

**Monster humanity in marry shelley's Frankenstein
and
Dune by frank herbet**

**Submitted in partial fulfilment of the requirements for the award of
Bachelor of Arts degree in English Literature**

By

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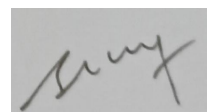
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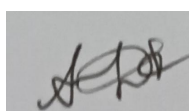
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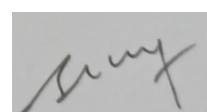
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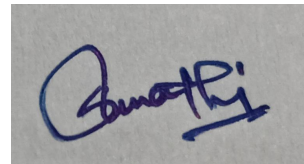
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DECLARATION

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ABSTRACT:

Monster and Monstrosity in Mary Shelley's *Frankenstein* attempts to determine the concept and the identity of the monster in the novel *Frankenstein*. The thesis is divided into two main parts. The first part discusses various interpretations of the monster in literary history and also deals with several features such as murder, fear, threat, hatred, misery and sorrow. The second part of the thesis defines what kind of monstrosity is represented by the characters and the author in this novel, as well as how their role is put forward in this writing. The analysis also concentrates on the matter of love as well as the absence of love in connection with the monster. Throughout the thesis evidence of some real events during Mary Shelley's time is provided. The thesis mainly focus on extracts from Mary Shelley's *Frankenstein* to support the statements and ideas of the author of this thesis, however, highly important quotations from secondary sources are also included

Key words: monster, creature, giant, daemon, murder, science, non-human,

The characterization of spice in Frank Herbert's science fiction novel *Dune* plays a significant role in world-building and focusing readers' attention on natural enhancements to the human mind.

Herbert uses historical and social contexts relevant to real-world spices to create layers of meaning by tapping into emerging trends in ecology, psychology, and politics. These include the historic spice trade, drugs in the countercultural movement, the disciplines of ecology and psychology, and foreign interference in the Middle East. Such linkages help position spice as a valuable commodity as well as a psychoactive substance that various characters must consume to accomplish extraordinary feats. In the world of *Dune*, everything is dependent on one substance, and although spice may give advantages, it also takes its toll. In this way, spice represents a key feature of world-building that assists in tying the threads of the novel together and driving through to readers the ecological message about the interconnectedness of life.

CHAPTER	TITLE	PAGE NO
	Abstract	
1	INTRODUCTION	1
	1.1 Frank herbert and dune	2
	1.2 Monsters	3
	1.3 The conception of the monster	4
	1.4 The monsters monstrosity	5
	1.5 The monster humanity	6
	1.6 Victor frankenstein monstrosity	7
	1.7 Mary shellys monstrosity	8
	1.8 Summary	9
2	INTERNAL PROBLEM	6
	2.1 OVERVIEW	7
	2.2 Internal problem	8
	2.3 our concept	9
	2.3 pre-life and frank herbet	10
	2.4 Healing	11
	2.5 sense of creature	12
	2.6 premise	13
3		11
	3.1 OVERVIEW	12
	3.2 Gothic style of frankenstein	13
	3.3The life of mary shelly and the genesis frankenstein	14
	3.4 the theme of alienation in the creature	15
4	4.1 conclusion	16
	4.2 Reference	17

INTRODUCTION ;

This paper intends to explore Monster and Monstrosity in Mary Shelley's *Frankenstein*. It will deal with a few elements of one of the best-selling books ever written by a woman, the novel *Frankenstein: or, the Modern Prometheus* (first published 1818) by Mary Wollstonecraft Shelley (1797-1851). Firstly, the paper will deal with the definition of the word monster as well as the concept of a monster and who exactly represents the monster in the novel *Frankenstein*. It will try to depict the monster as the result of one man's work that cannot find love so it spreads evil. However, the paper will also emphasise that the word monster not only refers to the product of Victor Frankenstein's work but also to Victor himself. The study will also show the influence of the development in the field of science in Mary Shelley's *Frankenstein*. Secondly, another point that will be discussed in the paper is the meaning of the words monstrous and monstrosity. The aim of this study is to define what kind of monstrosity is represented by the characters in Mary Shelley's novel, as well how their role is put forward in the novel. Another feature in the novel that cannot be overlooked is the matter of love and the monster's longing for love expressed throughout the story that will be one of the desired goals of this study. In connection with the monster, the study will reveal why love is so important for him as well as what the lack of love can cause in a general sense. The thesis will try to interpret a collection of ideas about what Mary Shelley wanted to express in her novel when using the monster as the main character as well as what the reasons were behind the monster's behaviour. In particular, this thesis will try to ascertain if the story was merely a subject of fiction or if it was predominantly based on real events of that time. Above all, it will attempt to show that a seemingly simple monster story can be more than a fairy tale: it can be considered to provide evidence regarding human relationships and principles. Finally, the thesis will directly cite Mary Shelley's *Frankenstein* and those works which will be relevant for the intended study, such as some more recent secondary sources on monsters, monstrosities and Mary Shelley's *Frankenstein*, her life and work, providing information about science, medicine and the habits of society.

