

**Frankenstein or The Modern Prometheus  
And  
The Psychology of Mary Shelley**

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## ABSTRACT

Humans are creatures many of whose worst fear is that they will disappear, who characterize themselves as unique creatures, who consciously want to increase their civilization, and who can imagine events that involve either part of their own experience or someone else's experience; even events that have never really happened and creatures who have never really existed.

Every human being has his/her own psychology and every person's psychology differs due to individual experiences and beliefs. Human beings try to avoid feeling remorse by accommodating enormous defence mechanisms. Sometimes, they can accuse someone else or worse they can remain silent to try to lessen their remorse.

Disappearing is the worst fear of human beings. Because of that fear, we develop survival instincts. We want to be recognized and accepted and some of us want to reproduce. To destroy the hunger of recognition, some want to reproduce to ensure their immortality or leave a work of art to penetrate human minds.

Mary Shelley by writing *Frankenstein or The Modern Prometheus*, attempted to satisfy her hunger for recognition, gain approval and to satisfy her lack of self-confidence that lies behind the fear of not being accepted and stems from being repulsed by her father who raised her. She writes out of remorse in order to restore her mental health.

In short, although there are lots of differences between Shelley's psychology and that of her characters in *Frankenstein or The Modern Prometheus* my aim is mainly to show the similarities. Shelley's main aim in writing such a novel may seem like creating a horror novel but by writing such a novel, she reflects her state of mind, and the novel becomes the fatalistic expression of her psychology.

**Keywords:** Remorse, recognition, self-confidence.

## ÖZ

İnsanlar, birçoğunun en büyük korkusu yokolma olan, kendini üstün varlık diye tanımlayan, neslini bilinçli olarak çoğaltmak isteyen, ve gerek kendi, gerekse bir başkasının yaşamış olduğu olayları; hatta gerçekte hiç yaşanmamış olayları ve gerçekte hiç yaşamamış varlıkları hayal edebilen varlıklardır.

Her insanın psikolojisi vardır ve her kişinin psikolojisi yaşanmışlıklar ve inançlardan ötürü birbirinden farklıdır. İnsanoğlu, muazzam savunma mekanizması düzenleyerek, vicdan azabından kurtulmaya çalışır. Bazen vicdan azabını azaltmak için bir başkasını suçlayabilir veya daha da kötüsü susabilir.

Yokolma, insanoğlunun en büyük korkusudur. Bu korkudan dolayı, yaşamı sürdürme içgüdüleri geliştiririz. Tanınma, kabul görmek isteriz ve bazılarımız çoğalmak ister. Başkaları tarafından tanınma açlığını yoketmek için bazıları kendilerini güvenceye almak adına üremek ister veya insanların zihinlerine işleyen bir eser bırakmaya çalışır.

Mary Shelley, *Frankenstein ya da Modern Prometheus*'u yazmakla hem tanınma açlığını gidermeye, varlığını onaylatmaya, hem de babası tarafından büyütülürken kendisinde gelişmiş olan kabul edilmeme, reddedilme korkusunun altında yatan özgüven eksikliğini tatmin etmeye çalışmıştır. Shelley, akıl sağlığını düzeltmek adına vicdan muhasebesini dışavurmuştur.

Kısacası, bu tezde Shelley'nin hayatı ve psikolojisi ile *Frankenstein ya da Modern Prometheus*'un karakterleri arasında birçok farklılıklar olsa da benim amacım benzerliklerini göstermektir. Shelley'nin bu eseri yazmasının esas nedeni bir korku hikayesi yazmak gibi görünse de bu eseri yazmakla, kendi akıl sağlığını yansıtmış ve bu eser psikolojisinin yazgısal dışavurumu olmuştur.

**Anahtar kelimeler:** Vicdan azabı, tanınma, özgüven.

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# Chapter 1

## INTRODUCTION

Mary Shelley's personal psychology is the main theme in *Frankenstein or The Modern Prometheus*. In this novel, Shelley focuses on her intense emotions and desires especially through the main characters. This thesis will show why Shelley creates a novel with such characters and the idea of how her mind works in relation to her novel where she opens a path to Sigmund Freud and psychoanalysis.

To explain Shelley's psychology, at first I will explain Freud's model of personality that consists of three units called: "id", "ego" and "superego". Afterwards I will try to explain human drives and Freud's conception of human psyche in order to understand The Creature's and Victor's (the protagonists) life in relation to Shelley's own. While trying to explain the relation between the Creature, Victor and Shelley, I will analyse Shelley's, the Creature's and Victor's lives chronologically.

There are three different characters that the story is told through: Robert Walton who represents Mary Shelley's "ego", Victor Frankenstein who represents her "superego" and, the Creature who represents her "id" in *Frankenstein or The Modern Prometheus*. Walton's desire to achieve great accomplishments frightens Victor and Victor decides to explain his own story in order to show him his own desires' bad consequences with the purpose of stopping him from committing the same mistake as he did before. Shelley, by writing this novel, explains her inner desires and her



life story. Will W. Adams says in his article “Making Daemons of Death and Love: Frankenstein, Existentialism, Psychoanalysis” which appeared in *Journal of Humanistic Psychology*: “Shelley was able, via *Frankenstein*, to transform her suffering and hope into a deep, enduring work of art” (Adams, 2001, p. 57), and he adds:

Some of the meaning we discover in *Frankenstein* is a manifestation of Shelley’s conscious and unconscious intentions, while the story is also meaningful in ways that transcend the author’s intentions. [...] [I]t is clear that the 18-year-old Shelley used her writing of *Frankenstein* to grapple with her daemonic conflicts concerning death and love, especially the traumatic deaths of her mother and her first child. In creating *Frankenstein*, the pain of these losses returned powerfully into Shelley’s awareness. (Adams, 2001, p. 72)

The name of the novel, *Frankenstein or The Modern Prometheus*, came from Greek Mythology. Prometheus was tired of God’s unfaithfulness and created the human from clay. He stole fire, which represents knowledge and civilization from God and gave it to humankind. In response to his actions, Zeus punished him. Victor is like Prometheus because after his mother’s death, he was tired of God’s unfaithfulness and Adams explains this as:

His mother’s death is a fateful trauma from which Victor never recovers. He considers her death to be “evil” [...]. [S]he died of natural causes, he repeatedly associates her death with malevolence and evil. Thus, he daemonizes death, daemonizes a reality that is completely natural and unavoidable. Further, Victor is driven by the unconscious fantasy that her death is not “irreparable” and tries to make reparations by creating a living being. (Adams, 2001, p. 65)

Why did Mary Shelley write such a novel called *Frankenstein or The Modern Prometheus*? She was a woman of the 19th century when society thought that women were dependent on men and men claimed to know everything. By writing

this novel, she tries to show the readers how a man can be cruel to his creator and nature furthermore how a man can understand that he was wrong. Victor is a modern Prometheus. Shelley named her novel *Frankenstein or The Modern Prometheus* because Victor represents the male dominant society that she lives in and the Creature represents her inner desires. There is a common idea that “Frankenstein” is the name of the Creature. This shows us what a genius Shelley is. At that point, we can say that Sigmund Freud’s “id” “ego” and “superego” ideas are not sufficient to explain the levels of Shelley’s mind. DELETE

For Freud, there are three levels of mental life, which are “conscious”, “subconscious” or “preconscious” and “unconscious”. At the “conscious” level, we have awareness. Individuals become aware of certain things at that level. Shelley is aware that in order to convince her father she has to create something unique and at the same time, the Creature is aware of that in order to prove his existence and to gain the attention of his creator, he has to kill the ones Victor loves. “Subconscious” or “preconscious” contains the thoughts that can easily be “capable of becoming conscious.” (Freud, *The Ego and The Id*, 1952, p. 697) At that level, we see Shelley’s feeling of guilt concerning the death of her mother, her baby and the suicide of Harriet Westbrook (the wife of Percy Bysshe Shelley). At the “unconscious” level, we see repressed desires, which should not be at the “conscious” level. This happens when something is “repressed and not capable of becoming conscious” (Freud, 1952a, p. 698). At that level, we see Shelley’s Oedipal complex, which exists because of the success of her father William Godwin and her husband Percy Bysshe Shelley and her isolation from her father who made her suffer like the Creature who was born as adult and isolated from his creator.

According to Freud, sexuality starts after birth and it has five stages: The first one, up to eighteenth months, is called the “oral stage” where a child is focused on oral pleasures. In *Frankenstein or The Modern Prometheus*, the Creature was not able to go through this stage as a normal human being because he was not born, but created. As a result, he becomes overly dependent on his creator and has become more aggressive upon others. Therefore, Shelley does not healthily go through that stage as expected because her mother died while she was a few days old. The second stage, which is from eighteenth months to three years, is called the “anal stage”. The child is focused on eliminating faeces. The third one, from three years to six years, is called the “phallic stage” where a boy develops a desire for his mother and becomes a rival for his father. At that stage, we see Victor and the Creature. They both have a desire for the mother and rival for their creators. The fourth one, from six years to puberty, is called “latency stage” where sexuality stands still and the last one is called “genital stage” where the sexual desire focuses on the genitals.

According to Freud, personality has three stages. The first one is “id” (the life or drive force of Self). It is based on the pleasure principle and its aim is satisfaction. It includes instincts and passions, and is at the unconscious level. It is more interested in human drives. It is “the living monument of presumption and rash ignorance [...]” (Shelley, 1992, p. 77) In the novel, the Creature represents Shelley’s “id” whereas the Creature tells Victor that, “Everywhere I see bliss, from which I alone am irrevocably excluded. I was benevolent and good; misery made me a fiend [...] [M]y soul glow with love and humanity; but am I not alone, miserably alone?” (Shelley, 1992, p. 97) He does not want to be alone and he wants to be

recognized by his creator. In order to satisfy his needs, he will do either good or evil things.

