

**People's Democratic Republic of Algeria
Ministry of Higher Education and Scientific Research
University of Tlemcen**



**Faculty of Letters and Languages
Department of English
Section of English**

Dialogism in Mary Shelley's *Frankenstein* 1818.

Dissertation submitted to the department of English as a partial fulfilment of the requirements for Master's degree in Literature and Civilisation

Presented by

Ms. Fridhar Chahrazed

Supervised by

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Examiner

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Dedications

I dedicate this work to my dear mother and my dear father for their unlimited love, faith and support.

May God reward both of them.

To Amine for his great support and encouraging thoughts and positive energy.

To my brothers, friends and relatives.

Thank you all

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Abstract

The aim of this research is to highlight dialogism in Mary Shelley's Gothic novel *Frankenstein* (1818). Dialogism is a term advocated by the Russian critic and philosopher Bakhtin Mikhailovich who made this phenomenon go beyond the borders of a genre. He was the path breaker of this theory which was used later by many writers who, in turn, succeeded in addressing their readers, making fictional scenes vivid in terms of words, recalling other writers' words and signs which, in many instances, make the scenes memorable and well recognized. On this basis, this study seeks to analyze the use of the Bakhtinian theory of dialogism in Gothic fiction. More specifically, it targets to highlight the strategies and implications of dialogism in Shelley's novel. In so doing, four main dialogic relationships have been identified. These include: relation between the author and the novel, the novel's characters, the novel and other works, and the novel and the reader.

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General Introduction

General Introduction

The eighteenth century marked the rise of the dark trend within Romanticism under the umbrella of Gothicism. The latter's plots hold in their folds frightening supernatural occurrences that are very likely to attract the readers' attention and involve them in living and experiencing the mysteries of incidents. Horace Walpole is considered as the father of Gothicism with his famous novel *The Castle of Otranto* 1764, the fabulous work that marked the shift in the literature's agenda. A lot of writers and poets followed the lead of Walpole in writing horror stories that attract the readers and entertain them the most. Furthermore, what makes this tendency more interesting is the link between these literary pieces, that is to say, the conversational context and voices that exist in different literary works that writers use to convey a specific meaning or make reference to the feelings being expressed by the characters. This is what called is referred to as Dialogism.

Dialogism is among the recent interesting literary discussions. Introduced to the literary studies by Bakhtin Mikhailovich, and destined to be popularly appeared in the works of lot of writers such as Ann Radcliff, Jane Austen, and Mary Shelley. According to Bakhtin's theory, the dialogic process goes through continual dialogues that consist of interactions and voices led by the writer, and that is not only between characters, it is also between the writer and the reader himself. For the sake of illustration, Mary Shelley's *Frankenstein* emerged from dialogues, as a reference to her talks and those of her husband and others in the villa Diodati. It was the first experience for Shelley to write horror and dark stories. She used her previous experiences and interactions with her parents and surroundings in forging a distinguished work of art. The present work attempts to answer the following questions:

- What does Dialogism in (Gothic) fiction imply?
- How is Dialogism manifested in Mary Shelley's *Frankenstein*?

The approach used in this dissertation is literary discourse analysis. It is mainly adopted in interpreting the aspects of dialogism in the studied novel. An attempt was

General Introduction

made to enlighten the meaning of the dialogic style in the Gothic novel in general and Mary Shelley's novel in particular.

This research consists of two chapters. The first is mainly related to the major theoretical concepts of research. It envelops the historical review of Gothicism in fiction, in addition to the tenets of Bakhtinian theory of dialogism. The second chapter is mainly devoted to the practical side of the study. As such, it seeks to identify the most prominent aspects of dialogism in Shelley's *Frankenstein*.

Chapter One:

Gothic Fiction and Dialogism

1.1. Introduction

Romanticism is a movement that came as a reaction to the aristocratic social and political ideas of the age of the Enlightenment. It is a literary tendency within which feelings and emotions are significantly important. Gothicism is all too often considered the dark side of Romanticism.

It is a cultural movement that emerged in Sweden in the eighteenth century as a sub-genre of Romanticism, the genre that covers horror, scar, death, and sometimes romance, as a way to deal with serious issues that are dark and evil within the society. Thus, the term gothic first appeared in 1764 with the famous gothic novel *the Castle of Otranto* by Horace Walpole. This work constituted the emergence of the dark outlook of literature. This is the reason why Walpole is often considered the father of gothic fiction (Idder,2019).

Gothicism was the basis of so many different studies and critiques, For instance, Jaqueline Howard in her book *Gothic Fiction: A Bakhtinian Approach* expands the gothic notion further by claiming that gothic fiction carries much of what is culturally specific-ideological and aesthetic norms, which are received and interpreted or even rewritten by readers based on their previous knowledge, and this is indeed what makes the essence of Bakhtinian concept of Dialogism. Bakhtin (1976) rightly posits that the novel “is a diversity of social speech types...and a diversity of individual voices, artistically organized” (p. 262).

Gothic writers in particular and novelists in general aim at persuading the reader using their ways and techniques such as Dialogism to produce meaning in their writings; this target meaning entails the interlamination of more than one voice as in the polyphonic novel. For Bakhtin, this theoretical framework offers an approach that leads to understanding through juxtaposing multiple perspectives.

1.2. The Notion of Gothicism

Gothicism is one of the earliest literary genres that emerged in the late 1700s as the dark side of the Romantic Movement.

1.2.1. The History and Origins of Gothicism

Gothicism is a genre or style of writing that often mixes the elements of romance, death, horror, and the supernatural. It typically contains some important constituents that make the reader feel and experience a sense of scariness and frightening, such as old castles, cemeteries, ghosts, monsters, curses, and the uncanny. The gothic tendency has become more popular in recent years, as gothic music, television shows, and movies. Yet, to attain deeper insights into its essence and functions, it is quite necessary to trace its historical seeds.

Centuries ago, the Western World was under the control of the two Nomadic Germanic tribes called the Barbarian Goths. The Western tribes of Goths were named the Visigoths, while those in the East were referred to as Ostrogoths. Their period was the darkest one people have ever seen, and the term gothic originates from their uncultured behavior as the ancient Romans described it. Then, during the Medieval Ages, there was an expansion of what is known as gothic architecture in Europe (Mullan,2014).

beginning of the 12th century, the Romanesque form was gradually giving way to the Gothic style. the word gothic was first used in the Italian Renaissance as a negative term for all art and architecture of the Middle Ages, there was a belief that it was of the quality of the work of the barbarian Goths (Frankl & Crossley, n.d, p19).

This art represents all that has a relation to special and different buildings, houses castles, and cemeteries. As this new type of architecture became fashionable during that time, it touched even the literature and found its way to it. The best example of this kind of literature that is intimately associated with it is *The Castle of Otranto* by Horace Walpole 1764.