Frank Herbert and Dune

Further Study Frank Herbert

Frank Herbert was born in Tacoma, Washington, in 1920. After high school, he became a journalist and then served in the United States Navy during World War II. He then studied at the University of Washington and became a reporter and an editor for many West Coast newspapers, as well as a speechwriter for politicians. In 1969, Herbert became a full-time fiction writer, four years after the publication of his science-fiction classic, *Dune*. During the 1950s and 1960s, Herbert published many stories in science fiction magazines, often in serial form. Unlike some of his fellow science-fiction writers, such as Isaac Asimov and Arthur C. Clarke, Herbert wrote stories that always involved social issues such as ecology. Herbert conceived the idea for *Dune* after studying a governmental project designed to halt the spread of sand dunes along the Oregon coastline. He imagined a world made entirely of sand and thus created the planet There are now fourteen novels in the *Dune* saga, six written by Frank Herbert and the rest by his son Brian Herbert and Kevin J. Anderson.

Using CSUF's Frank Herbert papers, the exhibit recounts the story of *Dune* from concept to bestselling novel and into pop culture phenomenon. The art of crafting characters and other worlds is explored with CSUF's Illustration faculty and students' renderings of Herbert's evocatively complex and intriguing world of *Dune*.

This Research Guide contains materials supplementary to the exhibit for a deeper understanding of Herbert's process as a writer and scholar. There are now fourteen novels in the *Dune* saga, six written by Frank Herbert and the rest by his son Brian Herbert and Kevin J. Anderson.

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a d2 MONSTERS:

The aim of this part of the thesis is to define the word monster and provide an overview of definitions by different authors in different periods. It will also focus on the

features that will be in connection with the novel *Frankenstein*.

According to Merriam Webster's Dictionary the meaning of the word monster consists of three explanations. Firstly, it refers to "a strange or horrible imaginary creature," secondly, it says that "something is extremely or unusually large," and thirdly, it mentions "a powerful person or thing that cannot be controlled and causes many problems." In this point of view, the monster is determined to shock and draw attention with its body at first sight. As suggested in Dana Bizuleanu's (2015) essay "The Monster's Myth: From Ideology to Herta Müller's Imaginary", "the myth of the monster has been constantly reformulated over centuries, especially due to causes leading to the emergence and people's minds of both children and adults for centuries and have become the leading characters in many fairy tales, ballads as well as horror stories. The books about dragons have been read to children, followed by "Polednice" at schools and ended with films about *Frankenstein* and *Dracula*. According to John Eppard's book *Monsters* published in 2013, designed as a book for children, "monsters have existed in myths, legends, and folktales for thousands of years. While most people accept that monsters are not real, many insist that they exist. Some even claim to have encountered them" Starting with the typology of monsters, a basic division between two categories can be portrayed. On the one hand, monsters came into existence in stories as a result of people's imagination as well as a means for the explanation of some unusual Monsters published in 2007, "as people began to explore the world around them, the unknown held both excitement and fear. Mariners returned from ports unknown with tales of giant sea monsters. Such monster stories have naturally become a part of a cultural tradition and folklore, transmitted through word of mouth and recorded at a later date. The most important factor, that has to be mentioned, is that monsters like *Frankenstein's* monster are given some character features that make them different from human beings and that have to be described as features of monstrosity. The monsters like Victor's monster

possess supernatural forces, however, they include some elements of horror and terror that make them monstrous as well. According to Merriam Webster's Dictionary, the word monstrosity defines "a malformation of a plant or animal, something deviating from the normal, the quality or state of being, an object of great and often frightening size, force, or complexity," and finally "an excessively bad or shocking example." The on-line dictionary explains the word monstrous as "extremely or unusually large, very wrong" and also "very ugly, cruel, or vicious." In accordance to these definitions, Merriam Webster's classification fits the description of the monster that is designed to be the target of this thesis perfectly. As an example, Frankenstein's monster incorporates all the points of the definition; he comes to the world as a result of his creator's experiment, deformed, made of bones, with enormous strength as well as a huge frame and killing its creator's family members and friends.