The second one is “superego” which is the acquired conscience. It is the moral part of humans and is at conscious level. It is our parental structure. In the novel, Victor is the “superego” of Shelley because he tries to stop Robert of making the same mistake as he did by saying,

You seek for knowledge and wisdom, as I once did; and I ardently hope that the gratification of your wishes may not be a serpent to sting you, as mine has been. I do not know that the relation of my disasters will be useful to you; yet, when I reflect that you are pursuing the same course, exposing yourself to the same dangers which have rendered me what I am, I imagine that you may deduce an apt moral from my tale; one that may direct you if you succeed in your undertaking, and console you in case of failure. (Shelley, 1992, pp. 28-29)

Victor represents the superego of Shelley where she tries to explain the readers of *Frankenstein or The Modern Prometheus* that every act has its own consequences.

The third one is “ego”. It is the emotion between “id” and “superego” like Robert where he stays in between Victor and the Creature. Robert is “ego” because at the end of the novel he decides to do the right thing and turn back to southwards by saying “I would not lead them father north if they strenuously desired the contrary.” (Shelley, 1992, p. 207) It is at the conscious level. It represents the sanity of human where we can explain it as reason. In the novel, Robert recognizes that the “ego” has the potential to be influenced by the “superego”. We understand it clearly, when he states:

If you had listened to the voice of conscience, and heeded the stings of remorse, before you had urged your diabolical vengeance to this extremity, Frankenstein would yet have lived. (Shelley, 1992, p. 211)

When the needs of “id”, and “superego” are fulfilled, then “ego” acts normally. It ensures the balance between “id” and “superego”. “Ego defence mechanisms” are the tools, which help “ego” to make this balance. Adams says, “Freud discovered two psychological phenomena, “repression” and “the return of the repressed.” (Adams, 2001, p. 60) In “ego defence mechanisms”, we also see intellectualization. Victor is a character “[w]ith intellectualization [...] of affect [...] remains aware of the factual idea of his mother’s death but not of the feeling associated with the loss.” (Adams, 2001, p. 65) When Victor starts to explain his story to Robert, it is obvious that he represents “superego” as he says, “let me reveal my tale, and you will dash the cup from your lips” (Shelley, 1992, p. 27). In addition, as he adds, “I will not lead you on, unguarded and ardent as I then was, to your destruction and infallible misery.” (Shelley, 1992, pp. 51-52)

There are two major drives of personality which “id” includes: One of them is “life force”, “sexual desire” or “love” called “Eros” which can be socialized and the other one is “death force” or “aggression” called “Thanatos”. Moreover, “Eros” has sexual energy, which is the energy of life called “libido”. “Libido” is the energy to create. *Frankenstein or The Modern Prometheus* is the cause of Shelley’s “libido”. When this energy is stored in the “ego”, it is called “narcissism”. Once this energy is concentrated on one person or object, it is called “fixation”. At that point, we can see the Creature. At first, The Creature concentrates on Victor and then he concentrates on the female creature. He explains his desire for the female creature when he says to Victor, “You must create a female for me, with whom I can live in

the interchange of those sympathies necessary for my being [...] I will revenge my injuries: if I cannot inspire love, I will cause fear.” (Shelley, 1992, p. 140)

“Thanatos” tries to make human beings not to struggle for life as it tries to destroy the connections between humans and life. “Thanatos” has a self-destructive energy called “destrudo”. These two drives try to destroy each other but at the same time, they complete each other. Therefore, their energies have to balance.

## Chapter 2

### MARY SHELLEY'S INFLUENCES and CREATION

Mary Shelley was the daughter of Mary Wollstonecraft who was a writer, philosopher, and the supporter of women's rights. Her father was William Godwin who was an atheist and, who followed Jean Jacques Rousseau in believing that a human being is naturally good until she/he has been corrupted by society. They both had a great influence on Shelley's ideas, which are present in *Frankenstein or The Modern Prometheus*.

Shelley did not know her mother because she died of a puerperal poisoning after her birth and her father and stepmother brought her up. She did not have a happy childhood where "her father was nearly always emotionally cool and distant." (Shelley, 1992, p. xi) Shelley identifies herself using the character Victor and Adams points it out as:

*Frankenstein* addresses [...] four archetypal realms of human existence, four essential realities as we all must face in one way or another: death, love, nature, and spirit. These existential givens tap into the depth dimensions of our lives and call us to bring forth the very best of ourselves. How we respond to this call largely creates our destiny. This was certainly the case with Victor Frankenstein and with Mary Shelley as well. (Adams, 2001, p. 58)

In "Author's Introduction to The Standard Novels Edition" of *Frankenstein or The Modern Prometheus* the novel, Shelley points out that "[she] should prove [her]self worthy of [her] parentage, and enrol [herself] on the page of fame." (Shelley, 1992,

p. 6) She writes ironically of her father and stepmother and explains it through Victor when he says:

I remained for several years their only child. Much as they were attached to each other, they seemed to draw inexhaustible stores of affection from a very mine of love to bestow them upon me. My mother's tender caresses and my father's smile of benevolent pleasure while regarding me, are my first recollections. I was their plaything and their idol, and something better – their child, the innocent and helpless creature bestowed on them by Heaven, whom to bring up to good, and whose future lot it was in their hands to direct the happiness or misery, according as they fulfilled their duties towards me. With this deep consciousness of what they owed towards the being to which they had given life, added to the active spirit of tenderness that animated both, it may be imagined that while during every hour of my infant life I received a lesson of patience, of charity, and of self-control, I was so guided by a silken cord that all seemed but one train of enjoyment to me. (Shelley, 1992, p. 33)

Moreover, she continues with her ironies using the character Victor when she narrates these words:

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. (Shelley, 1992, p. 37)

Like Mary Wollstonecraft, Shelley gets rid of the psychological differences between genders and the gender roles, but unlike her father, she believes in divine power and the Creature is an example of her belief in the divine power because a human being created him and it was not a successful creation.

Victor creates the Creature not “of the dust of the ground” (Charles Batey, 1951, p. 9) but of “bones from charnel-houses.” (Shelley, 1992, p. 53) Therefore, Shelley



points out that a man cannot create a being from dust, but can create a being by collecting body parts. Adams explains it as:

In the 18<sup>th</sup> century, many people were not buried individually. The poor, especially, were placed in huge open graves – charnel houses or charnel grounds – which typically held between 600 and 1,500 corpses. Often the bodies were just piled on top of each other and left to decay.

Imagine Victor spending “days and nights” in charnel houses, seeing and smelling putrefying corpses, cutting off and collecting body parts to compose his creature. (Adams, 2001, p. 67)

Shelley saw a dream and thinks that “[w]hat terrified [her] will terrify others.” (Shelley, 1992, p. 9) She tries to frighten her readers by using the beautiful and ugly scheme, thus she creates the Creature as an ugly being because everyone loves the beautiful according to her; the beauty of a human being is symbolized when Victor explains Elizabeth’s appearance.

Her hair was the brightest living gold, and despite the poverty of her clothing, seemed to set a crown of distinction on her head. Her brow was clear and ample, her blue eyes cloudless, and her lips and the moulding of her face so expressive of sensibility and sweetness that none could behold her without looking on her as of a distinct species, a being heaven-sent, a bearing a celestial stamp in all her features. (Shelley, 1992, p. 34)

Victor’s creation has to be the opposite of that description and Shelley explains the ugly scheme when the Creature realizes his appearance as:

[H]ow 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 filled with the bitterest sensations of despondence and mortification. Alas! I did not yet entirely know the fatal effects of this miserable deformity. (Shelley, 1992, p. 110)

Shelley believes that people might have been afraid of ugly creatures and because of the idea the readers of *Frankenstein or The Modern Prometheus* might have been disgusted by the appearance of the Creature and Shelley knows that “we expect civilization to value [...] beauty. We require civilized man to reverence beauty, wherever he sees it in nature and to create it in the objects of his handiwork so far as he is able.” (Freud, 1961, p. 45) Therefore, the Creature has to have a frightening appearance and Shelley was very successful at creating it. By creating the Creature as an ugly being, she was aware of what the readers of the novel will feel. While Victor explains the appearance of the Creature, the readers do not only have the image of the Creature in their minds but the feeling of disgust as well.

