

MARY SHELLEY'S *FRANKENSTEIN* AS A GOTHIC NOVEL

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Abstract

Gothic stories have a distinctive feature of presenting suspense and horror elements that make the reader both scared and curious as they read the gothic novel. The Gothic novel does not shy away from the dark side, a battle between good and evil, but the victory is not always clear-cut. This study examines gothic elements in Mary Shelley's novel *Frankenstein*. The purpose of this study is to analyse the gothic elements in Mary Shelley's novel *Frankenstein*. This study applies the theory of gothic novel elements from Robert Harris in identifying the gothic elements in Mary Shelley's novel *Frankenstein*. Descriptive qualitative research is applied in this study. The data are the utterances and quotations that are related to the gothic elements in the novel. The results of this study indicate that there are seven gothic elements found in the novel: setting in a castle or old mansion, an atmosphere of mystery and suspense, omens, portents, visions, supernatural or otherwise inexplicable events, high, even overwrought emotion, women in distress, and the metonymy of gloom and horror.

Keywords: gothic elements; horror; mystery; supernaturalism

1. Introduction

Frankenstein is a 230 page novel, written by Mary Shelley, originally published in 1818 but republished again in 1994 and listed as one of the most famous horror novels in 19th century (Wisetioko and Khoiri, 2014) and the bestseller novel since 1816 (Shelley, 2010). Although Mary Shelley wrote many novels, none of her another works was popular like *Frankenstein*, which still gains its popularity until today.

The novel tells about a scientist, Victor Frankenstein who creates a strange creature in his scientific experiment. His curiosity of technology and science leads Frankenstein asserting his scientific discoveries to create life out of the inanimate. He creates a horrible monster in his scientific experiment, but when he succeeds to create it. The conflict arises when he rejects the monster and leaves it in the laboratory. The monster, then, seeks revenge on his creator's family to avenge his own sorrow. From this learn that However, the endless human needs often make humans act excessively, exploiting the environment as much as possible to meet the needs of life, resulting in severe environmental damage, in this matter social and psychological damage (Manugeran, et al., 2023)

Mary Shelley's *Frankenstein* is a prime example of gothic literary work and this novel is the most famous gothic horror story ever told. According to Craighead and Thompson (2016: 2), Shelley's *Frankenstein* combines elements of the supernatural, the grotesque, and the sublime to create a unique vision of the gothic. Mary Shelley's *Frankenstein* certainly embodies these elements, with its eerie atmosphere, horrific imagery, and themes of death and destruction. Furthermore, the novel delves into complex issues such as the dangers of unchecked ambition and the ethics of scientific experimentation, themes which continue to resonate with readers today. The study examines seven elements of gothic novel; setting in a castle or old mansion, an atmosphere of mystery and suspense, omens, portents, visions, supernatural or otherwise inexplicable events, high, even overwrought emotion, women in distress, and the metonymy of gloom and horror, based on the theory proposed by Robert Harris (2019) on gothic elements. This study is conducted by means of descriptive qualitative method, and the source of data is Mary Shelley's novel.

2. Literature Review

The term 'Gothic' was used as a medieval style of intricate architecture and ornate around the 12th century which also originated in France. It was in the Romantic age in the late 18th century when this was actually applied to literature. Gothic literature was mentioned in 1764 for the first time, in English writer Horace Walpole's, 'The castle of Otranto'. A Gothic novel consists of supernatural events and combines elements from horror and romanticism. It can also be explained in a way that it deals with such elements or happening in nature which cannot be explained easily or over which humans have no control. The plots are commonly mystery and suspense (Mishra, 2019).

The gothic is a genre without limits or distinction; it is generally seen as both an incubator for later genres, such as Romance, horror, fantasy, scifi, and the detective story, and as a retirement home for ballads and folk tales. Ruston (2014) argues that the gothic genre has roots within fairy tale and folktale due to the strong sense in morality. However, many readers do not see fairy tales as part of the gothic genre due to 'Disney' purifying the perception of fairy tales. (Wright, 2007; Bolton, 2014; Kahan, 2014).