FRANK HERBE

FRANKENSTEIN

It has been a general consensus that the history of the novel Frankenstein dates back to 1816, when a group of representatives of the literary world, namely Lord Byron, poet Percy Bysshe Shelley, John Polidori and Mary Godwin, spent some time together in Geneva. To entertain themselves, they found interest in reading ghost stories. Susan Tyler Hitchcock summarizes in her book Frankenstein: A Cultural History published in 2007 the atmosphere of the summer in Geneva: "Poetry and science, Gothic horror and reanimation tingled in Geneva air that summer of 1816". To challenge Frankenstein came to light and has become one of the most well-known novels all over the world. Concerning the classification of the novel Frankenstein, it is hard to say what moral tale, or it is a work of science fiction. He thinks that it is not so simple

3.1 THE CONCEPTION OF THE MONSTER

The following chapter will try to analyse the concept of the main leading power of the story, namely of Victor Frankenstein's monster, from Mary

Shelley's and Victor Frankenstein's point of view. The first thing to mention is that throughout the story, as well as this thesis, the narration has been about a nameless monster. The fact the monster does not have a proper name is personally connected with Mary Shelley's name, as Robert Olorenshaw (1994) claims. The author states that the name Mary Wollstonecraft Godwin Shelley was a compilation of several parts of other people's names and in reality Mary did not have her own family name. Olorenshaw (1994) compares this situation to that of the monster that was created of different parts of other bodies; both of them are a composition of other identities. explanation based on the denial of the monster's monstrosity. The writer says that the monster's namelessness "helps to dislodge him from that traditional notion of the monstrous which fixes

FRANK HERBERT; Herbert wrote five sequels: *Dune Messiah*, *Children of Dune*, *God Emperor of Dune*, *Heretics of Dune*, and *Chapterhouse: Dune*. Following Herbert's death in 1986, his son Brian Herbert and author Kevin J. Anderson continued the series in over a dozen additional novels since 1999.

Adaptations of the novel to cinema have been notoriously difficult and complicated. In the 1970s, cult filmmaker Alejandro attempted to make a film based on the novel. After three years of development, the project was due to a constantly growing budget. In 1984, a film adaptation directed by David Lynch was released to a mostly negative response from critics and failed at the box office. The book was also adapted into the 2000 Sci-Fi Channel miniseries *Frank Herbert's Dune* and its 2003 sequel *Frank Herbert's Children of Dune* (which combines the events of *Dune Messiah* and *Children of Dune*). A second film adaptation directed by Denis Villeneuve was released on October 21, 2021, to generally positive reviews from critics and grossed million worldwide. It also went on to win six Academy Awards. Villeneuve's film covers roughly the first half of the original novel, and a sequel, which will cover the remaining story, will release in November 2023. The series has been used as the basis for several board, role-playing, and video games. Since 2009, the names of planets from the *Dune* novels have been adopted for the real-life nomenclature of plains and other features on Saturn's moon Titan.

3.1.1 THE MONSTER'S MONSTROSITY

This chapter of the thesis will employ a few features to demonstrate and give some evidence about the most important subject matter of monstrosity. The novel detects characters that can be regarded as monstrous in connection to their behaviour, but the most significant representative of the word monstrosity is namely the monster itself since it, in particular, attracts the reader's attention with its stature. Mr Walton describes his first encounters. From the moment this sentence was uttered, the reader has to accept the fact the figure is a representative of evil and will include all the negative features typical of such a character in many of the narratives. Both of them, Mr Walton and Victor Frankenstein, express their fear and attitude while labelling the monster a "being" and a "daemon" (Shelley, 2012, and the reader feels that when following the lines of Mr Walton's letters to his sister. Although Victor calls the monster a 'daemon', he knows that there is nothing demonic in connection with the structure of his monster; the creature "is not

3.1.2 THE MONSTER'S HUMANITY

This chapter of the theses will argue that the monster's humanity is manifested through his longing for love. The novel begins with a very poetic citation about love according to Victor's opinion, who thinks the highly appreciated love is when people "love strongl However, regarding the love of the monster, the thesis will deal with desperate love, seeking for love, the absence of love as well as the inability to love, instead of fulfilled feelings. When children come into world, it is mostly because they are products of love and love is the first feeling they experience by their parents, who take care of them, worry about them and protect them against the wiles of the world. Parental love does not only mean to bring children to material luxury, however, to show their children friendliness, to support them as well as to understand them. This most essential but also inexpensive emotion is removed from the monster's life. From the very beginning, the monster is excluded from family life, he does not even experience a single-parent family; he lacks a mother and his father is reverting his eyes when seeing a creature in front of him, instead of a child of his infernal effort. In other words, the first emotions that the monster unluckily encounters are misery and panic in his father's eyes. (1996) mentions in his essay. Mary lost her mother within a few

days after birth, so she was supposed to be her father's lovely daughter and the source of his love. However, she failed this position and it was the maleficence she felt against her father.

3.3 MARY SHELLEY'S MONSTROSITY

In this chapter, the thesis will simultaneously introduce and analyse a few features of Mary Shelley's monstrosity in her writing as well as give examples for its claims to support them and to show why the author can be regarded to be monstrous. One should explain that the word monstrosity has mostly been bound to ugliness and frightening examples; murder and dangerous situations while the word monstrous suggests that a thing or event can be both, terrible but also colossal. As far as Shelley's novel *Frankenstein* is concerned, the aim of this part of the thesis will be to show that both concepts of the words, monstrosity and monstrous, are hidden in the story. Furthermore, the presence of a monster, the large number of victims as well as the tragic end of the novel, all of these elements have been hidden in the story and have become the matter of this chapter of the thesis that are to be analysed.

