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A Reflection of the Eighteenth Century Sublime in
Mary Shelley's *Frankenstein*

*An Extended Essay Submitted in Partial Fulfillment of the Requirement for a
Master's Degree in Anglo-Saxon Literature and Civilisation*

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Dedication

This thesis is lovingly dedicated to all the people who believe in me and support me through my academic career.

You have been my “footprints in the sand”

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Abstract

Literature and Philosophy are considered to be fundamental fields which are devoted to both artistic written masterpiece and philosophical works. The eighteenth and nineteenth centuries literary and philosophical trend exposed a new concept of the sublime that has been developed by the intrinsic interpretations of Emmanuel Kant and Edmund Burke who gave an accurate description of an eminent transcendence and temporary bewilderment of the imagination triggered by the mindfulness experience with the irresistible force of nature. This Extended essay tends to explore the philosophical and literary background of Mary Shelley's *Frankenstein* and attempts to examine the quintessential role of nature by casting light on Victor and the monster .The research begins by exploring the concept of the Romantic Sublime through a deep focus on the philosophical and aesthetic interpretation of the eighteenth century scholars. Significantly, examining the essence of the natural sublime provides a backdrop for the next chapter that gives an insight into the relationship between nature and the characters as well as showcases how monsters in Gothic literature reflects social disharmony .

Keywords: Frankenstein, the Eighteenth Century Sublime, Social Ostracism, Victor and the Monster .

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General Introduction

At the turn of the eighteenth century, literary taste began to turn from classical ideology to a vast body of literature of great passion, sensibility, and sentimentalism. The ideas of personal liberty and sublimity of the natural world encouraged artists and thinkers to break the traditional conventions and radical principles of that period.

Conspicuously, the eighteenth century was a remarkable and quintessential period in English literature. The idealization of the natural world and the freedom of individual's expression punctuated by ideals of imagination and emotions led to the birth and emergence of a new movement that heralded the beginning of a novel philosophical, intellectual, and literary trend that changed the historical and philosophical landscape in Europe and America.

In essence, Romanticism brought upon new artistic and philosophical changes in art, music and especially in literature. Romantic writers extolled the value of nature which was a source of inspiration, imagination, and creativity. Nature was an escape room and a refuge for many scholars and thinkers who were deeply affected by the power, beauty and majesty of the natural world.

Fundamentally, during the eighteenth century, Romantic writers and philosophers such as, Emmanuel Kant, Edmund Burke, Joseph Addison, and many others, were entirely involved and highly interested in natural experiences that evoke and give a humbling and magnificent sense of the wonder, eminence and apotheosis of the natural world.

Mary Shelley is one of the renowned writers who introduced the concept of the natural sublime by depicting a picturesque natural landscape that excites a magnificent and striking power of feelings and emotions which are a mixture of horror, pain, pleasure, and euphoria. Those intense feelings are articulated through a direct encounter between the observing self and nature. Therefore, the experience of the grandeur and immensity of the sublime object

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provokes and instills a strong feeling of pain and pleasure that elevates the soul to the top and produces an intense inward power which is demonstrated through an interaction between the mind and the natural object.

In her eloquent and illuminating book *Frankenstein* Shelley contextualizes and incorporates elements of Gothicism and Romanticism with a deep emphasis on the Sublime as a powerful aspect of the natural world that reveals the characters psychological and emotional feelings which are affected by the power of nature. Conspicuously, nature cures their tormented soul and recovered them from the soreness and pain caused by society, especially the monster who experiences cruelty and wickedness at the hand of human beings.

In regards to the aims of the thesis, it will shed light on the concept of the natural sublime through a consideration of the Kantian and Burkean sublime during the eighteenth century to showcase the dimensions and representations of the sublime in Aesthetic theory as manifested in the distinct aspects of the novel by illustrating the combination of terror and beauty and its contribution to the creation of a transcending sublime masterpiece.

Furthermore, this extended essay discusses the relationship between the characters and nature and how it plays a major role in shaping their emotional and psychological state in contrast to society that totally destroys and ignores their emotions and feelings. To consider these aspects the following research questions were formulated:

- To which extent did Mary Shelley succeed in depicting the features and dimensions of the eighteenth century sublime in her masterpiece *Frankenstein*?
- What are the principles of the Kantian and Burkean sublime ?
- How did Shelley employ the contrast between nature and society in *Frankenstein*

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In order to answer the research questions, a philosophical and literary theory will be grounded to explore the background and dimensional interpretation of the sublime during the Romantic period to analyze the genuine portrayal and embodiment of the natural sublime in *Frankenstein*, and also to provide a subtle and profound explanation for Shelley's illustration of the binary opposition of nature and society.

On the light of the scope, this research work is divided into two chapters. Chapter one is an examination of the literary and philosophical background of the romantic sublime with a deep emphasis on its principles and elements outlined in the classical work of Kant and Burke.

Chapter two is a literary analysis of the novel that casts light on Shelley's incorporation of the sublime as an eminent groundbreaking concept as well as the connection between the main characters and nature, and also a critical analysis of the monster's alienation in regards to society.

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1.1. Introduction

The concept of the sublime has been a very controversial topic among scholars and philosophers who endeavor to discuss the role of the natural world and the concept of Aesthetics through a deep focus on the power of the natural object and its tremendous influence on the subject. Edmund Burke and Emmanuel Kant make important contributions to the study and conception of the sublime as an affective experience. This has been considered as a milestone during the eighteenth century literary realm as this period witnessed a huge stride towards the glorification and exaltation of nature.

1.2. Romanticism and Nature

The Romantic period was marked by a major growing interest towards the exploration of the natural world that heightened a keen curiosity amongst scholars to unveil the secret behind the power of the natural object. This has consequently deepened appreciation of the beauties of nature through the means of imagination as a gateway to an emotional, spiritual, and transcendent experience (Casaliggi and Fermanis, 2016, p.15)

In essence, Romanticism was initiated by the English poets William Wordsworth and Samuel Coleridge with their publication of *Lyrical Ballads* in which they describe nature as a healing and spiritual force by recognizing the redemptive power of the natural world and its immense impact on the subject's emotional and psychological state (Cited in Casaliggi and Fermanis, 2016). Wordsworth writes in *Lyrical Ballads* (1920):

With other ministrations thou, O nature!
Healest thy wandering and distempered
Child thou pourest on him thy soft influences,
Thy sunny hues, fair forms, and breathing
sweets, Thy melodies of woods, and winds,

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and waters, till he relent, and can no more
endure to be a jarring and a dissonant thing (p. 87).

