in it. God, the father of the Bible, walks along His creation in the Garden of Eden. Even after their fall, He does not abandon them despite being cast away from Paradise. The biblical Creator escorts and promise salvation to their creatures, always severely but also and above all, lovingly. Later, in the Books of prophets and in a blatant fashion in the New Testament Books, He reveals Himself not only as a Creator but also as Father. Through Jesus, God the Father transforms and renews men's nature. Not only does He concede them forgiveness for the original macula but also grants them an upper level in His Creation. They become His own children. At the end, all is perfect with this creation despite the original mishap; all has been arranged and even renewed. Nevertheless, in the following quotation taken from the novel, the contrast and turmoil is evident.

> IT WAS on a dreary night of November that I beheld the accomplishment of my toils. With an anxiety that almost amounted to agony, collected the instruments of life around me, that I might infuse a spark of being into the lifeless thing that lay at my feet. It was already one in the morning; the rain pattered dismally against the panes, and my candle was nearly burnt out, when, by the glimmer of the half-extinguished light, I saw the dull yellow eye of the creature open; it breathed hard, and a convulsive motion agitated its limbs.[153]

Utterly different from the biblical narration, this recount of facts opens up on a dreary night in November. Both the night and the

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kept almost intact in languages such as German (atmen), Dutch (adem), or Swedish (andas) meaning breathe.

[152] King James' Bible, Genesis 2:7.

[153] Shelley, Mary, Frankenstein or the Modern Prometheus, p. 51.

month are at the end of a cycle, of the day and of the year while in the Holy Scripture, God performed His act of creation by producing the beginning of all, the day and time. Another contrastive image worthy of studying is that of the very moment of instilling life in the creature. Dr. Frankenstein is not even sure that he will be able to "infuse" life in the "thing" that he has at his feet. Contrastingly, God just performs the action knowing that He can do it. Therefore, while Victor doubts his own powers because they are not something inherent to him, the power of the biblical figure comes from his very self. Furthermore, whereas both creatures lay at the feet of their creators, this laying has a different meaning in each creative setting.

In the Genesis, the fact that the creature is lying at the foot of God is a clear image of the divergence in status; however, this position is not of humiliation[154] as that presented in Frankenstein, which is emphasised by the word "thing" that Victor uses to designate his creation. For him, the creature is not even a being but an object. With this action the scientist provokes, since the beginning, the exclusion of the monster from society as "he is already referring to the creature as something that is not human."[155] By defining him with an ambiguous word, which, despite its ambiguity, possesses a strong connotation, Frankenstein becomes the image of the neglecting father, a father that procreates without a plan for his progeny. He does not even care for it because it is the result of a caprice.

Recurrently, the image of the Father in the Judeo-Christian sacred book supposes a disparity with the image given by Dr. Frankenstein. In the case of the Bible, the new being is called directly a man, not a thing. By calling him man, God expresses a clear plan already fashioned for His creature. By uttering the word man, the first question one may pose is: what is a man?[156] As a response we would

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[154] God carefully shapes his creatures; He takes time to make them in His image, therefore, they must be constructed punctiliously. The creature's position in this case is that of a masterpiece.

[155] Noelle Webster, *Mary Shelley's Frankenstein: The Creature's Attempt at Humanization*, 24th of July, 2017. www.albany.edu/honorscollege/files/Webster_Thesis.docx

[156] The poet, par excellence, of the Bible, King David, wonders what man is.

have a long list of words and phrases defining it and inside these phrases and words is expressed the position and mission of man on this existence. Man, for all religions, is conceived as the supreme created being. It has even been created in the image of God. God delights himself when seeing his own reflection in man.

Man is more than a creature, especially in the Christian faith, in which thanks to Jesus' sacrifice, man is renovated, transformed from creature into son of God. With it, man acquires an ulterior existence; his life will not end in this earthly reality. He is a being created to reach perfection. Jesus himself commands his followers to be "perfect, even as your Father which is in heaven is perfect."[157] Man is a being that can develop all his qualities in his trinitarian construction, namely, he is called to mature his soul, mind and body. Thanks to his upper cognitive characteristics, he can ponder on his own existence and destiny. Therefore, God, the Father, since the very beginning gives man a place, an outstanding place, in His creation. Contrastingly, by naming him a thing, Victor detaches the creature from all possibility of being related to the world and thus of being happy in it.

At this point, the relation between father and son at the beginning of the latter's existence is divided in two realities that can be palpably seen in our everyday life. The first one relates to the welcoming of a new human being who is received expectantly by the family eager and willing to provide him with all care and love in order that he can achieve success in life. It is the moment of the realisation and materialisation of the love with which this being was conceived. Even before his birth, he already has a name or at least a prospect for it.

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4 What is man, that thou art mindful of him? and the son of man, that thou visitest him?
5 For thou hast made him a little lower than the angels, and hast crowned him with glory and honour.
6 Thou madest him to have dominion over the works of thy hands; thou hast put all things under his feet

King James' Bible, Psalm 8:4-6.

[157] King James' Bible, Matthew 5:48.

His parents have pictured what he might be as he grows old and all the possibilities that this new life might bring.

The second reality is that of the father or the parents that bear children without the minimum care for them; those who take them as simple objects of help for their future work or as a means to survive in their old age. Even when these children possess a name, this is invalidated by the treatment these neglecting parents give them. For instance, there are children who do not receive education and are thus unable to take their part in society, just like the creature of the novel.

Regarding the topic of education, it is noticeable that this point takes an important part of the topics dealt with in the novel. It resounds along its pages and the voice of the author's mother can be heard. It is appropriate to signal that Mary Wollstonecraft in her most acclaimed piece of work, *A Vindication of the Rights of Women* (1792), argues that women and men should be treated equally, especially in terms of education. She pinpoints that women must not be considered as inferior to men even when they appeared to be so, this negative appearance, according to the author, is the result of lack of proper education.

These situation and ideas accommodate perfectly in the way the monster educates himself in a sort of clandestine fashion because he could not do it in the open, before the eyes of society, as women did since he would be judged as women were. Consequently, the monster is obliged to perform this activity in the inside. Like for women, it is not enough for the monster to be well educated to be allowed to take part in society. Comparable to nineteenth century women, he missed an intermediary that gave him the approbation and the permission to go into the social sphere. As a result, the same as women, the monster is constrained to remain in the inner sphere of society, as he does not possess the required training that had to be provided by his creator. The creature possesses the academic skills; nevertheless, he does not own the social abilities to relate to people.

These societal talents should be acquired at home, by the example of the parents. To prove that these talents have been correctly learnt,

society has implemented some passage rites. The beginning of a scholar education is the first step to be introduced gradually to society. Afterwards, there are the sweet sixteen's in the case of women or the military service, in some countries, in the case of men and in recent years, also for women. All these events yield the person with the power to be recognised by the other members of society as an individual capable of participating of the various social intercourses. Without these aptitudes and without being introduced properly to society, by means of an adult or a group of them, generally the parents, it is practically impossible to be accepted by others.

Following the logic of society, this is explained in a very simple way. All of us want to be sure that our lives are going to be safe, that nobody, who does not belong to our environment, will come to try to damage our existence. Therefore, the individual must possess many identity cards; being the family one of the most important. Then, if an individual can be easily identified with a known group of people, it will be easier to trust or not in him. Consequently, these social rites imply another step inscribed in this process of acceptance. Once society has realised that the group of people, the family, can be trusted, they allow them, as well, to introduce their new members.

However, as above mentioned, these rites of passage, cannot be taken by the individual alone. Parents, who have previously trained him, are the ones to introduce him to society. Hence, the fulfilment of parents' duties is of vital importance to the development and performance of the individual. In the case of the monster as Lissette Lopez Szwydky in his article *Parents/Parent-Child Relationship* suggests that "Victor has completed none of the fatherly duties his own father afforded him, which include […]not only being present and engaged in the life of his son, but helping shape his son's moral and intellectual development."[158]

This extract emphasises the already mentioned importance of the presence of the father in the development of children. However, so that

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[158] Lopez Szwydky, Lisset, "Parents/Parent-Child Relationships." *Mary Wollstonecraft Shelley, An Academic Wiki*, 24th of July 2017. http://mary-shelley.wikia.com/wiki/Mary_Shelley_Wiki

the child can learn the lessons well and later use the knowledge in society, it is elemental that the parental figures are strong and represent authority. The case of Victor, his father and the monster is special as it offers the reader a great variety of interpretations. For instance, Alphonse Frankenstein is at first represented by his own son, as a sweet protective father. In his recollections, Victor remembers him as a good man with no tyrannical attitudes towards him; neither he nor his mother was despotic. At this point the emerging figure of Alphonse is gentle but not authoritative, it does not produce respect but only tenderness. One might venture to say that he is, in fact, a week figure.

In a second reference to him and once Victor has already created the monster, he speaks about his father in very different terms. In this second moment, Victor blames his father for not having explained him why he was wrong when reading Agrippa's treatises. Alphonse, in consequence, is also held responsible for the terrible consequences that, according to Victor this produced.

> My father looked carelessly at the title-page of my book, and said. 'Ah! Cornelious Agrippa! My dear Victor, do not waste your time upon this; it is sad trash.

> If, instead of this remark, my father had taken the pains to explain to me that the principles of Agrippa had been entirely exploded, and that a modern system of since had been introduced […,] I should certainly have thrown Agrippa aside.[159]

The information that Victor found in this text led him to pursue his quest for creating a superior being that pays him honour as his creator and master. When uttering these words, Victor had already created the monster and now laments bitterly for this action. He does not find the way out and his terror increases every minute. He is not

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[159] Shelley, Mary, *Frankenstein or the Modern Prometheus*, p.p. 32, 33.

willing to solve the problem and his egotism leads him to blame others for what he has made.

It is true that maybe if he had not had access to this knowledge or his father had explained him why he gave him this harsh opinion on the text, he would not have gone so far as to create the monster. However, William Veeder urges the reader to make a stop to ponder on the real situation. He wonders if Alphonse is really guilty of his son's actions. He affirms, in a first instance that "Victor is correct: Alphonse should, explain, not simply dismissed." [160]

At this point, it is easier to sympathise with Victor and blindly condemn his father's reaction. Nonetheless, Veerder immediately comments on Mary Shelley and the way she shaped this scene sustaining that:

> "She could easily have made Alphonse's dismissal of Agrippa seem cruel enough to warrant Victor's reaction. Instead what we experience is a minor mistake. What parent has not missed by at least this to proper tone in a random moment? (And random the moment is: on vacation, on a rainy day indoors, with a child who has never before evinced an interest in science.)[161]

From Veeder's eyes, Alphonse, the father, makes a minor mistake in not explaining Victor why he reacted in such a way. His words push the reader to reconsider his empathy. Veeder's defence in favour of Alphonse continues with the exposure of Victor's weak arguments to blame his father. Veeder attests that Victor's words are only pretexts.

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[160] Veerder, William, *The Negative Oedipus: Father, "Frankenstein", and the Shelleys* in Critical Inquiry, Vol.12, No.2 (Winter, 1986), pp. 375.
[161] Idem.

If, instead of this remark, my father had taken the pains to explain […] I should probably have applied myself to the more rational theory of chemistry which resulted from modern discoveries. It is even possible, that the train of my ideas would never have received the fatal impulse that led to my ruin.[162]

At this juncture, the reader will easily sympathise anew with Victor's speech. Nevertheless, it is pertinent to pinpoint the use of the language that construct his discourse. He uses the word "probably" at the beginning a signal of his uncertainty. He cannot even assure himself the outcome of his actions had his father given him a further explanation. This certainty even diminishes some lines later when he uses the word "possible". It is clear that the degree of conviction is almost imperceptible, notwithstanding, it is present.

Furthermore, Victor accepts that his actions have not been performed under the auspices of reason that instead, he acted under the influx of passions, of impulses. Therefore, his efforts to convince himself of what he is saying and intending to do are very weak. His attempt to blame his father is a desperation act to try to avoid the accountability of his acts a as a free adult who can decide by himself.

Disguised as the victim, similar to the Fallen Angel, Victor pretends to create confusion intending, at the same time, to deviate all possible attention from his "creative" deeds focusing on the pain and disgrace that this meant to him without giving a proper solution to what he has done. The blame on his father denounces a complaint to a supposed deficiency in the education that Alphonse provided him.

At this stage, it is appropriate to stop to evaluate the situation since Victor seems to be judging his father regarding something that he himself has done or ignored. It is true that parents have many duties

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[162] Shelley, Mary, *Frankenstein or the Modern Prometheus*, p.p. 31, 32.

towards their children; one of the most important is education; topic which opens a wide panorama of interpretation in the novel.

Alberto Filipe Araújo and Armando Rui Guimaraes, in their paper *The Child is the Father of the Man[163]. On the Pedagogical Teachings of the Myth of Frankenstein*, published in Caietele Echinox[164], explore different topics regarding education, specifically, the education that the monster procures to himself.

The Child is the father of the man reverberates metaphorically throughout the novel. Taking the ideas by Carter and MaRae[165] Araúju and Guimares indicate, referring to the meaning of that line of the poem that "adults can learn from children, an idea quite alien to the pedagogical ideas and practices of his time"[166] (the pronoun "his" refers to Wordsworth's époque). It is then that we turn our eyes towards Victor's behaviour and reaction towards his father accusing him of not being attentive to his education.

In the first place, it must be noted that Victor, by giving life to an already grown up individual, deprives his creation from the preparation period that childhood implies for a human being. According to Araüju and Guimares "It should also be noted that, as he was never a child and never experienced all the "normal" phases of a child's development, he could have no memories of a past and he was not able to enjoy the pleasures of a child's imagination."[167]   As a consequence, the creature was not introduced by his father to the

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[163] The title echoes the poem written by the romantic poet William Wordsworth in 1802. Its basic plot is the moment of a man's reflexion on his life, the pleasure that nature produces in him and the maximal that "The Child is the father of the man" which stands for the importance that the stage of childhood has for the adult and how it shapes his grown up visions about life.

[164]Caietele Echinox is a biannual academic journal in world and comparative literature, dedicated to the study of the social, historical, cultural, religious, literary and arts imaginaries edited in Romania.

[165] Ronald Carter, John Mc.Rae, *The Penguin Guide to English Literature: Britain and Ireland*, p.017.

[166] Arauújo, Alberto Filipe and Guimarâes, Armando, *The Child is Father of the Man. On the Pedagogical Teachings of the Myth of Frankenstein*, in *Caietele Echinox,* vol.26, 2014: Possible Words: Fantasy, Science Fiction. Romania.

[167] Idem.

society where he was supposed to be part of. At the bottom of this situation is the lack of vision that Dr. Frankenstein had when giving him life. He thought about a race of super beings that would recognise him as their creator. However, he did not contemplate the kind of life they were going to lead or the society in which they would be inserted, or even if they were to belong to a society.

Moreover, by bereaving the creature from childhood, Victor also divested him from the possibility of using imagination and memories so as to anchor himself to reality, to a sense of being inserted in a terrain that he could call his, a place, situations and people to whom he would belong. This idea is supported by Wordsworth who "wanted to show the importance of the human memory, because it is the memory which continues to give life to our major experiences. The memory allows us to keep our understanding of the world fresh and alive…",[168] characteristic which the monster does not possess. As he does not have a memory, he is hovering in time and space. He cannot anchor his life to anything on earth even his creator desserts him leaving him adrift.