SUMMARY

The major conflict in *Frankenstein* revolves around Victor's inability to understand that his actions have repercussions. Victor focuses solely on his own goals and fails to see how his actions might impact other individuals. The monster functions as the most stark reminder of how Victor has failed to take responsibility for his actions in defying the laws of nature. The first signs of the conflict appear when Victor throws himself into his studies at the University of Ingolstadt, neglecting his family and fiancée. The conflict deepens when, having "succeeded in discovering the cause of generation and life," Victor becomes obsessed with creating a monster. He does not stop to think about what the experiences of that monster might be like, nor is he fazed by the fact that he ignores his family to pursue his work. He is so obsessed with his ambition that he does not consider anything else. The rising action of his reckless quest to create life comes to a peak when, immediately after animating the monster, he reacts with horror and disgust and runs from the room. This incident illustrates the conflict between Victor and moral responsibility: he has been responsible for making the monster and

bringing him to life, but when he doesn't like the result, he simply rejects it. The falling action of the novel quickly concludes with the monster explaining his plan to kill himself, then setting off alone to carry out his plan.

FRANK HERBERT DUNE;

Dune is a science fiction novel written The science-fiction writer Frank Herbert, whose best-selling "Dune" told of a harsh desert planet and its people, the intrigues of an interplanetary empire and a mysterious spice that made a young duke able to see the future, died of cancer Tuesday at University of Wisconsin Hospital. He was 65 years old and lived in Mercer Island, Wash.

Mr. Herbert had been working with his son Brian on the seventh novel in his "Dune" series and several other projects at the time of his death, according to Kirby McCauley, Mr. Herbert's literary agent in New York.

"Dune," Mr. Herbert's best-known novel, has been translated into 14 languages and has sold more than 12 million copies since it was published in 1965. It was the first book in what began as a trilogy and grew to six novels, and it became a c

It favorite. "Dune" was rejected by 20 publishers before one accepted it.

OVERVIEW

The monster is Victor Frankenstein's creation, assembled from old body parts and strange chemicals, animated by a mysterious spark. He enters life eight feet tall and enormously strong but with the mind of a newborn. Abandoned by his creator and confused, he tries to integrate himself into society, only to be shunned universally. Looking in the mirror, he realizes his physical grotesqueness, an aspect of his persona that blinds society to his initially gentle, kind nature. Seeking revenge on his creator, he kills Victor's younger brother. After Victor destroys his work on the female monster meant to ease the monster's solitude, the monster murders Victor's best friend and then his new wife.

While Victor feels unmitigated hatred for his creation, the monster shows that he is not a purely evil being. The monster's eloquent

narration of events (as provided by Victor) reveals his remarkable sensitivity and benevolence. He assists a group of poor peasants and saves a girl from drowning, but because of his outward appearance, he is rewarded only with beatings and disgust. Torn between vengeance and compassion, the monster ends up lonely and tormented by remorse. Even the death of his creator-turned-would-be-destroyer offers only bittersweet relief: joy because Victor has caused him so much suffering, sadness because Victor is the only person with whom he has had any sort of relationship.

INTERNAL PROBLEM

Frankenstein. A name that is known around the world. Mary Shelley, the author of Frankenstein, wrote this classic in 1818 when she was 19 years old. Mary Shelley did not anticipate that her book would grow to be this well known. Though she did plan how the book's motifs and themes would be significant, including internal conflict. The internal conflict in Frankenstein creates interest because it evokes emotion from the reader, causes character motivation, and displays dynamic characters. Victor Frankenstein's internal conflict evokes emotion and creates interest in the novel. Victor Frankenstein debating his fate makes the reader sympathize with him and feel his emotions. At first, the consciousness of the monster was like a blank slate-"tabula rasa". He didn't know about his own identity. After he fled from the house of Victor

Frankenstein, his experience started. He found the laws of nature intriguing and refreshing. Now, at this point, we start to see the contrast between the earlier portrayal and the current portrayal of the monster. Now, he is not evil to us anymore. So, it is a continuous process of realization. Gradually the inner layers are getting revealed. The monster was deeply moved by the natural scenes he was and developing humanity". But, it was not the fault of the creature, but the fault was in the part of Victor Frankenstein and the other people. At first, the monster was not aware of the situation. But his encounter with the „cottagers“ gradually opened his eyes. He was different from the rest of humanity. It awoke within him the questions about self-identity: “My person was hideous, and my stature gigantic

Our Concept

Our concept centers on a development of Shelley's ideas as portrayed by the novel, and to pushing the Creature towards a 21st century audience. We find in Shelley's novel, four distinct stages of the physical embodiment of the Creature: pre-life, at birth, healing, and healed.