In another account William Wordsworth continues to express his fascination and adoration to nature by experiencing the magical power of the sublime object. In his book *The Prelude* (1850) he writes:

A meditation rose in me that night
Upon the lonely mountain when the
Scene had passed away, and it appeared
to the perfect image of a mighty mind,
Of one that feeds upon infinity (p.139)

Wordsworth develops his love for nature when he experiences the sublime “nature by extrinsic passion first, peopled the mind with forms sublime” (p.45). Langan (1995) asserted that Wordsworth depicted the natural sublime as an elevating influence and a healing force that sooth the human’s soul. In addition to that, Wordsworth believes in the enthralling power and magnitude of nature that go beyond human’s physical capacity, yet it enables the mind to transcend and surpass the boundaries through the faculty of imagination

Another wave of the Romantic attitude towards the natural world was punctuated by a preoccupation with the mystical and the supernatural. Percy Bysshe Shelley wrote *Mont Blanc* during his visit to the Alps which was published in 1817 in *History of a Six Weeks' Tour through a Part of France, Switzerland, Germany and Holland* which described the touristic tour of Percy Shelly and Mary Shelley (Dekker, 2005,p .35). The poem traces a journey through philosophical explorations of the natural world in which Shelley showcases the power of nature and its eminent effect against the power of human imagination, he (1817) writes:

The everlasting universe of things

Flows through the mind, and rolls its rapid waves,

Now dark now glittering now reflecting gloom

Now lending splendor, where from secret springs (p .230)

Dekker (2005) believes that the description of wander and the exquisite beauty of the awe-inspiring landscape of the Alps influenced Mary Shelley's writings that added gothic elements and used gloomy and mysterious settings in her book *Frankenstein* to demonstrate the power and wonder of the natural world as well as to portray emotions of terror, fear, and the sublime.

1.2.1 The Romantic Aesthetics of Nature

The pristine beauty of nature and the magnificent artistic landscape were a central ingredient in the eighteenth and nineteenth century philosophy. In essence, White (2006) stated that the appreciation of nature coincided with the development of the philosophy of art and gave birth to a novel artistic theory that studied nature and value of the art through a deep emphasis on taste and beauty that define the natural object as well as make sensory experience significantly beautiful or sublime.

Conspicuously, this new approach to art and nature grows an unprecedented interest among scholastic philosophers and artists who perceive nature as an artistic masterpiece and strive to reflect the authenticity and exquisiteness of the natural object in their paintings.

Wanderer über dem Nebelmeer is one of the most prestigious romantic landscape paintings. It was painted in 1888 by German Romantic artist Caspar David Friedrich who masterfully depicted the grandeur of the natural world that represents an overwhelming and dominating force over the observing self that is entirely involved in the scene (Cited in Wawriznek, 2008, p.33).

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Fundamentally, the eighteenth century was a remarkable period that witnessed the flourishing investigation into the enigma of beauty, taste, and the sublime. White (2006) asserts that the philosophical conception of Aesthetics was centralized around the concepts of taste and beauty that heralded a new philosophical explanation and understanding of art and natural beauty.

The philosophical interpretation of the nature of beauty and taste had a major mark on British and German philosophy and was peculiar to the eighteenth and nineteenth thought as reflected in many scholars and philosophers works notably Joseph Addison, Kant, Burke, and Hegel. Stecker (2005) believed that the philosophical discipline of Aesthetics had not come to light before the eighteenth century; for many centuries earlier there had been a philosophical reflection on the relationship between art and nature, the beauty of nature, music, sculpture, and painting that had been profoundly discussed by philosophers and artists in ancient Greece. These reflections had a tremendous impact on Romantic philosophers as well as on the conception of the subject matter of Aesthetics in the eighteenth century.

Significantly, the term Aesthetics was first coined by the German philosopher Alexander Gottlieb Baumgarten in his best-known work *Aesthetica* (1750) to study the phenomenon of beauty and taste through sensation and perception by presenting Aesthetics as the realm of the sensate and senses. Stecker (2005) argued that Baumgarten conceptualized Aesthetic as the study of 'the science of sensory knowledge'; Therefore Baumgarten's Aesthetics is reflected through sensory perception and knowledge (p.10).

1.2.2 The Aesthetic Appreciation of Nature

Over the last decades, the Aesthetics of nature became a distinguished category of philosophical reflection and interpretation that considered nature as an ideal resource with a vague dimension that offers an exquisite Aesthetic experience that goes beyond the reach of

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art .Therefore, nature has an ineffable power that takes complete hold of the subject's mind, which makes the process of fascination and admiration an unprecedented momentous experience. Fundamentally, Modern philosophers considered nature as an ideal object of aesthetic appreciation. Many investigations were carried out to understand the Aesthetics appreciation of nature as nature through a deep explanation of the Aesthetics importance of knowledge of nature. This has given nature an eminent position in human's experience of the natural object and thus goes beyond perceiving the natural world solely as an artistic tableau (Stecker, 2005).

In her book *Imagination and the Aesthetic Appreciation of Nature* (1998), Emily Brady writes: “ In my enjoyment of the soft blue-green skyline of the Blue Ridge Mountains ,my appreciation is guided by what i see ,colors, shapes , texture... but is not directed by an artist or a body of artworks” (p. 139-147) . Nature is appreciated for its beauty that lacks a human maker, it's purely designed and decorated to inspire and impress, to be a source of enjoyment and indulgence, to be a pleasurable experience and to excite an agreeable sensation of pure satisfaction and contentment (Brady, 1998).

This has been primordially tied to the experience of the sublime and the powerful influence of nature over the subject that has remarkably put nature as a central position in the realm of Aesthetics and transcendence

1.3. The Romantic Sublime

The sublime has emerged as a prominent concept of Aesthetic theory which is centralized around the essence of the grandeur of natural object that evokes intense feelings of awe and pleasure and elevates the soul to the top of infinity. Crockett (2001) argued that the sublime refers to the quintessential meeting between the subjective-internal (emotional) and the

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objective external (natural world) in which the sublime object has the absolute power to overwhelm and consume the subject's mind.

In essence, the sublime experience is traced back to the sixteenth century when it was first introduced by the Greek scholar Longinus who places a great emphasis on the importance of rhetoric by showcasing the power of language and the immense impact of words that uplift the reader or listener to a lofty position. Therefore, the intrinsic power of language transcends the subject's intellectual capacities that go beyond the traditional thinking process.

Prominently, the sublime draws the interest and fascination of many thinkers throughout centuries in all fields, religion, art, architecture, politics, art, science, and nature. However, (Crockett 2001) believed that the eighteenth century sublime played a crucial role in creating a new significant consideration of different approaches that explained the relationship and connection between the natural world and human beings.