The terror that the monster feels towards the void into which he has been thrown is so profound that he is pushed to look for a place to land, a place to take root. Therefore, he procures himself education. The autodidactic method that the creature develops is the result of the lack of a father, of a guide, that impulses him to explore knowledge.

Then, suddenly, the terrible dramatic scene that Victor narrates in relation to his father's reaction on his reading of Agrippa's book vanishes. Victor at that point was only exaggerating in order to disguise his real neglecting attitude towards his creature.[169] To approach this matter, it must be attested that Victor's father worried

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[168] Idem.

[169] According to Jeffrey Bulstein in his article *Child Rearing and Family Interest* parents have duties towards their children, which do not necessary exist due to mere biological factors. These duties come with the sole fact of procreation or the decision of taking care of an adopted child. In the case of the biological child, the parents themselves, by bringing him into life, created him or her needs, which cannot be covered by the infant at that tender age. In the case of the adopted child, a similar situation occurs since the child is promised an ease to his or he needs for not having biological parents.

about his son's education, he, having the means, sent him to study in a prestigious university. He even advices him, perhaps, distractively, not to approach certain texts that might result a loss of time for him. Alphonse also shows other instances of worry about his son when he writes to him inquiring about his health when Victor, due to his occupation on the creation of the monster, cuts all contact with his family. As it can be appreciated, the one who commits the failure is Victor, not his father. Alphonse gave Victor the assistance and education that he believed was the best for him. It might, at the end, not have been the best, but who can blame one's parents for giving us what they considered to be the most optimal for our development? Alphonse might have answered disdainfully to his son when asked about the book. Nevertheless, this action is not comparable to the complete abandon that Victor expressed for his creation.

This attitude also reveals the way of thinking of the époque concerning education. It must be remembered that the 19th century represents a complete revolution in the way people conceived the world from different points of view. Science began to take over most of the interest from everyone leaving aside the humanistic approach to life. Even arts showed in their representations and works a rising interest in scientific discoveries and the possibilities that they offer to the imaginative human mind. One of these capabilities is that of creating life and even achieve of eternity; the two main characters in the novel embody such division and criticism. It is contrasting that "Victor studies have been scientific while the creature's studies have been in humanities."[170] This contraposition expresses the struggle that was present between the conservative humanistic circles and those who supported more liberal, scientific ideas.

Internalising the analysis in the story and focusing our attention on the purposes of Victor's and the creature's studies, it is pertinent to mention that "Victor's studies in science take root in his desire to test his own boundaries. Victor wants to find out what he is able to do with his knowledge, and to surpass those in his field. The creature's

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[170] Webster, Noelle, *Mary Shelley's Frankenstein: The Creature's Attempt at Humanization*, 26th of July 2017. www.albany.edu/honorscollege/files/Webster_Thesis.docx

motivation seems more innocent […]. The creature's desire to educate himself is to become a part of society, and to be recognized as human."[171]

Webster then remarks that while both motivations were based on the desire to be recognised, the concept of recognition was understood in a different fashion by Victor and his creature. Whereas Victor wanted to educate himself in order to discover the secrets of life and then and later on to be acknowledged as creator thus surpassing humans, the creature wanted to gain knowledge so as to be able to become human.

Following the same train of thought, we realise that the creature, in order to achieve humanity and acceptance, utilises language and literature as a means to attain his objective. He reckons that by learning how to use the spoken code that humans use to communicate, he will be able to establish bonds and progressively people will give him access to societal interactions. However, "Learning how to communicate will not be enough to humanize the creature and allow him to be accepted."[172]

With language comes the issue of having a name. We all have names and give them to our human fellows, animals or things in order to, on the one hand, give them an identity, and on the other hand, to possess them. That is why God in the Judeo-Christian tradition does not reveal his name to people and responds to Moses on the Sinai: "I AM THAT I AM: and he said, Thus shalt thou say unto the children of Israel, I AM hath sent me unto you."[173] God is the Creator, therefore, He possesses; He cannot be possessed.

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[171] ibid. p.20.
[172] idem.
[173] King James' Bible, Exodus 3:14.

The words used by the God of the Bible are in simple present: I AM. The tense in which He expresses Himself is important since these words represent His eternal condition and immutability. Therefore, His children will find security in Him. He is a stable father; a strong figure that will provide His children with all they need to achieve their growth as human beings.

It is in this way that names contain profound meanings. A name means that the parents of the baby have had previous talks about it. They have pondered on the best option for the child. They go as far as to do research in relation to the meaning of the name and its origins. Parents also want the name to have a beautiful sound. So important is the name that there are even religious and social rituals. A name becomes such a fundamental feature of the individual that people conceive the other person in his or her totality only by the way they are named. Hence, basically, a name expresses the identity of the bearer. It is the first encounter of the person with the formation of his or her own personality and with the values of the society to which they belong.

A name inserts the individual immediately in the social tissue. It makes him become somebody; it makes it important and worthy of attention. It gives him culture and places him in a definite time and space. It confirms him as a member of a family and of a specific society. With a name, the individual becomes a "person", who must be respected, appreciated and helped. Hence, when somebody wants to attack somebody else socially, the first target is to smear the reputation that the person has acquired bearing his name. It is also a common action taken against somebody to try to erase his name. A clear example is what the Pharaoh did to Moses when he rejected to continue adoring the Egyptian gods and decided to know closer the hardships that his people, the Hebrews, had to undergo. Then, the Pharaoh ordered his name to be erased from all temples, books and public places. Not only did the Pharaoh reject him as a member of the royal family but went as far as to attempt to erase his name from the memory of history leaving him as a non-existent being.

In that sense, the creature of Frankenstein was deprived from the beginning of the pass to have access to all the privileges that society has to offer to its members. Yet, "without a mediator anything can

happen: the creature fails his entrance into human society and society fails by not welcoming the creature." [174]

Inasmuch as the name is an identification card for all human beings, the lack of it means a complete isolation from the rest of society. The monster, in his desperate quest to be accepted, endeavours to give himself a name by means of education. He believes that with this action he will shape an attractive personality that will appeal people, thus finding approval.

This autodidactic process was gradual. He began by approaching knowledge intuitive and empirically using attentive observation as one of his major tools. By peeping through an orifice of the cottage, the creature studied the movements of the people that lived there. He learnt their ways and became acquainted with the codes of human social interactions. His ears were opened and learnt a language, and from spoken language, he moved into books. The written word also permeated the inner being of the creature giving him different visions regarding his surroundings.

In this respect, it is germane to pinpoint the written sources from which the monster drew some knowledge. *Les Ruines, ou méditations sur les révolutions des empires* by Constantin François Chasseboef, count of Voleny, *Paradise Lost* by John Milton, and *Parallel Lives* by Plutarch and *The Young Werther* by Goethe. As it can be seen, his literary education was based on political, religious and humanistic visions. Each of these books provides him with different points of view regarding life and his particular situation in the world.

Les Ruines, ou méditations sur les révolutions des empires offered the monster a great range of fresh political and historical knowledge of the most important marking events in time with a critical view about them. *Parallel Lives* bestowed on him a vision of public virtue and vice, which helped him to realise that people, in real life, did not behave as he had learnt in books. Contrastingly, *The Young Werther* conferred him

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[174]Arauújo, Alberto Filipe and Guimarâes, Armando, *The Child is Father of the Man. On the Pedagogical Teachings of the Myth of Frankenstein*, in *Caietele Echinox*, vol.26, 2014: Possible Words: Fantasy, Science Fiction. Romania. p. 225.

with an inner view of the human being and the private sentiment. Finally, *Paradise Lost* has two functions; on the one hand, it grants him religious knowledge, which will complete his education. On the other hand, "it is through *Paradise Lost* that he comes to understand himself and his situation under the double analogy of Adam and of Satan."[175]

The education that the monster has acquired from the above-mentioned literary works contrasts with the one that Victor possesses. It all seems that it is a war between humanism and science. Then it is impossible not to pose the question about which is best to fabricate or to educate. According to Araújo and Guimaraes, the great mistake that Victor made is confusing education with fabrication. They affirm that "Education cannot be confused with poiesis, as Frankenstein did. It cannot be confused with the fabrication of the other as if he were a mere "thing" or some mouldable stuff, like clay, which the educator, as a potter, can mould at his free will." [176]

The creature substitutes the lack of the paternal figure with the books he read. On his side, Victor does not even recognise the monster as a son; he even calls him a "thing". As a result, he is not going to devote time to furnish him with education, as he does not consider it necessary. At this point we wonder if the situation would have been different providing Victor had taken the time, as he complains about Alphonse, to explain the creature the content of those books as well as the content of life.

Education has different branches; it should start at home depending upon the parents but also on the capacities of the individual as well as his desire to acquire it and use it properly. Education then gives the individual independence and freedom; it also provides him with the capacity to use his thinking power to achieve goals in life and to ponder on his own existence. However, in this case, Victor considers fabrication enough.

Another view of this fact is that the stubbornness of the monster to fit in society can also be interpreted as the teen-ager that forcefully

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[175] ibid. 224.
[176] Ibid. p.231.

wants to belong to something, to a specific group of people even if he does not really have the characteristics to do so and he ends up damaging himself. "In the novel, the creature tries hard to interact socially with other people, but he is condemned to isolation, to an isolated independence and autonomy."[177] He is obliged to be independent and cast into a wild society that rejects him. The fact of being outside society is an appalling punishment as it condemns the individual to die slowly and painfully. Robineau-Weber affirms that "The creature's drama lies here: he refuses the independence that is imposed on him, he vainly aspires to a relationship of interdependence."[178] All of us seek interdependence, as our nature reaches its maximum development inside society.

We can be well versed in the academic knowledge that books can provide us. Notwithstanding, if we do not practise this knowledge, it is fruitless. In addition, what better way to put it into practice than society itself? That is the reason why the monster fails. He is only given the opportunity to learn the theory but not to practise it. As a result:

> The passage of the creature into a "civil state" is deceptive because it is mainly accomplished by the readings already indicated and it does not result from a process of socialization and acculturation takin place in the bosom of society with other fellow-creatures."[179]

Nevertheless, the creature does not find somebody who is similar to him. Deep sunken in despair, he conceives himself as fallen Adam and a Fallen Angel. Then, the figure of the Satan and Adam are blended in him, he himself identifies with both at different degrees as can be appreciated in the following extract of the novel. The monster

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[177] ibid. p.227

[178] Robineau-Weber, Anne-Gaëlle, *Frankenstein oú l'homme Fabriqué*, p.p.225-226.

[179] Op.cit. p. 228.

"retains Adam's innocence, but without Jehovah's protection and the companionship of Eve.

> No Eve soothed my sorrows, or shared my thoughts; I was alone. I remember Adam's supplication to his Creator, but where was mine? He had abandoned me, and, in the bitterness of my heart, I cursed him" [180]

As the monster is left completely alone, we could immediately think of the image of the orphan. Nonetheless, it is not so. In fact, the creature has somebody who can and must provide him with the corresponding cares that a creature is expected to give to his creation. The image of the absent parent provokes an appalling void in the affective life of his child.

This extract also exalts the importance that a romantic or affective companion has in the life of a human being and the loneliness that the lack of it produces. This loneliness pushes the individual to question himself about his own way of being, his physical appearance and the reason why he cannot find somebody to be with. So deep can this wondering be that it may turn into a serious psychological problem that leads the person to a severe depression. The uncertainty about the causes why he cannot find a couple exerts an overwhelming power on the thoughts of the affected. In the case of the monster, it makes him become even more aware of his lonely condition and physical deformity, which makes him see himself as completely detached from society and the human race that it composes it. This, however, is a mirror of Victor's own fears, regrets and frustrations. It must be considered that Victor himself has not had the experience of love. He has detached himself from all expression of care and tenderness from people. He hardly has a long-distance relationship with his family and what seems to be a romantic intercourse with Elizabeth is reduced to a platonic version of it. He has never had an approach to this lady.

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[180] Shelley, Mary, *Frankenstein or the Modern Prometheus*, p.p. 128.

Hence, no period of courtship has been present and as the monster kills her. Then Victor has no time to, actually, have a proper relationship with her, thus ignoring what being in love, and in the company of somebody who he cares for is.

In such bitterness, the creature curses and judges his creator; a creator that has neglected him and even despised him. The logical visceral reaction of a son that receives such treatment from his father.

An opposing instance of the situation happens in the Bible in which God is the one who looks for His creation even if they, Adam and Eve, have sinned against him. The Creator, the father of the Holy Scripture, contrasts blatantly with Dr. Frankenstein. The God of the Bible is always a caring father although the general public says that the Old Testament God is a terrible God. Nevertheless, we can observe that He is a father that is worried about the wellbeing of his children; a father that knows them deeply, that knows their needs, their frailties, their strengths and their worries. Consequently, He knows how to react before his children's behaviour. One day He can be sweet and the other day He can be stern. This is not an inconsistency in His divine behaviour or an injustice due to His position of a superior being; simply, He is a father who knows how to educate His children. However, as unexperienced creatures, His children will tend to go into rebellion even against Him saying that he is too strict and even tyrannical as it is, in a veiled way, portrayed in *Paradise Lost*.

In the process of the formation of the personality, many children that are under the sight of caring parents might misunderstand the message that their attention is trying to convey and get confused believing that their parents just want to hinder their freedom. Yet, others that comprehend perfectly what their parents do. Even those prohibitions that, at first glance, seem illogical, are necessary for their development and even their security.

Antithetically, the children of overlooking parents lean towards a different conduct. At first, owing to this void provoked by the indifference of the parent, they will search, by all means, to call their attention, just as the creature did with Victor. If their call is not

properly and satisfactorily answered, there are four options, one positive and one negative and two intermediate ones.

In the case of neglected children, the formation of the character has been affected by the detachment of the paternal figure. Nevertheless, the way every person manages the situation is different. The extreme response can be either positive or negative. Providing it is positive, the person will analyse the situation and will try to fix it. If, on the contrary, the response is negative, the individual will curse and attack the source of his malaise not taking heed of his surroundings, thus damaging those who might try to help him.

However, there are other two options. In the first, the person starts his path in a positive way. Yet, after too much toiling, he can easily get tired and change his position; as happened to the monster who used to be a gentle soul but on account of the mistreatment received by the society, he changed his manners to the point of equalising his outer aspect with his inner being.

The opposite circumstance can also be possible, in which the individual begins his journey aggressively but in the midway he realises that he has other opportunities and thus changes his mind in front of the issues that life presents them. These people are usually good parents since they are not willing to repeat the same suffering and sick patterns.

In any case, we can see two divergent figures, the loving father of the Bible that is attentive to his children. He can be hard sometimes with them because He truly knows what is better for their lives owing to his full cognisance of reality. This father is emotionally stable, which gives his children security.