Gothic fiction began as a sophisticated joke, which is the case with the first gothic novel *The Castle of Otranto*, the novel that shows the influence of the medieval history and artifacts on Walpole the roots of this story are traced back to Naples, in the black letter, in the year 1529 (Mullan, 2014).

Chapter One Dialogism in Gothic Fiction

The Castle of Otranto was inspired by a nightmare that Walpole experienced at Strawberry Hill House. He insisted on viewing a ghost in the nightmare in the form of an armoured gigantic hand. Walpole entered imagery from his dream into the novel, and he drew on his knowledge of Medieval history to supplement the story. The latter was about the prince of Otranto who was meant to secure the castle from a mysterious curse or an ancient prophecy that states that the castle and lordship of Otranto should pass from the present family, whenever the real owner should be grown too large to inhabit it. Walpole's novel contains all the major elements of gothic fiction and all that is unreal and supernatural (Altan, 2014).

Walpole's novel opened the door for other writers who wanted to convey their messages using Gothic fiction, such as Ann Radcliff in her famous novel *The Mysteries of Udolpho* 1794 in which she followed the same lead as Walpole. She created an aristocratic villain Montoni to threaten the poor innocent Emily and forced her into marriage. Many strange and fearful events in a romantic shape take place in the haunted atmosphere of the solitary castle of Udolpho, set high in the dark and majestic Apennines[1]. A later gothic novel-Shelley's *Frankenstein*- brought a new turn in the gothic genre. It is a novel that gained outstanding popularity in the nineteenth century, widely known as the first modern science fiction novel.

Gothic literature has remarkably changed by developing the typical Gothic villain from a supernatural being or an evil man into the physical embodiment of human folly, brought to life through scientific power. Later on, gothic fiction writings became an established fashion. In fact, in 1897 another writer called Bram Stoker appeared in the scene with his famous novel *Dracula*. He used the atmosphere of mystery and suspense in a castle, in addition to a generous amount of supernatural symbols throughout the entire novel that tells the story of a creature named Dracula who represents the quality of a bad person, but he is more social than the other monsters, he can socialize with other people who have his interest.

Chapter One Dialogism in Gothic Fiction

Writing scary stories became very popular over time. In the Twentieth century, Gothic fiction was no longer restricted to the black and white pages. The terrifying images produced in the reader's imagination while reading a Gothic novel could be unleashed on the public as a visual nightmare. It was the age of technology and progression that gave the Gothic a whole new world to terrorize. For example, George Milford's *Dracula* and James Whale's *Frankenstein* are masterpieces of the gothic film genre. These two films were released in 1931 and showed the world the real meaning of horror, fear, and celebrated icons of all time. The cinematic versions of *Dracula* and *Frankenstein* represent the official transformation of Gothic fiction (Gould,2010). Moreover, the musical platform has been affected by Gothic literature as well; in the 1970s there was a spread of what was called the music of Goths concerning bands such as Siouxsie and the Banshees Bauhaus, The Cure, and others. The rock people used to be recognizable by their look and the way they wear, and their music lies in the poetic literature of death, existentialism, supernatural characters like a vampire, ghosts...etc (Carpenter,2012).

Gothicism: Definition

The concept of Gothic originally referred to the Germanic tribes called Goths, and then came to describe the Gothic architecture of the medieval era of European history, in which many of these stories take place. In other words, Gothicism is a literary and film genre that combines fiction horror, and romance. It is considered the more tragic literary genre. According to Punter (1994):

Gothic fiction was created by one of the most famous writers of English literature, Horace Walpole with his novel *The Castle of Otranto*. In addition to this, the main aim of Gothic fiction is to create a terrifying atmosphere by using romantic literature, which gives birth to thrilling feelings and suspense when reading some works of Gothic fiction like that of Horace Walpole and Ann Radcliffe. This genre is based on the imagination of many prolific writers who were immensely influenced by medieval art, which is found in the ruins of abbeys and castles. This fact led to a revival of the taste of Chivalry, for whole wonder and mystery, which the successive generation has found in the middle Ages (pp. 232-233)

Chapter One Dialogism in Gothic Fiction

Gothicism in literature (Gothic fiction or Gothic literature) is a style of writing characterized by gloomy settings, grotesque actions, supernatural elements, romance, and exoticism. It emerged as the subgenre of Romanticism in eighteenth-century England. Later, in the nineteenth century, it also became popular in the United States as the darkest form of Romanticism, a genre that emerged from the Transcendental Movement in America. The Gothic writers use elements like horror, mystery, suspense, romance, decay, and degeneration to tackle serious issues and vices that manifest in their society like corruption, gender, norms, and racism.

Oxford power dictionary connected Gothic with a style that was common in Europe during the period between the twelfth and sixteenth centuries. Typical features of Gothic architecture were arches. Moreover, it is quite impossible to find a unique standard definition for the notion of Gothicism. Each writer has their view to this literary genre; some give it a simple meaning as a terrifying style of writing, while the others believe that Gothicism is more complex than what is commonly perceived.

1.2.2. The Characteristics of Gothicism

Gothicism as a Romantic subfield has its own characteristics which make it different from the other types of writings .Such features include the followings that were adapted from Grellet (2002)

1.2.3.1 Melodramatic and Morally Ambiguous Narrative

The protagonist and the antagonist are not obvious in gothic novels. Though it is quite true that Dracula, for instance, has obviously clear personality, gothic novels in general tend to have protagonists that are morally ambiguous, somewhere between good and evil. Despite being sympathetic characters they could have flames of evil, or convinced of their moral superiority despite their obvious lack of moral high ground, or placed in situations that force them to compromise their moral standards. They could even descend into madness. Gothic literature also tends to be melodramatic. Everything is fairly connected, the characters are intensely emotional, and the

language would clearly reflect this aspect. The gothic in short and plain terms, takes things to the extremes.

1.2.3.2 The Sublime Setting

Gothic literature has somehow specific romantic principles. One of these principles is related to the way of presenting nature. As a result of the industrial revolution, Romantic literature and art presented the natural world as something of great beauty, something beyond mankind's comprehension that cannot be tamed or controlled, but that inspires. The sense of being totally affected by the beauty and the greatness of something is called "the sublime", and this aspect is very important to the genre. Sometimes the latter is presented as a monster or other creature. Also, it is set either in the past or look like the past in some way.

1.2.3.3 The Emotional Intensity

The significance of emotion over reason is also predominant within Gothicism. It is a context where the characters feel and express massive emotions, not just fear but also passion, lust, anger, etc. They often find themselves in certain situations where it makes no logical sense, and they just follow their emotional decisions throughout the narration.