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 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 pearly whiteness; but these luxuriances only formed a more horrid contrast with his watery eyes, that seemed almost the same colour as the dun-white sockets in which they were set, his shrivelled complexion and straight black lips. (Shelley, 1992, p. 56)

Shelley and Victor are creators and by writing such a novel, she has proven her success to her father. The novel shows Shelley’s experiences in a form of guilt and fear as a woman in that society. Adams explains it as follows:

From the moment Shelley was born, her existence was inscribed with the trauma of tragic death. Her mother died due to complications from childbirth 10 days after she was born. Not only was Mary left without a mother, but she was also haunted by fantasies about her responsibility for her mother’s death. When Mary was 17 [...], her first child was born prematurely and died 2 weeks later. [...] While she was writing the novel, [...] Percy’s wife Harriet, killed [herself] in [incident]. Jealousy of Mary seems to have contributed to [...] suicide. (Adams, 2001, p. 72)

Shelley feels remorse for the death of her mother, the death of her baby, and the death of Harriet where

[r]emorse is a general term for the ego's reaction in a case of sense of guilt. It contains, in little altered form, sensory material of anxiety which is operating behind the sense of guilt. (Freud, 1961, p. 101)

She blames herself for the deaths of her mother, her baby and Harriet, because she probably thought that if she had not been born, her mother would not have died. If she had not eloped with Percy, her baby would not have died and Harriet would not have committed suicide. She explains her reaction to Harriet's death through Victor:

The blood flowed freely in my veins, but a weight of despair and remorse pressed on my heart, which nothing could remove. Sleep fled from my eyes; I wandered like an evil spirit, for I had committed deeds of mischief beyond description horrible, and more, much more (I persuaded myself) was yet behind [...] Now all was blasted; instead of that serenity of conscience which allowed me to look back upon the past with self-satisfaction, and from thence to gather promise of new hopes, I was seized by remorse and the sense of guilt, which hurried me away to a hell of intense tortures, such as no language can describe. (Shelley, 1992, p. 87)

Understanding Freud's ideas about remorse can help us appreciate what Mary Shelley is doing. Freud says:

When one has a sense of guilt after having committed a misdeed, and because of it, the feeling should more properly be called *remorse*. It relates only a deed that has been done, and, of course, it presupposes that a *conscience* – the readiness to feel guilty – was already in existence before the deed took place. [...] This remorse was the result of the primordial ambivalence of feeling towards the father. His sons hated him, but they loved him, too. After their hatred had been satisfied by their act of aggression, their love came to the fore in the remorse for the deed. It set up the super-ego by identification with the father; it gave that agency the father's power, as though as a punishment for the deed of aggression they had carried out against him, and it created the restrictions which were intended to prevent a repetition of the deed. (Freud, 1961, pp. 94-95)

At birth, is she going to sacrifice her life for her baby? We can see her response clearly and her fear of giving birth. In the process of writing *Frankenstein or The Modern Prometheus*, Shelley cannot get rid of suffering because she thinks that her body is unhealthy because of her miscarriage she had experienced on her first pregnancy. In addition, Victor is a kind of character who has a deficiency due to his gender. He is a male character where his gender does not give him a chance to give birth. Therefore, Victor tries to break the boundaries of his gender by creating the Creature. He tries to prove that despite his gender, he can create a human being. In addition, Shelley was pregnant with her second baby and she might have had a fear about whether the baby would have survived or not.

Shelley's experience in life has a great influence on *Frankenstein or The Modern Prometheus*. Shelley was pregnant by Percy. Percy was married with another woman called Harriet Westbrook and that is the reason why her father refused to acknowledge her. Although Shelley suffers from "the feebleness of [her] own body" (Freud, 1961, p. 37), she also suffers from "the inadequacy of the regulations which adjust the mutual relationships of human beings in the family, the state and society." (Freud, 1961, p. 37)

She gives birth to a premature daughter on 2<sup>nd</sup> January 1815 and "she dies, unnamed, a few days later." (Shelley, 1992, p. liii) The creation of the Creature is a metaphor for Shelley's fear of giving birth and being a mother because she had no knowledge of how to raise a child. She explains what she feels when her premature baby dies through Victor as:

I had deprived myself of rest and health. I had desired it with an ardour that far exceeded moderation; but now that I had finished, the beauty of a dream vanished, and breathless horror and disgust filled my heart. Unable to endure the aspect of the being I had created. (Shelley, 1992, p. 56)

And

[s]ome days after the baby died, Mary wrote in her Journal: ‘Dream that my little baby came to life again; that it had only been cold, and that we rubbed it before the fire, and it lived.’ There are uncanny echoes of resemblance here to dream-inspired Frankenstein Creature, who also ‘came to life’ from the dead. (Shelley, 1992, p. xv)

Shelley creates the novel because of “the urge towards happiness, which we usually call ‘egoistic’.” (Freud, 1961, p. 105)

The character Victor Frankenstein would represent a mother who gave birth to a baby and rejected it. Where at that point we may conclude that by the death of Mary Wollstonecraft, Shelley thought of herself as being rejected by her mother and the proof is that Victor was about the same age as Shelley when she was pregnant. Victor’s creation does not have a name because the moment he opens his eyes and sees the world, Victor rejects him. He does not want him to be a part of the society and also, he does not want him to be a part of himself; so, by not giving a name to his creation he thought that his creation would disappear. However, the situation was nothing like that. At that point, Shelley might have thought that if Mary Wollstonecraft did not give a name to her baby as Mary, she would not have survived. What is more, Shelley might have thought that if she could have given a name to her premature daughter, the premature baby may have lived. In Shelley’s point of view names have importance. That may be the reason why Shelley named one of her protagonist as “Victor”. It represents victory. Additionally, it is an irony

because Victor did not gain any victory and this will give the readers an explanation of why she did not give a name to Victor's creature.

Shelley's daughter dies shortly after birth, unnamed and Shelley thought that she might have problems with her organs. For Freud:

Man has, as it were, become a kind of prosthetic God. When he puts on all his auxiliary organs he is truly magnificent; but those organs have not grown on to him and they still give him much trouble at times. (Freud, 1961, p. 44)

Shelley may think that there is something wrong with her organs and that is the reason for her baby's death. She probably blames her creation for this. In addition to this, causing the death of her mother and the death of Harriet makes her feel guilty and she clearly explains it when she calls herself "a stringing monster." (Tropp, 1977, p. 14) Moreover, "[...] the sense of guilt is an expression of the conflict due to ambivalence, of the external struggle between Eros and the instinct of destruction or death." (Freud, 1961, p. 95) She creates Victor as someone who has a hunger for knowledge and wants to create a perfect human being. By trying to create a perfect human being, Shelley consciously tries to solve the problem of her inner uncreativity. The Creature is the figure of her literal complex and at the same time an image of Victor who is "a being like [him]self" (Shelley, 1992, p. 52) and shows her narcissism. After the death of her baby, she probably blames her creator and she challenges it. She tries to prove that she can do better. In addition, if it is possible to give life to a dead human, can she do it? What will be the consequences? As it seems in the novel and in her life, Shelley has suffered a lot. She probably thought similarly and this is the reason why she creates such a character like Victor and why this character searches for a perfect human being who does not suffer from

any illnesses. Here, she criticizes God and accepts that human beings are not perfect creatures. Freud explains in *Civilization and Its Discontents*:

[...] reality as the sole enemy and as the source of the suffering, with which it is impossible to live, so that one must break off all relations with it if one is to be in any way happy. [...] Reality is too strong for [her]. (Freud, 1961, p. 31)

If we adapt the above quotation to Mary Shelley's life, we can say that Shelley's life has been too difficult on her. For Freud, human life is filled with unpleasure because at *Beyond The Pleasure Principle* he tries to explain that all pleasure principles are mental processes. "If there is no unpleasure, there should not be pleasure principles" (Freud, 1989, p. 596) and he claims that "the aim of life is death." (Freud, 1989, p. 613) Is it? If so, why are we trying to have pleasure while living? Why do not we commit suicide? There may be a "death instinct" but it cannot be the purpose of life. It can only be in our subconscious to learn to get pleasure from life. We, as human beings, are not born as pure creatures; we were born with our souls and our personalities. Personality can be shaped but cannot be created. Society can shape personality as either good or evil because recognition is very important for human beings if they live or want to live in a society.

By not giving a name to the Creature and simply calling him a "monster", a "being", a "daemon", etc., Shelley tries to show the readers that the Creature does not have a place in society resembling her dead baby and herself. Society knows her as Mary Wollstonecraft and William Godwin's daughter, and Percy's wife. She does not have any more roles in the society except being a daughter and a wife. Besides, to give a name means to have a right to control it. Victor does not have a right to control the Creature because he neither named the Creature nor accepted him.

Namelessness makes him feel isolated and as like Shelley's baby, left to die. She puts her baby in her unconscious and does not want to be hurt by remembering it. By not accepting and talking about her inner desires, her inner desires that she herself is afraid of, try to show themselves to society, by creating characters as Victor and the Creature in *Frankenstein or The Modern Prometheus*, Shelley consciously tries to explain her inner desires and try to be accepted and being known whether they be good or evil. As much as she tries to obstruct her inner desires, the more they want to get out. Shelley has to have experienced a lot of pain during her childhood and the memories, which were repressed until writing *Frankenstein or The Modern Prometheus* she probably did not talk about them, and so she saw as if she was alienated from society and was not recognised by the people around her.

Shelley was probably afraid of giving birth because she blames herself for her mother's death; also, she had no knowledge of what kind of mother she might have been. She sees her pregnancy as she said, "I prepared myself for a multitude of reverses; my operations might be incessantly baffled, and at last my work [could] be imperfect." (Shelley, 1992, p. 57) There should be many questions in her mind about being pregnant as, "Am I going to die shortly after giving birth?", "Am I going to be a good mother?", "Will my child be a good person or evil?", "What would happen if she/he died before me?", etc. All these questions cross her mind after her first pregnancy and probably when her baby died after birth, she thought that the problem of her mother's death was not because of herself, it was "the pregnancy itself". At that time, she gave birth to her second baby and she was probably afraid that her second baby would die as well. As she is worried about whether her baby might



survive or not and she tries to satisfy herself by writing *Frankenstein or The Modern Prometheus*. Freud says:

A satisfaction of this kind, such as an artist's joy in creating, in giving his phantasies body, or a scientist's in solving problems or discovering truths, has a special quality [...]. [T]his method cannot give complete protection from suffering. [...] [I]t habitually fails when the source of suffering is a person's own body. (Freud, 1961, pp. 29-30)

That may be the reason of creating the Creature in the novel instead of giving him a natural birth. According to Shelley, the pregnancy period could probably be sickness because this period is stuck between creating something and not knowing what the creation would be like. It contains these feelings include curiosity, emotional chaos, responsibility, love and care for the unknown. Shelley probably thinks of her mother at that period and concludes that she lives because her mother sacrifices herself for her baby's life. Shelley compares herself with Victor and she explains how she feels through Victor. For Adams:

Victor feels compelled to create a living being out of dead bodies, in part because he has not been actualizing his great intellectual and creative abilities, but especially because he is driven by the unconscious, death-denying fantasy of bringing his mother back to life. [...] Clinging to the single-minded, literal-minded pursuit of bringing dead matter to life, he unknowingly avoids the pain of losing his mother. (Adams, 2001, p. 68)

Shelley breaks the boundaries between life and death by creating an immortal novel that has been read for approximately two hundred years. The figure of the Creature is very important in the novel because by creating the Creature "Victor becomes a mother, accomplishing an identification with his own mother while symbolically bringing her back to life." (Adams, 2001, p. 71) The Creature provides fear, love, isolation and disappointment. This figure is in relation with Shelley's own self, her

own “id”. The fear of creating something comes from childhood. Shelley has a lack of self-confidence because of her father. In *Frankenstein or The Modern Prometheus*, she creates a father figure Alphonse Frankenstein who has a character contrary to that of her father. By creating such a character like him, she tries to show how a father can be.