2.1 Gothic Novel

The gothic novel was invented almost single-handedly by Horace Walpole, whose *The Castle of Otranto* (1764) contains essentially all the elements that constitute the genre. Walpole's novel was imitated in the eighteenth century, but enjoyed widespread influence in the nineteenth century in part because of that era's indulgence in dark-romantic themes. Today, the gothic continues to influence the novel, the short story, and poetry, and provides a major source of themes and elements in film making (Harris, 2019).

The gothic novel is a kind of novel with sensational and horrifying events, popular in the eighteenth and nineteenth centuries (Earnest, 1967). Ganmote (2019) states that gothic novel has the atmosphere of a mystery, turbulence, terror and is full of insanity, rage, fallacy and the spirit of vengeance. To achieve this sort of feelings in

readers, gothic novels have developed certain elements which have to be followed in order to call a piece of work gothic (Ellen, 1979). In the gothic novel, fantasy dominates over reality, the strange over the commonplace, and the supernatural over the natural with nocturnal intent; to scare (Ellen, 1979).

2.2 Elements of the Gothic Novel

Harris (2019) explains in detail about gothic elements:

1. Setting in a castle or old mansion.

The action takes place in and around an old castle or an old mansion, or the ruins of an old castle or mansion. Sometimes the edifice is seemingly abandoned, sometimes occupied, and sometimes it is not clear whether the building has occupants (human or otherwise). The castle often contains secret passages, trap doors, secret rooms, trick panels with hidden levers, dark or hidden staircases, and possibly ruined sections. The place might be already dark, perhaps because it is abandoned, or it might at first seem light and airy, but either night comes and people turn off the lights to go to bed, or at some dramatic point the lights will fail, often because of a raging storm. The goal of the dark and mysterious setting is to create a sense of unease and foreboding, contributing toward the atmospheric element of fear and dread. Darkness also allows those sudden and frightening appearances of people, animals, ghosts, apparent ghosts, or monsters.

2. An atmosphere of mystery and suspense.

The work is pervaded by a threatening feeling, a fear enhanced by the unknown. This atmosphere is sometimes advanced when characters see only a glimpse of something. In modern novels and filmmaking, the inexplicable events are often murders. The bodies are sometimes mutilated in ways that defy explanation. Another modern setting that lends itself well to the sense of suspense and even entrapment is a supposedly deserted island, where the characters have arrived by shipwreck or mysterious invitation. Their way back to civilization has been cut off.

3. An ancient prophecy

This is connected with the castle or its inhabitants (either former or present). The prophecy is usually obscure, partial, or confusing, commonly with ancient, undecipherable maps showing the location of amazing treasure representing another variant of the ancient prophecy aspect.

4. Omens, portents, visions.

A character may have a disturbing dream vision, or some phenomenon may be seen as a portent of coming events. For example, if the statue of the lord of the manor falls over, it may portend his death. In modern fiction, a character might see something such as a shadowy figure stabbing another shadowy figure and think that it is a dream. This might be thought of as an imitation vision. Sometimes an omen will be used for foreshadowing, while other writers will tweak the reader by denying expectation.

5. Supernatural or otherwise inexplicable events.

Dramatic, amazing events occur, such as ghosts or giants walking, or inanimate objects (such as a suit of armour or painting) coming to life. In some works, the events are ultimately given a natural explanation, while in others the events are truly supernatural. Hollywood uses special effects to a large degree to provide fire, earthquakes, moving statues, and so forth, often blurring the line between human-produced, natural, and supernatural events.

6. High, even overwrought emotion.

The narration may be highly sentimental, and the characters are often overcome by anger, sorrow, surprise, fear, and especially, terror. Characters suffer from raw nerves and a feeling of impending doom. Crying and emotional speeches are frequent. Breathlessness and panic are common. In the filmed gothic, screaming is common.