1.2.3.4 Dark or Supernatural Themes

One of the most dominant features of gothic writings is the development of supernatural themes. Needless to recall the fact that Gothicism is considered as the darkest side of Romanticism. This is mainly due to the gothic concerns with all what is bad and harmful for human beings. Also, horrors are intangible, ambiguous, and difficult to understand. This orientation within Gothicism basically stems from the conception that external horror represents internal conflict.

1.2.3.5 Subverting the Audience's Expectations

The writers of Gothic novels strive to produce suspense in the readers in order to entertain them and increase their eagerness to continue reading and therefore not to miss the flow of events within the story. For example in Bram Stoker's novel, *Dracula* seems much too innocent to be the evil. The reader may not expect him to be the Dracula himself.

1.2.3.6 Reflection on Fear of Evil or Ambiguity

The concepts of Gothicism such as Mortality, religion, sex, the incomprehensible fact, the nature of evil and sin, the line between human and inhuman or sanity and insanity, the dark side of the self are omnipresent in this type of writings. Gothicism often presents understanding of these philosophical concepts or those related to them.

1.2.3.7 The Unsettling Atmosphere

The Gothic stories usually depend on creating a climate of panic and suspense throughout the climax. As horror goes, gothic is slow-burn. For example the beginning events of *Dracula* are much more unsettling once Harker realizes he is trapped in Dracula's castle, his terror is almost palpable.

Gothicism is one of the genres that made itself a place between literature's genres with all its characteristics, analyzing such genre became a target for writers and philosophers using different methods and techniques and the Bakhtinian theory helped a lot in such analysis.

1.3. The Concept of Dialogism

The study of the discourse in literature entails spotting the tactics that authors use in their writings. These discursive tactics envelop the dialogic circle between the author, the reader, and the text.

1.3.1. Dialogism :Definition

Chapter One Dialogism in Gothic Fiction

The novel for Bakhtin (1976) “is a diversity of social speech types...and a diversity of individual voices, artistically organized” (p. 262).

The beauty of any literary work lies in the conflict of the voices, styles, and types of speech employed by the author. Each novel is constructed of different types of speech. The speech of the characters, the narrators, and even the author. That was constituted the core of the theory of Dialogism, Polyphony¹, and heteroglossia framed by the Russian philosopher and literary critic Mikhail Bakhtin (1895-1975). His intellect made him touch many fields such as the social nature of languages, linguistics, and literature. Even though his works were not that famous until after 1960s, he made great contributions to the vocabulary of literary criticism. His philosophies have been adopted by many academic researchers and linguists especially Dialogism in the novel. In fact to him, the diversity of the voices, styles of discourse, or point of views in any literary work is called Dialogism. This concept emphasizes that the more there are different voices, styles of discourse, and views, the more interesting and challenging the novel becomes (Robinson,2011).

Bakhtin like other philosophers talked about the importance of dialogue in the human interactions, it is simply the idea of two or more people talking to each other in a simple daily language. However, for Bakhtin the term Dialogue is somehow different from this simple and superficial meaning, that is to say, in order for two people to start a conversation, there must be some circumstances and conditions. The idea behind this meaning claimed by Bakhtin is that whatever the differences between these two dialogue holders, the conversation is still taking place. These differences in their multiple shapes can help in understanding the relationship between language and dialogue.

Dialogism is a technique used by the author to give a multiplicity of voices and ideas in the course of the novel. It is a means through which he/she allows characters to intervene in the conversational narrative voice. It is as if the book was written by different characters with different point of views, not just a single author's view. The

¹ In the novel Polyphony means the use of multiple perspectives, voices, and consciousness to a dramatic atmosphere(Robinson,2011).

reader can feel plurality of consciousness, plurality of realities that are presented by each character's involvement.

Moreover, the term Dialogism is most commonly used to denote the quality of an instance of discourse that explicitly acknowledges that it is defined by its relationship to other instances, both past, to which it responds, and future, whose response it anticipates. (Shepherd, 2013).

1.3.2. Dialogism in the Novel

Bakhtin argued that all texts and all discursive instances are fundamentally dialogic. In other words, dialogism is the relation between text and reader and author or author and text. For him, the novel is the most complex literary form and it is more than a novel in its meaning. He argued that: “What is realized in the novel is the process of coming to know one's language as it is perceived in someone else's language, coming to know one's belief system in someone else's system”(1938;p. 365).

Bakhtin's theory of dialogism shows that most of the writers' works are based on other previous writings. Stated, differently, there is a relationship between texts through different eras, and there is no single thought of a single writer. It can be found that in one novel so many different words or utterances are taken from different previous sources, that are considered as the background of the novelist. Hence, this dialogic relationship is the reason behind making the text successful in transmitting the message of the author.

More to this point and in the view of Lodge (1992 as cited in Mouro, 2014) ‘fictional discourse constantly alternates between showing us what happened and telling us what happened’ (p. 122), by ‘telling’, he means the narration of events in an organized way, a stance within which the writer assumes a great deal of authorial intrusion in rendering events. However, ‘showing’ Lodge rather means making the characters interact and speak to one another in the form of dialogues. Dialogue in the novel is something crucial to creating a focus in the novel. This is simply because it creates a kind of suspense to increasingly urge the reader to continue reading the novel, and not

Chapter One Dialogism in Gothic Fiction

to feel boredom from the narration of the whole events. Dialogue is equally a tool to describe the characters' point of view, feelings, and emotions about something. All such aspects would lead the reader to attain a vivid image of fictional scenes. (Mouro, 2014)

So, dialogism theory in the novel is a way that helps the writer to move the story forward dynamically using the characters' voices. Thus, the novel does not know the authority of a single language, which goes directly and simply to the novelist but the multilingualism associated with the multiplicity of fictional characters and the clash of views around the world. Moreover, dialogues can convey many meanings through the characters' language as well as the author's language which is taken from other writers' words or texts (dialogism in texts) to serve his/her own needs, as stated by Bakhtin mentioned 'the prose writer makes use of words that are already populated with the social intentions of others and compels them to serve his own new intentions' (as cited in Mouro, 2014. p.22).

Thus, Bakhtin describes dialogism as the organizational principle of the polyphonic novel that in his point of view was created by the Russian novelist and short story writer Fyodor Dostoevsky, in which a plurality of independent and unmerged voices and consciousness are juxtaposed with contrapuntally.

Concerning the way dialogism works in literature, Harris in his book *Bakhtinian Double Voicing in Dickens and Eliot* stated that:

It would seem that the reader's understanding of a discourse results from a dialogical relationship with the author that is also in dialogical tension with other persons' dialogical understanding of that discourse, which is in themselves internally dialogical as well as externally dialogically related to an indeterminate number of other internally and externally dialogical discourses (1990, p. 445).