For Heinrich Theodor Fontane who is a German writer, life has three measures:

powerful deflections, which cause us to make light out of misery; substitutive satisfactions, which diminish it; and intoxicating substances, which make us insensitive to it. [...] The substitutive satisfactions, as offered by art, are illusions in contrast with reality, but they are none the less psychically effective [...]. The intoxicating substances influence our body and alter its chemistry. (Freud, 1961, pp. 23-24)

Shelley by writing her novel, which is completely made up of her imagination, has substitutive satisfaction. And also,

[t]he derivation of religious needs from the infant’s helplessness and the longing for the father aroused by it seems to me incontrovertible, especially since the feeling is not simply prolonged from childhood days, but is permanently sustained by fear of the superior power of Fate. I cannot think of any need in childhood as strong as the need for a father’s protection. Thus the part played by the oceanic feeling, which might seek something like the restoration of limitless narcissism, is ousted from a place in the foreground. (Freud, 1961, p. 20)

From this quotation, it is clearly shown that she needs protection and love from her father whom she is deprived of.

Shelley explains her feeling while writing the novel as:

During my first experiment, a kind of enthusiastic frenzy had blinded me to the horror of my employment; my mind was intently fixed on the

consummation of my labour, and my eyes shut to the horror of my proceedings. But now I went to it in cold blood, and my heart often sickened at the work of my hands. [...] Thus situated, employed in the most detestable occupation, immersed in a solitude where nothing could for an instant call my attention from the actual scene in which I was engaged, my spirits became unequal; I grew restless and nervous. (Shelley, 1992, p. 159)

The Creature is fatherless and motherless. He is an orphan. Shelley feels the same as the Creature. She, by creating such a character as the Creature, has tried to show her father's desire for a son and tries to prove to her father that having a daughter is much better than having a son. We can see Victor's point of view, as in the "Introduction" of *Frankenstein or The Modern Prometheus* where Maurice Hindle points out the fact:

'Until I met Shelley I could justly say that [Godwin] was my God . . . I remember many childish instances of the excess of attachment I bore him.' Unfortunately, as she also mentioned, her father was nearly always emotionally cool and distant. Even so, he had high expectations of her [...]. (Shelley, 1992, p. xi)

Shelley tries to prove herself to her father that she has become a successful woman without a man. In addition, she tries to show the lack of having a father when Walton asks in his second letter:

[s]hall I meet you again, after having traversed immense seas, and returned by the most southern cape of Africa or America? I dare not expect such success, yet I cannot bear to look on the reverse of the picture. (Shelley, 1992, p. 20)

With this quotation, we can say that Shelley tries to express her feelings towards her father; she knows that there will not be any response but she thinks that "success shall crown [her] endeavours." (Shelley, 1992, p. 21) Hence, we can say that, if her novel is successful, her father may talk to her.

Victor creates the Creature because his father has many expectations from him. Although Shelley tries to prove to her father that she will succeed without him, we can say that Shelley is a narcissist. We can see Shelley's narcissism when Robert says, "I also became a poet, and for one year lived in a Paradise of my own creation." (Shelley, 1992, p. 14) She also needs protection and love either from her father or from God. Most of the people need to believe in something more powerful than her/him and Shelley is one of them. Without believing in something, how can a person be good? If you do not believe in something as God, gods, conscience, etc., how can you know your limits? It has. If limitlessness does not have its own limits, then we can create our limits because we, as human beings, used to live within limits. These limits can be our conscience, social rules, laws, etc. We can also create our own limits in our minds because if we cannot, we can do everything. "Superego" creates our limits, if not we will be criminals. We have our own ego and it helps us to live as human beings as Freud explains:

[T]here is nothing of which we are more certain than the feeling of our self, of our own ego. This ego appears to us as something autonomous and unitary, marked off distinctly from everything else. That such an appearance is deceptive, and that on the contrary the ego is continued inwards, without any sharp delimitation, into an unconscious mental entity which we designate as the id and for which it serves as a kind of facade [...]. (Freud, 1961, p. 12)

Shelley's "id" is the Creature. At first, she creates Victor to symbolize herself but Victor was not enough to express her desires and then she creates the Creature and to show her "id". The Creature is created as a male companion, not female because Shelley believes she is in a secondary position as a woman in the society. Her unconscious desires are huge and powerful. She wants to show her "id" to the world. Therefore, she creates the Creature as a male. She believes she is not complete and

needs someone to complete herself, but in that kind of society, it is accepted that only males need a companion, females are dependent on males so they do not need female companion. How can a woman in the 19<sup>th</sup> century respect herself while society acts toward her as a second creature? How can a woman prove herself to that kind of society? What kind of miseries does she have because of that society? In *Frankenstein or The Modern Prometheus*, Shelley cleverly points to these questions. Initially, in the novel, society does not act kindly to the Creature and “[the] civilization is largely responsible for [his] misery.” (Freud, 1961, p. 38) At that point we can say that Shelley discovers that society will not act kindly toward her and so the Creature’s “Eros” is blocked and the Creature loses his capacity to love and because of his repression, he starts to blame the society and his creator. At the same time, the Creature starts to kill the one that Victor loves. She cleverly tries to show the wrongness of the society that she lives in. In order to be accepted in that kind of society, Shelley wants to use literature.

Shelley wants to use literature to be acknowledged and to express her feelings through the Creature, she wants to prove her humanity where he has a reasoning mind by this; she proves the importance and creativeness of women to the society. She shows it very cleverly, when the Creature says:

[...] reading had puzzled me extremely at first; but, by degrees, I discovered that he (Felix) uttered many of the same sounds when he read, as when he talked. I conjectured, therefore, that he found on a paper signs for speech which he understood, and I ardently longed to comprehend these also; but how was that possible when I did not even understand the sounds for which they stood as signs? I improved, however, sensibly in this science, but not sufficiently to follow up any kind of conversation, although I applied my whole mind to the endeavour [...]. (Shelley, 1992, p. 110)

Shelley believes that literature is the key to be accepted into a male dominant society where her father and her husband are concerned with literature and verify that she is in a patriarchal society and she wants to be the master of the language. We can see this when she explains it in the Creature's words as: "[...] I ought not to make the attempt until I had first become master of their language." (Shelley, 1992, p. 110) In this sentence, the word "their" represents the male society that she lives in. The Creature tries to be the master of the language. Similarly, Shelley thinks that through her use of language her alienation will disappear as the Creature says:

[...] I eagerly longed to discover myself to the cottagers, I ought not to make the attempt until I had first become master of their language; which knowledge might enable me to make them overlook the deformity of my figure [...]. (Shelley, 1992, p. 110)

Thus, he thinks that if he can learn the language, he can gain an identity in the society. By reading Comte de Volney's *Ruins of Empires*, John Milton's *Paradise Lost*, Plutarch's *Parallel Lives* and Johann von Goethe's *Sorrows of Young Werther* he learns many things about humans and their society and by learning the language, he discovers his origin from the "papers in the pocket of [his] dress which [he] had taken from [Victor's] laboratory." (Shelley, 1992, p. 126) At that point, he discovers his alienation by asking: "Was I, then, a monster, a blot upon the earth, from which all men fled and whom all men disowned?" (Shelley, 1992, p. 117) At that moment, the Creature realizes that he has a lack.

Similarly, when Shelley was a child, she discovers that she has an absence and she is alienated from her father. She has a need of love, lack of mother, and lack of father as well. With all these lacks, she falls in love with Percy who is married with another woman as mentioned above. Although he was the wrong man with whom to

fall in love because he was married, Shelley tries to break the social rules in order to gain love and freedom. In addition, by falling in love with a married man, she tries to show that the institution of marriage does not allow a woman to do the right thing. Moreover, it is the reason why people suffer. For instance, Mary Shelley suffers from being in love with a married man and Harriet suffers from the collapse of her marriage. The only one who is happy about this situation is Percy. If we look at it from this point of view, we can get to a conclusion that marriage is a kind of institution that is only formed for the happiness of men. Shelley decides that she has to prove herself in spite of her illegal relationship to others and her knowledge is very important in that case.