7. Women in distress.

As an appeal to the pathos and sympathy of the reader, the female characters often face events that leave them fainting, terrified, screaming, and/or sobbing. A lonely, pensive, and oppressed heroine is often the central figure of the novel, so her sufferings are even more pronounced and the focus of attention. The women suffer all the more because they are often abandoned, left alone (either on purpose or by accident), and have no protector at times.

8. Women threatened by a powerful, impulsive, tyrannical male.

One or more male characters has the power, as king, lord of the manor, father, or guardian, to demand that one or more of the female characters do something intolerable. The woman may be commanded to marry someone she does not love (it may even be the powerful male himself), or commit a crime.

9. The metonymy of gloom and horror.

Metonymy is a subtype of metaphor, in which something (like rain) is used to stand for something else (like sorrow). For example, the film industry uses metonymy as a quick shorthand.

10. The vocabulary of the gothic.

The constant use of the appropriate vocabulary set creates an atmosphere of the gothic. Using the right words maintains the dark-and-stimulated feeling that defines the gothic.

11. Hyperbolic phrases.

In the gothic works, adjectives are used to amplify nouns in order to (1) create phrases that increase the feeling of dread, horror, anxiety, or suspense, or (2) produce a substantially increased emphasis or sense of importance.

12. The Onomatopoeia of the gothic.

Onomatopoeic words resemble the sound they name. Many onomatopoeias are not very close in actual sound, but they convey the meaning to the reader. Onomatopoeias are frequently used in gothic works, allowing appropriate fearful sound effects to arise from the printed word.

3. Research Method

The method used in this research is descriptive qualitative to describe descriptively the gothic elements in the Mary Shelley's novel *Frankenstein*. There are two data used in this study: primary data and secondary data. The primary source of the data in this study is the novel *Frankenstein* in the forms narrations related to gothic elements. The secondary sources of data in this study are taken from respective references, having positions as supporting data, to complete the interpretation findings of gothic elements.

The data collection technique used in this study is focused on the points of discussion by means of documentation with the steps: reading the novel comprehensively, coding the texts taken referring to gothic elements, making lists and notes of respective data. For the data analysis technique, the writers use the theory of data presentation analysis from Cresswell (2013): compiling and preparing data of narrations or dialogues from the novel that contain gothic elements, interpreting the data, and correlating the result of the analysis of the gothic elements to the secondary data as supporting data to complete the interpretations and concluding and representing the data. The writers display the result of interpretation in the form of a narrative description.

4. Discussion

Mary Shelley's *Frankenstein* is a gothic novel containing various elements commonly associated with the gothic genre. Here are some key elements of the gothic found in Mary Shelley's novel *Frankenstein*:

1. Setting in a castle or old mansion

The setting of *Frankenstein* is a key element of gothic novel. It is often dark, desolate, foreboding, and lonely, such as the laboratory often depicted as a secluded and secretive space where Victor Frankenstein creates the monster. The events happen at night, often only by moonlight or on moonless, stormy nights.

It was on a dreary night of November; that I beheld the accomplishment of my toils. With an anxiety that almost amounted to agony, 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. It was already one in the morning; the rain pattered dismally against the panes, and my candle was nearly burnt out, when, by the glimmer of the half-extinguished light, I saw the dull yellow eye of the creature open; it breathed hard, and a convulsive motion agitated its limbs.

(Shelley, 2010: 45)

A veil of despair hung heavy in the air. It is a wretched November night, the kind that seeps into your bones. Here I stand, at the precipice of my ambition, the culmination of years of tireless work. Anxiety gnaws at me, a relentless beast

threatening to consume me whole. With trembling hands, I gather the tools that hold the very essence of life, the key to animating the inert form sprawled before me.