Within this mixture of voices, there is no existence of one single monologic voice to unify or dominate; not even the narrator's views can constitute an ultimate authority. Moreover, Bakhtin identifies a set of discursive relations in the novel.

1.3.2.1. Bakhtin's Typology of Discursive Relations in a Novel

For Bakhtin, novels are dialogically interrelated; he divides up novelistic prose into three broad categories which represent this relationship. The first one is the unmediated direct discourse, the type that is oriented toward the referential object only, and not towards others' speech as an expression of the speaker's ultimate semantic authority.

The second one is the objectified discourse which is related to the direct characters' speech written by the novelist who uses his/her words as an object to characterizing him/her individually or as a member of a social group, but it is clear to the reader that the author is using an objectification. But it cannot be a dialogic relation if the author interferes in the other person's speech as a live discourse representing another topic as Bakhtin said: "the relation to the thing (in its pure thingness) cannot be dialogic (i.e. there can be no conversation, argument, agreement and so forth)" (198,121) " dialogic relations can be found just between subjects not between subjects and objects (Skaftun, 2019). Then, double-voiced discourse is the third type that is about finding and hearing two or more voices: the author's voice, the character's voice, and sometimes also the voice of a third interlocutor in the same discourse or the novel. This type can be either passive or unidirectional where there is a fusion of voices. The writer is the one in control by using others 'words, utterances, or speech in the way they suit his/her purposes. It can also be active when the writer is giving more focus on the other's voice not exactly on the word or the utterance "the other discourse exerts influence from without; diverse forms of interrelationship with another's discourse as well as a various glance at someone else's word; degrees of deforming influence exerted by one discourse on the other" (Bakhtin,1984, p.199).

Bakhtin's theory of speech contributed a great deal to the development of the novel from a new perspective. It offers a new direction for analyzing literary style, especially for the gothic novels.

Dialogism in the Gothic Novel

Chapter One Dialogism in Gothic Fiction

Gothic was not the first genre that contains supernatural elements and fiction. Shakespeare's works like *Macbeth* (1623) and *Hamlet* (1603) contained gothic elements such as ghosts and witches which are considered symbols of Gothicism. However, Walpole was not the first author to write about Gothic, he is considered the pioneer of scariness and dark writings, which have huge effects on the readers. Therefore, Walpole paved the way for other writers to use the Gothic genre, and to gain the reader's attention to other topics rather than romance or history. After Walpole's masterpiece, a lot of authors followed him by artistically writing about this genre, so their writings would be easily understood. Works such as *Dracula* by Bram Stoker, *The Mysteries of Udolpho* by Ann Radcliffe, *The Turn of the Screw* by Henry James, and *Frankenstein* by Mary Shelley, these authors used Dialogism in submitting their thoughts and words, by creating interrelationship between the writer, the characters of the novel, and the reader himself.

Jacqueline Howard employs in her book entitled *Reading Gothic Fiction; Bakhtinian Approach*, Bakhtin's idea of heteroglossia and dialogism to investigate the diversity and interaction of various discourses in Gothic fiction. She admits that a value can be assigned to these prior studies, she says that such singular, authoritative treatments simply cannot reveal and chart the multiple discourses prevailing through Gothic fiction within the scope of Bakhtinian theory.

Howard in the discussion of discursive strategies in her book tried to give arguments that Bakhtin's idea of speech is important to make the organization of the gothic literary piece which is considered an inferior genre, in other words, dialogic speech, is always involves a multiplicity of speakers and a variety of perspectives; truth becomes something negotiated and debated that what makes the reader feel the emotions of horror and scar instead of just reading without giving any kind of reactions (Garrett,1996).

Gothic fiction proved itself as a useful genre, since the authors recruit the devices of pluralistic writing, drawing into synchronized discursive fragments that dialogism disallows closed structures and exercises and give life to it. In the process of analyzing the individual novels, Howard revealed the traces of folklore, fairy-tale, myth, legend,

Chapter One Dialogism in Gothic Fiction

superstition, tales of the supernatural, songs, letters, poems, and aesthetic, philosophical, and medical treatises, and disputed the interactions that are made possible by this multiplicity, interactions between the incorporated discourses, between readers and texts (Garrett,1996).

Therefore, the gothic is seen as a cultural self-analysis tool that represents the social and psychological anxieties of the writers of that genre, in other words, they will link their own life with the novel using the voice of the characters in the shape of a series of dialogues between them. These dialogues are used to make the events real to the reader who will sometimes feel as if the character is talking to him/her or addressing a specific message. So, it can be said that both the reader and the text of the novel are dialogically interrelated. Moreover, sometimes the gothic writers are using their previous readings as a source to build their own story; for an understanding of the structure of the gothic.

As it is known, intertextuality is a technique used in the novel, where the reader and author bring their inner and outer experiences to what they are reading so that they shape the novel in a dialogic way. The literary genres for example, for a novel to achieve the genre required, the author must apply techniques that symbolize this genre to be successfully done. In the Gothic genre, assumptions of intertextuality are presented, taking the vampire as an example. In Bram Stokers *Dracula* (1897), the most famous vampire in literature had cranky teeth and this fact lasted for a long time until Hammer Horror 1970s movies have made the vampire with two pointed fangs, with no cranky teeth; and in Stephanie Meyer's *Twilight* works, the vampire became gentle except for some aspects that did not change, like the dark clothing, telepathy, the drinking of blood, etc. This explains how past examples of a subject are present in subsequent novels, even if they become adapted due to centrifugal dialogic forces.

In other words, this is how dialogism works within a gothic novel; the discursive context from texts and conversations is interrelated, therefore, the aspects of dialogism are synchronized in the novel.

Conclusion

In this chapter, the concern was to give a review of the historical background of Gothicism, followed by its definition and some of the major characteristics that highlights this term. Also, the term Dialogism and its notions, and how it is defined in the Gothic novels, in addition to the major method of understanding Dialogism in the Gothic fiction which is the Bakhtinian method, created by the Russian philosopher Bakhtin Mikhailovich. The latter developed a process used later by many writers in order to understand the complexity of the Gothic novels and make them easier to be understood by the readers. All this review will pave the way to the next chapter that will be dedicated to the study of Dialogism aspects in the Marry Shelly's novel entitled *Frankenstein*.

