**Frankenstein**

 **By--- Mary Shelly**

1. What is the sub-title of the ‘Frankenstein’?

Ans. The Modern Prometheus

1. When was Frankenstein published?

Ans. First publication in 1818 and second in 1831

1. What is a frame narrative? Give an example?

Ans A narrative technique that serves a story within a story. Example, Frankenstein.

1. Who narrates the story of Frankenstein?

Ans. Robert Walton narrates the story of Victor Frankenstein to his sister Margaret Saville.

1. Name the two brothers of Victor Frankenstein.

Ans. William Frankenstein and Ernest Frankenstein.

1. Who is the house-maid of Frankenstein’s family?

Ans. Justine Moritz.

1. Name the university where Victor Frankenstein did his research studies.

Ans. The University of Ingolstadt, Germany.

1. How many letter does Walton write in Frankenstein?

Ans. Four

1. Name the books that read by the Monster.

Ans. Johann Woifgang von Goethe’s ‘Sorrows ofWerter, Plutarch’s Lives, and Milton’s Paradise Lost.

1. Who is Felix in love with in Frankenstein?

Ans. Safie

1. [Who killed William in Frankenstein?](https://ivypanda.com/q/who-killed-william-in-frankenstein/)

Ans. Frankenstein’s monster kills William,

1. [How does Elizabeth die in Frankenstein?](https://ivypanda.com/q/how-does-elizabeth-die-in-frankenstein/)

Ans. Elizabeth in Frankenstein dies due to the monster’s attack.

1. **How does the monster learn to speak and read?**

**Ans.** The Monster learns to speak by spying on the DeLacey family. He lives for over a year in a “hovel,” a small shed attached to the DeLaceys’ cottage. Through a chink in the wall, the Monster can see and hear everything that happens inside the cottage. He learns to speak by listening to the DeLaceys. When Felix DeLacey’s fiancée Safie arrives, the Monster is able to learn more: Safie is Turkish, and the Monster overhears Felix teaching her French as well as the history and politics of Europe. The Monster learns to read when he finds three books abandoned on the ground: Paradise Lost*,*Plutarch’s Lives and The Sorrows of Werter*.* These books point to major themes of the novel. Plutarch’s Lives is about the “great men” of history, which reminds us that the Monster exists because of Frankenstein’s ambition to be great. The Sorrows of Werter is a novel about the alienation of a young man, which underlines the alienation of both the Monster and Frankenstein. [Paradise Lost](https://www.sparknotes.com/poetry/paradiselost/)*,* by the English poet John Milton, is the most significant of the three books. It tells the Biblical story of Adam and Eve, focusing on Satan’s ambition and alienation from God. The Monster frequently compares himself to both Satan and Adam.

1. **Why does Frankenstein create Monster?**

**Ans.** Frankenstein believes that by creating the Monster, he can discover the secrets of “life and death,” create a “new species,” and learn how to “renew life.” He is motivated to attempt these things by ambition. He wants to achieve something great, even if it comes at great cost. He gives several different accounts of where his ambition comes from, reflecting his ambivalent attitude toward it. Sometimes he sees it as a character flaw, comparing his ambition to Satan’s, “the archangel who aspired to omnipotence.” Often, however, he suggests that he had a moral duty to follow his ambition: “I deemed it criminal to throw away in useless grief those talents that might be useful to my fellow-creatures.” Some readers have suggested that Frankenstein is desperate to “renew life” because he is still grieving for his mother. She dies shortly before he begins to study science. After the Monster’s creation Frankenstein dreams about Elizabeth turning into his mother’s corpse, which could be seen as Frankenstein’s subconscious recognizing that he has failed to create life in a way which could bring his mother back.

1. **Why does Frankenstein destroy the Monster’s female companion?**

**Ans.** Frankenstein decides that he has a moral duty to destroy the female companion he is making for the Monster. He realizes that even if the Monster is not innately evil, he can’t be sure the female companion won’t turn out to be evil. Frankenstein is also concerned that the female companion might reject the Monster, making the Monster even more miserable and angry. Finally, Frankenstein worries that the Monster and his female companion might have children, and eventually give rise to a new species which might destroy mankind. He concludes that it would be selfish for him to create a companion for the Monster in order to save his own life. This decision shows that Frankenstein is motivated by the desire to do the right thing, but it also shows that he is still driven and ambitious. He is determined to choose the more difficult path, even if that path costs him his life (and the lives of the people he loves). When he makes his decision he is thinking about his future reputation: “I shuddered to think that future ages might curse me as their pest.”

**Qs. Justify Mary Shelley’s Frankenstein as a science-fiction novel**

**Ans.**

The status of Frankenstein as a science fiction has been interrogated over the years. Mainly, because the idea of scientificity that we understand now in a modern sense differed in the Romantic era. While Anne Mellor talks about the racial discourse and pseudoscience in circulation at that time ,that influence Mary Shelley. It is nonetheless important to be mindful of the concept of scientific advancement and ‘scientist’ to be able to contextualize the scientific discourses of Frankenstein.

