

FRANKENSTEIN

by Mary Shelley



THE AUTHOR

Mary Shelley (1797-1851) was the daughter of political philosopher William Godwin and feminist pioneer Mary Wollstonecraft, who died weeks after her daughter's birth. When Godwin remarried a few years later, Mary withdrew before her loud stepmother and her obstreperous children. For several years in her teens, she lived happily with a family in Scotland. When her father summoned her home at the age of seventeen, she fell in love with a young poet who had become attached to the family - Percy Bysshe Shelley. Despite the fact that he already had a wife, Mary soon ran away with him. Their life was one of constant struggle under a cloud of scandal.

In 1816, while they were visiting Lord Byron's villa in the Alps, the company spent many an evening telling ghost stories. Byron then suggested that each of them should undertake to write one. Of the three, only Mary's came to fruition. What began as a short story became, under the prodding of her husband (by this time Shelley's first wife had drowned herself while pregnant with his child, and he had married Mary), the novel for which Mary is best known today - *Frankenstein*. When Percy Shelley drowned in 1822, Mary was inconsolable. She returned to England, where she supported herself and her sole surviving child through a successful writing career, though nothing she wrote ever approached the fame of her first novel. She died peacefully in 1851, still pining for the beloved Romantic poet to whom she had been married for only a few short years.

PLOT SUMMARY

The book begins with a frame story - the tale of Arctic explorer Robert Walton and his trek to reach the North Pole and discover the secrets of magnetism. In letters to his sister, he tells of the progress of his journey. After many months in the Arctic, the ship is icebound. One day, they see a sledge being driven across the ice by a monstrously large man. The next day, another sledge approaches the ship. They drag from the sledge its half-dead occupant, whose name is Victor Frankenstein. After Walton nurses him back to health, Frankenstein tells his story, which makes up the substance of the novel.

Frankenstein relates the story of his childhood in Geneva among the members of his loving family, and his journey to Ingolstadt to attend the university there and study natural philosophy and chemistry. He wants more than anything else to discover the secret of life, and after much labor believes he has done so. In a manner that is never described by Shelley, Frankenstein forms a being and succeeds in bringing it to life. The creature is eight feet tall, and grotesque in appearance. When the creature actually begins to move, Frankenstein flees in terror. The monster then escapes, bound for places unknown. Frankenstein then meets his friend Clerval, who nurses him back to health after his horrifying experience.

Frankenstein is about to return home to Geneva when he receives a letter informing him that his brother William is dead. On his way home, he briefly spots the monster he had created, and becomes convinced that it is responsible for his brother's death. When he arrives home, his family welcomes him, and he then takes on the task of trying to exonerate their young ward, Justine Moritz, who has been accused of the crime. Because he is unable to tell the tale of his monster, convinced that no one would believe it to be anything but the ravings of a madman, Justine is condemned and hanged. Victor now is horrified to realize that he has caused the deaths of two innocent people.

When Victor seeks to assuage his grief by spending time alone in the Alps, the monster approaches him and tells him what he has been doing for the past two years. He tells of his rejection by every person he meets, including the kindly DeLacey family, from whom he learned to speak and read by observation from a hiding place outside their cottage. In his anger at these rejections, he killed William in an attempt to get back at his creator, who had made him intelligent and sensitive, but unfit for the society of man. He begs Victor to make a mate for him, and promises to go far away and never harm anyone again if the scientist will do so. Victor agrees with many misgivings, and goes to England with Clerval in order to accomplish the task. He gathers his materials and begins to work, but is again horrified by the result, and destroys the female without bringing her to life. The monster then vows revenge, insisting that he will visit Frankenstein on his wedding night and deprive him of all joy forever.

Victor then dumps the remains of the female into the sea, but is caught in a storm and washed up onto the shore of Ireland. He finds himself accused of murder, since someone in a similar boat had been seen fleeing a body that had been dumped on the shore. Much to Frankenstein's dismay, the body belongs to his friend Clerval, murdered by the monster. Frankenstein again falls ill, and is acquitted after he returns to health.