Contrary to this image, Victor is not a mentally stable; he gradually begins, due to his own caprice and distorted understanding of reality, to lose his mind and emotional poise. Therefore, he cannot offer his creation equilibrium in their intercourse. Victor loses the track of his own life and his scope is extremely reduced; he can hardly see beyond his own problems. Unlike the biblical God, Victor refuses to see the entire situation even when he has the tools to do it. As a

consequence, he and his creation fall into the pit and tragedy takes place.

At this point, it is pertinent to mention that a father with no control of his own life will give a bad example to his progeny. He will not be able to exert any control on his children or give them advice on what to do with their lives. His egoistic vision will go as far as to blame them of all the possible disgraces that happen to him and in front of their responsibilities, he prefers to take the place of the victim. It is often too late when they realise that what they have done is a bad action. For instance, Victor pronounces the following words.

> All my speculations and hopes are as nothing,
> and like the archangel who aspired to omnipotence, I am chained to eternal hell.[181]

Suddenly, Victor becomes the Fallen Angel as well and his pain and guilt turn into despair and awareness of his misdeeds. "Too late he realises that happiness lies not in power and professions, but in simplicity and domestic affections."[182] All his dreams of glory crumble down. The rejection to his creation turns back on him becoming a self-inflicted wound. Victor is scattered into pieces, similar to those collected to form the monster.

Owing to this monstrosity, he repudiates the creature and himself. In the first place, this reaction leads us to reflect on the physical appearance and the family. Many times, when a child is born with any deformity, the first response of the parents to this situation is wondering what went wrong. Some of them resist believe it and even to accept the child. Some others, who possess a more developed soul and spirit, confront the situation and sublimate it with more care, and love for the child.

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[181] Ibid. 210.

[182] Hetherington, Naomi, *Creator and Creation,* in *Keats-Shelley Review 11,* 1997 p.p. 1-39, 2nd of August 2017. http://knarf.english.upenn.edu/Articles/hether.html

Nevertheless, physical appearance, in the 19th century, was considered the result of good or bad behaviour, therefore, the monster should be a wretched. Unfortunately, we continue judging a book by its cover since seeking to see beyond our eyes requires a higher effort. The slothfulness of the human being regarding his spiritual growth provokes such distortions and eventual suffering. To exemplify these ideas, we will analyse the following quotation.

> How can I describe my emotions at this catastrophe, or how delineate the wretch whom with such infinite pains and care I had endeavoured to form? His limbs were in proportion, and I had selected his features as beautiful. Beautiful! -- Great God! 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 colour as the dun white sockets in which they were set, his shrivelled complexion and straight black lips.[183]

Dr. Frankenstein is not pleased with his creation; he complains about the results, however, his words are placing the blame on the creature, as though his deformity an appalling image were his fault. Frankenstein emphasises the pains he had to undergo collecting the body parts and he had failed in creating a human-like creature. The description of the creature, one of the most studied passages in literature, offers the reader a shocking encounter with the rejection of the father to his child. The monster is an innocent being who, clearly, did not ask to be brought to the world to be abandoned. His

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[183] Op.cit. p.21.

horrendous appearance is the result of a bad work and of the abuse of the knowledge only reserved to the utmost creative force.

Frankenstein is a whimsical being who does not take anything serious; he is a man who has been blinded by his own passions and has lost the real meaning of the supreme good. He shows the behaviour of an immature man which evidently influenced on the creature's reactions towards him producing another distorted carnival-like image of the biblical characters. This time we will focus our attention on the figure of Jesus who is presented by the Gospels as the ultimate image of obedience to His Father. In Jesus, we can appreciate what is expected from a harmonious relationship between father and son. Jesus knows His Father and the Father knows His son as well. Different from the intercourse between Frankenstein and his creature, Jesus and His Father have got a perfect degree of communication and trust. So flawless is the trust and communication that exists between them that the son confides in His Father's word completely. He himself becomes that word.

In His teachings, Jesus expresses His utter confidence in His Father and teaches men to do the same and accept His will inasmuch as He, the Father, knows what is better in each case and moment. In the Lord's Prayer[184], Jesus expresses the superior status of the Father

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[184] King James' Bible, Matthew 6:9-13.

> 9 Our Father which art in heaven,
> Hallowed be thy name. 10 Thy
> kingdom come, Thy will be done in
> earth, as it is in heaven. 11 Give us this
> day our daily bread. 12 And forgive
> us our debts, as we forgive our
> debtors. 13 And lead us not into
> temptation, but deliver us from evil:
> For thine is the kingdom, and the
> power, and the glory, for ever. Amen.

In the Lord's Prayer, Jesus reveals the Father in many ways. He begins addressing Him directly in utter trust but acknowledging his supremacy and authority. He teaches men what they should require from God: bodily sustenance, forgiveness, and deliverance from

due to, precisely, His paternal condition, which makes Him be a model to follow and to utterly respect and trust. Jesus is, therefore, the exemplary son that obeys His Father, who understands His place and His Father's place and duties. He does not want to be more than His Father or usurp His place as Satan wanted. Jesus knows who He is and what His mission on earth is, too.

In contrast, the creature of Frankenstein goes into rebellion against his creator leaving behind the obedient and loving Christ-like image of the beginning incarnating the satanic figure that will in fact triumph in this case.

In the Christian tradition, Satan is sent to hell as a punishment for his trespass. He is, from the very beginning, defeated, which does not happen to the creature in the novel. On the contrary, he becomes stronger than his creator surpassing the hierarchical boundaries between their two very well-established positions of creator and creature. He goes as far as to affirm: "You are my creator, but I am your master; - obey!"[185]. This phrase destroys completely all possible shade of authority that Victor could have ever had. The monster takes over all control on his creator, his mind and body belong to him and he has even power on his life convulsing all the established. The images of father and son are modified violently; the father's figure is scattered into pieces while the son's becomes that of a vengeful tyrant.

It is important to pinpoint that in the biblical figure of God the Father; we can clearly distinguish his characteristic of authority and power. Inversely, Victor Frankenstein is weak and fearful; he cannot be compared to a divine creating figure; he cannot hold the name of a father, not even written in low letter. He pushes his "Adam" to become

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evil. He also teaches how men should behave in relation to others: If they are for forgiveness, they must also forgive.
Consequently, the image of God that of a loving a loving father, a provider and an authority who deserves being revered.

[185] Shelley, Mary, *Frankenstein or the Modern Prometheus*, p.p. 165.

a powerful "Satan" before whom he will surrender all his spirit. The creature then becomes a real monster as a result of many factors that are significant to accentuate.

When an individual is constructing his own personality, it is important to help him with real positive comments as the human mind learns and internalises concepts via repetition[186]. Consequently, if we provide children with positive input in relation to their actions, they will start shaping a positive image of themselves. It is imperative to have a clear understanding of what "positive" means so that we do not get confused with being lenient.

To express positive observations on somebody does not mean to praise that person for each action he makes even though these activities might be wrong or even devilish. A positive remark can also mean scolding the person to make him realise a mistake and help him to correct it. It is a follow-up in the education of the individual so that he can truly understand the lesson. Sometimes this lesson is learnt with hardship, which must not be confounded with a negative element.

A father (a mother and even a teacher, to a certain degree) must carry this task with punctilious techniques and observation of the results in order that those who are receiving the training can successfully assimilate the teachings. Another characteristic that must be included is a blatant teaching of authority, which also must be visibly understood. The learner, or apprentice, has to recognise, by the example of that who is guiding him, that authority does not mean an illogical imposition of old-fashioned beliefs. He must be aware that authority means respect and direction based on knowledge and experience. It is necessary that both authority and education are varied

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[186] This can be seen inside a classroom. The learner of any subject must be presented with the topic to be studied. He will receive a clear introduction and the way to achieve knowledge and wisdom. Then, systematically, he will receive instructions and explanations regarding the topic. He will have to make the effort to understand the lesson. Should he not, he will be entitled to demand further explanations and examples. Along the learning path, the apprentice must do exercises in order to master the subject he is studying. These practises imply repetition that help to internalise the knowledge.

as Rabelais suggested, especially in *Pantagruel* and *Gargantua*[187] respectively with the objective of forming the individual integrally. Evidently, each and every process must be supervised by the expert; by he who knows the topics deeply and consciously, by that who also knows the strategies to transmit this knowledge and who can evaluate the profit that the learner has acquired. Therefore, a combination of effective contents both academic and ethic, pedagogical skills, and authority are necessary in order to obtain good results in the educative development of the individual.

Focusing our attention on the case of Frankenstein and his creature, we can easily distinguish the lack of ethic contents and authority in the creator's figure. Without these two elements, Victor losses all possible control on his creation since "No human interaction is possible without **authority**".[188] This fact is clear in the novel. Victor misunderstands the concept of authority. He mixes caprice and vanity superimposing the content of these concepts on the ones of authority. The deformation of the idea is such that Victor ends up believing that his "authority" depends on himself only and not upon real bases since authority must be superior to the individual's very personal desires.

To support this idea John Wilson affirms that authority has been long misunderstood "both in theory and in practice". "Its status is often perceived as depending on one moral or political value amongst

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[187] François Rabelais was French Catholic priest (1483-1553), a philosopher and a humanist of the Renaissance. His thought was committed to get the best out of the human spirit. Therefore, his written production was focused on how to improve education so as to profit from it and create a completely educated man that would enhance both his mind and his spirit. His most famous books were *Pantagruel* and *Gargantua*. Specially the latter one offers the reader a whole revision on how to educate a child. This education included the following points: development of the spirit and mind by the study of diverse subjects including sciences, literature and religion. For Rabelais, education was not complete without taking heed of the body, therefore, he suggested a series of physical morning and afternoon exercises so that the individual could kept in good shape and health. On the same train of thought, hygiene was of crucial importance to him. As a result, he gave several recommendations on how to keep it and reasons on why it was significant to do so.

[188] Wilson, John, *The Primacy of Authority*, in Journal of Moral Education, Department of Educational Studies, University of Oxford, UK, 2017.

others, whereas (I shall claim) the truth is that it has a certain preeminence or primacy..."[189]

When Victor fails to understand authority, the monster, consequently, will follow his example surpassing the frontiers that should naturally exist between him and his creator. These circumstances are blended with the lack of education that the monster received as an outcome of the misunderstanding as:

> In parental authority field, the word "education" is used in the broadest possible sense. To educate a child means to grow him/her, to cultivate what is routinely called "common sense", to direct him/her. The education involves, on parents' behalf, a whole set of choices and their outcomes.[190]

Any of the above-mentioned features are to be seen in Victor; he seems to be completely unaware of the needs that the creature has, hence, the monster sees no image of authority in him and thus, he finds it easy to take the power in his hands. Nonetheless, as he lacks education and a clear concept of authority as well, he cannot make good use of the power he has acquired.

Dealing with this topic, in the following section, we will discuss some myths related to both the novel and the theme of father-and-son relationships to have a wider vision regarding the role of these two figures in society.

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[189] Idem.

[190] Munteanu, Cornelia, *The Child's Education –Object of Parental Authority Regarding The Child's Personality*, in Contemporary Readings in Law and Social Justice, Volume 6(1), 2014, pp. 702.

The Myth

Through time, literature has registered many stories portraying fathers that are terrified of their sons or daughters and thus they decide to cast them away with harrowing future consequences. Down below we will give a short recount of two of the most outstanding myths that illustrate this recurrent topic, which is related to the theme we are analysing in this chapter.

In these myths, we are to appreciate the repetition of the same pattern; the father that due to some omen gets to know that his son, or in some rare cases his daughter, will take over his position of power once he has grown up. So as to avoid this situation, he decides to get rid of them by the use of different means, most of which should lead to the death of the child, however, because the fate has to be fulfilled, the child does not die and years later comes back to perform the duty that fortune has fashioned for him. These events can end up either in tragedy for all the characters implied or in justice with the fall of the established tyrannical order and the substitution of it by a fairer one.

One of the most outstanding figures in mythology is Cronos, who emasculated his father Uranus persuaded by her mother Gea. Uranus procreated many offspring with Gea, yet, because of their monstrous physical appearance, he decided to slay them. Gea asks her children for help and only Cronos attends her call and perpetrates the deed against his father. The result is that Cronos takes control over his siblings and uniting himself to Rea procreates several children but when warned by Uranus and Gea that one of his sons will snatch the power away from him, the titan resolves to devour them to avoid his own fall. Rea was obliged to surrender her children one by one once they had been born.

Nevertheless, tired of this travail, she gives birth to Zeus but instead of surrendering him to Cronos, she gave him a stone which he immediately devours believing that is his son. Zeus is sent away and grows strong and powerful. Subsequently, he defeats his father making him regurgitate his siblings. Cronos is exiled and Zeus governs in a fairer way.

In this first example, we find an involution to a primitive state of violence in society. The image of the envious and selfish father is repeated twice. To the reader of Frankenstein, this plot would not be strange since Victor performs the part of the egoistic father whose violence provokes the wrath of his creation triggering his own fall. The episodes in the myth and in the novel are very close. They imply a deep failure in the relationship between father and son reducing it to a simple competence between the old male and the young male of the pride. The human condition is diminished to an animal behaviour which can be easily broadcast in a documentary where one sees a pair of male lions or of orangutans fighting for his preeminence in the group.

Based on the same fear, Oedipus Rex, Sophocles' most known tragedy, portrays the story of the King of Thebes who is assassinated by his own son, Oedipus. Iocasta and Laius lived happily and had a son. Notwithstanding, this happiness is blurred due to a prediction which stated that Laius' son would slaughter him and would marry his own mother. In order that this premonition would not become true, Laius determines to send the kid away to be killed. However, the servant who is entrusted with such a mission cannot fulfil it and resolves to give the child in adoption. Years later, when Oedipus finds out the presage, he flees from his fostering house and on the way to Thebes, he murdered an old man without know that he, in fact, is his father. He comes to Thebes, saves it from the pest and marries Iocasta, the queen, with whom he procreates. However, he ignores that she is his mother. As time elapses, the truth becomes known and Oedipus ends up in disgrace removing his own eyes and going into exile.

At this point, the reader should realise that the ground of the violence is the same. The son takes control over the father in a violent way, even without knowing it, because he, the father, had at first acted with violence against him.

When comparing this myth with the novel, we will find similarities and differences. The main resemblance is the fear that both father figures experience regarding their sons. Both are terrified to lose

control over what they consider to be a threat to their power. Their fear to getting old and submitting their supremacy to the new generation is blatant. Both character prototypes are reluctant to accept their condition of being surpassed by the younger generation who has new proposals and changes for the upcoming society.

However, they are determined to keep the old views that might have worked for them when they were young, but which do not satisfy the new generation. Accordingly, these stories represent the fight that every old and new generation has regarding their very particular points of view each affirming that they are the only ones, which are valid and thus, the ones to be followed.

At this stage, we are to base our analysis under the guidance of two main figures William Veerder and Jacques Lacan who will offer us two aspects on the scrutiny of the novel concerning the topic of father-son relationships.

On the one hand, William Veerder presents in his paper *The Negative Oedipus: Father. "Frankenstein" and the Shelleys[191]*, a biographical-literary-psychological analysis of the novel shedding some light on the basis under which Mary Shelley produced her story. In this paper, the author highlights some of the main literary works written by Percy[192] Shelley and from which Mary, his wife, could have

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[191] Veerder, William, *The Negative Oedipus: Father, "Frankenstein", and the Shelleys* in Critical Inquiry, Vol.12, No.2 (Winter, 1986), pp. 365-390.
[192] Idem.