The fact is, the word 'scientist' had not even been coined in 1818, when Shelley's novel was first published. Indeed, as late as 1834 the science historian William Whewell was reporting how members of the British Association for the Advancement of Science had felt 'oppressed' by the difficulty of finding a name 'by which we can designate the students of the knowledge of the material world collectively'. Some suggestions had been put forward by the members. 'Philosophers', he said, 'was felt to be too wide and too lofty a term', while ' savans was rather assuming'. When 'some ingenious gentleman proposed that, by analogy with artist, they might form scientist . . . this was not generally palatable'. This problem over designation arose because the 'men of science', of whom Whewell was one, thought themselves to be as much philosophers as scientific workers, and were concerned to maintain their status as thoughtful interpreters of a world which they nevertheless studied primarily in its material aspects. If this sense of an undivided commitment was still strong in 1834, it was even more evident in the first two decades of the century, when Mary Shelley was growing up. I here approach my theme. I want to argue that early-nineteenth-century science had much more of an impact on the genesis and substance of Frankenstein than is normally noticed, or even allowed, by literary critics. There has been little effort by these critics to seriously situate the novel in the context of the science of its time. On the one hand there is the tendency to read today's concerns back into the novel, to take its 'message' about 'obsessive scientific pursuit' for granted as a ' for granted as a prefiguring of sciences dangerous book's science as hocus-pocus, summed up in James Rieger's view that: 'Frankenstein's chemistry is switched-on magic, souped-up alchemy, the electrification of Agrippa and Paracelsus'. He goes on to claim that because Mary Shelley 'skips the science' in her account of the creature's animation, the novel cannot even be considered as science fiction. But this is to miss entirely just how thrillingly speculative and open the state of science was at the historical moment in which Mary Shelley was writing.

 According to Feige, Mary Shelley’s Frankenstein, revealing in letters and diary entries by the polar explorer Robert Walton the life story of the talented scientist Victor Frankenstein, became a classic of three genres: from a stylistic point of view, regarding the descriptions of the landscape, the exuberant feelings, the whispering in mortuary mixed with modern features to create tension, Frankenstein includes elements of the Gothic Novel. The curse of damnation, which lies over all things, is that of early horror novels. And today’s science fiction determines its birth with Mary Shelley, the young atheist, and her evolutionary theories she draws up in Frankenstein. Shippey, however, classifies Frankenstein nowadays as fantasy since today’s scientists are fairly sure that Frankenstein’s method using the power of electricity to bring his creature to life would not work. In addition, she enhances that scientists in Shelley’s days could have thought it to be possible because they had made experiments with dead frogs stimulating their legs electrically, which caused a movement. Thus it could be assumed as well that this method could be extended and improved in order to revive humans. According to Rider, the scientific methods described in Frankenstein pertinently represent the scientific expertise of Shelley’s times. However, regarding the definitions of fantasy and science fiction, this argument does not justify Shelley’s novel to be fantasy, as still today science fiction might tell stories of never achievable objects or processes. Botting calls Frankenstein a ‘cautionary tale’, as it also contains a moral for the reader. Even Frankenstein himself points out the danger of acquiring and abusing knowledge.

How dangerous is the acquirement of knowledge, and how much happier that man is who believes his native town to be the world, than he who aspires to become greater than his nature will allow. Mary Shelley as well wanted to oppose the Enlightenment assumption and therefore gave a possible answer to the question what might happen in the future and how crucially science and technology will advance (Hamilton 6). As the genre of science fiction had not been established in Shelley’s times, her novel Frankenstein could only retrospectively classified as science fiction

**Qs. Frankenstein as a gothic novel. Justify your answer.**

**Ans.** In the novel Frankenstein, the title character Victor Frankenstein is an unorthodox scientist who attempts to challenge the conventional concept that only God created human beings, working insanely hard in his laboratory for many days to build a creature through assembling the organs from different dead bodies. At last Frankenstein successfully brings it to life, but he is horrified by the creature’s ugliness. The monster has a good nature and felt gratitude to people at the beginning. However, when he attempted to fit into human society, he was shunned because of his hideously ugly semblance, which leaded him to hate and ruin everything. He begins to revenge himself on his creator Frankenstein who abandoned him. Frankenstein’s friends and relatives are killed by the monster one by one. Therefore, Frankenstein swears to take revenge for their deaths but unfortunately loses his life in the pursuit of the gigantic monster. Upon finding his creator dead, the monster then vanishes in the North Pole. There are usually lots of discussions on the gothic features of this work but the articles are generally without exploration into the level of sublimity related to the gothic part in this term.