Jennifer Wawrzinek writes in her book *Ambiguous Subject: Dissolution and Metamorphosis in the Postmodern Sublime* (2008): "To inhabit the sublime is to confront one's borders and boundaries; it is to come up against an excess that defies representation and otherness that confounds the self" (p. 13). The sublime allows the subject to a momentarily and temporarily glimpse beyond the human universe, because when experiencing the power of the natural object the observing self penetrates the borders and embarks onto the territory of the infinite and transcendence.

The sublime arose as a predominant and central concept of the romantic period, around which aesthetics and natural experience were articulated. Wawrzinek (2008) states that during the eighteenth century, the notion of the sublime was remarkably associated with nature and the majestic landscape that represent the grandeur of the natural object which provokes a magnificent and ambivalent feeling. Eminently, the sublime experience is a combination of

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juxtaposed feelings represented through simultaneous fear and fascination, awe and passion, and horror and delight which are caused by overwhelming and confounding, yet enthralling phenomenon or object. Moreover, the sublime is reflected through the power of the natural object that evokes a boundless imagination and allows the subject to transcend and surpass his / her cognitive and mental limitations.

Dekker (2005) believed that the notion of the sublime has influenced and inspired eighteenth century writers and philosophers who extol the value of nature deemed a source of inspiration and imagination as well as a place that represents freedom and passion. Significantly, the idealization of the natural world is grounded in the principles of Romanticism that emphasize the notion of liberty and the freedom of the individual. This has changed writers' perception of nature and drew their attention to a more idealistic world where they can express and expand their imagination to dive into the center of pleasure and passion that nature inspires.

A thunderstorm, giant waterfall ,or a massive glacier ...etc are all elements of the natural world that represent the sublimity of nature which has an eminent influence on Romantic writers who confront the picturesque landscape and taste the pleasure of a painful and extraordinary feeling through the infinite imagination that the sublime object excites in the mind. Their passion about the natural world and its majestic and enchanting landscape had been exceedingly reflected in their writings that define the sublime for its aesthetic grandeur and magnitude as well as for the terror, pleasure, and awe that the object provokes when experiencing the sublime.

1.4. Edmund Burke's Concept of the Sublime

Emmanuel Kant and Edmund Burke were influenced by all aspects of the sublime through their experience of the natural world and the awe-inspiring landscape.

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Edmund Burke is best known for his philosophical and theoretical work *A Philosophical Enquiry into the Origin of our Ideas of the Sublime and the Beautiful* which is considered as a milestone in Aesthetic theory that gained a great popularity and grasped the attention of many distinguished thinkers of the eighteenth century notably Emmanuel Kant (Wawriznek ,2008).

Burke (1844) defines the concept of the Sublime and the Beautiful as being mutually exclusive and different, he writes:

The ideas of the sublime and the beautiful stand on foundations so different, that it is hard, i had almost said impossible, to think of reconciling them in the same subject, without considerably lessening the effect of the one or the other upon the passions: so that, attending to their quantity ,beautiful objects are comparatively small. (p. 143).

Fundamentally, he describes how the experience of pain and pleasure is determined as well as represented by the aesthetic concepts of the beauty and sublimity. Conspicuously, Burke argues that the sublime is “whatever is fitted in any sort to excite the ideas of pain and danger; that is to say, whatever is in any sort terrible, or is conversant about terrible objects or operates in a manner analogous to terror” (p. 51).

Therefore, Burke (1844) associates the sublime with the “greatness of dimension” (p.132), difficulty and infinity that “has a tendency to fill the mind with that sort of delightful horror” (p.92), as well as the immensity and hugeness of the object that inspire pain, horror, vacuity, obscurity and power. On the other hand, He depicts the beautiful as “small pieces which describe love with such a passionate energy, and represent its objects in such an infinite variety of lights.”(p.126). Burke associates the beautiful with delicacy and smoothness: “beauty should be light and delicate” (p.156). He believes that beautiful objects are small and

gentle that can be bright and joyful, and therefore they produce strong feelings of delight and happiness .

1.4.1 Imagination

Burke believes that the subject experiences the sublime and the beautiful, only through senses and imagination without the intervention of reason, as he writes in the *Enquiry*:

The mind of man possesses a sort of creative power of its own; either in representing at pleasures the images of things in the order and manner which they were received by the senses, or in combining those images in a new a manner, or according to a different order. This power is called imagination; and to this belong whatever is called wit, fancy, invention, and the like (p. 25).

Wawriznek (2008) asserts that imagination develops a limitless mental power and a striking image which are articulated by the feelings of pleasure and pain through the experience of the sublime and the beautiful .Therefore, this capacity of imagination resides within the mind which is controlled by the power of the sublime object.

Fundamentally, pain as burke (1844) explains, is much greater and powerful than pleasure as it is “always inflicted by a power in some way, superior, because we never submit to pain willingly “(p.82). On the other hand, pleasure “follows the will, and therefore we are generally affected by many things of a force greatly inferior to our own.”(p.82).

Both pleasure and pain affect the subject’s imagination and mind; they can inflict either terror and danger or total enjoyment and agreeable sensation. However, when “the pain is not carried to violence and the terror is not conversant about the present destruction of the person”(1844:168), they produce a negative pleasure or as Burke describes it as ‘delight’ which happens as a result of the removal or relief of pain and fear.

1.4.2 Astonishment

Remarkably, Burke goes deeply in his exploration of the sublime and the natural world. He explains the process of how astonishment through passion can lead to exploring and experiencing the sublime. Burke (1844) states:

The passion caused by the great and sublime in nature , when those causes operate most powerfully , is astonishment ; and astonishment is that state of the soul in which all its motions are suspended with some degree of horror” (p. 72).

Wawriznek (2008) argued that when the subject reaches the state of astonishment or amazement he is getting involved in a deep contemplation of the object that inspires awe , horror ,and pleasure , presented as “the blocking power” which consequently “takes hold of the mind” (p. 34), as well as captures and consumes imagination.

In this regard, Burke (1844) explained that the mind is fully obsessed with the object it is astonished by “that it cannot entertain any other” (p. 72). Hence, the main focus and focal concentration of the subject is only the object he is contemplating that represents a moment of pure “admiration, reverence and respect” (p.72), for the majestic and magnificent power of the sublime.

1.4.3 Fear and Terror

The Burkean sublime (1844) discussed the notion of fear which is aroused by terror that is “in all cases whatsoever, either more openly or latently the ruling principal of the sublime” (p. 73). Therefore, the immensity and magnitude of the sublime object evoke strong feelings of pain, fear, ambiguity and obscurity that is difficult to grasp and out of reach to our reason yet directly accessible through senses and imagination.