Victor then returns to Geneva, and soon marries Elizabeth. Convinced that the monster's threat was against his own life, he carries weapons to defend himself against the expected attack, and leaves Elizabeth in their room so she will not have to witness the struggle. He suddenly hears a scream, and returns to the room to find Elizabeth dead on the bed. Victor's father soon dies of grief, and Frankenstein dedicates his life to finding and destroying the monster he has created.

The monster lures Victor ever northward, always keeping just one step ahead and leaving sufficient provisions so that Frankenstein suffers, but does not die. The chase continues into the Arctic wastes on dogsleds, where Victor sights the monster but cannot catch him. At this point he encounters Walton's icebound ship, and the tale and the frame story merge. Shortly after the tale is completed, Victor dies. The next day, Walton comes into the room where the body lies and finds the monster weeping over it. The monster speaks of his great loneliness, his abhorrence of what he has done, and his intention to continue northward and throw himself on his own funeral pyre in the Arctic wastes.

MAJOR CHARACTERS

- Victor Frankenstein - The protagonist, Victor is a scientist who discovers the secret of life and creates a horribly ugly eight-foot monster, intelligent and extremely powerful. Horrified by his creation, he flees, leaving the monster to fend for itself. The monster eventually kills all those who are dear to his creator.
- The Monster - After he frees Frankenstein's laboratory, the monster tries to join human society, but finds only rejection because of his ugliness. He learns to speak and read, but his sensitivity and erudition avail him nothing, and he is rejected time and again. He asks Frankenstein to make him a female companion, but the scientist refuses after initially agreeing to do so. He finally determines to wreak revenge on Frankenstein, and he does so by killing his brother, his best friend, and finally his bride on his wedding night. After torturing Frankenstein to the point of death, the monster takes his own life in the Arctic wastes.
- Robert Walton - An Arctic explorer who encounters Frankenstein in pursuit of the monster and becomes the auditor of his tale. He then relates this tale by letter to his sister Margaret Saville back in England.
- Alphonse Frankenstein - Victor's father, who supports him in his studies, but encourages him to give priority to his family. He is grief-stricken by the deaths of his young son William and his beloved adopted daughter Elizabeth, and dies a broken man.
- Caroline Beaufort - The ward of Alphonse Frankenstein who later becomes his wife. She later dies of scarlet fever after nursing Elizabeth back to health from the disease.
- Elizabeth Lavenza - An orphan adopted by the Frankenstein family, she and Victor grow to love one another and plan to marry. She is murdered by the monster on their wedding night.
- William Frankenstein - Victor's younger brother, he is murdered by the monster in a forest one night. The monster then frames Justine Moritz, who is executed for the crime.
- Justine Moritz - A girl from a poor peasant family who is taken in by the Frankensteins, she is unjustly blamed for the death of William when a locket worn by the child is found in her pocket. She is hanged on the basis of this evidence.
- Henry Clerval - Victor's best friend, a cheerful young man who often raises Victor's spirits. He accompanies Victor to Ingolstadt and thence on a tour of Britain, where he is murdered by the monster.
- DeLacey - A blind old man whose family had once been prominent in Paris, but was forced to flee because of the French Revolution. The monster observes the family unseen, and from them learns to speak and read. When the monster reveals himself to them, hoping for sympathy, they beat him and drive him away.

- Agatha DeLacey - DeLacey's daughter, whose sweetness initially attracts the monster's attention.
- Felix DeLacey - Agatha's brother, who beats the monster when he tries to befriend the family.
- Safie - Felix's fiancée, a Turkish Christian who seeks him out in his exile.