My study of Mary Shelley and father includes her husband because Percy Shelley's obsessions with patriarchy, with "'GOD, AND KING, AND LAW'" [The Mask of Anarchy l. 37], influenced profoundly Mary's* art and life. Percy's idealizations of father in The Revolt of Islam and Prince Athanase indicated ways of resolving familial antagonisms, which Mary adopted and developed in her later fiction. Percy's relationship with Frankenstein is still more intricate. Recognizing that her husband's obsessions with father and self-creation {367} were contributing to the deterioration of their marriage, Mary represents these obsessions (among many others, including her own) in Victor Frankenstein -- partly to vent in art the anger which would have further damaged the marriage, and partly to show Percy before it was too late the errors of his ways. It was too late. Percy responded to Frankenstein in Prometheus Unbound and The Cenci with a reaffirmation of sonship, which has been largely unrecognized by scholars.

taken many an idea to construct her own novel as well as exploring based on them the myth of Oedipus Rex.

One of the most outstanding differences between Frankenstein and Oedipus is that "the son's continued search for Father keeps woman secondary."[193] As remembered, Iocasta has a central role in the core of the story. Nevertheless, it is not the case in the novel in which the figures of women are blurred appearing on a second ground. It even seems as though their existence were refused. The clearest example of it is the drastic decision taken by Victor when creating the monster. He completely ignores the participation of a woman in the process of procreation of another human being. He does not even give the reader the opportunity to speculate about this fact. His actions are so fast and, in the obscurity, that the reader feels compelled to only follow him among the shadows without wondering why he is performing such a hidden deed.

In his pursue to be recognised as a creator, Victor forgets his real position of also being a creature and breaks the natural order of bringing a new being to life scattering into pieces the figure of the family. He becomes a caricature of a father all along with his motherless monster who becomes a completely imperfect representation of what is expected from a new-born and a son. Until this point, the figure of Oedipus and that of Frankenstein are different. Nonetheless, the stories converge again when we note that:

> "Victor feels exiled from the family when
> he is sent to Ingolstadt; that he associates
> Alphonse with the monster after Henry's
> murder, that he feels bound to his parents
> "by a silken cord" and includes "seemed" in
> his description of their love for him."[194]

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[193] Ibid. p. 373.
[194] Ibid. p.374.

At this point, it is easy to equate Victor's situation with the myth of Oedipus when realising that his father has planned his departure to Ingolstadt. He sees his father as a passive powerful tyrant that with a seemingly harmless smiling countenance smashes him under his power so that he can continue possessing his throne. Moreover, his authority is not challenged at any moment by the raising son.

Comparable to Satan's figure in *Paradise Lost*, Victor attempts to create also a picture of his father as an oppressor. He contradicts himself since time ago he had spoken only good words about him. He had said that both of his parents had provided him with nothing but love, care and comprehension. Now, seemingly coming out of a whim, his words shape a Roman-like-father character whose power was so great that he could even dispose of the life of his close relatives and his servants. Evidently, this description does not keep a logical relationship with the previous description Victor had given the reader, as though he had been talking about two different men. Accordingly, the monster becomes a representation of the resentment that Victor has towards his father. Victor tries to change the roles and give a cunning explanation for his then present situation rejecting all sort of accountability. "Instead, the son absolves himself […] by making the father responsible."[195]

Owing to his broken nature[196], men present commonly this failure of not accepting and facing their own actions. It is easier for them to blame the person next to them to escape due punishment provoked by themselves.

So speaks Victor trying to gain the attention, affection and sympathy of the audience.

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[195] Ibid. p.377.

[196] In many of the mythical stories of the creation around the world is present the idea of the Fall of Man which consist of a distressing transgression against the divinity committed by men which resulted in their loss of their balanced nature. When man was created, according to these stories, he was in utter equilibrium with nature and with his creature. Once the Fall happened, he found himself in a confusing state that dragged his self towards evil. However, his good part still fought against it provoking an eternal interior battle between. His original divine nature pulls him back to his primary state of balance while his now broken nature pushes him to commit atrocities.

When I had attained the age of seventeen, my parents resolved that I should become a student at the University of Ingolstadt. I had hitherto attended the schools of Geneva; but my father thought it necessary, for the completion of my education, that I should be made acquainted with other customs than those of my native country. My departure was therefore fixed at an early date; but before the day resolved upon could arrive, the first misfortune of my life occurred -- an omen, as it were, of my future misery.[197]

At this stage, the tone of Victor's words become stern and even sombre. Like a bad, painful recollection that comes to his mind and hurts him deeply, his father's action breaks the close and idyllic relationship that he remembers from his childhood. Now, he emphasises that he was, practically, forced by his father to leave. He expresses that he feels as though his father, the same as Oedipus' father had done, had banished him.

Victor is very careful in the use of his words to convey his accusation on his parents. He repeatedly confirms that he was not taken into account regarding the decision to send him away to study: his "parents resolved"; his father "thought it necessary". By the recurrent use of the modal verb "should", he emphasises that his parents restrained and even choked his power of decision, which ended up in an "omen".

Nevertheless, as Veeder pinpoints, should we approach the discourse from a closer viewpoint, we are to find elements that do not seem, at least, to be determinant for Victor's future actions that triggered the death of many members of his closer family. He underlines the fact that at the same age, 17 years old, many literary characters, especially, in Percy's and Mary's productions leave their

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[197] Shelley, Mary, *Frankenstein or the Modern Prometheus*, p.p. 36.

houses in order to know the world, to seek fortune to be "acquainted with other customs". [198]

As a curious datum, we can mention that the scene of the departure was taken almost entirely from Percy's real life as "When he was just eighteen he went up to the University College, Oxford, installed there by his father, who gave him unlimited credit for books and stationary." [199]

At first glance, and by the exaggerating bucolic descriptions given by Victor in relation to his family, we could easily assume he was pushed by his parents to act the way he did and that, as an indirect consequence, they also provoked the highly appalling damage which desolated the family.

Regarding this situation, Vadeer, wonders if Alphonse is should be blame for this mishap. He affirms that "we must look carefully at Victor's placement of the blame upon Alphonse, and also at Levine's less extreme judgment that "fathers and sons are almost equally responsible and irresponsible."[200]

Victor's reaction and words can be compared to those of a teenager looking for a pretext to avoid his responsibility and delegates it to somebody else. It is not strange to see this sort of reactions among the youth. On the one hand, the father figure always implies a source of authority, which Alphonse possessed gained by his good treatment towards his wife and children and by the charity he had done when adopting Elizabeth. On the other hand, when the individual is growing up, there is a stage in which he wants to achieve his freedom, his total independence from his family.

Nevertheless, often, the idea of reaching freedom is not accompanied with the idea of being responsible for one's acts, which can lead the individual to go into rebellion against his father and

[198] Idem.

[199] Taken from the Introduction written by Isabel Quigly to *Shelley Selected Poetry* edited by Penguin.

[200] Veerder, William, *The Negative Oedipus: Father, "Frankenstein", and the Shelleys* in Critical Inquiry, Vol.12, No.2 (Winter, 1986), pp. 375.

concoct plots to justify his actions attempting to transform his father's authority into a distorted image of tyranny.

Based on Lacan's[201] theory of *La forclusion du Nom du Père* (following very close Freud's ideas as regards the psychological development of a child) we are to analyse the components that Frankenstein and his creature possess and how they can be inserted in this theory to understand the reasons why their actions were performed in such ways.

Despite speaking logically, the creature could not establish communication. Society rejects him in what seems a carnival inversion of values, fact that can be traced back as far as Shakespeare's Caliban[202] who learnt the language of his master while being oppressed. However, subjugated he was, unlike Frankenstein's creature, he belonged to a society. Clearly, he was a slave, yet, he had a place in the walks of life defined by that society. The monster, on the other hand, was a hovering creature in the world.

It is interesting to notice that in spite of their similar physical countenance, Caliban and Frankenstein's creature use language in remarkably different ways. Caliban's speech is full of filthy words and

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[201]   Jacques Lacan (April 13, 1901 to September 9, 1981) was a major figure in Parisian intellectual life for much of the twentieth century. Sometimes referred to as "the French Freud," he is an important figure in the history of psychoanalysis. His teachings and writings explore the significance of Freud's discovery of the unconscious, both within the theory and practice of analysis itself as well as in connection with a wide range of other disciplines. Particularly for those interested in the philosophical dimensions of Freudian thought, Lacan's oeuvre is invaluable. Over the course of the past fifty-plus years, Lacanian ideas have become central to the various receptions of things psychoanalytic in Continental philosophical circles especially. Stanford Centre for the Study of Language and Information

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https://plato.stanford.edu/entries/lacan/

[202] Caliban is one of the main characters in *The Tempest*. He is an orphan living in the island where Prosperous and his crew got shipwrecked. Caliban is presented a wild, almost beast, man. He learns Prosperous' language and uses against him, to curse him.

offensive phrases aimed to counterattack and revenge the damage that Prosperous had provoked him. His vocables were not, in the least, tidy or clean. Undoubtedly, his objective is to offend and release his anger against his oppressor. However, Caliban, unlike the Creature, accepts his condition. He is aware of what and who he is.

With respect to the creature, the language he learnt was acquired by himself, by observation and self-conscious and hard study. Such language also holds the feature of being meticulous and politically correct, refined, logical and deep in thought. His speeches are rendered in the most rational and respectful manner. Notwithstanding, he never succeeds in conveying his message. It appears that the receptor has serious problems trying to understand him, as though he were speaking an unknown foreign tongue or as if he were "écholalique"[203] just to utilise Lacan's terminology.

The child can be "très bien écholalie, c'est-à-dire, parler en écho. Therefore, the problem « est alors dans le langage parce qu 'il utilise des mots mais ces mots ne sont pas les siens. Il reprend les mos de l'autre »[204]

The Creature fails to communicate because, unquestionably, the language that he uses is not his, he has learnt it from somebody who is not of his own species. Because as much as we sympathise with him and feel it as a companion and are moved to pity by his story, he is not a human being. The language he has learnt is a human language that in him results distorted to real human ears. Plainly, it is pertinent to point out that people's prejudices were (and sadly, still are) one of the main factors that hindered communication between the creature and them, provoking him a total exclusion which obliged him to be an orphan even when he had a father.

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[203] Echolalic: term used by Lacan to design a language problem due to a psychosis condition.

[204] Graber, Jean Luc, La *forclusion de Nom du Père,* 1983

The Orphan (in the 19ᵗʰ Century Literature)

Connected directly to the previous topics we find in literature the image of the orphan; a suffering character that is most of the time alienated from society. Although he partakes in social activities, he is not taken as a normal member of the social tissue because he lacks the support of a parent authority figure. Just like these personages, the creature of the novel does not belong. He is negated the possibility of developing any roots in a place, thus, he is forced to become a wanderer, a being with no destiny. He does not even possess a guidance to find a real goal in life or a point of reference that serves him as place of departure and/or arrival.

This situation appears also in fairy tales, which differ from the myths or the picaresque and 19ᵗʰ century novels in that the character who must undergo the condition of orphanhood is a woman. Commonly, the young lady, a princess, originally lives in a paradise-like world when unexpectedly, a tragic, devilish event changes her life forever due to the dead of her mother. We must bear in mind that the loss of the maternal figure happens when the princess is still very young (a child or an early adolescent). A beautiful young woman that has conquered the heart of the father, habitually by means of a spell, substitutes the mother.

This woman takes over the life in the castle and once installed, the father has to leave the country because of a battle he has to fight or for some other business leaving the defenceless child under the "protection" of her stepmother who sometimes has children of her own. Once the father leaves, the stepmother feels at ease in her new home. Then, she neglects, in the best of the cases, or mistreats the princess stripping her from her noble condition and diminishing her to be a servant, beginning in such a way her suffering until the return of her father or due to the heroic intervention of a courageous prince. Clear examples are found in the classical fairy tales such as *Cinderella*, *Snow White*, *The Sleeping Beauty* or *The Little Mermaid*.

Their counterpart, namely, the orphan masculine figure, is found in the picaresque and 19ᵗʰ century novel. The picaresque novel presents

the image of children who have to learn tricks in order to survive. They usually appear as servants of cruel masters making emerge before the readers eyes the dark side of human nature. Some of these children figures are not orphans in the strictest sense but were abandoned by their parents on account of their poverty or any other reason. Normally, the opposite to the fairy tales happens as the main character is a man who lacks a father and thus has to take on his place working so as to provide his family with a living.

One of the most outstanding examples of these literary productions comes from Spain. *La vida de Lazarillo de Tormes y de sus fortunas y adversidades*[205] is an instance which portrays not only the suffering central figure of a pushed-to-be rogue, but also a corrupted society, which, instead of promoting a sheltering culture in which the "pícaro"[206] could reach a decent life, obliges him to touch the boundaries of crime.

A different approach to the orphan figure is found in the literary productions of the 19th century England specially represented by the children characters of the writer Charles Dickens who designed them in such a realistic way that the reader became shockingly aware of the terrible conditions that children had to live in those days owing to their working condition. Most of the children that appear in his novels are parentless or suffer the mistreatment of an adult. One of the most representative personages is Oliver Twist who gave the author international fame as a denouncer of the extremely bad working conditions that many children had to experience even at a very young age. These literary works were the beginning of the awareness and movements, as mentioned in chapter one, so as to regulate and in due time, to stop, children's work.

Retaking the tradition of the fairy tales, female writers start a trend of populating novels with orphan, mainly motherless, young

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[205] Published anonymously due to its anticlerical character in 1554, this novella was the cornerstone of the Picaresque genre in which social injustices are exposed by means of entertaining episodes. Its influence reached the English language in the forms of Tom Jones by Henry Fielding and Mark Twain's *The Adventure of Huckleberry Finn*.

[206] Meaning rogue or rascal.

women such as the figures introduced by the Bröntes[207]. The abundance of motherless heroines in nineteenth-century fiction indicates the appeal of this situation to the culture: how much more strongly it affects Mary Godwin whose situation is actually that."[208]

On the one hand, Mary Shelley experiences the same situation portrayed in her book. Certainly, women, in the 19th century, are systematically gaining terrain in social and economic life; nevertheless, they are still under the male power as the Bröntes who had to publish their first works under male pseudonyms so that they were taken seriously in the literary world.

On the other hand, the monster is also a reflection of this world in which children are taken as little adults and, therefore, they do not possess special consideration. Childhood in those days was a mirage since as along as children were old enough to help at home to produce money; they were hurled into the economic world without mercy as happened to the creature. He was even brought to life in an adult form but bearing in his inner self the natural process that an individual experience when coming to this world and growing up.