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Fundamentally, the conception of the sublime introduced by Edmund Burke which is associated with obscurity, darkness, terror and horror has drastically impacted and influenced Gothic literature, notably Gothic novels and stories that portray supernatural creature or fictitious figures such as monsters and demons as well as mysterious and fanciful settings such as a haunted house and isolated crumbling castles...etc .Such images that inspire terror and horror capture the fascinated attention of many gothic writers who were influenced by Edmund Burke's study of the enigmatic magnitude and immensity of the natural object and its power to excite thrill ,terror ,and horror which are considered as the highest and most intense feelings of the sublime (Wawriznek, 2008).

Townshend (2004) believed that the combination of obscurity, darkness is significantly the essence of the Gothic novel that depicts supernatural and marvelous settings which create an atmosphere of ambiguity and mystery and arouse strange feelings of some degree of horror and terror. Conspicuously these feelings are similar to the emotional intensities aroused by the effect and the power of the sublime object.

Intrinsically, The notion of terror and horror developed by Edmund Burke had been discussed by Mary Shelley in her book *Frankenstein* and Ann Radcliff who is widely known in the English literary world as the Shakespeare of romance writers (Townshend, 2004) .In her essay *On The Supernatural In Poetry* (1826) she draws a theoretical dividing line between the concepts of 'terror' and 'horror', Ann Radcliff argues that:

Terror and horror are so far opposite, that the first expands the Soul, and awakens faculties to a high degree of life; the other Contracts, freezes and nearly annihilates them ...and where Lies the difference between terror and horror, but in uncertainty And

obscurity, that accompany the first, respecting the dreaded Evil (p.149-150).

She believes that terror is caused by the obscurity and ambiguity of the object which is undetermined and ungraspable, yet it evokes an intense feeling of fear and terror that awakens the soul and therefore allows it to rise above and transcend. However, this experience is totally annihilated by horror because it freezes and restricts the mind's ability to expand and lift to high expectation (Townshend, 2004).

1.5. The Kantian Sublime

Drawing on the notion of the sublime and the beautiful, Emmanuel Kant articulates the contrast and distinction between the sublime and beautiful in his early work *Observation on the Feeling of the Beautiful and the Sublime* (1960) he states that:

The sight of a mountain whose snow-covered peak rises above the clouds, the description of a raging storm, or Milton's portrayal of the infernal kingdom, arouse enjoyment but with horror, on the other hand, the sight of flower-strewn meadow, also occasion a pleasant sensation but one that is joyous and smiling. In order that the former impression could occur to us in due strength, we must have a feeling of the sublime, and, in order to enjoy the latter well, a feeling of the beautiful. (p. 74).

Wawriznek (2008) argues that Kant puts an emphasis on the notion that the power of feeling of the sublime is vaguely different from that of the beautiful, these dissimilarities of feelings which Kant believe they are subjective, are evoked and aroused by the effect of the natural object (mountains, sunset, waterfalls, flower etc...) on the subject and the way he/she perceives it. Therefore, feelings of the beautiful can be the result of seeing for instance ;

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a beautiful flower ,or daylight that excites a pleasurable and delightful sensation ,while feelings of the sublime are the sight of objects which are formless and incomprehensiveness for instance; mountains peek, night, storm that produce an overwhelming pleasure.

In *The Critique of Judgment* (1914), Kant states that, the sublime:

Is produced by the feeling of a momentary check to the vital powers and consequent outflows of them so that it seems to be regarded as emotion, not play, but earnest in the exercise of the imagination hence it is compatible with the charm, and as since the mind is not merely attracted by the object, but is ever being alternately repelled, the satisfaction in the sublime does not so much involve positive pleasure as admiration or respect, which rather deserves to be called negative pleasure. (p. 42).

Kant (1914) believed that sublimity can reside only within the mind, and that the mind alone is capable of scoping the form and the meaning of the perceiving object “The object is fit for the presentation of a sublimity which can be found in the mind; for no sensible form can contain the sublime so-called, this concerns only ideas of reason” (p. 103).In this respect, Wawriznek (2008) asserted that Kant has placed a great importance on the cognitive function that underlies reason rather than imagination (p.38).

1.5.1 The Mathematical Sublime

Kant goes further in his definition of the sublime by categorizing two distinct types of the sublime: the Mathematical sublime (a form of immeasurability) and the Dynamical sublime (a form of powerfulness). The mathematical sublime represents the magnitude and the vastness of objects or concepts that the subject’s imagination “fruitlessly spends its whole faculty of

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comprehension” (1914, p.117). Wawriznek (2008) believes that the subject’s imagination is limited; it fails completely to expound the object or concept.

On the other hand, she (2008) stated that the Dynamical sublime occurs when the incommensurable powers of nature or the object surpass and exceed human’s physical capacities and abilities, hence the individual “realizes the limits of his physical power” which is utterly inferior to nature’s force .When experiencing the Mathematical sublime such as a lofty mountain or a huge ocean, the mind tries to determine the sublime object which is infinite that imagination fails to understand and “comprehend infinity in a single representation. As a consequence, the failure of imagination to picture and expound the infinite object significantly “throws into relief the power of reason” that has the ability “to rise above nature itself”. This demonstrates the major triumph of reason over imagination as well as the quintessential role of the subject’s intellectual capacities in interpreting and analyzing the confounding power of the phenomenon.

1.5.2 The Dynamical Sublime

The experience of The Dynamical sublime is dissimilar to the Mathematical sublime. Kant (1914) states that “ Nature considered in an aesthetic judgment as might that has non dominion over us, is dynamically sublime” (p. 123).The Dynamical sublime represents the immensity of a powerful natural force ,for instance ; a strong storm , or a volcano which is greatly higher and superior that can sweep away and annihilate the subject who stands powerless and weak in front of such powerful force (Wawrizek, 2008). Thus, Kant suggests that “Nature can be regarded by the aesthetical judgment as might and consequently as dynamically sublime, only as far as it is considered an object of fear” (p.124). When the subject experiences the dynamical sublime, he recognizes and perceives the object as a source of fear .At such a point Wawriznek (2008) argues that “The recognition of our physical helplessness as beings of nature is, however, merely the prelude to another experience” (p.

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36). This experience is therefore underlined and underpinned by: “The forces of souls above the height of vulgar commonplace, and discover within us a power of resistance of quite another kind which gives us courage to be able to measure ourselves against the seeming omnipotence” (1914:126).