The clock struck one, a solitary chime echoing through the desolate chamber. Rain lashes against the windowpanes, a mournful symphony accompanying this momentous occasion. My sole source of light, a lone candle, sputtered its final breaths, casting an eerie glow on the scene. And then, in that flickering half-light, it happens. The creature's eyes, dull and yellow, creak open. A labored gasp escape its form, followed by a violent shudder that racks its entire body. In that horrifying instant, life, in all its grotesque glory, pulses within my creation. All the events happen in an old mansion. The quotations describes the night atmosphere and the natural situation at that time.

For some days I haunted the spot where these scenes had taken place; sometimes wishing to see you, sometimes resolved to quit the world and its miseries forever. At length I wandered towards these mountains, and have ranged through their immense recesses, consumed by a burning passion which you alone can gratify.
(Shelley, 2010: 126)

Later in the book, when the monster again finds his creator, Victor sees the creature "by the light of the moon," thus creating the association of darkness with evil and the monster. Additionally, when the monster is chased away from society, he goes to live alone in the mountains of the Swiss Alps. While the scenery is beautiful, it is also isolated and foreboding, further enhancing the loneliness and desolation of the monster.

It is set in remote and isolated locations, such as the Swiss Alps and the Arctic, which contribute to the sense of unease and foreboding that permeates the story.

"As I still pursued my journey to the northward, the snows thickened and the cold increased in a degree almost too severe to support."
(Shelley, 2010: 184)

In the quote, Victor tracks down the monster in the Arctic, Shelley uses such desolate locations to show the isolation of both Victor and the monster. Other desolate places such as the places described by Victor, (locations throughout Europe) are also used.

In Mary Shelley's *Frankenstein*, readers get only vague descriptions of the process Victor uses to construct the monster, and descriptions like "Who shall conceive the horrors of my secret toil" (Shelley, 2010: 43) amplifying the horror by prompting the reader to actively imagine what Victor must have done. Many of the actions take place at night time, and in mysterious circumstances. Mary Shelley's *Frankenstein* is also set in approximately the same time period when it is written, whereas traditional gothic fiction is almost always set in the past. While many gothic novels imply that in the past people's lack of knowledge and repressive customs lead to horrifying situations, *Frankenstein* suggests too much knowledge and an emphasis on innovation might also lead to horror.

2. An atmosphere of mystery and suspense

Mary Shelley's *Frankenstein* is infused with an atmosphere of mystery and suspense, contributing to the gothic elements of the novel. It shows from the pursuit of forbidden knowledge and the secrecy surrounding Victor's experiments add layers of

mystery to the story. The forbidden nature of Victor's ambitions and the consequences of his actions create a sense of forbidden knowledge and hidden truths.

I thought, that if I could bestow animation upon lifeless matter, I might in process of time (although I now found it impossible) renew life where death had apparently devoted the body to corruption.

(Shelley, 2010:42)

Victor becomes consumed with his desire to uncover the secrets of life and death, leading him to embark on his ambitious and ultimately forbidden scientific pursuits. The consequences of these actions set the stage for much of the mystery and tragedy that unfolds in the novel. It creates atmosphere of mystery in the novel. Then, when Frankenstein creates a living creature by sewing together parts of different corpses, he collects the bones from human corpse room.

Who shall conceive the horrors of my secret as I dabbled among the unhallowed damps of the grave or tortured the living animal to animate the lifeless clay?

(Shelley, 2010: 43)

Frankenstein starts his experiment to create life from decayed pieces of bodies with dabbled among the unhallowed damps of the grave, even he feels disgusting with the horrible things that he has done; he does not care about it, he continues his experiment in order to reach his ambition. In addition, the action that creates suspense in this novel shows that the Monster is very angry with Frankenstein, and comes back on his wedding night to murder Elizabeth.

Great God! why did I not then expire! Why am I here to relate the destruction of the best hope, and the purest creature of earth? 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, 2010: 176)

Frankenstein discovers her lifeless body, and as he huddles over her; he notices the monster through the window who taunts Frankenstein with Elizabeth's corpse. Victor attempts to shoot it, but fails. Grief-stricken by the deaths of William, Justine, Clerval, and Elizabeth, Frankenstein's father dies. Seeking revenge, Frankenstein is consumed with grief over Elizabeth's death. This situation leaves the reader in suspense.