Pre-Life

In the initial stage, before life, the creature is assembled to conform to the ideal human form. What Frankenstein sets out to make is the perfect human, and in many respects, at least according to the accounts in the novel, he does, before the Creature came to life. In thinking of the perfect being, we focused on Michelangelo's David because it is a three-dimensional representation of the perfect being. This is the body sewn together by the doctor. Parts are carefully selected, prepared and attached with precision. We imagined that in creating the perfect being, Frankenstein would conceal the stitches by hiding them with the contour of the body, i.e. the inside of the arm would be used more than the outside. Here also, we were presented with a choice on how minute the detail would be. The novel specifically tells us the Creature stood eight feet tall, so the doctor could work on the parts. We must, in the interest of workability, conclude that while bones, large muscles, tendons, ligaments, and arteries or large veins would be connected by the doctor, it is unrealistic to think the doctor would have the technology and the

ability to work past this level in the 1810s. Therefore, while larger muscles might have been replaced for the perfect being, we decided on the body parts approach instead of a system approach for the assembly of the Creature. A different approach not based in the 19th century might have other conclusions. When suitable human organs or tissues are unavailable, animals are found dead or killed to provide the necessary parts. In pre-life, the Creature is beautiful and serene, even though it is put together. Frankenstein labors intently and intensely for many months to complete this masterwork of sculpture in flesh. As he works to pump life into the figure on his floor, Frankenstein is still enraptured by his accomplishment of such a perfection of a body

FRANK HERBERT DUNE

Religion and Power

Dune was one of the first science-fiction novels to address issues of religion. Many science-fiction authors considered religion an outdated institution that would eventually lose its direct control over society. Many writers assumed that the separation of church and state would only widen in the future. Frank Herbert had a different conception of the future. Dune's universe employs a feudal government system that includes dukes and barons and in which religion has a very strong presence in everyday life and politics. Religion's most obvious presence in Dune is in the Bene Gesserit. The Bene Gesserit are familiar with numerous religious texts, from the Orange Catholic Bible to more cryptic texts such as the Great Mysteries. These texts play a significant role in defining the Bene Gesserit conception of the world. The Missionaria Protectiva reveals that the Bene Gesserit frequently exploit religion to protect their own members. The Bene Gesserit use the Missionaria Protectiva to spread contrived legends and prophecies to developing worlds. Bene Gesserit can exploit these legends to earn the respect of the native inhabitants, who believe in the contrived legends.

HEALING

As he lives in the forest and becomes the intellectual mastermind who would do so much damage, the creature begins to heal. While the Shelley's monstrosity in her writing as well as give examples for its claims to support them and to

show why the author can be regarded to be monstrous. One should explain that the word monstrosity

has mostly been bound to ugliness and frightening examples; murder and dangerous situations while the

word monstrous suggests that a thing or event can be both, terrible but also colossal. As far as Shelley's

novel Frankenstein is concerned, the aim of this part of the paper will be to show that both concepts

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monster, the large number of victims as well as the tragic end of the novel, all of these elements have

been hidden in the story and have become the matter of this chapter of the paper that are to be

a Creature is healing, it would go through several transformations.

Bruising and swelling of body parts are distinct possibilities and would be

seen in early scenes of the Creature. Eventually, the Creature would heal. These wounds would be replaced with developing scar tissue. The openings would become scabbed, some keeping their stitches, others not. The Creature's skin would react to the sun and turn from translucent to fair by re-pigmenting itself. Scabs would reveal themselves. Scars would develop. It is not hard to imagine this process of healing for anyone who has ever been hurt. Also with this, the Creature would gain control of his body, as he does in the novel. He develops speech. He reacts to his environment. All accounts in the novel are that the Creature is incredibly intelligent, and he would develop these characteristics. His body would become faster, stronger, and more agile. With the addition of nourishment to his existence, the creature's health begins to improve.

SENSE OF CREATURE

Shelley's novel is ultimately, however, a celebration of the most ambitious scientific undertakings, even though the two men who first undertake to carry them out fail to do so. Its first narrator, Robert Walton, begins his narration in a series of letters to his sister from aboard a ship that he is captaining on a journey to discover the North Pole. He is full of high-minded intentions in the spirit of the Enlightenment to discover the ultimate origin of the longitudinal lines and of the magnetic force that governs the workings of a compass. While he searches for the ultimate origin of navigational space, he meets Frankenstein who had sought the ultimate origin of life.