NOTABLE QUOTATIONS

“One man's life or death were but a small price to pay for the acquirement of the knowledge which I sought; for the dominion I should acquire and transmit over the elemental foes of our race.” (Walton, Letter IV, p.32)

“It was the secrets of heaven and earth that I desired to learn; and whether it was the outward substance of things, or the inner spirit of nature and the mysterious soul of man that occupied me, still my inquiries were physical secrets of the world.” (Frankenstein, ch.2, p.41)

“It was a strong effort of the spirit of good; but it was ineffectual. Destiny was too potent, and her immutable laws had decreed my utter and terrible destruction.” (Frankenstein, ch.2, p.45)

“After days and nights of incredible labour and fatigue, I succeeded in discovering the cause of the generation of life; nay, more, I became myself capable of bestowing animation upon lifeless matter.” (Frankenstein, ch.4, p.55)

“Learn from me, if not by my precepts, at least by my example, how dangerous is the acquirement of knowledge, and how much happier that man is who believes his native town to be the world, than he who aspires to become greater than his nature will allow.” (Frankenstein, ch.4, p.56)

“No one can conceive the variety of feelings which bore me onwards, like a hurricane, in the first enthusiasm of success. Life and death appeared to me ideal bounds, which I should first break through, and pour a torrent of light into our dark world. A new species would bless me as its creator and source; many happy and excellent natures would owe their being to me. No father could claim the gratitude of his child so completely as I should deserve theirs. Pursuing these reflections, I thought, that if I could bestow animation on lifeless matter, I might in process of time (although I now found it impossible) renew life where death had apparently devoted the body to corruption.” (Frankenstein, ch.4, p.57)

“When I reflect, my dear cousin, on the miserable death of Justine Moritz, I no longer see the world and its works as they before appeared to me. Before, I looked upon the accounts of vice and injustice, that I read in books or heard from others, as tales of ancient days, or imaginary evils; at least they were remote, and more familiar to reason than to the imagination; but now misery has come home, and men appear to me as monsters thirsting for each other's blood.” (Elizabeth, ch.9, p.95)

“Remember, that I am thy creature; I ought to be thy Adam; but I am rather the fallen angel, whom thou drivest from joy for no misdeed. Everywhere I see bliss, from which I alone am irrevocably excluded. I was benevolent and good; misery made me a fiend. Make me happy, and I shall again be virtuous.” (Monster, ch.10, p.102)

“For the first time, also, I felt what the duties of a creator towards his creature were, and that I ought to render him happy before I complained of his wickedness.” (Frankenstein, ch.10, p.104)

“But *Paradise Lost* excited different and far deeper emotions. I read it, as I had read the other volumes which had fallen into my hands, as a true history. It moved every feeling of wonder and awe that the picture of an omnipotent God warring with his creatures was capable of exciting. I often referred to the several situations, as their similarity struck me, to my own. Like Adam, I was apparently united by no link to any other being in existence; but his state was far different from mine in every other respect. He had come forth from the hands of God a perfect creature, happy and prosperous, guarded by the especial care of his Creator; he was allowed to converse with, and acquire knowledge from, beings of a superior nature: but I was wretched, helpless, and alone. Many times I considered Satan as the fitter emblem of my condition; for often, like him, when I viewed the bliss of my protectors, the bitter gall of envy rose within me.” (Monster, ch.15, p.131-132)

“But it was all a dream; no Eve soothed my sorrows, nor shared my thoughts; I was alone. I remembered Adam’s supplication to his Creator. But where was mine? He had abandoned me: and, in the bitterness of my heart, I cursed him.” (Monster, ch.15, p.133)

“The hearts of men, when unprejudiced by any obvious self-interest, are full of brotherly love and charity.” (DeLacey, ch.15, p.136)

“Shall each man find a wife for his bosom, and each beast have his mate, and I be alone? I had feelings of affection, and they were requited by detestation and scorn. Man! you may hate; but beware! your hours will pass in dread and misery, and soon the bolt will fall which must ravish from you your happiness for ever. Are you to be happy while I grovel in the intensity of my wretchedness? You can blast my other passions; but revenge remains - revenge, henceforth dearer than light or food! I may die; but first you, my tyrant and tormentor, shall curse the sun that gazes upon your misery. Beware; for I am fearless, and therefore powerful. I will watch with the wiliness of a snake, that I may sting with its venom. Man, you shall repent for the injuries you inflict.” (Monster, ch.20, p.169)