Chapter Two:
Dialogism
in *Frankenstein*

2.1. Introduction

Dialogic works go through continual dialogue that includes interaction and voices led by the writer or the narrator. Many people think that dialogism is just a set of dialogues between a bunch of characters, while the Russian formalist and philosopher Bakhtin Mikhailovich had something else to say about this point. He insisted that dialogism is not just about dialogues between the characters in the novel, but it holds the deepest sense. Therefore, it is related to language, words, utterances, and others' works, and according to him, the novel is considered the fullest and deepest expression of dialogic orientation. In other words, the reader of the novel will find dialogues between the characters, and dialogues between the writer and his characters as well in a hidden way that for sure it is done with a purpose. As in Mary Shelly's novel entitled *Frankenstein* 1818, the expression of the dialogic orientation of emotions and terrors is something that needs to be studied and to shed light towards dialogical concepts in this particular novel.

2.2. Dialogism in *Frankenstein*

Shelley's classical novel is rich in terms of gothic elements. Besides, the dialogic relationships surrounding the novel are to be highlighted and discussed.

2.2.1. The Dialogic Relation between the Author and the Novel

In *Frankenstein's* novel, Mary Shelley created a failing father and son relationship between Victor and the monster, which appeared in Victor saying: "Begone! I will not hear you. There can be no community between you and we are enemies" (Shelley, 1818, p. 128). To express her depression in real life when she lost her children and failed to care about them and even she is blaming herself for their death. Mary Shelley visualizes herself in writing the novel *Frankenstein*, with each encounter in each of their lives nearly similar to each other. Also, the creation of the creature is meant to adjust to the lack of not having a child in Shelley, and the need for a child of science in *Frankenstein*: "A new species would bless me as its creator and source; many happy and excellent natures would owe they're being to me" (Shelley, 1818, p. 33). A cold detachment from what it means to be a parent resides in Mary Shelley who expressed this by portraying Victor as a person who is incapable

of giving love to his creation to show him the straight path. During the creation of the monster Victor described the situation he was facing at that moment, he stated: "one hand was stretched out, seemingly to detain me, but I escaped and rushed downstairs" (Shelley, 1818,p.56). The first reaction of Victor in seeing this creature was shocking, resulting in his escaping and hiding seemingly to defend himself, but naturally, the monster was just a newborn baby in context.

The world was unknown to the monster, he didn't speak a language, did not know anything, he was empty. Then, as he reached out to his father, Victor runs away in fear. Seeing this kind of reaction, the monster felt unacceptable and rejected. By not having the most valued person in his life- his own father-the monster's understanding of love and compassion was extremely damaged and that is seen in his say:

All man hate the wretched; how, then, must I be hated, who am miserable beyond all living things! Yet you, my creator, detest and spurn me, thy creature, to whom thou art bound by ties only dissoluble by the annihilation of one of us. You purpose to kill me .how dare you sport thus with life (Shelley,1818,p.113)

A flashing mirror reflects Shelley's experiences with children. Because of her lack of motherhood instincts, she expressed confusion and fear of having a child rather than taking care of it. This is a quite apparent example of this kind of relationship between Victor and the monster he created. Shelley, thus, portrayed herself as not being able to give love to her child.

Thus, if this reflects anything, it surely reflects how fearful and confused Mary Shelley is about motherhood. Later in the novel, when the monster learns things about the world and learns of hostility expressed towards him even from his father, he said: "**you are my creator, but I am your master; obey!**" (Shelley, 1818, P.181). The monster was so irritated towards his creator Victor, so he started expressing his anger by killing everyone that Victor loves. He was aiming at making Victor's life as awful as his own. This transition of power is important to portray how the lack of someone's love can create a furious being. Shelley was most likely trying to convey how afraid she is of motherhood. Frankenstein's and Shelley's fear of their children proves how

personal horrors can lead to permanent damage. In *Frankenstein*, Mary Shelley portrays Elizabeth as passive to express her struggles with motherhood. Throughout *Frankenstein*, Elizabeth is portrayed as a caregiver, comforting Victor through letters. She gave up on his savageness caused by the creation of the monster, expressing passive emotions by being unable to argue or pressure him to tell her the secret. Later in the novel, Elizabeth was laying down dead in her bed after being murdered by Victor's monster.

Elizabeth's death was just an outcome of Victor's own mistakes and stupid decisions. Since he showed no sign of love in his creation, he turned to kill everyone that he did love to make the prospect of love seems hopeless. It is understood that Shelley inverted herself in Victor Frankenstein; it is possible that she also feels as if she killed Elizabeth. Shelley made herself depressed and it is all her fault for experiencing all the hardships.

This is suggested because it is Victor's fault that the monster killed Elizabeth due to the lack of compassion and love in their relationship, hence Shelley's inclination to take the blame.

2.2.2. The Dialogic Relation Between the Novel's Characters

In *Frankenstein's* novel, three voices can be heard, i.e. it can be said that there are three narrators in the story: Victor Frankenstein, Robert Walton, and the monster. They all narrate and interact with each other in the form of a series of dialogues.

The novel begins with a series of letters (four letters) written by Captain Walton addressed to his sister Margret Seville, in which he narrates his journey and his thirst for adventures in the sea. Moreover, in the three first letters, his trips were described as normal as any other sailor, until he met Victor who narrates to him his mysterious story and that was the content of the fourth letter.

The dialogues between Frankenstein and Walton reveal that they share some common points. In other words, both of them have the same purpose in life. Walton seeks a soul mate just as Frankenstein does, asserting, **“I greatly need a friend who would have sense enough not to despise me as a romantic, and affection enough for me to Endeavour to regulate my mind”** (Shelley, 1818, p. 9).

In addition to their ambition for exploring all that is behind the invisible world, for Walton that means that he is always looking for a new adventure on the wide horizon; the large ocean without knowing what he is going to find. On the other hand, Victor is a person who wants to challenge himself in specific and the nature of human beings in general without knowing what he is going to face.

Thus, one of the most interesting discourses in literature is the dialogue between Frankenstein (the creator) and his creature (the monster). Their relationship was complicated somehow, both Victor Frankenstein and his creature were lonely, and Victor noticed the desire of his monster to get a social life and even requested him to create a female monster for him to live as human beings do, **“You must create a female for me, with whom I can live in the interchange of those sympathies necessary for my being... I demand it of you as a right”** (Shelley, 1818, p. 118).

As a result of the creature's dangerous personality, Victor refused to create another creature like him. Then the monster promised to take everything personal and important from his creator. At that moment Victor realized that his creature's desire to have a social background and interact with people will lead to his turning into violence: **“How can you, who long for the love and sympathy of man, persevere in this exile? You will return, [...] and meet with their detestation; your evil passions will be renewed”** (Shelley, 1818, p. 120).

The integration and communication between the characters can be easily seen in the form of dialogues, which Shelley purposely used to give a real image of the characters' statues.

2.2.3. The Dialogic Relation between the Novel and Other's Works

The exchange of ideas can be found in many novels. Taking into consideration the communicative circle, particularly in the *Jacobin* novels written by: Robert Bage, Thomas Holcroft, and Mary Shelley's father William Godwin made this communicative reason practiced within Shelley so that Dialogism and dialogue genre play an important part in *Frankenstein*.