Walton never gets to the North Pole, and Frankenstein dies trying to kill his creature. But both of those projects are carried to fruition, in a sense, by the creature who, in the end, is heading to the North Pole (and we have no doubt that he will reach it) where he will kill himself in a suicidal blaze

FRANK HERBET BY DUNE

HUMAN CONTROL OVER ECOLOGY

To exist in the harsh desert climate of Arrakis, the Fremen must be keenly attune to ecological issues such as the availability of water, the proximity of giant sandworms, and unstable weather patterns. The

ecological issues in Dune extend beyond the mere necessities of daily life on Arrakis. Dr. Kynes, a prominent figure in the book, is an ecologist who hopes to transform the ecosystem of Arrakis from a desert to fertile, verdant splendor. The Fremen take up his cause, and Paul continues it after Kynes' death. Altering Arrakis into a lush garden planet is performing the work of a higher power, reshaping the land to conform to the preference and needs of the Fremen. Yet no character in Dune ever questions whether it is morally right to change the climate of Arrakis. Changing the planet might kill the sandworms, which have an integral role in creating melange, an addictive drug used throughout the universe. Such a change in the ecosystem may also obliterate the muaddib, the planet's beloved mice, and the source for Paul's new Fremen name. The Fremen are strong and powerful soldiers because they have trained in a harsh desert climate. The Fremen would not have the power to fight the Emperor's soldiers or change the climate of Arrakis if the environment were different.

PREMISE

A thorough analysis and evaluation of Frankenstein as a science fiction explores its scientific aspects. As a science fiction it tells the story of a daring experiment that goes horribly wrong. It is the story of a scientist who could not control his own creation and was finally doomed by that creation for which he had toiled hard. The novel is a critique of science and its experiments. It is a thoughtful comment on the terrifying consequences of scientific experimentation with life. Drawing upon scientific and technological advances, it suggests the future consequences of such experiments. In order to project this story, Mary adopted the well-known myth of „Prometheus“. By calling Frankenstein modern Prometheus, Mary Shelley expressed her scientific bent of mind. While Percy Shelley's Prometheus goes to heaven to bring fire, Mary Shelley's Prometheus, Frankenstein, depends on modern scientific technology to reanimate the figure that he composed out of the parts of dead bodies. The modern Prometheus succeeds in bringing the „fire“ necessary for animating life to lifeless matters, but could not conceive of the horrifying actions of the figure after it would be animated by him. Thus, Mary Shelley's exploitation and fictionalization of the

Greek myth of Prometheus and creation of modern Prometheus in a scientific experiment suits the genre of science fiction because mythology is one of the most important orientations of science fiction. In *Mary Shelley: Her Life, Her Fiction, Her Monsters* (1998), Anne K. Mellor has recorded Mary's close observation of the scientific inventions and her profound interests in the works of the eminent scientists such as Humphrey Davy, Erasmus Darwin, and Luigi Galvani, the forefront of the late 18th and early 19th century scientific debates which is very effectively fictionalized by Shelley in the present novel. *Frankenstein* is the first novel to be powered by the theory of evolution because Erasmus Darwin's „Theories of Evolution“, particularly his „vermicelli experiment“, was exploited and fictionalized by Mary

CHAPTER-3

OVERVIEW The gothic style of Frankenstein

Mary Shelley declares in her introduction to the text in 1831 that the intention with Frankenstein is to “speak to the mysterious fears of our nature and awaken thrilling horror”⁴ Gothic novels focus on the supernatural and the mysterious, and the characters seem to link the mortal world with the supernatural world. In Frankenstein, Victor crosses the mortal world by experimenting with life and death, when creating a monster from the dead. As Victor is creating the monster, he gives it supernatural powers such as strength and enormous power, perhaps the best example being the scene in which Victor is chasing the monster towards the North Pole. One of the most significant aspects of the gothic novel is the setting; it takes place in dark and distant places such as castles, dungeons and isolated places. The North Pole and the journey to Ireland where Victor ends up in a cell are a few of the numerous dark gothic places Mary Shelley uses to create a gloomy mysterious feeling in the novel. Other features of the gothic that can be found in Frankenstein are; sublime landscapes in forms of the Alps and the Arctic sea, and the fact that the monster is patched into life from corpses and compared to vampires. There is also a buried incest motif where Elizabeth, Victor’s sister, plays the role.⁵ Some critics have argued that Frankenstein can be seen as a hybrid of both gothic and romanticism. During the Romantic period there was a special duplicity which vacillated between reason and emotion, between the ego and the id. It has been argued by some critics that Frankenstein cannot be totally labelled as belonging to the gothic genre. The critics support their argument by claiming that the author’s intention is to engage the reader

THE LIFE OF MARY SHELLEY AND THE GENESIS OF FRANKENSTEIN

In the intro of 1831, the author answers the frequently asked question of “how I, then a young girl, came to think of and to dilate upon so very hideous an idea? by referring to her parents as being distinguished literary celebrities and that she was, early in life, introduced to writing. Mary Shelley was born on August 30, 1797 in London, daughter to William Godwin and Mary Wollstonecraft, both referred to as “radicals”. According to Johanna M. Smith: “both her parents were prominent in revolutionary movements that peaked in the late eighteenth century”⁸