“My revenge is of no moment to you; yet, while I allow it to be a vice, I confess that it is the devouring and only passion of my soul.” (Frankenstein, ch.23, p.201)

“All my speculations and hopes are as nothing; and, like the archangel who aspired to omnipotence, I am chained in an eternal hell. My imagination was vivid, yet my powers of analysis and application were intense; by the union of these qualities I conceived the idea and executed the creation of a man. Even now I cannot recollect without passion my reveries while

the work was incomplete. I trod heaven in my thoughts, now exulting in my powers, now burning with the idea of their effects. From my infancy I was imbued with high hopes and a lofty ambition; but how I am sunk! Oh! my friend, if you had known me as I once was you would not recognize me in this state of degradation. Despondency rarely visited my heart; a high destiny seemed to bear me on until I fell, never, never again to rise.” (Frankenstein, ch.24, p.211-212)

“When I run over the frightful catalogue of my sins, I cannot believe that I am the same creature whose thoughts were once filled with sublime and transcendent visions of the beauty and majesty of goodness. But it is even so; the fallen angel becomes the malignant devil. Yet even that enemy of God and man had friends and associates in his desolation; I am alone.” (Frankenstein, ch.24, p.221)

ESSAY QUESTIONS

Discuss the following in a five-paragraph essay:

1. The Aristotelian definition of tragedy requires that it involve the fall of a noble man as a result of a flaw in his character. In your opinion, is the protagonist of Mary Shelley’s *Frankenstein* a tragic hero? Why or why not? Defend your conclusion with specifics from the novel.
2. Mary Shelley’s *Frankenstein* is full of allusions to other works of literature. No work plays a more prominent role than John Milton’s *Paradise Lost*. The monster compares Victor Frankenstein to God, while Frankenstein compares himself to Satan. Which of these comparisons is more apt? Is the scientist more like a creator or a proud usurper? Support your conclusion with specifics from the book.
3. Mary Shelley’s *Frankenstein* is full of allusions to other works of literature. No work plays a more prominent role than John Milton’s *Paradise Lost*. The monster, having read Milton’s epic poem, compares himself to both Adam and Satan: “Like Adam, I was apparently united by no link to any other being in existence; but his state was far different from mine in every other respect. He had come forth from the hands of God a perfect creature, happy and prosperous, guarded by the especial care of his Creator; he was allowed to converse with, and acquire knowledge from, beings of a superior nature: but I was wretched, helpless, and alone. Many times I considered Satan as the fitter emblem of my condition; for often, like him, when I viewed the bliss of my protectors, the bitter gall of envy rose within me.” Which comparison is more apt? Is the monster more like a childlike Adam in Eden or an envious Lucifer in heaven? Support your conclusion with specifics from the book.

4. Mary Shelley's *Frankenstein* is full of allusions to other works of literature. No work plays a more prominent role than John Milton's *Paradise Lost*. At the beginning of the book, Shelley records these lines, spoken by Adam to God in Milton's poem:

Did I request thee, Maker, from my clay
to mould me man? Did I solicit thee
From darkness to promote me?

How do these lines set the stage for the novel that is to follow? Had these words been spoken by the monster, would they have had the same meaning as they did in the mouth of Adam?