It is also evident that the creature is obliged to pass from this child-like state to adulthood almost immediately after his *"birth"*. He is not given the opportunity to reach either a physical or a mental independence to make him face the world. He is directly introduced into this savage reality full of dangers and torments for him without knowing how to confront them. Neither his emotional being nor his cognitive knowledge is being guided. Self-learning[209] results in

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[207] The Bröntes were a 19th century literary family living in Yorkshire. The sisters Charlotte (1816-1855), Emily (1818-1848) and Anne (1820-1849) are well known as poets and novelists. As it was common during these days, the Bröntes were obliged to publish their works anonymously as being a feminine writer was not considered a decent activity. Their most famous works are: Charlotte: *Jane Eyre*, Emily: *Wuthering Heights* and Anne: *The Tenant of Wildfell Hall*.

[208] Veeder, William, *The Negative Oedipus Father*, *"Frankenstein, and the Shelleys* in Critical Inquiry, Vol 12, No.2 (Winter, 1986) pp. 371.

[209] Nowadays in the realms of education, self-learning is visualised as positive feature since it motivates and develop the student's responsibility for his own acquisition of knowledge. Notwithstanding, even when we approach learning on our own, we need a

confusion. All the information that he receives is like a waterfall, which he cannot contain. He believes certain things to be real; however, he does not have a parent to tell him right from wrong or give him advice on how to approach situations in life, which pushes him to uncover the answers by himself.

Because he does not possess a completely developed consciousness of life and of its nature, his thoughts reach easy conclusions without bearing in mind the numberless possibilities that an individual can encounter in life, thus falling into defeat when he realises that all the knowledge he had acquired is useless in the face of reality. The lack of guiding figure that can help him to shape his learning and the burden imposed by society lead him to a certain debacle.

It must be considered that in nineteenth century science, religion and humanistic knowledge begin to detach from one another. The emergence of utilitarianism leads to considerer that pure theoretical knowledge could result in detriment of society since it was thought to be a passive information, which did not produce visual amenities. Hence, as the creature fails to cover these social expectations, he is exiled.

Social Expectations of the Figures of the Father and Son

Link to the above stated ideas, we will proceed to explore the expectations that both figures have before society; what the burdens inflicted by society are and how they, father and son confront them.

The first emerging figure is that of the father who is consider even nowadays in our more liberal society as the breadwinner. A father is perceived a strong male character who is the provider in many senses. The father is the axis of the family supporting it with economic, physical and moral protection. He is the one who will guide the family and establish, along with the mother, the rules to be followed at home in order that all can have a harmonious existence. Owing to biological

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guide, somebody who can give us now and then some advice on how to deal with certain problems or where to search for trustworthy information.

factors that make the body of the man stronger than that of the woman, the father was originally conceived as the only provider of material possessions. His place was in the outside, facing the world, acting in society while the woman remained in a fragile protected inside. With the feminine movements, women have also acquired the status of providers. However, the figure of the father is of remarkable importance for he oversees the children's character development creating a balance and a sort of counterpart to the feminine figure (the mother). The father should be the support of the mother regarding the orders and rules instituted at home. He is the complement to the emotional and educative elements with which the mother contributes to the family life.

The father is also a good example; consequently, he is respectful, virtuous and caring. He is always attentive to his children's needs and helps them to develop their personalities and lives in the best way. He gives them advice in both a tender and energetic way if required. He knows the exact moment when to talk to his children in different tones so that his message is conveyed in a proper fashion.

One of the core characteristics of the father's quality of being a protector and a provider is the fact that he will provide his progeny with the elements and necessary tools for them to be able to make their own way in life. Depending on the degree of wealth, which he possesses, he will inherit them either a trade, an academic education or even lands and money.

By the descriptions given by Victor, Alphonse is very close to the above account. At the same time, Victor can be easily taken as his father's counterpart. Victor's neglect of his creation creates scandal before Victorian England's values. In Victorian England, a neglecting father, in the upper social levels, was seldom seen. Society was completely based on the other's opinion, as a consequence, its members focused on pretending to lead a perfect life disguising in many cases their negligence for their children by showering them with expensive gifts or sending them away to study abroad in flamboyant institutes that would match their status.

For the lower classes, this situation worked in two ways, as they needed their progeny to help them economically, they would keep them by their side, maybe in a more familiar and caring environment as that present in the Christmas Carol by Dickens. Another possibility was that as they were not attached to the upper classes' rules, it was easier for an irresponsible father to leave his kids unattended. Finally, at both ends of society it was easy to find the absence of the father's figure and many Frankenstein's-like creatures marauding the earth in search for either a better life or vengeance.

Unlike the previous image of the neglecting father in which Victor Frankenstein could easily fit, exists also the icon of the protective father worried about giving education to his son. This echoes the ideas supported by Mary Wollstonecraft regarding education, which agree with the above-discussed Rabelais' point of view. Wollstonecraft conceived education in the following terms.

> The most perfect education, in my opinion, is such an exercise of the understanding as is best calculated to strengthen the body and form the heart. Or, in other words, to enable the individual to attain such habits of virtue as will render it independent. In fact, it is a farce to call any being virtuous whose virtues do not result from the exercise of its own reason. This was Rousseau's opinion respecting men: I extend it to women.[210]

She based her notion of education on reason so that the individual could reach independence. This fact is refused to the creature as Victor himself leads his life in a visceral fashion. He allows

[210] Wollstonecraft, Mary, *A Vindication of the Rights of Woman*, 1999, New York, Bartleby.com. Chapter 2, 29/08/2017.

his reason to be blurred by his fears and caprices. In that sense, he loses much of his masculinity, which renders him weak and powerless in front of his creation.

As a father, he is expected to be the one who imposes authority and control in the household. The father is the complement to the emotional and educative activities that the mother provides at home. Because the women are in charge of the domestic realm, they should be educated because they educate, in turn, *the children and can be companions to their husbands instead of being mere wives*.[211]

In the case of the figure of the son, he is expected to be, in the first place, respectful and obedient. A father also expects his son to follow on his steps, namely, that he practically enjoys and likes what he (the father) enjoys and likes. A son represents self-pride of the father, as he will deposit his knowledge and, in the case of having some possessions, his richness in him. A son is the hope of the father to do through him what he stopped doing or could not do when he was young. This hope is shaped even unconsciously during the pregnancy time when the father begins to imagine and plan the future life of his son and how he is going to share it.

In a different train of thought, the father also expects his son to be productive and equilibrated, viz., the son neither should be the source of trouble nor creates conflicts and, at a certain age, he must begin helping economically at home. Therefore, the father must be an example for the son to aid him to shape his identity as the future provider. With it, the father reflects on his own life and prepares the son so that he can take his place, his roles, his responsibilities, his obligations and his rights, in full consciousness and preparation.

Among his obligations, the son must learn how to be socially apt to deal with other human beings to form a community. The son is also expected to be thankful with his father, to respect him and to take care of him in his old age. So important is this subject that it occupies a central part in the mandates of the Judeo-Christian faiths including a

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[211] https://en.wikipedia.org/wiki/Mary_Wollstonecraft consulted on the 29th of August 2017.

commandment in which men are prompted to honour their parents: "Honour thy father and thy mother" reads the Bible[212] requiring respect and thankfulness for those that generated the new individual.[213]

A father also expects his son to be thankful and helpful at home since one day he will take his place both in the family environment and in society. Practically, the son has to become his father. The boy receives suitable training to reach this objective. The father has to make sure that the son is accepted in society. Following the social rules, the father will lead his son through passage rituals such as the military service just to mention one. A son has also to be physically and morally strong in order to be able to support and defend a future family who can be able to replicate the social values taught generation after generation.

It is evident that in the novel these features are not to be found when Victor Frankenstein assumes the figure of the father. Equally, it must be highlighted that the monster, in the figure of the son does not comply, either, with the expected attributes of a son. The creature loses all contact with reality to the point of destroying his creator. To the eyes of some readers, and here abides the richness of interpreting a literary work, the doctor receives his due pay for what he has done; for others, the monster's action represents a terrible crime, a parricide, one of the most terrible transgressions, to the point of abomination, that can ever be condemned by society.

In the same vein, according to psychological studies, the relationship established between father and son possesses two complementing and equilibrating faces: nurturing and guiding. The

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[212] In the case of Judaism and Protestantism, the commandment is considered the fifth one while for the Catholic tradition; it is taken as the fourth.

[213] The New Testament contains various parables referent to the obedience that sons must show towards their fathers: The parable of the prodigal son narrated in Luke 15:11-32. The Gospels also narrate the prayer at Gethsemane when Jesus' sweat becomes blood due to the terrible suffering He experiences. Nevertheless, in total obedience to His Father, He surrenders His will to the Father by humbly saying: "O my Father, if it be possible, let this cup pass from me: nevertheless not as I will, but as thou wilt." King James' Bible, Matthew 26:39.

firs one refers to all the physical provisions needed by an individual in order to live, namely, food, dress and housing, among other effects required to give the body comfortability and health. The latter one denotes the psychological and moral assistance that every person needs in order to ensure poise in his mental and spiritual life.

For a Father-Son relationship to be successful, psychology suggests that both parts should establish clear communication. In order to fulfil this goal, the father must wonder whether he is giving real attention to his son and if he, the son, is really aware that he does care for him since it may occur that either the father or the son sees situations from his very individualistic point of view taking the other person for granted.

Roland Barren, member and former president of the National Fatherhood Initiative[214] in the United States supports in his talks and texts the idea that the father must be aware of both his actions and those of his son. He must take into account what the son does, his interests, his failures, his fears and his success. Once he has achieved this stage, he must ensure that his son is aware that his father takes into account all these elements of his personality and life, thus creating a comfortable atmosphere in which the son feels himself included, protected and encouraged.

Mary Shelley's literary work frankly presents a deficient and failing connection between the two main male figures. Dr. Frankenstein, visualised as the father plays the role of the counterpart to all the above-described characteristics. An action-reaction situation was held between the two personages. When feeling himself attacked, the monster also attacks; at first, just to defend himself. Later, inflicting pain to his creator turns out to be pleasant for him, as it seemed to be

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[214] The National Fatherhood Initiative (NFI) is a non-profit, non-partisan, non-sectarian organization that aims to improve the well-being of children through the promotion of responsible fatherhood. Headquartered in Germantown, Maryland, United States, its mission is to improve the well-being of children by increasing the proportion of children with involved, responsible, and committed fathers. NFI was founded on March 7 1994 by Don Eberly, a civil society scholar. https://www.fatherhood.org/ consulted on the 29th of August 2017.

fair even when he knew that such actions would not give solace to his tortured soul.

It can be acknowledged that these two male figures represent a misinterpretation in the appreciation of what a father-son intercourse should be like. Instead of a cordial rapport based on understanding, care and love, they centre they attention on their own individual conceptions of life and their own sufferings. Not being able to put into perspective that what they personally experience is part of what the other's actions impedes that they can see beyond themselves. Neither Victor nor the monster are aware of their surroundings. Victor, immersed in his failure, blinds himself and flies away inflicting violent negligence on his creation, provoking his own downfall.

On the side of the creature, at the beginning he tries to be conciliating with both his creature and the world. Nevertheless, Rousseau's theory involves him prophetically and we observe that the closer he goes to society the faster his good fades away becoming an outside portrait of his creator's soul.

Neither the father nor the son recognises the existence and the importance of the other; therefore, respect in both sides is inexistence, which leads to conceive the other as an enemy, not as a companion but as a competitor. None of them acknowledges the importance that the other exerts in his life. The quest for complete freedom and independence lead both figures to believe that they are not truly related and that they can cope with the world alone. Notwithstanding, a son and a father are bound for life even when the son and the father must be able to live by themselves, the links that they develop by the only fact of begin family is unbreakable. Especially in the first years of life of the individual when a child is learning the world and the father is in constant training to teach him well.

It is true that one of the most difficult relationships to heal are those related to family fights since the presumptions that we have regarding family are very high. We expect only good actions from and towards our family; we, as it were, take for granted that our relatives, predominantly, our parents and siblings are to respond for us and to

be there for us at all times. For that reason, when this condition is not fulfilled, all our world crumbles down and it is extremely complicated to reconstruct it. As a result, it is not strange to see life-long family pugnacities, which are practically irreconcilable; some ended up in tragedy as is the case of the novel in which the monster fails to forgive his creator-father and Victor fails forgiving himself provoking the sadness of his creature-son.

CONCLUSIONS

The aim of this work and one of its main contributions is the proposal to questioning our reality, including our social and personal deep-rooted thoughts and premises that rule our everyday lives, our institutions (social, religious, government) so as to achieve an actual understanding in the quest to reach a veritable freedom both to think and to act and also in order to develop our very personal opinions not without having gone through a significant reasoned process of the information we possess. In the same vein, the purpose of this reflexion of our reality is to propose new ways to improve it.

Therefore, this work presents the reader a diversely based analysis of the novel by Mary Shelley grounded on the topic of interpersonal relationships achieving the following conclusions after a successful research. As a first step, we contextualised the novel giving and evaluating precise historical data that enriched the literary commentaries. Then, a sociological focus was equally developed in order to comment on the influences that the novel received from socio-historical moments and how those features still prevail in our days. By presenting these facts, it was sought to demonstrate that human nature is a continuum that cannot be capriciously modified. That includes the psychological conditions that a human being has to undergo during his life and how he confronts them, succeeding or failing depending on the strategies that he uses to work on them. Evidently, we could not leave aside the literary approach that a novel requires, hence, we included literary comments and language analyses that were also helpful to provide us with information to support the other parts of the study.

The main highlighted points are the importance of the family nucleus in our societies. The paradoxical nature of human beings which leads him to a continual fight inside himself to keep poise. The curiosity to explore the boundaries of knowledge and the dangers, pleasures and advantages that the path to knowledge and the achievement of goals bestows on our beings is another component of this work, an eternal study of the philosophers of all times. The development of conceiving reality was included in this study and how

it changes depending on the historical moment, how it can affect our lives in all its moments and components and its effects can last for a long time.

A reflexion on language and its usage occupied and important part of the research since it is through language that we construct reality. Deeply linked with the use of language, especially, in the last chapter, we explore the intricate paths of the human mind when emerging attachments with other human beings; the difficulty that it implies and the problems that may arise in this developing process.

In this way, **every century** possesses its own characteristics and ways to move the world and its reality. The values of the previous generation are regularly questioned. Frequently, they are substituted by new conceptions of the world. Sometimes they might not be the best or they might not be even values but caprices, which, instead of making man advance on his path to perfection, drag him back to a primitive state in which, he himself strips off from all his greatness in a senseless quest to try to look superior to what he really is.

The nature of this paradoxical creature elevated in the Christian belief to be a child of God is drastically divided. On the one hand, being created in the image of the divinity, he possesses spiritual sublimity and, to certain extent, power, of which, oftentimes, he is not aware. On the other hand, he is physically imperfect; he has many limitations, which are the source to both his success and his failure.

These restrictions have led him to search ways to surmount them. Some of them are positive, such as the medical discoveries that have allowed him to gradually cure physical frailties that before killed many. In the same vein, these advances when wrongly used have triggered the vanity of man. The selfish component of his nature pushes him to fight against the others and, in doing so, against himself. The development of science is a clear example. Man can cure many a disease and prevent others. He is in continual research to eradicate plagues and viruses that menace his race; he looks for better methods

to produce food and raise animals that provide him with food and comfort. Conversely, with this same scientific knowledge, he can destroy himself. He uses the same tools to save and destroy life, sometimes sadly arguing that such act implies a right. His egotism and monstrosity, many times portrayed by Shakespeare, Corneille or Racine[215] has steered him to produce wars, abortion, murder and other crimes.