3. Omens, portents, visions

Mary Shelley's *Frankenstein* does not prominently feature omens, portents, or explicit visions as part of its narrative. The novel is primarily focused on themes of science, morality, and the consequences of unchecked ambition. However, there are a few moments where certain events or occurrences can be interpreted as having a symbolic or foreshadowing quality. Throughout the novel, natural elements such as storms and harsh weather seem to mirror the emotional and moral turmoil of the characters. The storms are used to foreshadow the terrible events that are soon to come in the life of Victor Frankenstein. The initial storm is when Victor witnesses the oak tree being electrocuted by a strike of lightning.

As I stood at the door, on a sudden I beheld a stream of fire issue from an old and beautiful oak, which stood about twenty yards from our

house; and so soon as the dazzling light vanished, the oak had disappeared, and nothing remained but a blasted stump. When we visited it the next morning, we found the tree shattered in a singular manner. It was not splintered by the shock, but entirely reduced to thin ribbons of wood. I never beheld anything so utterly destroyed.

(Shelley, 2010:30)

This storm leads to Victor pouring himself into the study of science and looking into galvanism. These studies lead to Victor's scientific pursuits at Ingolstadt, and therefore to his creation of the creature which is eventually horrific for Victor. The next storm immediately precedes the scene in which the creature is given life. Though Victor is looking forward to the successful animation of his creation, the life he gives to the creature turns what he thinks is a masterpiece into his worst nightmare.

4. Supernatural or otherwise inexplicable events

Mary Shelley's *Frankenstein* involves several supernatural or otherwise inexplicable events, particularly centred around Victor Frankenstein's scientific experiments and the creation of the monster. Victor's ability to bring life to inanimate matter is a central supernatural element. The actual process of animating the creature is not detailed in scientific terms, and the novel does not delve deeply into the mechanics of this feat. The animation of the lifeless body is presented as a mysterious and almost magical act. Then, the monster, despite being a newly created being, quickly learns language and complex concepts by observing the De Lacey family.

'My days were spent in close attention, that I might more speedily master the language; and I may boast that I improved more rapidly than the Arabian, who understood very little and conversed in broken accents, whilst I comprehended and could imitate almost every word that was spoken.

(Shelley, 2010:103)

The monster secretly takes part in lessons while the cottagers are attempting to teach Safie their language. Through this way, the monster finally begins to master the art of speech. The speed at which the creature acquires knowledge and language skills is inexplicable and stretches the boundaries of natural learning. Moreover, the final pursuit of the creature into the Arctic regions adds a supernatural and almost surreal element to the story. The extreme and harsh conditions in which the pursuit takes place contribute to the sense of the uncanny and the supernatural.

But now, when I appeared almost within grasp of my foe, my hopes were suddenly extinguished, and I lost all trace of him more utterly than I had ever done before. A ground sea was heard, the thunder of its progress, as the waters rolled and swelled beneath me became every moment more ominous and terrific.

(Shelley, 2010:186)

Frankenstein has lost the capacity for voluntary thought; his entire consciousness is occupied by fantasies of revenge. For months, he pursues the creature over the better part of the earth. When he has almost overtaken his enemy, however, he inexplicably loses all trace of him.

5. High, even overwrought emotion

Mary Shelley's *Frankenstein* does indeed contain instances of high, even overwrought emotion, particularly in the narrative voice and the characters' experiences. Throughout the novel, Victor experiences intense emotional turmoil. His feelings of guilt, horror, and despair become increasingly pronounced, especially as he realizes the consequences of his actions in creating the monster. The language used to describe his emotional state is often heightened and dramatic.