5. When Mary Shelley wrote *Frankenstein*, it was nothing more than the product of the wild imagination of a nineteen-year-old girl. Today, the idea of creating a living creature in the laboratory no longer sounds so improbable. If Shelley were writing today, would she argue against practices like human cloning as presuming upon the powers of deity, or would she argue that such endeavors are acceptable, but only if they are controlled and used wisely? Support your argument with specifics from the novel.
6. In Mary Shelley's *Frankenstein*, the author weaves her tale of horror around the new sciences of the day - electricity and chemistry. Had she written the story today, she might have chosen instead genetic engineering and artificial intelligence. Is her message about the dangers of new sciences equally applicable to the frontiers of knowledge today? Why or why not? Use specific examples from the novel to support your conclusion.
7. In Mary Shelley's *Frankenstein*, the monster becomes angry because other characters refuse to recognize him as fully human. Is he? What is required in order for a being to be considered human? Does the monster possess these characteristics, or does he not?
8. Compare and contrast the experiences of Victor Frankenstein and his monster in Mary Shelley's *Frankenstein*. In what ways are they similar, and in what ways different? How do these similarities and differences help to convey some of the key themes of the novel?
9. The story in Mary Shelley's *Frankenstein* is told from multiple perspectives - principally those of Robert Walton, Victor Frankenstein, and the monster, and occasionally other characters. How do these multiple perspectives help the reader to gain a more balanced picture of the actions described in the novel? Discuss in particular the three views of the protagonist and his actions presented by the three major narrators.
10. Discuss the significance of the concept of outward appearance versus inner reality in Mary Shelley's *Frankenstein*. Is the monster the only one who suffers from the tendency of people to judge others only by what they see?
11. Discuss the concept of original sin as it is portrayed through the character of the monster in Mary Shelley's *Frankenstein*. Does the author portray the monster as evil because of his nature or because of the influences of society? Evaluate biblically the view of human nature found in the novel.

12. A *foil* is a character in a story whose contrast with a main character serves to bring out the characteristics of that main character more fully. In Mary Shelley's *Frankenstein*, how does Robert Walton serve as a foil for the character of Victor Frankenstein? Be sure to use specific examples from the novel to support your argument.
13. Mary Shelley's *Frankenstein* is a Romantic novel. The Romantic era exalted nature as a source of spiritual renewal. How does this view of nature appear in the novel? Choose three specific examples from the story that illustrate Shelley's view of nature, and evaluate her view of nature from a biblical perspective.
14. Mary Shelley's *Frankenstein* has much to say about the value of human relationships. Choose one character from the story and discuss how the need for human relationships is demonstrated in his behavior and decisions, either positively or negatively.
15. The subtitle of Mary Shelley's *Frankenstein* is *The Modern Prometheus*. Prometheus was a Titan who gave the gift of fire to man, and was punished by the gods by being chained to a rock, where each day an eagle would come and eat away at his liver, which would be miraculously regenerated during the night, only to be eaten again the next day. In the Roman version of Ovid's *Metamorphoses*, Prometheus stole the Fire of Life and used it to create man and animals. Why did Shelley choose this myth as her subtitle? What connections do you see between the Greek myth and Shelley's story of Gothic horror?
16. In Mary Shelley's *Frankenstein*, Victor Frankenstein tells Robert Walton, "Learn from me, if not by my precepts, at least by my example, how dangerous is the acquirement of knowledge, and how much happier that man is who believes his native town to be the world, than he who aspires to become greater than his nature will allow." Is Shelley right to argue that knowledge is dangerous? Are there some kinds of knowledge after which man should not seek? Support your argument with specifics from the novel.
17. Discuss the role of language in Mary Shelley's *Frankenstein*. In particular, how does the acquisition and use of language skills by the monster increase the reader's sympathy for him? Why does this make the novel very different from the film depictions of the story, in which the monster is usually devoid of all but the most rudimentary language skills?
18. In Mary Shelley's *Frankenstein*, both Victor Frankenstein and the monster change as the story progresses. As they change, do they become more like each other or more different? Defend your conclusion with specifics from the novel.
19. Discuss the role of solitude in Mary Shelley's *Frankenstein*. Is solitude pictured as the cause of man's downfall, its result, or both? Support your conclusions with specifics from the novel.