His immense curiosity, which oftentimes results in distorted ambition for knowledge, has provoked haziness in his mind. Once his understanding has been bewildered, his actions have become, in most of the cases, irrational, making him appeared as a simple savage creature.

In the same vein, forgetting that he is little less than an angel[216], he takes the characteristics of a Yahoo or those of a Houyhnhnm[217] going to extremes in his life. He favours reason over spirituality or reaches unbelievable levels of bestiality that link him with lower life expressions. The image of man that Swift presents in *Guilliver's Travels* is that of an unbalanced and chaotic being.

Clearly, this conception of pandemonium inside men is not far from reality. Humans spend their lives fighting innumerable internal battles intending that their soul, intellect and a body be in balance. On their way, they acquire knowledge and if they learn their

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[215] French Drama Playwrights living in the 17th century, they both were considered as the greatest French tragedies writers.

[216] For thou hast made him a little lower than the angels, and hast crowned him with glory and honour. King Jame's Bible, Psalm 8:5.

[217] The Yahoos and the Houyhnhnms are characters belonging to Jonathan Swift's novel *Gulliver's Travels*. They represent the excesses that humans can commit. While the Yahoos are corporally similar to a man, their actions are those of a beast. Similarly, whereas the Houyhnhnms possess enormous intelligence and base their lives on reason, their bodies are of a horse. Evidently, Swift's intention is to mock the ridiculous fashion in which humans behave and how their demeanour does not equate their appearances. The criticism towards the human race in this case is crude as the narrative voice views men as essentially beasts.

lessons well, they can advance in consciousness about the real meaning of their existence.[218] Nevertheless, when man falls into the whirl of the everyday life, he loses focus of who and what he is[219]. As a result, he gets lost in the turbulences of his thoughts and fears. Terrified as those who travelled with Jesus on the boat[220], man forgets that he is a fragile physical body but, at the same time, an immense powerful soul. The result of this confusion is that man becomes negatively proud of himself and thinks that he can reach immensity without boundaries.

Suddenly, he finds himself falling into the sea as Icarus.

A clear example of this commotion are the current ideological trends regarding gender that attest that a person can be whatever he or she wants to be. A man can be a woman, a woman can be a man or even they both can be an animal. Stubbornness and pride is the source of this unreasonable statement. Nonetheless, people believe it blindly and see logic where it does not exist. They go as far as to defend these ideas attesting that they are part of their freedom and their path to happiness.

Notwithstanding, detached from moralistic or religious criticism, these ideas are against the logic of nature itself, against

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[218] *Samsara*, reincarnation in Hinduism, is of vital importance since it is the path of self-understanding. A man can have few or many life cycles depending on how much he has learnt in the different opportunities that he has on earth to acquire knowledge. Each reincarnation means a step up to a plain consciousness of the meaning of life and the ultimate union with his Creator. The very same God gives his creatures the example. In Hinduism the divinity descends to the human world in different life forms. His incarnations show the evolution of life on earth, from a fish to Krishna, the god-man.

[219] In Hinduism these distractors are called *gunas* which provoke that men divert their paths and go astray even making them believe that they are acting correctly.

[220] 22 One day he got into a boat with his disciples, and he said to them, "Let us go across to the other side of the lake." So they set out, 23 and as they sailed he fell asleep. And a windstorm came down on the lake, and they were filling with water and were in danger. 24 And they went and woke him, saying, "Master, Master, we are perishing!" And he awoke and rebuked the wind and the raging waves, and they ceased, and there was a calm. 25 He said to them, "Where is your faith?" And they were afraid, and they marvelled, saying to one another, "Who then is this, that he commands even winds and water, and they obey him?" Luke 8:22-56

common sense and, to a basic level, against palpable reality. A man cannot become a bird because he is simply not one. A man can fly, certainly, but not naturally. He will have to utilise artificial means to reach his goal. Even in the case that he could create hybrids half human half fowl, the procedures to attain these objectives would be artificial.

Misleadingly, these ideologies base their arguments on capricious fallacies targeting people's affections but not their intellect. They result extremely convincing because they are showy and scandalous; they victimise the supposedly abused individual causing pity on the spectator. Directly related to the figure of the victim, there must be a tyrannical figure in the story. This is commonly a formal institution, namely, a religion, a government, the family and even society itself. Once the figure of victim is well designed, they would argue that they belong to a minority in society and that this society must respect their rights. Gradually, thanks to their commonly opulent monetary status, they infiltrate their thoughts via massive ways of communication causing a big noise in order to provoke confusion. This turmoil prevents the others to approach the presented ideas from a reasoning viewpoint. Therefore, there is no analysis of the discourse only its acceptance.

They would accuse the above-mentioned institutions of intolerance, however, when somebody express his opinion and it does not coincide with their caprices, they become what they criticise, intolerant and even aggressive. Precisely, the presence of aggression is the key to debunk their false truth as somebody who hold the truth needs not to use violence to impose his ideas.

It is true that we all have to respect and try to understand the other as much as possible, however, one cannot accept all opinions as the blatant truth. The lack of individual (not individualistic) conscious, logical and deep-studied criticism has led these ideologies for masses to be so successful.

Touching this subject, the novel offers the reader a rich array of interpretations. As a first instance and the most evident is the image

of the sacrificed victim, the monster. Continuing with the paradoxical nature of the creature, he is artificially created. Dr. Frankenstein, capriciously, gives the creature a nature that will become their doom. From this perspective, the creature possesses already a nature of his own, something that, to certain, degree stops being a caprice because he is now an independent being. Therefore, different from what was stated above, this scapegoat is not shaped artificially; the creature's fatalistic situation is due directly to his nature. The social tissue around him is not prepared to receive the difference, either. This fact shows the fragility of the human being before the lack of knowledge. We fear what we ignore.

At the same time, the creature is the result of a distorted ambition for knowledge. Victor is the man who runs away before the blinding knowledge that overcomes his nature. Certainly, we are born to learn. Notwithstanding, we are not prepared to receive all sort of knowledge. Our limited nature does not possess the capability to process information that is beyond our understanding. Victor and the monster are the extreme of curiosity and pride in human nature; extreme that repeats continuously all along our history. Humans are never content living in the eye of the hurricane; our nature hurls us into the shattering winds.

Our approaches to knowledge are various. Some of us are conscious of what we might find on the way to acquire it. Namely, knowledge implies sacrifice and suffering. The more we know and the more aware of our surroundings we are, the more we realise that injustice and pain exist in our world, and that we are frequently unable to improve those conditions. Concurrently, knowledge is also a source of pleasure and satisfaction because it is a means to deepen into one's self. In this case, the more we know about ourselves, the more control we have over our actions. As a result, we are able to achieve a better and more harmonious performance in our lives. Some others, the vast majority approach knowledge not so much by conviction but by imitative impulse. Some even confuse knowledge with data acquisition. They fill their minds with information, which they repeat

afterwards in front of others to impress them, to receive compliments, Victor's objective when creating the monster.

In some other cases, some give preeminence to one human feature. For instance, the French Revolution thinkers leant towards reason. They sustained that this faculty exclusively should shed light on human actions. Feelings, in this case, were overlooked as they were considered to weaken minds and spirits. Conversely, some religious sects propose a false spiritual life based on stirring up the most superficial feelings and basic human needs offering immediate results visible to the naked eye. There are even those that promote following only our most elemental instincts sustaining that we are animals.

All these deviations are the effect of the sloth of the human spirit since to shape and direct our existence in the path of righteousness is not an easy task. Sacrifice and toiling are always central components in the quest to improve oneself. Accordingly, many people are not willing to undergo such discomfort. Some are not aware of the real meaning of sacrifice, a door to enrichment and growth. Some others are simply reluctant towards it. Another group wrongly considers pain and sacrifice as evil and laugh and amusement as good. This last group is the most dangerous inasmuch as its members tend to be impulsive and controlling since they are self-indulgent and selfish. Therefore, they try to impose their caprices on others. If they occupy leading positions, because of their reckless and daring behaviour, they can be the origin of wars or genocides.

The fight for power in the institutions of the 19th century offers the current reader a vast area of fierce and bloody battles. All social values are being questioned. On the one hand, the religious Christian institutions experienced the danger that the new scientific and liberal ideas posed to their hegemony. The beliefs that had been shaped by the Holy Scriptures, the high hierarchies of the religious institutions and the imagination and customs of people commenced to shake when scientists affirmed that God had not created the creatures and men

with the same characteristics that we all nowadays possess.[221] The condemning Church's reaction towards the new theories provoked a blatant loss of popularity among the liberal population and atheism began to be openly expressed. The power changed from some hands to others. The new trends were the result of a long time under very strict not-changing rules at all levels. Society needed a change, a new way to follow so as to break free from the rotten forms that kept it stagnated. Nevertheless, as Mary Shelley prevented us in her book, changes and new ideas taken to extremes are always dangerous for the existence of human beings since they challenge their very existence on this planet. When human beings, in the quest for liberty, confused their goal with libertinage, and when the brilliant minds are eclipsed by the mob, calamities occur.

Appearance and Language

In a world that guides itself under the power of appearance, Victor Frankenstein finds easily his way to avoid parental responsibility. The unconventional physical countenance of the creature perfectly fits in any time and place in human history. Humans' immaturity and egotism leads him to judge the value of something or somebody by its outward appearance. Even among those who believe themselves to be walking on the right path to holiness, the theme of appearance is deeply rooted in their everyday life activities. Judgement is passed due

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[221] In the early years of the nineteenth century, science theoretical scope began to change. New ideas regarding the origin of life on earth began to be concocted by both anatomists and the general public. Evidently, they provoked debates coming from the conservative part of society; the Church of England leading the battle against the new ideas.

The religious authorities sustained that each species on earth had been created as they were in the moment, namely, that their shapes and functions had not changed in time. Furthermore, it was believed that in that uniqueness, man was not related, in any sense, to other living animal forms.

This led to a big debate, crowned by the publication of the very well-known book by Charles Darwin *On the Origin of Species*. In this work, the author openly exposed his evolutionary theory that caused commotion as he proposed that all the species, including men, had evolved through the years by means of what he named as natural selection in which the stronger organisms were the ones entitled to survive.

to the physical appearance, clothing, way of speaking, colour of skin, traditions, language, sexuality, origins, the presence or absence of religious beliefs and money, among many other aspects that would take a long time to enumerate.

Humans find it extremely difficult to accept that somebody can be different from what they have been taught to be right. Appearance plays a vital role in their lives, to the point that they reject the members of their own species if they do not look just as the convention has marked as acceptable: racism and rejection towards handicapped people with Down syndrome are still evident in our societies around the world.

It is clear that one is not entitled to accept all the ideas presented to one's eyes, especially those, which provoke physical or moral damage. Nevertheless, humans should be more open to the otherness, since it is through the observance of the other that one can find himself. It is through the analysis of what we are not that we find what we are. It is of high importance to   pinpoint that not all that we have been taught to be right is correct and not all that we have been taught to be wrong is incorrect. As a result, we need to question everything in order to find the most suitable answer. This questioning must be on the base of responsibility and logic so as to obtain a profitable outcome.

This topic might seem shallow at some point, however, it has affect whole nations such as the colonised peoples in Africa. The otherness for them has been of an outstanding importance in the development of their identities, during and after the colonisation. Their literatures especially emphasise the quest for a solid identity through the interaction with the other. Representative figures of this literary currents are: The Nigerian writer Chinua Achebe with his seminal work *Things Fall Apart* followed by many others such as *Nervous Conditions* by Tsi-Tsi Dangaremba from Rhodesia, nowadays Zimbabwe, *L'Esclave vieil homme et le molosse* by the French author (from Martinique) Patrick Chamoiseau among others.

Frankenstein and the topics approached in Postcolonial Literature share various common characteristics associated with the topic of

family and interpersonal relationships. European hegemonies, so as to justify their conquest to the African lands, in the 19th century, developed what became the Colonial Discourse which described the other (the African in this case, but which applies to *the other* in general), as a child who needed to be educated. The conquerors attested that it was in their hands to bring civilisation to those lands living in a primitive state of evolution. They also affirmed that these peoples had no history or any trace of civilisation that could be taken into account. As a whole, they were hardly human beings.

In consequence, they needed to be defined and educated. In that way, the colonisers abusively imposed their points of view of the world on the colonised shaping them according to their European precepts. For many years, these ideas developed their roots into the collective and individual minds and spirits of those peoples leading them to not believe in themselves. People in those lands lived for a long period under the images that had been constructed for them and not by them. They were deployed from their history and from a very intimate possession, their native languages and obliged to speak other tongues charged with the ideologies of the strangers that had invaded their lands. So was the creature, in the novel defined, from the outsider's point of view. It was decided that on account of his different physical appearance, he could be easily classified as a monster with all the implications that this word possesses.

In different dictionaries the definition of "monster" includes the use of the following words: large, ugly, frightening and imaginary. Vocables which, at the same time need to be analysed so as to clarify the meaning and the possible tendentious implications that they may possess.[222] The word "large" easily understood as a reference to the size of something that is bigger to the common, exhibits also the sense

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[222] The dictionaries that were consulted for this purpose were: *Longman Dictionary*, 2006, The Cambridge International Dictionary of English, 1995 and Webster's New World Dictionary and Thesaurus, 1996. In each case there are 4 entries of the word, one corresponding to an imaginary story, another to a person who is wicked, one for a misbehaved child and finally something which is large and seemingly dangerous but which cannot be clearly defined. In the Longman dictionary, there is an extra entry that defines monster as a dangerous problem.

of being out of nature or of normality. When combined with the word "ugly", the final image is that of something or somebody "extremely unattractive", "unpleasant" and "violent". Hitherto, these two words appeal to the senses, to the concrete world, something that is palpable. The next words, "frightening" and "imaginary", belong to the realm of the abstract, to something that cannot be grasped by the senses. As one cannot see it, one cannot define it properly. Therefore, it is beyond our control.

The vocable "frightening" implies that something makes one feel afraid or nervous because of imminent damage to one's integrity or because one thinks that something may be harmful. Finally, the word "imaginary" refers to something that is created in the mind of the person; it suggests something that is not real and therefore, the fear and the uneasiness created by the presence of the "monster" are reduced to the crafting of the mind.

This idea can easily be connected to the phrase first used by the Irish writer Margaret Wolfe Hungerford in her novel *Molly Bawn*[223] in 1878, "Beauty is in the eye of the beholder", which proposes that real beauty or ugliness comes from the individual that is approaching the event, object, person or any other kind of being or circumstance. It is something completely subjective. Nevertheless, this subjectivity has gone through the boundaries of the individual and the collective making the conception of beauty and ugliness a social convention. This convention can be so strong that it may lead to discrimination just due to the physical appearance which is, unfortunately, very common in our societies. A blatant example is the sharp criticism that inundates social media regarding people's physical appearance. Illogically, this criticism is many times promoted by those who possess the traits and characteristics that are being censured.