Kant (1914) believed that such an intriguing experience reveals the power of the physical resistance against the force of the natural world as well as the capacity to determine and judging the self as independent from nature and “superior to nature even in its immensity” (p.125). Relevantly, the dynamical sublime foregrounds the autonomy of the mind in its capacity to transcend and rise above the physical limitations. Therefore, the Kantian sublime resides not only in nature or the sublime object itself but also in the human cognition and capacity to reason about nature. In this regard, Wawrzinek (2008) argues that Kant does not only emphasize the sublime’s connection to reason which rises above imagination but also makes it essential to human thought and knowledge about the natural object.

Furthermore, she (2008) believes that Burke and Kant conception of the sublime developed and framed a transcendental explication that gave a new insight and understanding of the natural world. Those new approaches to the concept of the sublime paved the way for other romantic writers and philosopher to consider nature as a poignant aspect that reflects the power of the sublime.

1.6 .Conclusion

From its origins in the late sixteen century to the twenty-first century, the sublime is still viewed as a confusing, yet intriguing concept or phenomenon. However, The eighteenth century Sublime makes a major mark on romantic literature through creating a new philosophical and literary investigation to explore the sublimity of natural landscape and study the enigma of emotion which is grounded in the lap of the sublime experience.

Chapter One: The Eighteenth Century Sublime

Conspicuously, the Romantic sublime and Gothic literature play a mutual role in shaping the concept of imagination and feelings from dark romanticism to supernatural mysteries.

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2.1. Introduction

Mary Shelley's treatment of the romantic subject in her gothic novel *Frankenstein* and the significant incorporation of the sublime elements pave the way for a deep and poignant philosophical study of the way in which the sublime is defined in opposition to the monstrous. Conspicuously, Mary Shelley's conception of the natural sublime serves as a quintessential illustration to showcase the binary opposition of nature and society as well as the domestic and outsider.

2.2 . Background and Inspiration

Frankenstein is a renowned gothic tale and a canonical novel of the eighteenth century literary realm. In essence, the novel was a bestseller on publication in 1818 and has long been regarded as a masterpiece of suspense and mystery .Furthermore, it has been considered as a classic of nineteenth-century Romanticism and Gothic style as well as an eminent model of the science fiction novel.

Fundamentally, *Frankenstein* (1818) is written by Mary Shelley, after a ghost-story writing contest that led and contributed to her book's genesis:

I busied myself to think of a story one which would speak to the mysterious fears of our nature, and awaken thrilling horror one to make the reader dread to look round, to curdle the blood, and quicken the beatings of the heart. If i did not accomplish these things, my ghost story would be unworthy of its name. I thought and pondered vainly. I felt that blank incapability of invention which is the greatest misery of authorship, when dull Nothing replies to our anxious invocations (cited in Spark 2013, p.22)

Chapter Two: The Natural Sublime and Deformity in *Frankenstein*

In the summer of 1816 Mary Shelley and Mary Wollstonecraft Godwin traveled to Switzerland in order to meet Lord Byron along with the poet Percy Shelley, and Dr. John William Polidori where they spent days in the Villa Diodati on the shores of Lake Geneva. The gothic-story writing contest commenced when Lord Byron challenged each person present to write their own ghostly tale. William Polidori wrote a prose fiction, later published as 'The vampyre', which is regarded as the Romantic vampire genre of fantasy fiction while Mary Shelley spent several days and nights to finally write the most horrifying and terrifying story after a nightmare she had which consequently gave birth to an iconic literary work of the eighteenth century Romantic realm;

My imagination, unbidden, possessed and guided me, gifting the successive images that arose in my mind with a vividness far beyond the usual bounds of reverie. I saw with shut eyes, but acute mental vision i saw the pale student of the unhallowed arts kneeling beside the thing he had put together. I saw the hideous phantasm of a man stretched out, and then, on the working of some powerful engine show signs of life and stir with an uneasy, half-vital motion (cited in Holmes , 1976 ,p.330).

Fundamentally, the novel covers the story of Victor Frankenstein a brilliant and intelligent scientist whose challenge of nature and mad genius doomed him to unveil the unholy secret of eternal life, and therefore to explore the world of metamorphosis and transcendence.

Consequently, Victor's hubris and excessive self-confidence led him to create the most hideous and grotesque creature by violating the laws of nature and humanity. However, nature is portrayed as a major and quintessential aspect of the novel that has a dominant power over Victor and the monster.

Chapter Two: The Natural Sublime and Deformity in *Frankenstein*

Essentially, Shelley was bewitched by the picturesque scenery of Lake Geneva. The region is beautiful with its wild and lofty mountains that serve as an inspiring source for Romantic writers who long for unspoiled nature (Dekker, 2005, p.36) . Shelley raves about the exquisite beauty of the natural landscape environs of Lake Geneva, she writes in *Letters from Abroad* (1810) :

From the window of our hotel we see the lovely lake , blue as the heavens which it reflects , and sparkling with golden beams The opposite shore is sloping and covered with vine, which, however, don not so early add to the beauty of the prospect. (p.59).

Conspicuously, Mary Shelly was influenced by the awe- inspiring environment and the pristine natural scenery with its frightening, lonesome yet beautiful aspects that eminently provide the backdrop for the most dramatic and spectacular scenes in *Frankenstein*:

The prospect around, however, was sufficiently sublime to command our attention never was seen more awfully desolate .The trees in these regions are incredibly large, and stand in scattered clumps over the white wilderness; the vast expanse of snow was chequered only by these gigantic pines, and the poles that marked our road: no river or rock-encircled lawn relieved the eye, by adding the picturesque to the sublime (cited in Dekker, 2005,p.207).

The use of the natural setting as the mainstay that foregrounds the Gothic and Romantic image demonstrates an association of nature and human feelings that Mary Shelley employs to reflect the essence of the sublime

2.3. Sublime Elements in *Frankenstein*

The concept of the sublime is portrayed and discussed by Mary Shelly. In her eloquent book *Frankenstein*, she depicts the power of nature and its effect on the characters' psyche through their experience of the natural object. Wawriznek (2008) States that Shelley incorporates every aspect of the romantic category which is associated with the physical force of nature to portray the sublime object that inspires delight, pleasure, awe, and terror.

Drawing on Burke's notion of terror Mary Shelley explores the density and the power of the sublime emotions through the depiction of fanciful and gloomy settings which inspire fear and horror to showcase the mysterious circumstances under which the monster is created:

It was on a dreary night of November that i beheld the accomplishment of my toils. With an anxiety that almost amounted to agony, i collected the instruments of life around me that i might infuse a spark of being into the lifeless thing that lay at my feet (cited in Holmes , 1976 p. 43).