A born of a literary family and growing up in an artistic place full of words and rich impressions of literature, Mary Shelley adopted her Father's and mother's writings.

Frankenstein as a whole has been created out of the dialogue. Mary Shelley recalls the background of the novel's genesis, which will be very familiar to a lot of readers. She stated: "**many and long were the conversations between Lord Byron and Shelley, to which I was a devout but silent listener**". She referred in her statement to the summer of 1816, when Byron, accompanied by his physician, John Polidori rented the Villa Diodati near Lake Geneva (Blumberg, 2016).

Conversations on science and supernaturalism that Mary Godwin eagerly listened to, and a more general current of literary dialogism embraced her novel. Also, there are intertextual conversations in the novel with William Godwin and Mary Wollstonecraft, too, as Elisabeth Bronfen revealed. The slyness of Shelley's diverse readings and exchanges with other writers and other works can be seen as a form of discursive chaos that has to be refined.

St. Leon: a tale of the sixteenth century (1799) written by William Godwin is the primary precursor text that Mary Shelley engaged in the making of *Frankenstein*. *St. Leon* is the tale of a French aristocrat, who lost his wealth in gambling and suffered from guilt that drove him almost to madness. Therefore, he accepted the secret of the elixir of life and the power of multiplying wealth from a dying stranger, ultimately causing him to be far different from mankind. Here Mary Shelley adopted her father's idea about giving life, which is something supernatural that happens only in fictional stories. Furthermore, her Father's idea about giving life through the elixir is used in her

story in another way that is creating life. Though it is a more complicated process, the dialogic formulation of this narration has been well conducted and illustrated the dialogic progress from Shelley's requisition of her father's discourse to the development of her unique authorial originality.

As the product of dialogism, Shelley's novel personifies the female child's quest for independence from patriarchal authority, but the act of asserting her independence is made problematic, in this case by the fact that her strong precursor is not merely a contemporary but it is her father. On the other hand, her mother Mary Wollstonecraft the feminist writer had some impact on her daughter in the right of women to write about another genre rather than romance and misery. Shelley has challenged the world and herself in writing such a novelistic genre.

Throughout the narration of *Frankenstein*, Mary Shelley made extensive use of several source narratives. Each one of these voices is interacting with each other and within the story itself. *Frankenstein* as a whole integrates multi-texts and voices within itself, these magnificent engagements of *Frankenstein* and these multi-texts are the heart of dialogism.

Mary Shelley recalls the texts within her own story to bound the emotions and set a bridge of understanding through her narration. In this respect, we might refer to *Paradise lost* and its scale, which is remarkably bound with the *Frankenstein* tale from the ghostly presence and every move and action haunting. Therefore, the fate of Frankenstein and the monster are found to be dictated by narratives that lie beyond the confines of their tales. Novelistic conversations are quite different from other formal dialogues from former periods and former ideologies such as the representations of political and philosophical debates in Plato's dialogues and debates. These novelistic conversations or voices aim at the prospect and the representation of the character.

In *Frankenstein* or *Modern Prometheus*, Shelley presented an image that is different from those of fictional Titans, with Victor Frankenstein as the creator of a creature who is denied his freedom. The word Prometheus means the trickster figure that helps humankind and bestows on them all the gifts of civilization, including fire stolen from the gods. In Percy Shelley's verse drama *Prometheus Unbound*," But, in

truth, it was a verse from a catastrophe as feeble as that of reconciling the champion with the Oppressor of mankind” (1820). He visualizes the overthrow of Zeus and a new republic of unleashed individuals in social harmony. Perhaps it is cheating a little to invoke *Prometheus Unbound*, but it was expected to see these themes circulating among the dialogic exchanges between Mary Shelley and the others at the Villa Diodati in 1816.

Inspired by her mother- Mary Wollstonecraft- who claimed that the myth of Prometheus' robbery is one of many ideological strategies used by priests to execute the prospect of political change, by denying the perfectibility of humankind, and to persuade humanity, that they are naturally inclined to evil. Wollstonecraft listed such wild traditions of original sins as the eating of the apple, the robbery of Prometheus, and the opening of Pandora's Box.

In the *Genesis* story, the contravention of Adam and Eve leads them and their descendants to be cursed with labor, death, and childbirth. In Greek myth, Zeus has denied humanity fire but Prometheus steals it for them from the gods. This defiance is punished by his being fettered to a rock while an eagle devours his immortal liver, which renews itself overnight. And the punishment, as with Adam and Eve, is perpetuated down through the generations. Though Prometheus for Wollstonecraft is still a symbol of human agency and innovation, and of liberation from archaic tyranny the priesthood has therefore cast this very revolt as a sin. Furthermore, Mary Shelley used this context as her mother in representing her main character in the story as the Prometheus and visualizing the feelings of guilt and sin resulting from her actions made by it (Hughes, 2007).

Frankenstein portrays a great deal of resemblance to the modern myth of Prometheus. Mary Shelley used remarkable intertextuality to connect these two stories and to bring out the most outstanding themes of power and suffering.

Shelley presented Frankenstein as the classical father of mankind. The most obvious correlation is that both figures are from a living being out of lifeless material.

Frankenstein's ambitions are aimed towards

“a new species would bless me as its creator and source; many happy and excellent natures would owe they're being to me. No father could claim the gratitude of his child so completely as I should deserve of theirs” (Shelley, 1818,p.80-82).

In the Romantic era, Prometheus came to be regarded as a symbol of civilization and intelligence, as well as scientific knowledge. Victor himself, in his early studies, felt as though **“the world was to me was a secret, which I desired to discover”** (Shelley, 1818, p.36).

Despite the way characters deal with the struggle to resist the power that comes with creating life, the inevitable end for both characters is the same, and eventually, they are finished at the hands of their creations.

Shelley used the legend of Prometheus too carefully to express the connection between punishment and creation. The myths of Prometheus said that he created man and stole the gift of fire to give to humanity. Therefore, the outcome of his deeds was infinite torture, precisely by having his liver eaten and regrown every night.

In the same case of Prometheus, Victor created a monster and ended up destroying it. What makes Victor and the Prometheus alike is the outcome they dealt with after their deeds. Even though the fascinating thing they got from creating life, they both faced painful consequences of rebirth so they were ripped away from their ultimate attachment to creating life. Another prominent similarity, in this case, came from fire and lightning power. These two elements are considered symbols not for the birth of life only, but also of destruction.

By linking the character of Victor to Prometheus, and adding a reference to create a better understanding of the characters, Shelley adjusts the reader to uncover the fate of them and their creations, and the punishments that follow. This connection between the Greek myth and Victor, allows the readers to take on a second perspective when reading *Frankenstein* since the dominant themes boost not only the author's writing but also the characters themselves.