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[223] Irish writer (1855-1897), producer of light romantic fiction and well known in the English speaking world during the late 19th century. Some of her works are *Phyllis,* her first novel, written to support her fatherless daughters, *Beauty's Daughters*, *Mrs. Geoffrey*, *Doris* and *Molly Baw*, her most acknowledge work from which the famous idiomatical expression "Beauty is in the eye of the beholder" comes from.

It is through language, pre-existent to the birth of the individual, that he receives all possible charges full of different meanings and social expectations. Unless these prospects are fulfilled, the individual will not be accepted as a member of that society, being repelled as a monster. These presumptions can be at different levels. They appear in the disguise of an unusual physical appearance, a different point of view from the predominant one[224], different way of dressing, a different language, a different way of speaking a language, knowing more than the others, being more polite, and so on and so forth.

In the realm of language, Locke's theory gives us some light regarding how important and powerful words are in order to define people. Locke presents two ideas; on the one hand, he affirms that we might suppose that "the products of nature objectively remain within well-defined boundaries" thus Nature "produces no "Monsters"[…]"[225]. On the other hand, in his arguments, Lock attests that "In fact, nature does not stick to well-defined boundaries in its production of individuals, but is constantly throwing up changelings and "monstrous Productions" that break every conceivable boundary [..]"[226].

These ideas invite the reader to reflect on his superfluous conception of how Nature works. It is true that all follows a pattern in nature so that it can be recognised and, classified. However, there are also variations, mutations and, as a whole, evolution in the different beings that belong to the entire creation. Therefore, differences are not as rare as one might suppose. However, in the novel, as in real life, people are not willing to realise it. *Frankenstein* presents an entire atmosphere of rejection to all that is different and surpasses understanding or what people might call "normality".

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[224] New ideas will always be attacked if they are under suspicion of trying to take over the place of the ones that held the power. These ideas, new and old, can be good or bad, both will experience the same feeling of oddity against the change. However, good ideas, those which will motivate development, are evidently, more open to dialogue and conciliation. Nevertheless, evil ideas will respond violently to the appearance of new   ways of thinking. Repression and lack of communication will be their motto.

[225] The Cambridge Companion to Locke, Edited by Vere Choppell, p.135.

[226] Ídem.

All relationships of rejection and acceptance are given through language; language which is pre-existent to the individual. When a couple knows they are to become parents, they begin to make plans for the new family member. They will think of suitable name; they will buy clothes and toys and they will even foresee in the distant future how their live with their child will be like.

By the time when the baby is born, language has already defined him and imposed him or her many duties, meanings and expectations. Language has already a traced path for the new comers. One has to behave according to the specifications of the society in which this language has been born or developed. It is not that language has acquired a life on its own but that the humans that manage it have instilled in it ideas and precepts that they have considered and approved to be good for the right performance and daily life of society.

In the novel, language related to the topic of family and other relationships works contrastingly presenting two different and, to certain extent, opposing worlds. For instance, the description that the creature makes about the family is full of positive words which emphasise subjectively the good features that these people possess and how they share it with each other. At the same time, these observations, put in the form of linguistic utterances, will forge, in the head of the creature, ideas regarding his own existence and above all, his physical appearance linking backwards this situation with the postcolonial theory of which we previously talked. The creature is covered with the idea that he is a monster, who despite possessing the command on language, does not seem to have a voice. In this view, he is obliged to experience an involution in his life returning to a savage state in which he would react using his basic instincts to defend himself.

Therefore, it is of profound importance to take care of the language that we teach and that we learnt in the diverse environments[227] where we develop our daily tasks; inside our family

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[227] The more we take care of our language, the more we take care of ourselves since "… those things which proceed out of the mouth come forth from the heart; and they defile

circle, with friends, at school, in the middle of the street, in our religious congregations, in our political speeches, in our scientific centres, in our jobs. The list could be infinite, however, the idea is that since language is so powerful, it certainly influences our lives and our relationships with both our families and with all the people with whom we interact, even if the contact is frugal. The correct use of language can even make a difference between life and death. It is compulsory for the user of a language to be attentive and always open to learning, correcting the others and himself in the usage of such a significant communicative tool.

The situation shows at the same time how the majority can destroy the individual and push him to commit atrocities when feeling trapped. Many crimes of the sort are very common in our societies. Even if this kind of news are classified as sensationalist and thus are not given enough attention, the violence produced by mistreatment, especially against women ends, in many cases in fatalistic and dreadful episodes of murder.

Democracy in the hands of the ignorant is another terrifying instance. When the majority, blind or lacking sufficient information and critical thinking to take decisions such as electing their governors can result in appalling damage not only for those who are against the decision but also for those who made it and who are commonly the ones who complain once their pronouncement proves wrong. Even Plato, in *The Apology*[228], prevents against the dangers of a democracy.

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the man." King James Bible, Matthew 15:18. We are not talking about using only sophisticated language but true language. Many people can utter beautiful perfect sentences aimed to harm the other. At the same time, somebody with no wide vocabulary can be expressing love for the other. Nevertheless, the more we learn about our language, the more we are to know about ourselves. We will stop fearing that unknown part of us. We will define what we are, what we want, where we come from and where we go to. We have seen that naming gives us control over those objects that we name. Therefore, if we name ourselves, we will gain control on our own beings. That will create the possibility for the individual to reach a better understanding of himself and of his surroundings.

[228] Since Socrates had been sentenced to death under the auspices of the Athenian Democracy and other had died in similar situations, Plato, defending the cause of his teacher, sees Democracy as the source of possible corruption and unfounded executions.

These ideas are fed in the interior of the family, it is there where we first learn about the world and we shape our likes or dislikes regarding our society. Linked to this thought, it is well known that Rousseau, from whom Mary Shelley took the idea, affirms that the individual, originally good, is corrupted by the mere contact with society. Nevertheless, when he has to be part of the society, he is obliged to play its games. If he wants to survive, he is pushed to be corrupted as the other members[229]. This theory seems to be confirmed in Mary Shelley's creature. The so-called monster is compelled by the rejection of society and its false accusations, owing to his physical appearance, to become violent even when he himself admits that in doing so he did not find pleasure or release to the pain and uneasiness that he felt inside.

Monsters have always been an allure for artists. They have explored them and portrait them in their master pieces: paintings, films, novels or plays which have been the stage for these mythical

At the same time, he foresees in this way of government, the origin of tyranny and subjugation. Besides the description of the trial that Socrates had to undergo, Plato also describes what many centuries later would be part of Marx's theories on socialism and the clash of social classes. Plato proposes that these societies based on Democracy tend to be the genesis of huge discrepancies between rich and poor; the richer become richer and the poor, poorer. The rich would abuse the poor so as to attain their power. Then the poor would lose faith in the rich or in the governing classes. The rich will provoke wars so as to distract the inconformity of the subjugated and continue holding the power. Later on, these two classes will fight one against the other suppressing the governing class beginning an Eden-like world which will be soon corrupted by the fundaments of the democracy since the governments tend to be forged by brutes and bullies.

On the other hand, those who participated in the deliverance of their walk of life, according to Plato, will lose the focus of what freedom really means and will search to achieve it regardless what it takes. As a consequence, they will not recognise any sort of authority and will be willing to sacrifice even social order so as to obtain what they conceive as their inherent right to freedom, but which at the end is only a caprice.

[229] In his daily interaction in society, many individuals work to create a good environment around him or at least to avoid conflict. However, there are some others that seem to live to distort the balance of everyday life. Due to their caprices and lack of self-control provoke great discomfort to others. We can find them everywhere, and at all levels. They are the ones who produce distress in the individual who tries to behave properly and peacefully. So much is the damage caused that in some way the individual needs to defend himself. Some of them do not find another way but to counterattack with the same weapons of their foes. Oftentimes, these forms are based on corruption too.

horrifying figures that have populated men's minds and lives for a long time. Nevertheless, the common man prefers not to approach them and flees in horror. If the monster infiltrates in his community, he will organise with the other members in order to make the threat a scape goat and kill him or at least banish him from their society since he represents a great danger to their deep-rooted values that hold the institutions in the power.

The monster is our double, the crime that we refuse to see, therefore, "La peur que nous éprouvons face aux monstres ne provient donc que de l'inquiétante résurgence de tendances que nous essayons de refouler au plus profond de nous. »[230]. Namely, the fear that we experience against monsters is nothing but the fear that we create by recognising our failing nature and our weakness and incapability in many cases to control it. As we fear the difference and the unknown, we are terrified and flee from all possibilities to be near somebody that being different to the established rules might lead us to be like him. Providing that happened, we would lose our position in society.

All these conceptions are carved in the minds of each individual by the powerful intervention of language, the concepts are instilled from a very young age in the mind of the individual, when man is not yet capable to discern whether they are true and when even some parents cannot discern between these two poles. The problem is that most of us do not question those concepts. We do not analyse the meaning of words, thus, we keep false concepts in our minds regarding acceptance towards others.

This affirmation possesses nuances inasmuch as it does not mean that it is mandatory to accept all and everybody only because they

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[230] *Le monstre et nous* is the name of a course offered by the L'Académie de Strasgbourg supported by the Ministère de l'Éducation Nationale de l'Enseignement Supérieur et de la Recherche in France. The site includes a great amount on information about education. News, projects and tends are exhibited on the page in a great number of articles intended to be a guide for the teaching community.
https://www.ac-strasbourg.fr/fileadmin/pedagogie/lettres/BTS_autres_themes/Le_regard_porte_sur_les_monstres.pdf

plead difference. It signifies that we must be critical and caring of the language we use since in each term many hidden meanings can be found and as users of the language, we are responsible for the ideas that we transmit through it.

A clear example of the indiscriminate use of language is our contemporary social networks, in which much false information circulates with no ethical grounds that support its veracity. As many users are lazy and easy preys of immediacy, they take these data for granted, without making sure that what they read is real. This situation can endanger our integrity inasmuch as giving misleading facts can cause tragedies.

However, the solution is not only to question concepts and ways of being but to find the answers, a hard path. It is also imperative to select the questions whose answers must lead to growth and awareness of what we are. Some of the biggest questions in life are aimed to the very existence of human beings and to their identity as a race and as individual.

Who am I? is in this case the inquest of the creature. His question is of profound content. Conversely, the answer he receives from the world blurs his understanding. The social pressure is so strong that he declines his first conception of himself as a good being.[231]

On this matter, Psychiatrist Selma Fraiberg, in *Every Child's Birthday*[232], writes that the unnurtured, unloved child grows into the aberrant child… the criminal who seeks to negate his overwhelming sense of nothingness by inflicting pain on other – a scream that "I exist,

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[231] In spite of his good intentions, the creature does not possess a guide who can give him some directions on what path to follow. At the same time, his loneliness and lack of guidance is not a hindrance for him to have more self-control and a deep knowledge of what he wants. As a consequence, (at least, at the beginning of his existence) having a vision of himself as an individual who possesses talents and potential, he takes into his hand the task of self-fashioning.

[232] *Every Child's Birthright: In Defence of Mothering* is a study related to the mother-child relationship, work in which Fraiberg sustains that later development in social intercourses of all types depends on the child's first attachments.

I am". It is true that the monster did not find another way to express himself after having tried other peaceful possibilities.

The individual and society

In relation to vengeance and treading on the religious ground under which the novel is written, we can affirm that the figure and the actions of the monster represent an involution against the Christian thought as the creature goes back to "an eye for and eye and a tooth for a tooth"[233], the well-known Law of Retaliation exhibited in the Old Testament of the Christian Bible, repudiated by Jesus and substituted it by a harder command saying: "But I say to you, that ye resist not evil: but whosoever shall smite thee on the right cheek, turn to him the other also."[234] The monster has resisted and tried to approach the social group in a peaceful way despite their rejection. Nevertheless, as it usually happens, the pharisaic and cunning society who condemns what they conceive as immoral behaviour, in this case, physical appearance, pushes the creature to fall into the trap so that they can condemn him feeling free of any guilt. The creature takes pain by pain, yet tired of turning the other cheek to everyone. His mistake is acting violently going so far so as to commit murder.

In other conditions, we could easily justify that he had defended himself from mistreatment because the new sentence given by Jesus is very clear, you have to turn your cheek but do not endure evil. If one is abused, one also has to react.[235] In that sense, society, in the novel, also

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[233] *King James* Bible. Exodus 21:24-25.
[234] *King James* Bible. Mathew 5:38-42.
[235] Kings James Bible. Matthew 10;16.

> Behold, I send you forth as sheep in the midst of wolves: be ye therefore wise as serpents, and harmless as doves.

In this biblical passage, Jesus sends his disciples to spread his word. However, he warns them against those who are against the kingdom of God. He instructs them on how they must react and their position in the world. They will be in danger because of others might be evil and cause them damage. In order to avoid confrontations as much as a possible and to convey Jesus' message effectively, they must combine their human capacities in the

exceeded the limits when rejecting the creature making him undergo undeserved unspeakable sufferings.

Of major significance in the struggle between Frankenstein and his creation are the efforts of the creator to escape his place in society in contrast to the desperate attempts of the monster to create the conditions that would allow him to become part of it. At this point, it is pertinent to make some precisions regarding Victor. He introduces himself as a creator, as the one who possesses, at that moment, the knowledge and the power of the mystery of life. He also highlights that he is able to manipulate that power at his own ease so as to produce life. However, once he achieves his goal, he cannot bear such knowledge and he tries to escape, at all costs, from his responsibility. He attempts not to accept his guilt and intends to continue holding his imaginary power of creator. Yet, he flees and in doing so, he comes to terms with his own fragility, with his own human condition. Like Adam, he recognises that he had done something against the divine law but not finding the courage to affront his trespass, Victor hides from everyone. This reaction aggravates his condition, as the monster is the one who looks for him in friendly terms, even in need.

As a result of his fears, Victor breaks his relationship with society to find himself alienated, in the same circumstances of solitude as the monster does. The bonds that the creator and the creature possess are indestructible, they depend on one another to exist. Contrariwise, the monster, not being guilty of his condition and demonstrating more common sense and mental stability than his creator tries to be part of the society.

The importance of family all along history and in the novel.

For the Christian faith, especially for those denominations that support the Trinitarian mystery, it is precisely inside the family that the concept of trinity crystallises. A family then should be a unity that cannot be divided. While each member is an individual and everyone possesses

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best way. They must think and act firmly so that the others can know that they are sent by the highest authority.

his own characteristics; each member belongs to the indissoluble familiar unity. Inside the family, a twofold role is played. Independence and interdependence live side by side making the members of the family being active in the quest for the common good and their own individual development. When this harmony is broken, problems emerge. Victor bewildered by his ambition forgets that he belonged to a family and, to a greater scale, to a society. Then, he decides to make use of his freedom not paying attention to the common good of both his family and his society, he provokes a great debacle all around him.

This is a clear instance of what happened when communication is interrupted both inside the family and to a greater degree, in society. Victor decided to go silent keeping all his deeds for himself, his success, his fears and his failures. He thought that he would have the capacity to manage the situation alone, that he would not need the intervention of any other person, even his family and friends. This deficiency in communication led to a catastrophic ending. Lack of communication in relationships, whatever the kind, is a major source of misunderstandings and problems.