I shall satiate my ardent curiosity with the sight of a part of the world never before visited, and my tread a land never before imprinted by the foot of man. [...] My education was neglected, yet I was passionately fond of reading. (Shelley, 1992, p. 14)

Shelley tries to reflect her ideas through Robert. She was not well educated but likes reading and she tries to show that self-education is very important to prove yourself to others. However, at the same time, knowledge makes her suffer and she clearly points out that knowledge brings her agony when she says:

[...] I had forever remained in my native wood, nor known nor felt beyond the sensations of hunger, thirst and heat! [...] ‘Of what a strange nature is knowledge! It clings to the mind, when it has once seized on it, like a lichen on the rock. (Shelley, 1992, p. 117)

When the Creature did not know the language, he could only ask who he was but as he learns the language and gains knowledge by reading and observing the cottagers, he starts to ask: “[...] who was I? What was I? Whence did I come? What was my destination? [...]” (Shelley, 1992, p. 125) There are not any true answers to these

questions but people can assume what could have been said. Creation is a misery. No one can explain the creation of the first human being without assumptions. However, we can say that the creation of the Creature comes from Victor's unconscious. Victor has the lack of love of mother and he points out his lack:

It is so long before the mind can persuade itself that she, whom we saw every day, and whose very existence appeared a part of our own, can have departed forever [...]. (Shelley, 1992, p. 43)

Then, his desire leads him to challenge his father as in the situation of Shelley. Therefore, Victor's desire to create a new life symbolizes the desire to gain his father's respect. At that point, Shelley reconciles herself with her father and as we can see, Victor sees himself as a father figure where it signifies his desire to his mother. In addition, this signifies Shelley's repression as well. She creates the Creature as male because she thinks that males may have a sexual lack because they are uncreative human beings in the sense that they do not have power to reproduce. Gender is a matter in the novel because if not, Elizabeth would not die on her sexual awakening night. This also shows us how Shelley feels in the 19th century where women were not generally thought to be as important as men. Women were not able to express their sexual desires. By this idea, she tries to say that women also have sexual desires and the desire of the Creature for a female companion is the best example of it. The Creature represents Shelley's id and the id generally needs someone from the opposite gender.

Shelley wants to show the world that she is an important person. At the same time, she is afraid of her sexuality because she knows that she can do whatever she wants to and she did so living with Percy, by not obeying the social norms, but at the same



time she thinks that God punishes her for her sins by taking her baby. Shelley identifies herself with the main characters. Victor is the character who shows how Shelley feels when she was with other people and the Creature when she was alone with herself. Because of the lack of her mother and the lack of her father's love, she feels herself as the Creature who was alone and no one was there to hold his hand. Therefore, by creating such a character as the Creature, she tries to express her "id". When someone reads the novel, they feel sorry for the Creature because it is obvious in the novel that society makes him evil and because of his alienation and his hideous appearance. In addition, by making the readers feel sorry for the Creature, Shelley tries to get rid of her sins. She tries to blame her father and her mother for her wrong decisions, for what she lacks and for her gender. She wants the readers to feel sorry for her. People try to avoid remorse by accusing other people. By accusing someone it seems like your remorse will disappear but Shelley recognizes that her remorse will not disappear by accusing someone and that is why she creates such a novel and this novel is like a confession of her doings where she confesses everything and she leaves the readers with their conscience.

The Creature represents Shelley's "id". By creating such a character as the Creature she tries to explain her desires where they cannot be accepted by the society. Society has rules in itself and acting like a monster cannot be accepted in society. She already knew the rules of society and she knows that she cannot kill anyone. Therefore, she creates the Creature to fulfil her desires. In her mind, by using one of her characters, she kills some people and by doing this, she reveals her id. Nevertheless, while she tries to expose her id, she has to explain the situations that make her "id" what it is; she uses her alienation in her childhood and creates the

Creature as an alienated creature as she is. Shelley's father's expectations from her and her lack of parental love makes her feel alone because on the one hand she tries to fulfil her desires and on the other hand her lack of love makes her feel lonely. Shelley by creating such a character as Alphonse shows her father's expectations of her and her expectations from him, and by creating the Creature, she shows the reason of her repressed desires which depends on her lack of love. All she wants is to be accepted and loved by her father. By creating this novel, she also blames society who does not accept her as she is and she leaves a question mark in the readers' mind as to whether she was born like that or whether the society and circumstances that she lived in made her to be like that. However, the answer to the question comes easily when Victor becomes the object of the Creature's desire, the Creature learns "the fatal effect of [his] miserable deformity" (Shelley, 1992, p. 110) and we can see that the more he understands the society, the more he feels the need for love. He says:

The more I saw of them (De Lacey family), the greater became my desire to claim their protection and kindness; my heart yearned to be known and loved by these amiable creatures; to see their sweet looks directed towards me with affection was the utmost limit of my ambition. (Shelley, 1992, p. 128)

The Creature was born with loneliness and alienation as he says, "it is with considerable difficulty that I remember the original era of my being: all the events of that period appear confused and indistinct." (Shelley, 1992, p. 99) In addition, Victor feels the same and he explains his first rejection as:

How can I describe my emotions at this catastrophe, [...] the beauty of the dream vanished, and breathless horror and disgust filled my heart. Unable to endure the aspect of the being I had created, I rushed out of the

room, and continued a long time traversing my bedchamber, unable to compose my mind to sleep. (Shelley, 1992, p. 56)

Victor sees the Creature as an "enemy" (Shelley, 1992, p. 60) because the Creature is not like normal people:

His yellow skin scarcely covered the work of muscles and arteries beneath; [...] his teeth of 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. (Shelley, 1992, p. 56)

By this sentence, Shelley gives the idea to the readers about the Creature that he is a horrible creature and controls the ideas of the readers about him. Also by this quotation, we can understand Shelley's "id". She tries to explain her feelings about how her father sees her. She thinks that he sees her as a monster. We can say that at some point, Victor represents Shelley's father and like Victor, he sees her as Victor sees the Creature. We assume that might because of her gender. Maybe, if she had been a male, her father would have loved her much more. However, because he did not love her enough, she feels isolated and she shows the bad consequences of isolation while the Creature starts to kill the ones that his creator loves.

Isolation plays a big role in the murders, because the Creature says, "[m]y vices are the children of a forced solitude that I abhor; and my virtues will necessarily arise when I live in communion with an equal." (Shelley, 1992, p. 142) "Introduction" of *Frankenstein or The Modern Prometheus* suggests that the Creature is corrupted by society. The Creature explains to Victor that isolation is the cause of his becoming evil when comparing himself to his creator. He says:

‘All men hate the wretched; how, then, must I be hated, who am miserable beyond all living things! Yet you, my creator, detest and spurn me, thy creature, to whom thou art bound by ties only dissoluble by the annihilation of one of us [...].’ (Shelley, 1992, p. 96)

He goes on, “[...] [y]ou, my creator, would tear me to pieces, and triumph [...]. You would not call it murder [...].” (Shelley, 1992, p. 140) At that point, we can see that the Creature learns that he exists and he proves it by saying: “I will cause fear, [...] I will work at your destruction [...].” (Shelley, 1992, p. 141) Victor has thrown the Creature into the world and he isolates himself like God who isolates the people. Thus, we can say that everything is possible and that is why Victor creates the Creature and both of them are not free because they depend on each other. At this point, it is obvious that Victor has some responsibilities towards other people and that is why he tries to catch the Creature after all the bad events. There were two options for Victor. The first option was choosing the easy way and the second option was to choose the rightful one. At first, he chooses the easy way and then he decides to do the correct thing. At first, he tries to act as if the Creature never exists but as soon as the Creature starts killing Victor’s loved ones, he cannot deny the Creature’s existence and tries to catch him. Therefore, we can conclude that it does not matter how the Creature proves his existence, existence can be proven by any kind of way. The Creature suffers a lot and has to prove his existence to his creator. Until he proves his existence to his creator, he suffers a lot and he identifies himself with Satan in *Paradise Lost*.

As Freud explains in *Civilization and Its Discontents*;

We are threatened with suffering from three directions: from our own body, which is doomed to decay and dissolution and which cannot even do without pain and anxiety as warning signals; from the external world,

which may rage against us with overwhelming and merciless forces of destruction; and finally from our relations to other men. (Freud, 1961, p. 26)

The Creature suffers from all three. Therefore, he isolates himself from human beings and starts to live in the forest. “Against the dreaded external world one can only defend oneself by some kind of turning away from it [...]” (Freud, 1961, p. 27) It would not be wrong to say that the Creature voluntarily isolates himself “keeping [himself] aloof from other people.” (Freud, 1961, p. 27) Shelley also did the same when she was with Percy. “On 28 July 1814 Mary and Percy eloped to the Continent. [...] Mary and Percy had been forced to escape from a Godwin outraged by his daughter’s amorous entanglement.” (Shelley, 1992, p. xiv) She does not have any relationship with any women except her stepsister, Jane and her only friends are Lord Byron and Polidori who are not her real friends, but Percy’s. She lives in her husband’s society without being recognised by others. She feels herself isolated and she portrays her isolation in the novel where Victor isolates himself from his family and he tries to create something unusual and unique. He tries to make light of his misery which Heinrich Theodor Fontane calls “powerful deflection”. was successful to make light of her misery and she succeeds to blame the society for the Creature’s evil actions. By doing this, Shelley gets rid of her sins and at the same time the Creature becomes evil when he was deprived of any human sympathy: “I was benevolent and good; misery made me a fiend. Make me happy, and I shall again be virtuous.” (Shelley, 1992, p. 97) The Creature has both good and evil in him like Victor. On one hand he acts kindly, on the other hand he commits crimes. Where his evil sides are very apparent:

‘do you think that I was then dead to agony and remorse? [...]’ ‘he suffered not in the consummation of the deed - oh! not the ten-thousandth

portion of the anguish that was mine during the lingering detail of its execution. A frightful selfishness hurried me on, while my heart was poisoned with remorse. (Shelley, 1992, pp. 211-212)

Shelley blames the society for their point of view because seeing the Creature as a “daemon” she/he projects her/his unconscious desires. After William’s death, the Creature wants a female creature from Victor, and Victor does not create it. The Creature suffers. Freud explains:

[...] his chosen love-object, and exposed himself to extreme suffering if he should be rejected by that object or should lose it through unfaithfulness or death.” (Freud, 1961, p. 56)

By this, the Creature keeps on killing. Freud explains that the death

instinct is diverted towards the external world and comes to light as an instinct of aggressiveness and destructiveness. In this way the instinct itself could be pressed into the service of Eros, in that the organism was destroying some other thing, whether animate or inanimate, instead of destroying its own self. Conversely, any restriction of this aggressiveness directed outwards would be bound to increase the self-destruction [...]. (Freud, 1961, p. 78)

The Creature carries on killing because of a “compulsion to repeat” (, p. 605) where “[i]t can serve as an opportunity to master, integrate, and grow beyond the trauma” (Adams, 2001, p. 67) and because he has “the sadistic instinct.” (Freud, 1989, p. 612)

The Creature kills because of his death drive, and Elizabeth’s death becomes proof of it. Moreover,

[the Creature’s] aggressiveness is introjected, internalized; it is, in point of fact, sent back to where it came from—that is, it is directed towards his own ego. There it is taken over by a portion of the ego, which sets itself over against the rest of the ego as super-ego, and which now, in the form of ‘conscience’, is ready to put into action against the ego the same harsh aggressiveness that the ego would have liked to satisfy upon other, extraneous individuals. The tension between the harsh super-ego and the

ego that is subjected to it, is called by us the sense of guilt; it expresses itself as a need for punishment. Civilization, therefore, obtains mastery over the individual's dangerous desire for aggression by weakening and disarming it and by setting up an agency within him to watch over it, like a garrison in a conquered city. (Freud, 1961, p. 84)

The Creature not only kills Elizabeth, he also annihilates the institution of marriage. The female characters in the novel do not have any relationship and furthermore, if one has, it does not end up well to be happily married. In addition, Elizabeth never talks about her desires and she is not the only character who cannot talk about her unconscious. Although the Creature shows up and talks about his desires, Victor cannot do it as easy as the Creature can. The Creature by killing the people who are close to Victor tries to enter into Victor's world and tries to prove himself to his creator. The Creature enters into Victor's world by killing William but he did not gain any place in the society by killing him. He says, "I am alone, and miserable; man will not associate with me [...]." (Shelley, 1992, p. 139) Then, he realizes that he takes pleasure from killing because he gains his creator's attention and the death of Elizabeth and Henry signifies his revenge on his creator for not creating a female companion for him.

## Chapter 3

### GENDER ROLES

The social construction of women by men is explained in *The Reader's Bible* as:

[T]he LORD God formed man of the dust of the ground, and breathed into his nostrils the breath of life; and man became a living soul. [...] And the LORD God said, "It is not good that the man should be alone; I will make him an help meet for him". [...] And the LORD God caused a deep sleep to fall upon Adam, and he slept: and he took one of his ribs, and closed up the flesh instead thereof; and the rib, which the LORD God had taken from man, made he a woman, and brought her unto the man. And Adam said, "This is now bone of my bones, and flesh of my flesh: she shall be called Woman, because she was taken out of Man". (Charles Batey, 1951, p. 9)

The phrase, "LORD God formed man of the dust of the ground" (Charles Batey, 1951, p. 9) is like an explanation of the Creature. As understood, without men, women cannot be created; so, women are appended to them. By having that idea in mind and in such a society who believes so, what can a woman be like? If she cannot be loved enough how can she survive? How can she be a beloved daughter if a father wants a son? How can she believe that she is an important person? How can she be more important than men while her creator creates her to be a companion for Adam? Opposed to the above quotation, in *Frankenstein or The Modern Prometheus* there are intimate relationships between men and their male friends, not between men and women because Victor's "constant association with men, and his dependence on his relations with them, even estrange him from his duties as a husband and father." (Freud, 1961, p. 59)



Robert Walton says, "I desire the company of a man who could sympathise with me; whose eyes would reply to mine." (Shelley, 1992, p. 17) This sentence seems unusual. In addition, when we look at Alphonse's situation, it seems like a male homosocial relationship is preferred to marriage. He married Caroline because she is his friend's daughter who needs to be looked after and who reminds him of his dead friend.

Shelley tries to show the difference between men and women by explaining the relationship between Victor and Elizabeth:

Elizabeth was of a calmer and more concentrated disposition; but, with all my ardour, I was capable of a more intense application, and was more deeply smitten with the thirst for knowledge. She busied herself with following the aerial creations of the poets; and in the majestic and wondrous scenes which surrounded our Swiss home – the sublime shapes of the mountains; the changes of the seasons; tempest and calm; the silence of winter, and the life and turbulence of our Alpine summers – she found ample scope for admiration and delight. While my companion contemplated with a serious and satisfied spirit the magnificent appearances of things, I delighted in investigating their causes. 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, are among the earlier sensations I can remember. (Shelley, 1992, p. 36)

In the above quotation, we can see the difference between men and women but moreover all the characters in the novel have a necessity of love. Victor's mother represents an unconscious desire for love because her representation as a sexual figure in his dream corresponds to his repressed desire. Victor is a male creator who is responsible for the deaths of all mothers and motherhood. Probably at that point, Shelley tries to explain Percy's desires. Victor's mother "presented Elizabeth to [him] as her promised gift." (Shelley, 1992, p. 35) Thus, it is obvious that a female is given to a male as a present and it is obvious that women are possessions for men

to protect and Shelley has created a weak woman who needs protection from a male to show the inequality of genders. Shelley, by doing this, makes the readers of the novel put themselves in the position of the women in the 19<sup>th</sup> century to understand how she feels.

Women in *Frankenstein or The Modern Prometheus* are passive. Justine Moritz, until framed for the murder of William, was going back and forth between the Frankenstein family and her family. Then she was accused of William's murder. She explains her feelings and her passivity as

‘God knows [...]’ [...] ‘how entirely I am innocent. But I do not pretend that my protestations should acquit me: I rest my innocence on a plain and simple explanation of the facts which have been adduced against me; and I hope the character I have always borne will incline my judges to a favourable interpretation, where any circumstance appears doubtful or suspicious.’ (Shelley, 1992, p. 80)

Shelley by creating such a character shows how women tended to act in the 19<sup>th</sup> Century. Women were deprived of justice and in addition to economic and political restrictions; women were deprived of care and medical knowledge as well. “[...] Mary Wollstonecraft died of puerperal poisoning contracted following the birth of their daughter, Mary” (Shelley, 1992, p. x) is the most well known example of this. Shelley shows women as a weak character in order to show readers how things ought not to be. Female characters in Frankenstein have little substance, while Victor's, Henry's and the Creature's characters are described in more detail.

Caroline is described “as a fair exotic [that] is sheltered by the gardener, from every rougher wind, and to surround her with all that could tend to excite pleasurable emotion in her soft and benevolent mind.” (Shelley, 1992, pp. 32-33) From this

quotation, we can see that Caroline is a passive female who needs to be protected from men. “Caroline Beaufort possessed a mind of an uncommon mould, and her courage rose to support her in her adversity.” (Shelley, 1992, p. 32) She financially supports herself and looks after her father, but when she married with Alphonse, she yields to his expectations. Caroline moves from being the perfect daughter, nursing her father until his death, to the perfect wife and mother, who eventually dies as a consequence of taking care of Elizabeth’s illness. Elizabeth is the ideal sister and future wife of Victor. Victor’s mother has planned their marriage. Before the death of Victor’s mother, Victor sees Elizabeth as a sexual figure where he points out: “No word, no expression could body forth the kind of relation in which she stood to me – my more than sister, since till death she was to be mine only.” (Shelley, 1992, p. 35) Later on, Elizabeth confined to home. Women did not have active function in the society because of gender division. Justine executed for the death of William and Elizabeth is not able to save her. The women characters are all dead by the end of the novel. Especially in Elizabeth’s case, when Victor finds her dead body, he explains the scene as; “She was there, lifeless and inanimate, thrown across the bed, her head hanging down, and her pale and distorted features half covered by her hair.” (Shelley, 1992, p. 189) We as the readers think that if Victor had been there, she would have survived.

So; as a conclusion Shelley ironically shows us that females are dependent on males. Victor is so close to the scenes of the murders of Elizabeth, Henry and Alphonse, so that it can be thought that he may be responsible for all the murders but no one can prove it. By these, Shelley tries to show that her father and her husband are responsible of the death of her innocence but she cannot prove it. Society gives roles

to women and men and women's roles do not include creativity. Their roles are being a mother, a wife and a caretaker of their family. Society makes women weak because without constricting social rules and norms, it is obvious that women have more power. Therefore, men make women repress their ideas and behaviours. Women are the only creatures who can give birth to a child. Men were trying to give norms to women to make them not realize their power, because if so, the patriarchal society will collapse and men will lose their power.

Therefore, women saw themselves as the Creature sees himself where he explains, "Everywhere I see bliss, from which I alone am irrevocably excluded." (Shelley, 1992, p. 95) This sentence explains the social rejection of the Creature and it points out the abandonments and emotional deprivation of Shelley. She was a woman in a patriarchal society. Both women and the Creature are alienated from patriarchal society in *Frankenstein or The Modern Prometheus* and in this sense; a connection can be made between them. The Creature symbolizes the helplessness of women and repression in a male dominant society. Viewed from this point, Victor is the real monster and a representation of the unsuccessful male society.

The final death of Elizabeth on her wedding night proves that female sexuality is important in *Frankenstein or The Modern Prometheus*. Elizabeth would not have been murdered if Victor had not left her alone at the night of her sexual awakening.