England had moved from a primarily agricultural to an increasingly industrial economy and Mary Shelley lived during a time of chaotic change and these changes can be traced in her view of politics and ideologies of gender.⁹ Her life was surrounded with tragic events; her mother's death only four weeks after giving birth, the deaths of her own three children, and the accidental death of her husband. Mary was 16 years old when she met her husband to be, Percy Bysshe Shelley in London. Since Percy was already married, Mary eloped with him to continental Europe several times. Only after Percy's wife committed suicide could the couple get married. In the summer of 1816, Mary and Percy visited Geneva in Switzerland; they became neighbours to Lord Byron, another writer.¹⁰ The group of Mary, Percy, Byron and Byron's friend Polidori spent their time together and because of the constant theme of alienation in the character of Victor Frankenstein. Alienation is something Victor experiences his entire life in terms of his childhood and family, scientific work, and society. The character of Victor Frankenstein in Shelley's novel is a man of science and his goal in life is to follow his dream of understanding the miracles of the world. He spends almost his entire time recreating life in the form of a monster. However, he is not aware of the consequences. In the end Victor spends his remaining time in life trying to destroy the same creation he tried so hard to create. During his period at the university where he makes the experiments, Victor isolates himself from society, and all his time and effort is devoted to the desire of knowledge. At first he lives with his parents as an only child in a „perfect“ family. Over time he adopts a fascination for science and eagerly begins to educate himself. “I was, to a great degree, self taught with regard to my favourite studies. My father was not scientific, and I was left to struggle with a child's blindness, added to a student's thirst for knowledge.”¹² Victor leaves his family in his younger years for studies in a different town and this does not seem to have any effect on him at all. He does not have any contact with his family, not even by letter. Any contact with his family takes place on his conditions. Victor's total attention goes to his scientific studies in Ingolstadt. He does not have many friends, and is not tempting to find any. Instead he locks himself up in his room studying, and is not bothered about being alone. The reader can understand from the novel that Victor has himself chosen this isolation from people. No one has forced him to a life in

solitude. The only true friend he has is Clerval, and this friendship is also based on Victor's terms, but still he does not confide to Clerval about his troubles with the experiment. Victor chooses to set up his laboratory "in a solitary chamber, or rather cell, at the top of the house"¹³ in Ingolstadt as a replacement for the school's laboratory. It is a self imposed theme of alienation in the character of Victor Frankenstein. Alienation is something Victor experiences his entire life in terms of his childhood and family, scientific work, and society. The character of Victor Frankenstein in Shelley's novel is a man of science and his goal in life is to follow his dream of understanding the miracles of the world. He spends almost his entire time recreating life in the form of a monster. However, he is not aware of the consequences. In the end Victor spends his remaining time in life trying to destroy the same creation he tried so hard to create.

During his period at the university where he makes the experiments, Victor isolates himself from society, and all his time and effort is devoted to the desire of knowledge. At first he lives with his parents as an only child in a „perfect“ family. Over time he adopts a fascination for science and eagerly begins to educate himself. "I was, to a great degree, self taught with regard to my favourite studies. My father was not scientific, and I was left to struggle with a child's blindness, added to a student's thirst for knowledge."¹² Victor leaves his family in his younger years for studies in a different town and this does not seem to have any effect on him at all. He does not have any contact with his family, not even by letter. Any contact with his family takes place on his conditions. Victor's total attention goes to his scientific studies in Ingolstadt. He does not have many friends, and is not tempting to find any. Instead he locks himself up in his room studying, and is not bothered about being alone. The reader can understand from the novel that Victor has himself chosen this isolation from people. No one has forced him to a life in solitude. The only true friend he has is Clerval, and this friendship is also based on Victor's terms, but still he does not confide to Clerval about his troubles with the experiment. Victor chooses to set up his laboratory "in a solitary chamber, or rather cell, at the top of the house"¹³ in Ingolstadt as a replacement for the school's laboratory. It is a self impose

THE THEME OF ALIENATION IS ALSO SHOWN TROUGH VICTORS CREATION.

creature does not choose to be alienated. Rather it is, in fact, others who isolate it because of its hideous appearance. Actually, all the creature wants is to be loved, but after many attempts to fit into society, it realises that it will never be accepted by humans. The first experience with the world is when the creature opens its eyes, and sees Victor's scared look. Victor immediately flees. The creature's own „father“ rejects it even though he has made it; “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.”¹⁶ The creature is left all alone with no information about where it is, who it is, and is like a new born child left alone in the enormous world. The second experience the creature has with humans is by contact with the villagers, where they throw stones at it to make it leave them.” I had hardly placed my foot within the door before the children shrieked, and one of the women fainted. The whole village was roused; some fled, some attacked me.”¹⁷ People are appalled and frightened of the creature and attempt to drive the creature away. The rejection of the DeLacey family is the creature's third experience with humans. This is the first family that it comes in contact with, and also wants to be a part of. Because of its previous experience with humans the creature decides to hide, and secretly observe the family. The creature finds out “that these people possessed a method of communicating their experience and feelings to one another by articulate sounds.”¹⁸ The creature believes that the language is “a godlike science”¹⁹ which will help it to be accepted and it learns the language by observing the DeLacey family. It also believes that if it could only tell the blind father its story, it would be accepted by their family. But it gets interrupted by the children when they enter the house, and in fear for their father's life they react by forcing the creature away with violence: “Felix darted forward, and with supernatural force tore me from his father