The creation of the monster in Shelley's *Frankenstein* (1818) comes as a result of man's defiance of nature" I have described myself as always having been imbued with a fervent longing to penetrate the secrets of nature" (p.35). Victor's inquisitiveness and his desire to stand at the top of power drive him beyond humanity into the realm of metamorphosis and transformation to transgress as well as transcend the human limitation by unraveling the secret of internal life. Wawriznek (2008) asserts that Victor's belief "in metaphysical as that which will provide knowledge of the deep causes of life and death coupled with a belief in the power of an individual consciousness able to transcend the historical conditions of its existence" (p.40). Thus, creating a superhuman with an immortal body that lasts forever .

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Significantly, the natural settings play a crucial and primordial role in foregrounding the essence of the sublime in *Frankenstein* (1818). Remarkably, nature is presented as a possessing and controlling power that has a great impact on the character's psychological and emotional state. Fundamentally, Victor is fascinated and enthralled by the power and grandeur of the natural world, his first experience of the powerful natural object is demonstrated through his description of the storm:

When i was about fifteen years old we had retired to our house near Believe, when we witnessed a most violent and terrible thunderstorm. It advanced from behind the mountains of Jura; and the thunder burst at once with frightful loudness from various quarters of the heavens. I remained, while the storm lasted, watching its progress with curiosity and delight (p. 27).

Victor experiences the sublime when he feels frightened and terrorized by the power and violence of thunderstorm. Although the force that excites and moves the storm was unknown and ambiguous for him, he is intrigued yet enchanted by the power of the sublime object that instills an intense feeling of curiosity, fascination, passion and fear. In this regard, Edmund Burke argues in his book *A Philosophical Inquiry into the Origin of Our Ideas of the Sublime and Beautiful* (1844) that :“No passion so effectually robs the mind of all its powers of acting and reasoning as fear” (p. 74). He showcases that fear is considered as the primary source of the sublime, and that the observing-self experiences the sublime only when the sublime object excites fear and terror.

2.3.1. The Sublime Landscape Effect

In essence, the depiction of the sublime in Shelley's *Frankenstein* is not only to describe the natural landscape and its majestic power but also to excite and evoke the thoughts and

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feelings of the characters. Relevantly, nature is represented as a primordial and quintessential aspect of the novel to mirror out the mood of the characters who are affected by the power of the natural world and the beauty of the scenery. Ferguson (2013) argues that in the novel, Shelley places Victor in some of the most enchanting and picturesque sceneries, nature can offer; the valley of Chamonix, the magnificent summit of Montanvert, and the majestic Mont Blanc, which create the pristine beauty of the natural world. Conspicuously, she exposes the majestic landscape setting to parallel Victor's emotional changes conditions.

Feeling guilty and culpable due to the creation of a ghastly creature that murders his young brother, William, and causes the execution of innocent Justine, Victor escapes to nature to seek refuge and feel security, serenity and calmness, "I suddenly left my home, and bending my steps towards the near Alpine valleys, sought in the magnificence, the eternity of such scenes, to forget myself and my ephemeral, because human, sorrows" (1818, p. 53). He experiences the sublime when contemplating the magnificence and grandeur of Montanevert which excites the feelings of awe and pleasure that deeply affect his mind and soul:

I remembered the effect that the view of the tremendous and ever-moving glacier had produced upon my mind when i first saw it. It had then filled me with a sublime ecstasy that gave wings to the soul and allowed it to soar from the obscure world to light and joy (p. 54).

Victor's feelings of tranquility and delight are experienced when he ascends to the summit of Montanvert:

I now stood Montanvert was exactly opposite, at the distance of a league; and above it rose Mont Blanc, in awful majesty. I

remained in a recess of the rock, gazing on this wonderful and stupendous scene. The sea, or rather the vast river of ice, wound among its dependent mountains, whose aerial summits hung over its recesses. Their icy and glittering peaks shone in the sunlight over the clouds. My heart, which was before sorrowful, now swelled with like joy. (p. 55)

He feels relieved and content when he experiences the sublime beauty of the lofty and majestic mountains as well as the magnificent valleys that surround him. Outstandingly, Nature has offered a sense of comfort, consolation, and restoration to Victor after enduring the horror and misery caused by his monstrous creature “I watched the tempest, so beautiful yet terrific, I wandered on with a hasty step. This noble war in the sky elevated my spirits” (p. 44). The sublimity of the natural object has a therapeutic power that brings an inner light to alleviate human melancholy and sorrow as well as cheers the soul and elevates it to the top of ecstasy and euphoria.

2.3.2. The Sublime and Monstrous

Wawriznek (2008) argues that Mary Shelley has contrasted the magnificent beauty of nature that represents security and smoothness with the hideousness and monstrosity of the creature. While the monster is wretched and repugnant, nature is enchanting and sedative.

The monstrous creature is a product of a human’s devilish work, he is created from dead tissues of animals and human beings. Wawriznek (2008) asserts that he is “A nameless assemblage of body part” (p. 43). The monster does not belong to nature or to society, a macabre creature that causes horror and terror as well as represents wickedness and abomination.

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Eminently, nature is the only refuge and escape for Victor when he feels threatened and chased by the monster he isolates and alienates himself in a very pure and natural place to find his humanity and self-consciousness away from society and the domestic.

Mary Shelley builds a strong connection between human and sublime nature through the depiction of the suffering of Victor and the quintessential role of nature in curing and recovering his tormented soul. Nature is a primordial and crucial aspect of human life. Both Victor and the monster return to nature to feel tranquility and peace, however, despite they share the same reasons of escaping to nature, their conditions are completely different. In essence, Victor seeks refuge in nature to appease his soul and feels safe while the monster flees to wilderness because of his ugly appearance which is utterly rejected and ignored not only by society but also by his own creator.

2.3.3. The Sublime and the Monster's Psychology

The monster's first experience of the sublimity of nature demonstrates his appreciation for the natural world as well as delight and pleasure it excites:

The pleasant showers and genial warmth of spring greatly altered the aspect of the earth. The birds sang in more cheerful notes, and the leaves began to bud forth on the trees. Happy, happy earth! Fit habitation for gods, which, so short a time before, was bleak, damp, and unwholesome. My spirits were elevated by the enchanting appearance of nature (1818, p. 63).