In Frankenstein, the most gothic thing is that the monster is ruthlessly abandoned and unloved just because he is ugly and he revenges horrifically, which evoke a tragic emotion of the readers. He was given up by his own father and unacceptable by the human society for this ugliness make the terror hatred of him for revenge. Compared with ugliness, beauty could produce the aesthetic and emotional social intercourse of acceptance. Whereas ugliness is often relentlessly rejected by the society. As Fredricks analyses the tragedy and the causes of the monster and states briefly: “society’s valorization of the beautiful is responsible for the monster’s abandonment and abusive treatment”.

 Mary Shelley was living in the 19th century when only women and God could create mankind, and if a man creates a man, he is just doing an extremely abnormal and terrifying thing considering that he is challenging God with a sublime atmosphere and this horror and terror thing is gothic indeed. In Frankenstein, Shelley’s conception of the plot of “man creates man” is grotesque and horrible: “If people know that I am attempting to infuse life into an inanimate body, I will be punished by the Church as I am trespassing on God’s realm, which only monsters will do”. Here it shows Victor says “I collected bones from charnel-houses and disturbed, with profane fingers, the tremendous secrets of the human frame”. “To collect materials, I went to a graveyard to cut them off; and I went to the execution ground where nobody dares to go, to cut the organs I need off the corpses.” Victor also feels frightened while doing that but he is so obsessed with his dream and future success that he forgets his family and friends. He knows that his father worries about him, but he write little letters to his father. He completely devotes himself to his work. However, this quote presents how the monster is horrifically created by the crazy and exciting scientist and after the producing is complete how ugly he is and for his ugliness he is abandoned by the creator Victor.

 Frankenstein’s experiment of cutting organs off the corpses in a churchyard to build a creature is indeed a grotesque try, though he wants to make a contribution to science. Hence, the novel Frankenstein is infused with mystery and oddness, which then makes readers panicked and curious about what will happen next. Especially, when readers find that Victor abandons the “deformed child” on which he has spent two years as he is unexpectedly hideous, the readers cannot help pitying the poor “child” who was reluctantly brought into this world, which elevate this Gothic novel a sublime height with evoking an intense emotion. “Giving birth to a baby” is very common in family life. However, in this novel, it is a man that gives birth to a “child” and the man selfishly abandons his “child”. The story borders on both reality and unreality and it arouses the ideas of danger and fear in readers at a distance, which are consistent with the definition of Gothic and sublime. There is a tension between the novel and reality, and the tension intensifies the grotesque and inspires readers’ imagination, which highlights the theme, and imbues the novel with artistic appeal in a Gothic manner.

 Gothic novels focus on the mysterious and supernatural. In Frankenstein, Shelley uses rather mysterious circumstances to have Victor Frankenstein create the monster: the cloudy circumstances under which Victor gathers body parts for his experiments and the use of little known modern technologies for unnatural purposes. Shelley employs the supernatural elements of raising the dead and macabre research into unexplored fields of science unknown by most readers. She also causes us to question our views on Victor's use of the dead for scientific experimentation. Upon hearing the story for the first time, Lord Byron is said to have run screaming from the room, so the desired effect was achieved by Mary Shelley.

Gothic novels also take place in gloomy places like old buildings (particularly castles or rooms with secret passageways), dungeons, or towers that serve as a backdrop for the mysterious circumstances. A familiar type of Gothic story is, of course, the ghost story. Also, far away places that seem mysterious to the readers function as part of the Gothic novel's setting. Frankenstein is set in continental Europe, specifically Switzerland and Germany, where many of Shelley's readers had not been. Further, the incorporation of the chase scenes through the Arctic regions takes us even further from England into regions unexplored by most readers. Likewise, Dracula is set in Transylvania, a region in Romania near the Hungarian border. Victor's laboratory is the perfect place to create a new type of human being. Laboratories and scientific experiments were not known to the average reader, thus this was an added element of mystery and gloom.

Just the thought of raising the dead is gruesome enough. Shelley takes full advantage of this literary device to enhance the strange feelings that Frankenstein generates in its readers. The thought of raising the dead would have made the average reader wince in disbelief and terror. Imagining Victor wandering the streets of Ingolstadt or the Orkney Islands after dark on a search for body parts adds to the sense of revulsion purposefully designed to evoke from the reader a feeling of dread for the characters involved in the story.

 In the Gothic novel, the characters seem to bridge the mortal world and the supernatural world. Dracula lives as both a normal person and as the undead, moving easily between both worlds to accomplish his aims. Likewise, the Frankenstein monster seems to have some sort of communication between himself and his creator, because the monster appears wherever Victor goes. The monster also moves with amazing superhuman speed with Victor matching him in the chase towards the North Pole. Thus, Mary Shelley combines several ingredients to create a memorable novel in the Gothic tradition.

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