For Freud:

Since a man does not have unlimited quantities of psychical energy at his disposal, he has to accomplish his tasks by making an expedient

distribution of his libido. What he employs for cultural aims he to a great extent withdraws from women and sexual life. (Freud, 1961, p. 59)

We can say that the Creature is the result of Victor's ambition and proves the eternity of female sexuality, which was an unnatural act against female sexuality. Victor has deprived Elizabeth of her gender because he thinks that he is able to create a child without her. Victor in his "subconscious" has realized his crime against Elizabeth's gender and he explains this crime after the animation of the Creature. Victor has a nightmare in which he kills his mother and Elizabeth. Victor says:

I thought I saw Elizabeth, in the bloom of health, walking in the streets of Ingolstadt. Delighted and surprised, 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 flannel. (Shelley, 1992, p. 57)

This dream seems like a foreshadowing of the Creature's future actions. In addition, Elizabeth has been killed. The reader may find it hard to connect with what Victor is feeling because it seems like the women characters in the novel are there to reflect the characters of men. However, when Henry was killed, it seems like Victor lost everything as he explains:

I lay for two months on the point of death [...]. Why did I not die? More miserable than man ever was before, why did I not sink into forgetfulness and rest? [...]. [...] I groaned bitterly. (Shelley, 1992, p. 171)

Victor was very upset by the death of his friend but at the same time, the Creature desires to have a mother figure. Without a female companion, the Creature thinks that it is impossible to have a sexual identity. He wants to have a female companion. Victor knows that the female companion represents a mother and he is afraid of the female because if he creates a female, they "thirsted would be children" (Shelley,

1992, p. 160). Therefore, we can conclude that Victor is afraid of reproduction as was Shelley.

Victor feared that the female creature that “she might become ten thousand times more malignant than her mate, and delight, for its own sake, in murder and wretchedness.” (Shelley, 1992, p. 160) Then he destroys the female creature. Victor at that point represents William Godwin and Percy Bysshe Shelley as Mary Shelley tries to show the readers that men are afraid of the reproductive power of women and they try to get rid of them. She thought that her father did not show love toward her because he was afraid of her little daughter and that is the reason why he left her alone. He could not accept that a daughter could be more intelligent and more creative than he could. By destroying the female creature, Victor tries to destroy an independent female. Shelley clearly explains her power that she is not obedient to the male and she can assert her own will. She realizes that if she does not prove herself, her end will be the same as the female creature that Victor destroys. The female creature is a symbol that represents the women, which they realize either that they have power or they will disappear.

By destroying the female creature, Victor destroys the Creature’s last chance for creating his own society. After this action, the Creature understands that the human society will never accept him. By this, Victor destroys both the unity between father and son and the unity between mother and child. Although the Creature has a sexual lack that will never be fulfilled, he also has no place in human society, which causes him to become an evil character in order to prove himself to his creator. At that point, we can conclude that when Shelley lost her daughter, she thought that by not being a mother, she would not have a place in society. Therefore, she tries to have a

place in society by proving herself to the people, by writing an unforgettable novel but at the same time, she has a question in her mind. What can she do if she is not accepted in society despite her novel? In that case, with that question in mind, she also goes on having a child. By having a child, the society that she lives in will not have a chance to refuse her existence. She still has a desire for her mother, who was repressed when she was a child. Freud explains,

the child's revengeful aggressiveness will be in part determined by the amount of punitive aggression which he expects from his father. [...] We cannot get away from the assumption that man's sense of guilt springs from the Oedipus complex and was acquired at the killing of the father [...]. On that occasion an act of aggression was not suppressed but carried out; but it was the same act of aggression whose suppression in the child is supposed to be the source of his sense of guilt. (Freud, 1961, pp. 92-93)

When something is not accepted by the “superego”, then it is repressed and repression is one of the tools of the “ego defence mechanisms”. According to Freud, repression is an “element of avoiding pain.” (Freud, 1952b, p. 422) Victor tries to get rid of the idea of the death of his mother and because of this; he is emotionally isolated like Mary Shelley. When she feels the emotional isolation, she falls in love with Percy and elopes with him but this action was not the end of her remorse and her remorse accentuated by the death of her premature daughter and the death of Harriet as well. She still blames herself for the death of these people; on one hand, Victor, who represents Shelley's “superego”, destroys the female creature because he is afraid of female sexuality and on the other hand, he represents Shelley's fright of uncreativity. At that point, we can say that Shelley puts herself in the place of both her father and her husband who have expectations from her. Her father wants her to be a wife and a mother and be a successful writer as Percy wants her to be the mother of his child. Therefore, the rejection of the idea of creating a female

companion at first represents Victor's fright. The women and the Creature are connected. The Creature represents women's helplessness and their repression in male dominant society. Viewed from this point, Victor can be seen as a real monster and that is the reason why most readers named the Creature "Frankenstein".



## Chapter 4

### RESPONSIBILITY and CARE

Humans are socialized beings and they can show care to others in a good way. At first if a woman has to be responsible for everyone, she has to be educated and to understand herself. Thus, as Walton ironically explains, "[they] were, as [they] believed, many hundred miles from any land [...]." (Shelley, 1992, p. 23) This quotation reveals to us that people are alone in the world and they need each other. Hence, they have responsibilities toward each other. Victor points out his duties when he says, "I was now alone. [...] I must form my own friends and be my own protector." (Shelley, 1992, p. 44) He adds, "[n]o father could claim the gratitude of his child so completely as I should deserve theirs." (Shelley, 1992, pp. 52-53) This sentence implies that he wants other people to company him and thinks of himself as a part of a collective and that is why he did not refuse to visit Justine in spite of seeing her will cause him pain.

The Creature's "deepest desire is to share understanding and love with another being" (Adams, 2001, p. 59) but

Victor misinterprets his child's wish for connection as a threat, presumes its desire for love to be a danger. These consecutive acts of abandonment create a key turning point. If Victor could have had the courage, or we could say the ego strength, to consciously accept responsibility for his grand venture, everything may have turned out differently. But he could not. (Adams, 2001, p. 79)

However, Victor did not do anything to save either Justine or Elizabeth. When the Creature covers Victor's eyes and

asks him to see more deeply, to transcend his prejudicial, narcissistic "single vision". He wants Victor to realize that beyond superficial ugliness he is a being with sensitivity and intelligence. Yearning for a real relationship [...]. For a brief moment, Victor allows the creature's articulate and heartfelt appeal to get through to him [...]. Victor has had 2 years to reflect on the meaning of his creation, but not until this late moment does he even begin to realize the implications of what he has done and to sense the responsibility he has toward the being he brought into this world. (Adams, 2001, pp. 80-81)

Most readers may think of the Creature as a monster, daemon, etc., but Shelley explains his education level clearly. People need education. Walton metaphorically explains education as knowledge as "vast and irregular plains of ice, which seemed to have no end." (Shelley, 1992, p. 23) Knowledge is a kind of thing that does not have an end, it always continues and Victor desires to have eternal knowledge because he says:

It was the secrets of heaven and earth that I desired to learn; and whether it was the outward substance of things, or the inner spirit of nature and the mysterious soul of man that occupied me, still my enquiries were directed to the metaphysical, or in its highest sense, the physical secrets of the world. (Shelley, 1992, p. 37)

On the other hand, Plutarch's *Parallel Lives*, Johann von Goethe's *Sorrows of Young Werther*, and John Milton's *Paradise Lost* influence the monster's desires and his actions. When the Creature reads *Sorrows of Young Werther*, he explains it as:

The gentle and domestic manners it described, combined with lofty sentiments and feelings, which had for their object something out of self, accorded well with my experience among my protectors, and with the wants which were forever alive in my own bosom. (Shelley, 1992, pp. 124-125)

He compares himself to Adam and Satan. Like Satan, he sees himself not equal with any man and like Adam, through knowledge he gets rid of his virtues. He says:

Like Adam, I was apparently united by no link to any other being in existence [...]. Many times I considered Satan as the fitter emblem of my condition; for often, like him, when I viewed the bliss of my protectors, the bitter gall of envy rose within me. (Shelley, 1992, p. 126)

It has been said, “the more we know, the less happy we become”. Then, when the Creature was excluded from the De Lacey family, he became more aggressive.

Freud says:

A considerable amount of aggressiveness must be developed in the child against the authority which prevents him from having his first, but none the less his most important, satisfactions, whatever the kind of instinctual deprivation that is demanded of him may be; but he is obliged to renounce the satisfaction of this revengeful aggressiveness. (Freud, 1961, p. 91)

As a result, the Creature becomes aggressive because the De Lacey and Victor cannot accept him. Victor tries to get rid of his responsibilities toward the Creature and he says, “When I thought of him I gnashed my teeth, my eyes became inflamed, and I ardently wished to extinguish that life which I had so thoughtlessly bestowed.” (Shelley, 1992, p. 89) Then, the Creature tries to explain Victor’s duties toward him, “I am thy creature, and I will be even mild and docile to my natural lord and king, if thou wilt also perform thy part, the which thou owest me.” (Shelley, 1992, p. 96) The Creature blames Victor by asking, “Why did you form a monster so hideous that even *you* turned from me in disgust?” (Shelley, 1992, p. 126)

Unfortunately, his rejection by the De Lacey family is worse because the Creature thought that the De Lacey family were his last chance to be accepted and he points it

out when he says, "I am full of fears, for if I fail there, I am an outcast in the world forever." (Shelley, 1992, p. 129) Moreover, he adds, "[f]rom that moment I declared ever-lasting war against the species, and, more than all, against him who had formed me, and sent me forth to this insupportable misery." (Shelley, 1992, p. 132) That sentence shows that the Creature will be against society and he understands that it is impossible for him to be a member of the society.