At these moments I often endeavoured to put an end to the existence I loathed; and it required unceasing attendance and vigilance to restrain me from committing some dreadful act of violence.
(Shelley, 2010: 164)

The moment where the monster has successfully killed William, Justine, and Clerval, Frankenstein always asked to himself. Death snatches away many blooming children, the only hopes of their doting parents. Victor is really suffering caused of his creation. His life is full of miserable. In addition, the monster experiences profound emotions, including loneliness, rejection, and rage. When narrating his own story to Victor, the creature expresses his intense emotional suffering, and his words reflect a heightened emotional state. The monster's plea for understanding and companionship is filled with impassioned language.

Mary Shelley's use of heightened emotion in *Frankenstein* contributes to the gothic and romantic elements of the novel. The characters' emotional struggles and the consequences of their actions are central to the narrative, creating a story that is both emotionally charged and thematically rich.

... from 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, 2010: 119).

The monster always gets bad things from human kind, he declares war to all human kind, especially to his creator that has caused his miserable in life. Though he has done the good things, he gets nothing.

6. Women in distress

In Mary Shelley's *Frankenstein* there are instances where female characters experience distress or vulnerability, contributing to the novel's gothic and tragic elements. Elizabeth, who is adopted into the Frankenstein family, is a central character in the novel.

They consulted their village priest, and the result was that Elizabeth Lavenza became the inmate of my parents' house - my more than sister - the beautiful and adored companion of all my occupations and my pleasures.
(Shelley, 2010: 24)

Elizabeth is the daughter of a Milanese nobleman, and her family falls into financial ruin. Caroline Beaufort, Victor's mother, encounters Elizabeth during a trip to Italy and is moved by her plight. Caroline decides to adopt Elizabeth and brings her

back to the Frankenstein family in Geneva. She is, indeed, a significant character in the novel and plays a crucial role in Victor Frankenstein's life.

Great God! why did I not then expire! Why am I here to relate the destruction of the best hope, and the purest creature of earth? 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, 2010: 176)

The night after Victor marries Elizabeth, the monster comes and kills her. Elizabeth becomes a symbol of innocence and is often portrayed in a vulnerable position. Her fate becomes a source of distress as she becomes entangled in the tragic events surrounding Victor's experiments and the creature's actions.

Then, Justine, another female character in the novel, is falsely accused of murdering William Frankenstein. She experiences distress and anguish as she faces an unjust trial and is ultimately executed. Her tragic fate highlights the impact of societal injustice and the consequences of Victor's actions.

And on the morrow Justine died. Elizabeth's heart-rending eloquence failed to move the judges from their settled conviction the criminality of the saintly sufferer.
(Shelley, 2010: 74)

This quotation describes the aftermath of the trial of Justine Moritz. Justine is falsely accused of murdering William Frankenstein, Victor's younger brother. The quote conveys the tragic outcome as Justine is convicted and sentenced to death. This situation highlights themes of injustice and the tragic consequences of the creature's actions, as well as the impact on the lives of innocent individuals like Justine and the emotional toll on those who care about them, such as Elizabeth. The quote underscores the harshness and inflexibility of the judicial system in the novel.

It's important to note that while female characters in Mary Shelley's *Frankenstein* may find themselves in distress, the novel also explores broader themes related to the consequences of scientific ambition, moral responsibility, and the human condition. The portrayal of women in distress serves as one element within the larger framework of the novel's exploration of societal norms and the impact of unchecked scientific experimentation.

7. The metonymy of gloom and horror.

In Mary Shelley's *Frankenstein* the metonymy of gloom and horror is a literary device where specific elements or symbols are used to represent broader themes of darkness, fear, and ominous events. It shows to Victor Frankenstein's internal struggles, guilt, and descent into despair become metonyms for the larger themes of horror in the novel. As Victor grapples with the consequences of his actions and the creature's relentless pursuit, his mental state becomes a reflection of the psychological horror at the heart of the narrative.