FRANK HERBERT DUNE

Theme

THE RISE AND FALL OF EMPIRES

In „Dune,“ Frank Herbert intentionally dilutes the technological element of the story to show how empires rise and fall because of politics around a

specific resource. Melange became a substance that caused empires to rise and fall. Frank's depiction of the imperium and the noble houses in „Dune“ resembles real-world empires like the Roman and Ottoman Empires. Many people have compared Frank's „Dune“ to Edward Gibbon's novel „Decline and Fall of the Roman Empire.“ Frank Herbert's depiction of empires crumbling shows how the gradual decline of power from the grasp of a gigantic system brings revolution. Paul Atreides used the idea of a revolution to force Shadram into abdicating his throne. Paul would never have created a successful resistance against the imperium if he did not have the tool crucially needed in achieving his goals; this tool was the faith the Fremen had in him to be their savior

CHAPTER-4

OVERVIEW

From that point on, the creature, saddened due to his abandonment and constant pursued Victor and his family in order to learn why his master and creator has made him only to abandon him. The creature first attacks and kills William, Victor's brother, which he plants on Justine leading to her death. This causes Victor to confront him. It is then that the creature tells his tale, and threatens Victor to make him a companion, or he will be with Victor on his wedding night. Victor complies only for a moment before he is madden about wasting his time, and destroys his project before he even finishes. With that, he goes to marry his fiancée, Elizabeth, and as predicted, he is visited by the creature who kills his wife. The novel then comes full circle back to the beginning as The Captain now knows Victor and the creature are pursuing each other across the North pole. Victor then dies, and the captain watches as the creature cries over his body.

The Dune series is a landmark of soft science fiction. Herbert deliberately suppressed technology in his Dune universe so he could address the politics of humanity, rather than the future of humanity's technology. Dune considers the way humans and their institutions might change over time. Jon Michaud of The New Yorker called the originating novel Dune "an epic of political betrayal, ecological brinkmanship, and messianic deliverance. Director John Harrison, who adapted Dune for

miniseries, called the novel a universal and timeless reflection of "the human condition and its moral dilemmas

CONCLUSION;

The aim of this paper was to analyse the concept of the monster in the novel *Frankenstein* written by Mary Shelley and to focus on the features in connection with the themes of monstrosity that were the focal points of the paper. In the first part of the paper an overview of the definitions has been provided, The theme of alienation is without a doubt one of the most important theme in *Frankenstein*. Alienation is the common denominator between the three main characters. Victor Frankenstein is perhaps the only character that more or less chooses alienation by himself because of his desire for knowledge. In the end Victor becomes the prisoner of his own creation. The monster, on the other hand, is from its 'birth' a tabula rasa, it is the experiences the monster encounters in life that reflect its actions. The monster is greeted with disgust and violence even though it comes with friendly intentions. Subsequently it is forced into alienation in order to survive, and becomes the savage that mankind believes it is. By giving the monster a voice, the reader can sympathize with the pain and suffering that is caused by humans. The third character, Robert Walton represents the healthy human being, and he also represents the balance between Victor and the monster. Walton has a bad and a good side which also can represent Victor's bad side and the monster's good side. Both these aspect represent the healthy human being. The characters in *Frankenstein* are all victims of alienation and loneliness. None of them have chosen by themselves to be in this situation, they are victims because of the actions of others and these actions have subsequently left them in the grip of isolation.

Fran herbert dune

The book *Dune* has a science-fiction story line that associates two major themes frequently in the book. People note *Dune* (1965) of American science fiction novelist Frank Patrick Herbert for its intricate plot and its broad intellectual scope.

Frank Herbert authored five critically acclaimed and commercially successful sequels to this best-known work. Widely considered among the classics in the field of science fiction, the Dune saga, set in the distant future and taking place over millennia, dealt with themes, such as human survival, human evolution, ecology, and the intersection of religion, politics, and power. He was the father of fellow author Brian Herbert. The title and the setting of the book are used to establish the bleakness and isolation of the planet Arrakis. The plot and resolution bring together the multiple factions including the emperor and the two major houses for control of the spice production. The title of the book Dune, plays a major part of the story. The planet of Arrakis where most of the novel takes place, is a desolate, isolated spot in the universe which isn't valuable for anything, but the spice. Like any good sci-fi novel, Dune takes place on a strange planet in a distant future. Humans have advanced far enough to spread out among the stars, living in a feudal galactic empire ruled by a powerful Emperor and divided into several noble houses. Each noble house lives on a different planet, and their people each have distinct skills and character traits.

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