20. In the early chapters of Mary Shelley's *Frankenstein*, we see many examples of people who selflessly care for others; this is held out as the epitome of moral behavior. Thus, the story prepares us for the negative consequences of Victor Frankenstein's refusal to care for the creature he has brought to life. What does the relationship between Frankenstein and the monster tell us about the importance of family, especially that of taking responsibility for one's children? Do you agree that Frankenstein's behavior toward his creation was immoral? Why or why not?
21. Some critics have waggishly suggested that Mary Shelley's *Frankenstein* is in reality an early example of a guide for how not to raise children. What lessons about child-rearing may the story be alleged to teach, particularly with regard to the relationship between Frankenstein and his creation? Be specific.
22. In Mary Shelley's *Frankenstein*, Victor Frankenstein is a spoiled child. To what extent does the fact that he was indulged by all around him contribute to the attitude he later takes toward the monster he creates? Use details from the novel to support the idea that bad parenting often makes bad parents of the children who are subjected to it.
23. Discuss the role of fate in Mary Shelley's *Frankenstein*. Victor Frankenstein states that, despite efforts to distract him from his obsession for knowledge, "Destiny was too potent, and her immutable laws had decreed my utter and terrible destruction." To what extent was Frankenstein's downfall the result of his own character, and to what extent was it caused by forces beyond his control?
24. To what extent is Mary Shelley's *Frankenstein* a cautionary tale warning against man's desire to become like God? Compare the downfall of Frankenstein to the downfall of the king of Babylon (metaphorically compared to Satan) described in Isaiah 14:12-23.
25. Would you consider the protagonist of Mary Shelley's *Frankenstein* to be a moral man? Why or why not? Support your conclusion with specifics from the novel.
26. Discuss the picture of atonement contained in Mary Shelley's *Frankenstein*. In the novel, what payment is required for sins? Who must make such payment? Compare and contrast the view of atonement pictured in the novel with that found in Scripture.
27. Discuss the motif of light and darkness in Mary Shelley's *Frankenstein*. How do recurring images of light and darkness help to convey the major themes of the story? Be specific.
28. Discuss the issue of the culpability of the monster in Mary Shelley's *Frankenstein*. Do you believe that the monster was responsible for his actions? Why or why not? Support your conclusion with specifics from the novel.
29. Greek philosophers saw *hubris*, or prideful ambition, as the chief of all vices. Discuss the view of *hubris* presented in Mary Shelley's *Frankenstein*. Does her view of pride correspond to that of the Greeks? to that of the Bible? Support your conclusions with specific examples from the book.

30. French philosopher Jean Jacques Rousseau once said that “A man left entirely to himself from birth would be the most misshapen of creatures.” To what extent does Mary Shelley’s *Frankenstein* support the validity of Rousseau’s assertion? Give specific examples to support your conclusion.
31. French philosopher Jean Jacques Rousseau, by whom Mary Shelley was strongly influenced, believed that man was born innocent, but was later corrupted by the society in which he lived. In fact, he argued that innocence could still be found among the “noble savages” in primitive parts of the world. To what extent are these ideas reflected in Mary Shelley’s *Frankenstein*? Evaluate Rousseau’s, and by extension Shelley’s, ideas in the light of Scripture. Illustrate your conclusions, both from the novel and the Bible.
32. “So God created man in His own image” (Genesis 1:27). The Bible tells us that God made a creature very much like Himself in crucial ways. In Mary Shelley’s *Frankenstein*, does the protagonist do the same? To what extent is the monster like its creator - made in Frankenstein’s image? Use specifics from the novel in answering the question.
33. When Adam and Eve fell in the Garden of Eden, they lost much of their likeness to their Creator. But what would have happened had they been created by a god who was himself a finite, fallen creature? This is one of the questions posed by Mary Shelley’s *Frankenstein*. Does the monster, in his decline into evil, become more like his creator, or less? Why do you think so? Support your conclusion with specifics from the novel.
34. Mary Shelley’s *Frankenstein* is undoubtedly a book about the consequences of sin, but is it a book about redemption? Do any of the major characters experience redemption by the end of the novel? Why or why not? Be specific.
35. Political philosopher William Godwin, Mary Shelley’s father, once said, “There is nothing that the human mind can conceive that it cannot execute.” Using details from Mary Shelley’s *Frankenstein*, do you believe Mary agreed with her father? Why or why not?
36. Romantic poet Percy Bysshe Shelley deserted his first wife while she was pregnant, ran away with a teenage girl, fathered (and then neglected) two children by her before marrying her and fathering two more, all while conducting other affairs on the side. Is it any wonder that the same teenage girl, Mary Shelley, wrote a novel about a man who neglects and deserts what he has created, and who sacrifices family life to what he considers his own noble ambitions? Write an essay linking Mary Shelley’s *Frankenstein* to the personal experiences of the author. Is there any significance to the fact that Robert Walton, at the end of the novel, rejects the monster but continues to love and value Frankenstein?