In the same vein, the aim of this work was to show an approach to the topic of family and relationships in the novel and, how these nineteenth-century ideas still permeate our contemporary societies. The analysis led us to explore other branches of human knowledge such as religious and historical views, which try to give suitable answers to the big mysteries of life beginning with its very existence. Likewise, we intended to show the importance of belonging to a group at many levels and how this interaction can produce a manifold set of positive and negative experiences towards which each individual will react differently and to his own personal pace.

It was also imperative to highlight that human nature is a constant in time and space and cannot be modified capriciously. Even when our nature is broken, contradictory and even paradoxical, it cannot be altered imprudently as many of the new trends propose. Humans are defined by the way they are born, their family, their

geography, their social environment, their time, and their individual characteristics. Nonetheless, this does not suppose a blatant determinism as that proposed by Zola; naturalism from which men could not escape and their fate was to be consumed by it inside a sordid life. That men are defined means that they possess inherent features that distinguish them from the other species of creation and from their own kind. These particularities shared by many are the rough stuff with which a human being must work in order to produce a piece of art out of himself.

Some identify this paradox with the original sin presented in the Holy Scriptures of the Judeo-Christian traditions; some others name it incontinence from a philosophical point of view in the figure of Aristotle. Some others writers classify it as a monster inside of us and even give names to the struggle that a man has to undergo all along his life. *Dr. Jekyll and Mr. Hide*, Quasimodo, Hulk, obviously Frankenstein's monster and the yahoos in Gulliver's Travels are some of the examples that literature has to offer us regarding this matter. All these creatures are composed of a contrasting duality or are the mirror to another character which represents his counterpart. These characters portray the internal struggle of man trying to keep in balance his earthly and divine components, both of them pulling his soul and life almost tearing him apart. We are made for good although we are dragged to evil. It is the eternal fight against our own selves; the everlasting battle in order to control our passions and to develop virtues.

In the case of Mary Shelley's novel, the father-and-son relationship between Victor and his Creature is also a representation of the excesses in which a society can swelter. It is the balance that leans towards one side of the other in the behaviour of the human beings. Intense religiosity that can end up in fanaticism or the self-indulgent behaviour that being against religiosity can lead to debauchery. It also epitomises the need of the human nature to fulfil his three components: physical, intellectual and spiritual. The family provides support to develop these 3 elements and it is a source of protection and growth for the individual.

Besides the father-and-son relationship, the novel present the reader the different ways in which human beings relate to each other and the problems that this interaction can provoke. Due to our individuality and that everyone sees and seizes reality in a dissimilar way; sometimes deviated by our egotism, these problems arise. Therefore, when approaching Mary Shelley's written work, one can also analyse the diverse ways to relate to each other as well as the different concepts of family according to the different cultures. Clear examples are Victor's family and the DeLaceys. In the first instance, we can see at the beginning a family that shares and follows the rules of their time. However, in spite of the existing love among the members of his family, Victor decides to detach from them to lead a life on his own.

The separation is not complete, but his actions trigger fatality bringing ruin to those who loved him and whom he loved. At this point, it is easy to emphasise the importance of the individual in the social tissue. The behaviour of a person can be reflected in the life of others affecting them seriously. Therefore, one must be observant of his own performance as proposed by Hinduism in which a person's objective is to reach full control of his actions. To achieve that goal, it is compulsory that he should keep a record of his actions, which he will analyse punctiliously in order to know if they are positive or negative for him and for the society in which he lives. Unmistakably, Victor did not have this wide scope.

In the latter instance, the DeLaceys offer the reader the interesting figure of the multicultural family who despite the differences that their cultures might suppose, they establish strong links among the members. These ideas lead us to ponder on the cohesion among families in diverse cultures. In the Latin-American cultures, for example, family union is of compulsory importance for the development of society. It is inside the family that many social activities occur. For instance, these weddings are events that legitimise the individual before society. They mean that they are deign members that follow the established rules. The celebration of the 15th birthday of young women is another example of this rite of passage, which gives

women the status of adulthood in that society; it is, therefore, also the time when they are available for courtship, fact connected to marriage and procreation.

Families in Latin America are closer, they live together; their members are more interdependent. Many people, in spite of forming their own families, do not detach from their parents and other siblings; some of them, even continue living in the parental house. Contrastingly, In Anglo-Saxon or, in general, in European countries, family might be important, however, the way in which they demonstrate it is different. People tend to be more independent, detached from their family nucleus. In the European communities, young people leave the parental house at a very young age even travelling very long distances from their original dwelling places to become independent and lead a life on their own. Evidently, with the distance, the relationships, despite the use of on-line social networks, become colder to the eye of the outsider. This might be or not true, depending on the person and family.

Women in the novel and in society.

In the nineteenth century, the position of women in society was significantly dictated by the established ideas of family. From a very young age, women were told to adequate to the social role that they had been receiving generation after generation. They were indoctrinated, even by their own sex, so that they could follow those rules thought inherently of the female gender.

From an early age, men and women were and still are instructed on the guidelines they have to follow in order to be successful members of society. Those who follow closely these rules will hardly be bothered and will lead, to certain extent, an easy social life[236].

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[236] Evidently, a society compulsorily requires some rules to work properly and sustain a good life for its members. Therefore, social rules are a way to keep order among individuals. They avoid, or at least, try to, crimes or misdeeds among these individuals. They also shape lives and the social tissue. However, if these rules become extremely rigid and do not allow the individual to express his own fair freedom, they will be rejected. At

Originally viewed as a convenient economic separation due to the natural male's strength, this division of roles became devastating for both sexes since they could not deviate from what was imposed by society. Women could not claim rights, they only had to obey the male's desires at many levels. On the other hand, men also had to attach themselves to the strength, brutality and libertinage, said to be proper to their gender. Actions, even softly, detached from this expected behaviour ended up in social rejection to all levels, finding its ground in the very family. Therefore, Mary Wollstonecraft, in her *Vindication of the Rights of Woman* called this division "the pernicious effects which arise from the unnatural distinctions established by society."[237] She affirmed that even when evident physical and mental differences between men and women were present, both sexes shared more similarities that could be combined so as to make a more harmonious society. Kate Ellis, in his work, *Monsters in the Garden: Mary Shelley and the Bourgeois Family*, compares Victor's Family and the DeLaceys family making evident that these groups possess different behaviours according to the kind of life that they have to lead. She affirms that:

> "The rational fellowship of this family nucleus has been enforced by necessity. De Lacey's blindness, combined with the primitive conditions in which his family must create a refuge from the world's injustice, simply makes

this point, it is pertinent to differentiate the two ways in which this situation can occur. On the one hand, we can experience the trespass of the rules by somebody who egoistically damage the social tissue with his actions, namely, robbing, killing or infringing any like damage on the others. On the other hand, breaking or modifying the rules can also be profitable. A clear instance is presented in the Bible when Jesus criticises the rigidity and exaggeration of the rules followed by the Pharisees, precepts that hindered the real adoration of God. Other examples have happened in science or arts when certain individuals have blatantly opposed to the established system of thought in order to unveil the truth, even at the cost of their lives.

[237] Ellis, Kate, Monsters in the Garden: Mary Shelly and the Bourgeois Family in The Endurance of "Frankenstein": Essays on Mary Shelle's Novel, ed. George Levine and U.C. Knoepflmacher (Berkerley, Los Angeles, London. University of California Press, 1979) p.p. 123-142.

rigid roles impractical, if not impossible to maintain. Safie has asserted her independence from her Turkish father in the belief that she will be able, in a Christian country "to aspire to higher powers of intellect, and an independence of spirit forbidden to the female followers of Mahomet".[238]

As a matter of fact, this situation was and is still currently corroborated in the lower walks of life in which due to necessity, the entire family has to contribute to improve their economic situation. Consequently, it is clear that the role divisions had been dictated by the bourgeois way of living, more relaxed than the other but which crossing the centuries affected the conception of what was to be considered an as inherently masculine and feminine around the world.

Following Safie's figure, the reader discovers a courageous woman. Not only does she break the rules of her original society but also inserts herself in a new one with different values to which she is willing to adapt. Contrastingly, this new society which represent freedom for her, is also the prison to a woman like Elizabeth. Concurrently, Safie and Elizabeth envisage a better life when they are removed from their original milieus, however, Victor's wife is choked by both her origins and her new life.

Other points that are touched by Ellis in her easy are the failure of leading a family and the violence exerted on the members of society by the rigid roles. In the first place, Ellis sustains that Mary Shelley's novel is a subversive example of the disagreement that the writer supported against her restrictive society. Ellis says the following:

> Each of the families in the outer two narratives illustrates a differently flawed model of socialization, ranging from the "feminine fosterage" of Walton's sister ant the "silken cord" employed by Victor's parents, to the wrongheaded class pride of

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[238] Ídem.

Caroline Beaufort's father and the overt tyranny of Mme. Moritz. None of these arrangements provides the younger generation with adequate defences against powerful forces in the outside world, forces that can neither be controlled nor escaped through the exercises of domestic affection.[239]

It seems that Mary Shelley's point when writing her novel was to demonstrate that the rigidity of her society was not the best nucleus in which the development of a human being would be successful. Complementarily, she presents another possibility of family in which the interaction of their members seems to be more harmonious. Nevertheless, even inside this apparently perfect harmony, the members of this family are not exempt from prejudices of the general society. The DeLaceys are a united family, they care for each other. They have developed a social order that fits their needs perfectly. These elements lead us to think that they would also be accepting with the stranger (the creature). It must be underline that the DeLaceys family members possess different backgrounds, they even live in a land where none of them have been born. They are strangers and foreigners, as well. Notwithstanding, they are no able to accept another stranger in their group.[240]

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[239] Ibid.

[240] Racism is a fact among human beings. It originates in individualistic and egoistic ideas that blindly lead the mind of those who support them to believe that they are better than others. Commonly, racism refers to the colour of skin and other physical characteristics that differentiate some men from others. So irrational is this concept that it exists even among individuals with the same characteristics. A dispiriting example happens in Mexico. While they complain about how its population suffers from racism inflicted by the United States, inside the country, those who complain about the previously mentioned situation, are also those who are racist against their own kinship. The problem is that Mexico has not overcome yet its colonialism. Even after the independence, the mind of the colonised has remained strong in its population. They aboriginal peoples continue being discriminated even by those with the same physical traits. The word "indio" (indian) became an insult which is still commonly used. Mexicans also admired and imitate what comes from the outside; products coming from Europe and the USA are for them the best and cannot avoid comparing them with what is produced inside the country qualifying those products as deficient just because they are made in Mexico.

It is clear that Mary Shelley had been profoundly influenced by her mother's ideas and the way she had been treated by her father, with more freedom than the normal girls of her time. As a result, we find traces of this education in her most recognised novel. The female characters of the story, such as Caroline, Justine and Elizabeth, all of them with tragic endings, are submissive thus fitting perfectly in their society. This condition was also the cause of their disastrous finales since it "lowers their resistance to the forces that kill them."[241]

These ideas are to certain extent opposite to those expressed by Plato in his *Republic* in which he states that in order to maintain harmony and balance in society it is necessary to divide their inhabitants according to their abilities. Nevertheless, taken to extremes, these thoughts can be distorted and become a killing poison to humanity as presented in *Happy New World* by Huxley, book in which, terrifyingly prophetically, the future/present of our "advanced" societies is unveiled. Deceived by a supposed social peace, the so-called perfect society repressed their members obliging them to lead an absolutely controlled life in which they cannot possibly exert their liberty. In her novel, Mary Shelley criticises this sort of imposing societies that lead humans to frustration rather than to personal development.

Retaking the topic of social pressure and gender roles, the monster could be justified in his violent actions inasmuch as he fights to preserve his place as a male. Once Victor realised the extreme nature of his actions, he intended to oblige the monster to remain in the inner sphere of society, fact that he, the creature, being a male, could not possibly accept. As he was not granted his right to take his place as a male in society, he turned violent in order to achieve his positioning. At the beginning of his search for acceptance, the creature breaks the rule of society, besides being physically appalling to the common individual, he attempts to fit in his social surroundings developing characteristics that were considered proper to the female sex; for instance, sweetness, amiability, tenderness and language. As a result,

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[241] Ídem.

the creature fails to become a member of the bourgeois society which leads him to isolation, bitterness and revenge. His violence is the result of the rejection that he was obliged to undergo. He tries to enter the closed world of society and at the same time, he tries to leave his isolation but he is, once again, obliged to keep away from the entrance.

Ellis again sheds some light on this matter stating that:

> "Insiders cannot leave, or do so at their peril. At the same time Shelley dramatizes, through the experiences of Victor's creature, that "outsiders" cannot enter; they are condemned to perpetual exile and deprivation, forbidden even from trying to create a domestic circle of their own."[242]

Being so restrictive and rigid, the world of the bourgeois family breaks the monster making him violent. Comparing this situation with that of the DeLacey family, this leads to the idea that the families developing outside the bourgeoisie were freer in their actions which gave them the opportunity to be released from social anxiety and, as a consequence, they were able to lead a more real harmonious life.

Likewise, the situation of the DeLaceys seems to have stirred up in them the sense of solidarity and unity. It must be remembered that this family, at some point, were also members of the bourgeoisie, nevertheless, rescuing Safie ended up in their economic ruin. This action directed the family to confront reality. In the quest for covering their basic needs, the family found union and develop a work division system in which all its members had to collaborate, on the understanding that the family's and the individual's welfare depended on their individual contributions.

Differently, Victor did not develop the sense of appreciation and thankfulness for the comfort that he enjoyed in his family. His basic needs were covered, accordingly, he had more time to employ in other

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[242] Ídem.

activities such as studying. However, he decided to focus on superficiality creating in him a lack of sense of responsibility.

Mary Shelley contrasts the idea of family so as to unveil the fantasy world in which women belonging to her society lived in. In the personification of Elizabeth, Mary Shelley denounces the passivity of the bourgeois women who awaited, inside their houses, the perfect husband that would take them out of their lodgings to place them inside another house without changing their condition of submissiveness. On the contrary Safie dares follow her husband, she dares also leave the protected and restricted world of the harem which, while providing her with all possible commodities, kept her imprisoned in her own house.

With these affirmations, the aim of this work is not to claim an utter change of the social tissue or, as many new trends desire, to modify the conduct of males and females affirming that there is no difference between the sexes trying to deprive human beings from their inherent and natural characteristics. However, it does intend to stir up the minds of people so that they are capable of questioning their societies critically in order to come to terms with the mistakes that provoke suffering in spite of the artificial equilibrium that they provide. Concomitantly, the intention of this work was to provide the reader with a panoramic vision of the world in which *Frankenstein* was conceived and how these ideas still permeate our societies; how the relationships among the members of a family and of society have not changed despite the passage of time.

Mary Shelley's work is a revolutionary novel that shows the discontent that the 19th century society was experiencing at different points of its existence. All the establishment was being moved from its grounds and even common people were becoming aware of their reality. This opens a door to critically approach our daily lives in which we are commonly conscious but not aware of our own existence.

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