The creature found several books among which is *Paradise Lost* (1667). After being abandoned by his creator from the very first moment his eyes saw light, these books showed him the way to understand his existence and relate to his being too.

Lamb 1992 claimed these books comprise the creature's entire sense of reality. Logically speaking this is not true, because these books do not have the means to provide the creature with the motion of reality, considering how the De Lacey family contributed to the creature's understanding of humanity. Taking into consideration that he was rejected by the De Lacey's, it is possible that these books became his essential source material to build a sense of selflessness. The creature saw himself in Adam and Satan and these characters allowed him to gain an understanding of his condition. Since the creature had sort of resemblances to these characters. His aim was also to be like Adam in *Paradise Lost* in his statement to Victor: "**ought to be thy Adam, but I am rather the fallen angel**"(Shelley, 1818, P.103). He also manifested this aim with his plan of taking his mate somewhere no one will ever see him again, where they would live in a way just like Adam and Eve did in Eden:

If you consent [asking Victor to make him a partner], neither you nor any other human being shall ever see us again: I will go to the vast wilds of South America. My food is not that of man; I do not destroy the lamb and the kid to glut my appetite; acorns and berries afford me sufficient nourishment. My companion will be of the same nature as myself and will be content with the same fare. We shall make our bed of dried leaves; the sun will shine on us as one man and will ripen our food (Shelley, 1818, P.155).

Even though his aim to be like Adam failed, actually he is much more like Satan. The creature was discarded by his creator, and he became depressed because he was banned from happiness: "**Everywhere I see bliss, from which I alone am irrevocably excluded**" (Shelley, 1818,p.103).

Like Satan, the creature also claims that he was initially a good being whose corruption was beyond his control:

“I was benevolent; my soul glowed with love and humanity; but am I not alone, miserably alone? You, my creator, abhor me; what hope can I gather from your fellow creatures, who owe me nothing? They spurn and hate me” (Shelley, 1818, p.103).

Despite claiming to be naturally benevolent, it must be noted that his narration would be one-sided and unreliable. By his own account, he was a very compassionate creature towards the De Lacey family. His initial plan was to abduct the child and force his friendship, but when his plan went depraved, he strangled the six-year-old instead. This is incredibly selfish and inconsiderate towards the child and his family.

Though the creature claims his natural condition is benevolent, his actions showed the opposite. Although the murder of a child is unjustified, these events happened after the creature was chased from the De Lacey house and after he has declared war on humanity in general and on Victor specifically. It is a debatable matter to know whether the creature is truly inherently benevolent and just faced terrible circumstances that changed his behavior and perspectives.

When the creature promises to take revenge on his creator, this desire will be unbound and no one could stop him. Satan too tries to destroy all that his maker owns, and that mainly gave them the happiness they were looking for.

Due to the character parallels between the creature and Satan in *Paradise Lost*, there is a similarity between Victor and Milton's God. Since the creature also sees Victor as a godlike figure, referring to Victor as his natural lord and king (Shelley, 1818, p.102).

Throughout the narration, the figure of Victor changed from God into Satan. By making analogies between himself and God, he expressed that he is the God, while he was alike Satan in *Paradise Lost*. Similar to Satan, Victor claimed at the beginning of the story, that his downfall was an outcome of terrible circumstances, and insisted that he was born with a desire of knowing all the secrets and laws of nature. Therefore, he blamed his surroundings for making him such.

After the creation of his creature, Victor turns to be a joke compared to Milton's God. He thought that he will create something perfect and useful to him and humanity and rival God himself, and then he was surprised by seeing such a creature brought to life and made Victor's life hell. He was agonized by his creature so he turned into a creature himself full of desire to revenge and seeking the blood of his creation.

Rime of the Ancient Mariner is perhaps the most well-known work of poetry written by Samuel Taylor Coleridge (1772) who is considered one of the founding fathers of Romantic poetry. It was published in the 1798 *Lyrical Ballads volume*, an influential and foundational instrument of Romantic idiom in which Coleridge and William Wordsworth worked for hand in hand. The novel begins by introducing the Ancient Mariner, who intercepts a Wedding Guest from a nearby wedding celebration, to tell the young man the story of a cursed ship voyage.

Three main points attract the focus concerning the connection between *Rime of the Ancient Mariner* and *Frankenstein*. For instance, the linguistic archaism within the strange romance of *The Rime* is similar to Mary Shelley's formula of old chemistry and modern science. Except for the modern diction that Shelley used, both pieces are scientific and interested in supernatural matters. Coleridge and Shelley both cut and paste actual descriptions of polar places from journals and articles covering voyages of discovery and polar theory into their writing. Furthermore, Mary Shelley said that she, Percy Shelley, and Lord Byron discussed at length during evening conversations on their Geneva trip. Just like Coleridge would cut and paste the words of other writers into his notebooks and poems, so too does Mary Shelley cut and paste the same references Coleridge used in *The Rime* into the sections of *Frankenstein*.

The second two points which *The Rime of the Ancient Mariner* and *Frankenstein* share are thematic. Just like the Ancient Mariner, Victor Frankenstein also transgresses the line between order and chaos with no good reason other than that he quite simply has the power to do so. However, unlike the Mariner, Frankenstein was unable to repent for his actions. Mary Shelley concluded *Frankenstein* having the titular character perish without a resolution; Frankenstein was not penitential testifying when he related his tale to Robert Walton.

The tale-telling stems from an impulsive feeling of despair, not to warn of insanity like the Mariner.

Concerning the textual relationship between the two writers it seems safe to say that by assembling his creature and the consequences that follow, Frankenstein destroyed his family over and over again. Even the creature cannot find a home, nor can he search for a companion who consoles his misery and loneliness. On the other hand, unlike Frankenstein, Walton eventually holds his allegiance and promises to his crew - who have become somehow one family - and returns to England after "**the ice has begun to move, and as calm as the thunder heard in the distance, as the islands split and cracked in every direction**" (Shelley, 1818, p.156). Moaning ice, resembling thunder, provokes the storm that occurs on the "**dreary night of November**" (Shelley, 1818, p.60) that created the creature. It reflects the language Coleridge used to describe the cracking, the growling, and howling of the ice. In *Frankenstein*, thunderstorms mark the greatness of the creature.