37. At one point in Mary Shelley's *Frankenstein*, Victor quotes a stanza from Samuel Taylor Coleridge's *The Rime of the Ancient Mariner*:

Like one who, on a lonely road,
Doth walk in fear and dread,
And, having once turned round, walks on,
And turns no more his head;
Because he knows a frightful fiend
Doth close behind him tread.

The two stories are similar in their depictions of unnatural acts against Nature. Compare and contrast the views of sin and its consequences in the two works. Is Robert Walton, the one who is forced to tell the tale of Victor Frankenstein, the Ancient Mariner of Shelley's novel?

38. Empirical philosopher John Locke argued that the mind of man at birth is a *tabula rasa* - a blank slate upon which our senses write by means of our experiences. To what extent is the monster in Mary Shelley's *Frankenstein* an example of Locke's view of human development? Support your conclusion with specifics from the novel.
39. In Mary Shelley's *Frankenstein*, the monster remains unnamed throughout the story. The fact that he has no name is a reflection of his lack of identity - much of his early experience revolves around an attempt to find out who or what he is. According to Shelley, what are the key components in shaping a person's identity? Were there characters in the story other than the monster who were on a quest to discover their identities? Who? Did these characters succeed or fail?
40. In Mary Shelley's *Frankenstein*, could one interpret Frankenstein and his monster as two aspects of the same person? In other words, does the monster represent the evil side of the good doctor? Compare this interpretation with the more obvious use of the same idea in Robert Louis Stevenson's *Dr. Jekyll and Mr. Hyde*.
41. Could a reader interpret Mary Shelley's *Frankenstein* as a critique of Enlightenment Deism in which the Creator made but then abandoned His creatures? What would the story then suggest about the creatures that would contradict the view of the Enlightenment? What consequences of the Enlightenment might justify such a critique? Is this a credible interpretation of Mary Shelley's Gothic horror tale? Why or why not?
42. As you read Mary Shelley's *Frankenstein*, with which character do you find yourself sympathizing more readily, Frankenstein or his monster? Why? Do you believe this was the author's intention? If so, how did she structure the story to sway the sympathies of the reader?
43. In Mary Shelley's *Frankenstein*, do you consider the monster responsible for his actions, or do the circumstances of his creation relieve him of responsibility for his behavior? Does your answer tell you anything about the author's understanding of human responsibility? Use details from the story to support your argument.

44. Compare and contrast Mary Shelley's *Frankenstein* with *Doctor Faustus* by Christopher Marlowe. Does Frankenstein bring about his own destruction because of his craving for knowledge? Is the message of the Gothic novel the same as that of the Renaissance tragedy? Why or why not? Support your arguments with quotations and specific incidents from both works of literature.

45. Does the protagonist in Mary Shelley's *Frankenstein* grow during the course of the story? Do we see in him any signs that he has learned from his experience? In answering the question, pay special attention to the closing dialogues with Robert Walton at the end of the book.