Despite the monster's loneliness and distress, he feels content and happy by watching the beautiful scenery and listening to the birdsong that elevate his spirit to the top of euphoria and joyousness. Essentially, Nature grants him a moment of pure delight and pleasure, and fills the emptiness of his solitude and desolation. Ferguson (2013) believes that the sublime

scenery changes his psychological and his emotional state from sorrow and melancholy to gaiety and admiration.

This is the way in which Mary Shelley embodies and epitomizes the power of the natural object to demonstrate the effect of nature on the characters' inner feelings and emotions and how it is deeply connected to their mood change.

2.4. Emotion in *Frankenstein*

Conspicuously, the notion of sentiments and emotions was a quintessential aspect of the eighteenth century literary realm, the use of emotions in *Frankenstein* is grounded in sensation, feeling and physical expression of the Characters (Terence H.W.Shih,2011). This can be seen through the encounter between the monster and Victor. The physical traits of the monster and his grotesque appearance affect completely the psychological state of Victor and change his feeling towards the creature "How can i describe my emotions at this catastrophe, or how delineate the wretch whom with such infinite pains and care i had endeavored to form?" (1818, p. 34). Victor is devastated by the monstrosity of the creature that has no features and no characteristics of a human being "His yellow skin scarcely covered the work of muscles and arteries beneath; his hair was of a lustrous black, and flowing" (,p.35).

Mellor (1988) argues that the deformity of the monster's physical appearance inflicts a feeling of disgust, horror, and fear which leads to the total and absolute rejection of his belonging to the human race as well as the refusal of his presence and recognition of his position as a member of society.

Fundamentally, society plays a crucial role in shaping the behavior and personality of the monster, society's ignorance and neglect of his presence as well as his emotions make him the most devilish and wretched monster. Therefore, society is responsible for his actions and all the crimes he commits.

In the novel Mary Shelley showcases how society associates monstrosity with the monster's physical appearance although he is created by a human being. This demonstrates how society cares only about the physical appearance of the body and ignores the spiritual and emotional part of it.

2.4.1 Dehumanization and Deformity

The monster is visibly dehumanized in Shelley's novel (1818), From the very beginning of his creation, he is misjudged because of his ghastly body "breathless horror and disgust filled my heart" (p.35). The creature is neither human nor animal, he is an abject and monstrous creature that is located outside the human category and totally separated from the human race. Jennifer Wawriznek (2008) suggests a description of the monster in her Book *Ambiguous Subject* as: "A little more than an animated corpse, a nameless assemblage of body part, with muscles and arteries clearly visible beneath his translucent yellow skin" (p. 43) Ben Dawson also writes in *Modernity as Anthropolarity: The Human Economy Of Frankenstein* (2011) that, "Frankenstein's monster is both incompletely and overtly human; "sub"-human in his physical ugliness and self-sufficiency..." (p.155). Moreover, Cecil Helman writes in her book *The Body of Frankenstein's Monster* (2004), that the monster is "A collage of pieces and of the dead, fragments of a dead past sutured together with twine, and animated by the powers of science and electricity" (p.20).

As a matter of fact, Victor's feelings of disgust and horror by the sight of the monster, demonstrate the superiority of human beings over non-human and assert the notion of the binary opposition of human and non-human. Significantly , the non-human is considered as inferior to the human race and seen as an object to serve for human's purposes . This could be seen through the embodiment and the creation of the monster who is the victim of man's egocentrism (Dawson ,2011).

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Essentially, Alexandra Kallman (2005) asserts that the notion of human's superiority known as Anthropocentrism emphasizes the importance of human beings in the universe as the center of everything (p.5). Mary Shelley incorporates this ideology to portray the egocentrism of Victor as well as the society that refuses the monster as a member of the human community (Dawson 2011). Frankenstein's monster is conceived as an abnormal and macabre creature that does not fit the human category as well as the social pattern. This neglect and rejection by society and human beings play a major role in transforming the monster from an innocent creature filled with love and hope to a violent and ferocious creature. Cecil Helman (2004) describes the monster in her book as "An adult child, a violent, bewildered toddler born suddenly into a hostile and incomprehensible world" (p. 20). The monster is not genetically related to the human race, however, he came into existence with a pure and innocent soul that turned to be aggressive and merciless due to the brutality of mankind.

2.4.2 Social Ostracism

The monster is compelled and forced to leave the human circle, to escape the ugliness of human soul and the cruelty of society that judged and mistreated him for his hideous physical appearance which is designed and generated by a human being. Essentially, the monster first experience of rejection and alienation is traced back to his first contact with his creator when he opened his eyes for the first time and saw the horror and terror in the eyes of Victor who immediately abandoned him, "Unable to endure the aspect of the being i had created, i rushed out of the room and continued a long time traversing my bed chamber, unable to compose my mind to sleep" (1818, p. 35). The monster is left alone, isolated, and completely marginalized by society because of his ugly body that he did not realize it until he saw his face for the first time, "How was i terrified when i viewed myself in a transparent pool!... when i became fully

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convinced that i was in reality the monster that i am, i was filled with the bitterest sensations of despondence and mortification” (p.36).

Mary Shelley’s description of physical characteristics of the monster demonstrates the uncanny nature of human beings and the core of society which is totally corrupt and unethical; it neglects the internal qualities of man and valorizes the external ones.

Fundamentally, the monster escapes to nature to find the self and to free himself from the cruelty and prejudices of society. Susan Tyler Hitchcock argues in her book *Frankenstein: A Cultural History* (2007) which is drawn on Rousseau’s idea that: “The imperfection and suffering in human life arose not from nature but from society. Human beings had only to free themselves from social oppression and prejudices in order to regain their native joy and liberty” (p.17). Society represents an oppressive environment based on judgments and prejudices; it humiliates the monster and considers him as an outsider, a creature associated with horror, wretchedness, and hideousness that has no feeling and emotion, a deformed body that inspires fear and disgust (Hitchcock, 2007).

In essence, Colin McGinn in his book *Ethic, Evil, and Fiction* (1999), explores the concept of monstrosity in Mary Shelley’s *Frankenstein* by tracing a close study of the monster through a depiction of the physical and psychological state of the character in the human circle and conditions (20)

2.4.3. The Monster’s Humanity

Colin McGinn explains that there is no connection between physical ugliness and ugliness of soul. Physical ugliness does not reflect the badness of the soul because beauty and goodness do not reside in the body but within the soul. This idea is reflected through Mary Shelley’s representation of the monster who has the physical characteristics of a wicked and a ghastly beast, yet he possesses a beautiful soul “I was benevolent; my soul glowed with love

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and humanity” (1818 p. 56) However, the repulse of society and the creator excited the monster’s feelings of envy, hatred, and revenge and consequently destroyed his humanity and forced him to be a monster internally as well.