When Shelley layers into the novel a passage from Coleridge's *The Rime of the Ancient Mariner*, of the person who strolls the streets with a demon or fiend following him, and presented Victor as that person who strolls the streets "**I issued into the streets, pacing them with quick steps as if I sought to avoid the wretch whom I feared every turning of the street would present to my view**" (Shelley, 1818, p.62). The importance of the passage from *The Rime of the Ancient Mariner* cannot be underestimated. Also, the importance of this poem about this novel can be interpreted in two ways. Gothically speaking, Victor was related to the Mariner's isolation and fear, while on the romantic side, both the Mariner and Victor want the knowledge; however, unlike the Mariner, Victor's new knowledge brings a curse along with it.

2.2.4. The Dialogic Relation between the Novel and the Reader

Interlocution means a conversation between the narrator and the imagination of the reader who finds himself addressing the writer without knowing him. The reader takes

the role of the communication partner, who makes the choice between different dialogues and options throughout the story, and this leads to creating a kind of interconnection that in turn makes the reader feel that he is the person responsible for choosing the topic and the narrated story.

Despite the flow of reading, this conversation between the writer and the reader facilitated the experience of reading, and it is in fact fake, because the reader is always looking for knowledge of the mysteries and the conspiracy in the story of the original novel. For instance, in *Frankenstein* novel it is obvious that the reader can understand what Shelley wants to say and transmit, but in fact he/she is just trying to discover the real image behind the scenes.

In addition, especially for readers who are familiar with Shelley's original novel, the questions posed by the self-enacted interlocutor are restricted to create an ontological hesitation in the reader. The interlocutor's questions are somehow different to set them off from Victor's voice. On the other hand, there are no speech tags showing who speaks at any given time, as in the question asked by the interlocutor in particular: what is your name? This phrase created a sort of confusion for the reader, and makes him enquire to whom this question is addressed in particular.

It is known that Victor is narrating his own story and the reader is like following its instructions through the narration, whether it's true or diegesis. It is somehow like a player of the digital game narratives, which starts by asking about his name, and the more instructions he reads through the game he will understand more, like there is a connection between the creator of the game and the player, and the player should know what to do and understand the puzzle of the game.

Thus, Victor prepares Walton, and the reader, for what is coming by saying, **"Prepare to hear of occurrences which are usually deemed marvellous"** (Shelley, 1818, p.31). He also ordered the readers to put an end to their uncertainty: **"things will appear possible in these wild and mysterious regions which would provoke the laughter of those unacquainted with the ever-varied powers of nature"** (Shelley, 1818, p.35). He sees his only salvation being to repose in peace. Resigned to this hard and fast fact, he foresees a coming confrontation with his savage creation.

Moreover, He warned his listeners:

Learn from me, if not by my precepts, at least by my example, how dangerous is the science and knowledge and how great feeling that 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 (Shelley,1818,p.60).

In other words, Shelley warned her readers about how knowledge can be too harmful and can cause catastrophic problems. It is the creation of another race of human being that Shelley looked to place in the mind of the reader.

2.3. Conclusion

Mary Shelley is one of most outstanding figures of the eighteenth century Romanticism. She is famous for her gothic novel *Frankenstein* or *The Modern Prometheus* 1818, which is considered as the gate to the world of science fiction. the Bakhtinian approach of Dialogism is clearly appeared in this novel, she made of others' novels, morals, and utterances a source to her writing to build up memorable fictional scenes and to transmit her message to her readers. Seen from this perspectives, this chapter strived to locate the different shapes of dialogism in the novel *Frankenstein*.

General Conclusion

General Conclusion

Dark Romanticism or Gothicism was a genre that marked its first print in the eighteenth century. It contains horrific paranormal events that attract the attention of the readers. Horace Walpole's masterpiece *The Castle of Otranto* in 1764 was the first Gothic novel. Then, a lot of writers followed his lead in writing Gothic fiction novels and stories.

The aim of this research work was to study the Bakhtinian theory of Dialogism which opens the door for creating new methods of analyzing specific literary masterpieces, especially for novels. Dialogism became popular technique used by writers who intended to give hints for the reader in order to make him/her understand their aim and message from choosing that specific topic. This process creates the connection between these literary works, the context of the dialogue and the voices that appear in different literary works in which the author uses to convey meaning or express feelings from the characters. This is how Mary Shelley wrote her masterpiece *Frankenstein* 1818 which originated as a dialogue novel, alluding to the conversations and contexts of previous encounters.

In addition to her knowledge; Shelley used other's novels as sources to make her novel succeed, and as it is clearly appeared that she depicts her own life and experience in the novel which is sometimes a way to lose herself and empty her inside to describe her awful experiences for the reason of making her story more original.

As a result, this work attempted to shed light to the theory of speech (Dialogism) used in the novel *Frankenstein* by Mary Shelley, who succeed in applying this technique in her novel. This created a link between her novel and other works that transferred even emotions and actual scenes in which the reader feels that vibe of Horror repeated but it's new to him. Furthermore, it mainly makes the novel of *Frankenstein* a meeting point for different views. Moreover, it's not only about depending on other's writings and works, it is also about reflecting the author's life and experiences in an oblique way, so as to the reader will be totally into this dialogic zone.

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Summaries in three Languages

التلخيص

يتناول البحث الحالي معنى الحوارية و كيف تجلت في الرواية القوطية ، و تحديدا رواية ماري شيلي المشهورة تحت اسم فرانكنشتاين 1818. كما يقدم البحث نظرة عامة لكل من الرواية القوطية التي تتسم بالجو المظلم القاس و المليء بالغموض ، و كذلك نظرية باختين الحوارية التي أصبحت محل دراسة للكثير من رواد الأدب ، و التي تظهر بشكل واضح في رواية فرانكنشتاين.

الكلمات المفتاحية : الحوارية ، الرواية القوطية، ماري شيلي ، فرانكنشتاين ، باختين

Résumé

La recherche actuelle traite la signification du dialogisme et comment il s'est manifesté dans le roman gothique , et plus précisément l'histoire célèbre de Mary Shelley sous le nom de *Frankenstein* 1818. ce dernier donne également une vision globale du roman gothique, qui se caractérise par l'atmosphère sombre, dure et pleine de mystère et l'ambiguïté, ainsi que théorie du dialogisme de Bakhtin, qui est devenue l'objet d'étude de nombreux pionniers de la littérature, qui figurait clairement dans le roman de *Frankenstein*.

Mot-Clés : Dialogisme, le roman gothique, Mary Shelley, *Frankenstein*, Bakhtin.

Summary

This research tackles the meaning of Dialogism and how it is manifested in the gothic novel, specifically Mary Shelley's famous novel entitled *Frankenstein* 1818. And the research presents an over view about the gothic novel that characterises by the gloomy, harsh atmosphere which is full of mystery, and Bakhtin's theory of Dialogism which became the subject of study for so many literature pioneers, and which is clearly appeared in *Frankenstein* novel.

Key words: Dialogism, gothic novel, Mary Shelley, *Frankenstein*, Bakhtin.