I felt as if he had placed carefully, one by one, in my view those instruments which were to be afterwards used in putting me to a slow and cruel death. I writhed under his words, yet dared not exhibit the pain I felt.
(Shelley, 2010:55)

Ever since the fatal night, the end of Frankenstein's labours, and the beginning of his misfortunes, he has conceived a violent antipathy even to the name of natural philosophy. When he is otherwise quite restored to health, the sight of a chemical instrument renews all the agony of his nervous symptoms. He even really hates talking about science, he even feels as if those instruments kill him at that time. So, this quote proves that Frankenstein has mental illness, where before he does an experiment, he is really ambitious and likes studying chemistry, but now it changes, he hates it and makes him suffering when he listens someone talks about it. Then, the monstrous appearance of the creature itself serves as a metonym for horror. The reactions of those who encounter the creature highlight society's tendency to judge based on external appearances, contributing to a pervasive atmosphere of dread and horror.

"They are kind - they are the most excellent creatures in the world, but unfortunately, they are prejudiced against me. I have good dispositions, my life has been hitherto harmless and in some degree beneficial but a fatal prejudice clouds their eyes, and where they ought to see a feeling and kind friend, they behold only a detestable monster"

(Shelley, 2010:116)

The monster does not only get rejection from his creator but also from the society. It causes of his bad appearance. The monster feels regret with what he has got from human beings. All the good he has done for humans so far has been rewarded with evil. Humans do not know how to repay favours. They judge from its cover. They never appreciate all his kindness all this time.

By employing these metonyms, Shelley creates a rich and atmospheric portrayal of gloom and horror in Mary Shelley's *Frankenstein* reinforcing the novel's gothic and cautionary themes. The interconnected use of specific elements and symbols helps to convey a sense of unease and tension throughout the narrative.

5. Conclusion

Mary Shelley's "Frankenstein" epitomizes the Gothic genre through its adept incorporation of various Gothic elements, including a sinister setting, supernatural occurrences, the sublime, and an atmosphere steeped in terror and dread. The novel's setting plays a pivotal role in establishing its Gothic ambiance. Situated in remote, desolate locales like the Swiss Alps and the Arctic, the narrative exudes an unsettling aura of isolation and apprehension.

Central to "Frankenstein" is the theme of the perils of unchecked scientific ambition, a recurrent motif in Gothic literature where characters grapple with the repercussions of their endeavors to manipulate nature. The characters themselves embody Gothic archetypes: the grotesque and horrifying monster, evoking repulsion and terror; Victor Frankenstein, the tormented protagonist consumed by his thirst for knowledge and power, haunted by the ramifications of his actions.

Shelley masterfully employs these elements to delve into the darker facets of human nature and the hazards of unbridled ambition. Within "Frankenstein," seven quintessential Gothic elements emerge. Firstly, the setting, often characterized by shadowy castles or eerie mansions, is reflected in the somber, foreboding locales such as laboratories and gravesites within the narrative. Secondly, an atmosphere suffused with mystery and suspense permeates the story, accentuated by Victor's pursuit of forbidden

knowledge and the enigmatic nature of his experiments. Thirdly, omens and portents, symbolized by natural phenomena like storms and harsh weather, serve as harbingers of impending doom, mirroring the emotional upheaval of the characters. Supernatural occurrences, the fourth element, are exemplified by Victor's ability to bestow life upon inanimate matter, along with the inexplicable swiftness of the creature's acquisition of knowledge. Fifthly, heightened emotions, epitomized by Victor's profound guilt and despair, intensify as the consequences of his actions unfold, paralleled by the monster's poignant experiences of rejection and anguish. The plight of distressed women, including Elizabeth and Justine, underscores the sixth Gothic element, while Victor's internal struggles become symbolic of the overarching themes of horror and gloom, serving as metonyms for the novel's pervasive sense of dread.

In sum, "Frankenstein" stands as a quintessential Gothic masterpiece, skillfully weaving together these elements to craft a tale that delves into the darkest recesses of the human psyche and warns against the perils of unbridled ambition.

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