His external appearance causes him to be an outcast and consequently considered as an ‘other’, an outsider. The creature is treated with loathing and disgust “I beheld the wretch the miserable monster that i had created. His jaws opened, and he muttered some inarticulate sounds, while a grin wrinkled his cheeks. He might have spoken, but i did not hear” (p.35). The monster’s earnest attempts fail to gain his place among human beings and be recognized as a member of the human community which has drastically forced him to adopt monstrous behaviors.

Essentially, Mary Shelley conceptualizes the notion of humanity through the depiction of the monster’s human-like qualities and his possession of strong human emotions, for instance: desire for love, loneliness, guilt, empathy, hatred, and revenge. Ben Dawson (2011) believes that the monster is “Almost ‘excessively’ human in his spiritual dependence” (p. 155). Mcwhir (1990) asserts that he monster is a sentient being, possessing a remarkable self - awareness and sense of potentiality that enable him to explore the human world, and encourage him to develop strong human emotions by experiencing and observing the way people feel and interact with each other .

The monster experienced strong feelings of isolation and alienation that grew drastically when he had been rejected and consequently exiled to nature where he explored tranquility and found solace amidst the wilderness;

The Desert Mountains and dreary glaciers are my refuge. I have wandered here many days; the caves of ice, which i only do not fear, are a dwelling to me, and the only one which man does not grudge (1818, p. 56).

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Remarkably, nature is the only place that hosts and accepts him; it does not judge him for his ugly appearance but rather releases and recovers his tormented and troubled soul. However, the monster's mental agony and emotional frustration are utterly deteriorating due to social outcast that obliges him to live in isolation and solitude, "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" (p. 57). This emotional isolation and distressing loneliness are reflected through his desire and need for a female companion:

I am alone and miserable; man will not associate with me; but one as deformed and horrible as myself would not deny herself to me. My companion must be of the same species and have the same defects. This being you must create" (1818,p. 78)

The monster needs affection and love to fill the void of solitude and to live like a human being "You must create a female for me with whom i can live in the interchange of those sympathies necessary for my being"(p.79). This feeling of compassion and love is associated with human's basic need for desire and affection that Mary Shelley embodies in the concept of humanity to showcase the human side of the monster which is located and reflected through his psychological and emotional need . Ann K .Mellor argues in her book *Mary Shelley: Her life, Her Fiction, Her Monsters* (1988) that "The creature has crossed the barrier that separates the human from the bestial, the domesticated from the wild, the cooked from the raw" (p. 46) .This unique position that places him beyond the borders of separations offers him a deep perspective on human's behavior and genuine understanding of their ethics.

2.5 . The Monster's Education

Another aspect of the monster's humanity is depicted through his will to seek knowledge and education .The monster has the ability to acquire language by watching the cottagers communicating and interacting with each other without any prerequisite knowledge and understanding of signs and words "I discovered the names that were given to some of the most familiar objects of discourse; i learned and applied the words, 'fire,' 'milk,' 'bread,' and 'wood.' I learned also the names of the cottagers themselves" (p 1818,p. 62). His intelligence is marked by his ability to grasp the meaning of sounds and words without any linguistic interaction, "I distinguished several other words without being able as yet to understand or apply them, such as 'good,' 'dearest,' unhappy" (p.63). The ability to speak and understand is basically associated with human's characteristics as Chris Baldick argues in his book *In Frankenstein's Shadow: Myth, Monstrosity, and Nineteen- Century writing* (1987): "The monster's most convincingly human characteristic is of course his power of speech" (p. 45).

The monster develops a solid understanding of the human life and conditions as well as the original nature of his existence. His willingness to learn human language arises from his desire to be accepted as a member of society and to prove his presence within the human community. In this vein , Anne McWhir writes in *Teaching The Monster to Read :Mary Shelley, Education and Frankenstein*(1990) that: "Frankenstein's creature can be educated as a human being only if society is willing to accept him as such ,even if such acceptance goes no further than giving him a monstrous companion" (p. 73). Moreover, she believes that the monster "Can be educated only to know the full extent of his exclusion, denied social identity by the very society he longs to join" (p.76). Despite the monster's effort to learn and to acquire knowledge in order to mark his position as a human being, he is rejected and exiled because society does not value the beauty of the innate soul.

2.6. Conclusion

In *Frankenstein*, the sublime is used as a poignant reflection of the pristine beauty of the natural world that embodies the principles of Romanticism as well as the traditional dimension of Gothic literature. Shelley's vivid description of the natural landscape conveys a romantic appreciation of the natural world as well as the beauty of the sublime object. Moreover, Shelley developed a monstrous sublimity through the depiction of the monster to offer representation for a vast number of marginalized in society.

General Conclusion

Frankenstein is a canonical work that has garnered an unprecedented popularity during the Romantic era. The novel contributed to the flourishing and development of the gothic tale as well as made an eccentric representation of the natural world through a deep and vivid depiction of the philosophical and literary dimension of the eighteenth century sublime that gave a deep insight into the world of apotheosis, transcendence and eminence.

Shelley's novel poses intriguing questions about science and society. In essence, the embodiment of technology and scientific investigations set the boundary between society and artificial life as well as introduce a new groundbreaking interpretation of 'the metamorphosis'. This significantly showcases the reasons that lead to the rejection of the monster.

Victor and societal rejection of the monster demonstrate the humanness of human beings and the savagery of mankind. The monster is treated with disgust and hatred because of his physical appearance even though he possesses human qualities which are intrinsically reflected through his humanistic emotional need for a companion as well as for a recognition of his status as member of society. In effect, society ignores the monster's emotional needs for love and affection which are the main and the most primordial emotions in human's life. Therefore, the absence of love and care in the monster's life turned him to be cruel and inhuman towards human beings. This rendered him aware of the imperfections of mankind as well as society.

Fundamentally, Mary Shelley located the human soul within the magnificent and majestic power of the natural world that affected the feelings and thoughts of the characters. Hence, nature in the novel reveals the true nature of human beings in contrast to society that corrupts human soul and deteriorates personal identity.

General Conclusion

Conspicuously, nature is depicted as an outlet for higher morality and ethics, an accurate model that symbolizes the purest and natural state of human beings as well as a restorative place that frees the soul from pain and torment.

Shelley's *Frankenstein* brings a new literary and philosophical sophistication to Aesthetic theory, gothic fiction, and romantic literature through theorizing the core concept of the eighteenth century sublime. Therefore, this contributes to the consideration of further studies which are centralized around discourses and interpretative themes related to nature, science, technology, and the post-human condition.

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