Furthermore, we can say that Victor creates the Creature to eliminate the ones whom Victor is responsible for, like William who symbolizes purity, Elizabeth who symbolizes women and motherhood and Henry who makes Victor get rid of his narcissism. Victor has a lack of responsibility, because he says, "Elizabeth as mine - mine to protect, love and cherish." (Shelley, 1992, p. 35) Nevertheless, he did not do anything to save her life. He is alone in the world and has to be responsible for himself and for others, but his responsibility is not enough to save the ones he loves. When William is killed, Victor says, "Nothing in human shape could have destroyed that fair child. *He* was the murderer! I could not doubt it. The mere presence of the idea was an irresistible proof of the fact." (Shelley, 1992, p. 73) This sentence proves that the Creature is Shelley's "id".

We can say that Shelley sees herself as responsible for the others but she cannot do anything to save them. This reminds us of her dead baby, she still blames herself for her death. In addition, she points out the duties of the women during the 19<sup>th</sup> century while she was explaining Elizabeth:

She indeed veiled her grief, and strove to act the comforter to us all. She looked steadily on life, and assumed its duties with courage and zeal. She devoted herself to those whom she had been taught to call her uncle

and cousins. Never was she so enchanting as at this time, when she recalled the sunshine of her smiles and spent them upon us. She forgot even her own regret in her endeavours to make us forget. (Shelley, 1992, p. 43)

Victor created his creation and has to look after him. He did not like his appearance and then wants to destroy him. Victor did not teach the differences between right and wrong to the Creature. So, how can we say that the Creature is a monster? Who is responsible for his actions? Assuming that God created human beings as Victor created the Creature. God sent us the books, which can teach us the difference between good and evil, but Victor is unable to indicate the difference between good and evil. Therefore, he tries to punish himself at the end of the novel.

Freud explains that:

[...] the need for punishment [...] is an instinctual manifestation on the part of the ego, which has become masochistic under the influence of a sadistic super-ego; it is a portion, that is to say, of the instinct towards internal destruction present in the ego, employed for forming an erotic attachment to the super-ego. We ought not to speak of a conscience until a super-ego is demonstrably present. As to a sense of guilt, we must admit that it is in existence before the super-ego, and therefore before conscience, too. [...] t is the immediate expression of fear of the external authority, a recognition of the tension between the ego and that authority. It is the direct derivative of the conflict between the need for the authority's love and the urge towards instinctual satisfaction, whose inhibition produces the inclination to aggression. The superimposition of these two strata of the sense of guilt - one coming from fear of the *external* authority, the other from fear of the *internal* authority [...]. (Freud, 1961, pp. 100-101)

As a conclusion, Victor's rejection of the existence and the needs of the Creature who is the psychological personification of his conscience is parallel to the Freudian perception of the operation of nightmares. As Victor rejects the Creature, the

symbolic aspect of himself, his repression turns nightmarish and the Creature becomes violent.

I saw – with shut eyes, but acute mental vision – I saw the pale student of unhallowed arts kneeling beside the thing he had put together. I saw the hideous phantasm of a man stretched out, and then, on the working of some powerful engine, show signs of life, and stir with an uneasy, half-vital motion. Frightful must it be; for supremely frightful would be the effect of any human endeavour to mock the stupendous mechanism of the Creator of the world. (Shelley, 1992, p. 9)

If we as human beings try to interrogate ourselves all the time, there should be some mistakes in our creation. In myths, it is said that God creates Adam and then he creates Eve to have a companion for Adam, and Eve makes Adam eat the fruit from the tree of knowledge. Then God sent them to earth to punish them. If so, if God is **omnipotent**, it should know that Adam would eat the fruit. If we assume that it created us and sent us to earth to examine us, how can we be responsible for ourselves while we are isolated from the creator? How can we be good? **As we are living in a society, we have to follow its rules**, and responsibility is one of the social norms. Without society, human beings only care about survival. If they merely try to fulfil the main needs like food and shelter, human beings are only made up of their “id”s. “Ego” and “superego” only becomes important when a human being lives in a society. Robert says:

I am glowing with an enthusiasm of success, there will be none to participate my joy; if I am assailed by disappointment, no one will endeavour to sustain me in dejection. I shall commit my thoughts to paper, it is true; but that is a poor medium for the communication of feeling. I desire the company of a man who could sympathise with me; whose eyes would reply to mine. (Shelley, 1992, p. 17)

At that point, Shelley tries to show her own loneliness to the readers. She does not have a friend who understands her and she shares Robert's sentiments when he says, "I greatly need a friend who would have sense enough not to despise me as romantic, and affection enough for me to endeavour to regulate my mind." (Shelley, 1992, p. 18) By the above quotations, Shelley cleverly points to her alienation from the society as comparable to the Creature's.

## CONCLUSION

As a conclusion, Mary Shelley had a lot of bad experiences in life and she sometimes thought of her date of birth as “[h]ateful day when [she] received life.” (Shelley, 1992, p. 126) Later on she “wished to express [her] sensations in [her] own mode” (Shelley, 1992, p. 100) because she needed to find a way to express her repressed desires and show how the male-dominated society and its ideas are the reason for her remorse. *Frankenstein or The Modern Prometheus* represents her psychology as she clearly explains in “Author’s Introduction”: “Every thing must have a beginning, to speak in Sanchean phrase; and that beginning must be linked to something that went before.” (Shelley, 1992, p. 8) Here it is obvious that she talks about her bad experiences of life. She never went to school, but she learned to write and read at home and that is the reason why she creates such a character like the Creature who learned to write and read from the De Lacey Family. She identifies herself primarily with the Creature.

Shelley creates the Creature as her “id”, Victor as her “superego” and Robert as her “ego” and she cleverly states her feelings through these characters. The Creature was deprived of love; at the same time, there was no one to be a mother or father figure for him. He was alienated and his hideous appearance makes him suffer. Because of his appearance, no one in the society accepts him as a human being and no one acts kindly toward him. Through the Creature, Shelley tries to point out her own feeling of loneliness and alienation.



Victor sees himself as God and creates the Creature. “Victor’s need to deny death, his scientific materialism, and his narcissistic wish for power interact in peculiar ways, leading him to develop an unconscious identification with God.” (Adams, 2001, p. 84) By Victor's way of talking, we understand that he sees himself as God and degrades humans, because he says that, “I collected the instruments of life around me, that I might infuse a spark of being into the lifeless thing that lay at my feet.” (Shelley, 1992, p. 56) Victor has a desire to know everything. We can see it when he says, “that I alone should be reserved to discover so astonishing a secret. [...] What had been the study and desire of the wisest men since the creation of the world was now within my grasp.” (Shelley, 1992, p. 51). Victor’s ambition is as huge as his creation but he does not see this until the end of the novel when he experiences the loss of his friends.

Robert is not a very active character in the novel but he occupies a position between the Creature and Victor. He is someone who tries to prove himself but at last, he understands that there is no need to do it. Shelley by creating such a character points out that there is no need to prove herself to someone, you have to prove it to yourself.

Although Shelley challenges God, by creating such a character called Victor Frankenstein who sees himself as God and creates the Creature, at last she accepts its uniqueness by making Victor and the Creature disappear. However, Adams points out that “[i]n [...] religion, we evade the responsibility for our lives, abdicate our own resources for managing real challenges, and instead turn to God-the great father in heaven-to protect us and to fulfil our wishes.” (Adams, 2001, p. 86) Moreover it can be said that the theme of *Frankenstein or The Modern Prometheus* is “a

propaganda tool against the atheistic [...] tendencies of the time.” (Shelley, 1992, p. xxxviii) At the end, Shelley points out the main idea of the novel as “avoid ambition” (Shelley, 1992, p. 210) because her ambition makes her feel remorse and she wants her readers to avoid that feeling.

In the 19th Century, society sees women as appended to men but Mary Shelley is one of the writers who cleverly show that women are not appended to men by writing *Frankenstein or The Modern Prometheus*. The Creature is not Victor’s but Shelley’s genius mind. Shelley, in spite of her famous father and her famous husband, diminished her worst fear by leaving an unforgettable novel, which is the proof of her immortality.

## KEYWORDS

**Remorse:** “The anguish, like gnawing pain, excited by a sense of guilt; compunction of conscience for a crime committed, or for the sins of one's past life.”  
(sozluk.net, 2000)

**Recognition:**

in sociology is public acknowledgement of person's status or merits (achievements, virtues, service, etc.). When some person is *recognized*, he or she is accorded some special status, such as a name, title, or classification. Recognition can take many forms, such as mention in the mass media.

**Self-confidence:**

Self-confidence is the confidence one has in oneself, one's knowledge, and one's abilities. It is the confidence of the type: "I can do this". " I have the ability to do this". Self-confidence is the one thing that is much more important than many other abilities and traits. If you do not have self-confidence, what you do will never become fruitful at all. The fruits of what you do without self-confidence are lost.

Genuine self-confidence is the forerunner of achievements. Self-confidence integrates the powers of mind and body and focuses them towards the goal. Only such a concentrated energy can reach the goal.

Self-confidence is the first step to progress, development, achievement and success. Even if you have a lot of abilities and a lot of knowledge, if you do not have Self-confidence you cannot be a success. But, on the contrary, even if you have only average abilities and knowledge, if you have an unfailingly true self-confidence, chances are that you achieve what you want to.

The successes and achievements in turn will strengthen your self-confidence further. People like, respect, believe and trust persons who are self-confident. It is natural that persons with good confidence are offered leadership and other office responsibilities of groups. More and more opportunities automatically come the way of the person with a good

self-confidence. In short, success flows to those who have a genuine  
Self-confidence. (Raghunathan, 2012)

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