

BODY, SPACE AND IDENTITY IN FRANKENSTEIN

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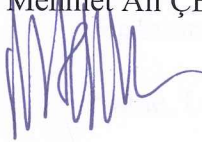
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ABSTRACT**BODY, SPACE AND IDENTITY IN FRANKENSTEIN**

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The main topic of this study is the concepts of body, identity and space in Mary Shelley's Frankenstein. The novel is an example of Gothic genre with its Romantic approaches and grotesque being named as the monster during the course of the novel. This work is a kind of questioning example for the creation process of human beings. In this novel the combination of science, knowledge and desire are taken into consideration as different subjects that may cause miserable conditions when they come together.

Chapter one presents a kind of explanation for deconstruction which is taken as a literary approach in this study. The ideas of Derrida as the forerunner of the approach and the combination of the term with the concepts of body, space and identity are studied in this chapter. Chapter two gives an explanation of the body as a term and what it stands for in daily life of a human being and the effects of it during the process of getting a place in a society. It is commonly studied on the grotesque body of the creature which was created by Victor Frankenstein and the consequences of having an ugly and huge body are analyzed in detail in this chapter with examples from the novel. Chapter three deals with the concepts of space and identity which occur as a big problem for the monster in the novel due to his bodily deformities. The lack of identity, the absence of a place to belong to and the miseries that the problem of belonging brings are studied in this chapter. The desire of the monster to have an identity and a space are mainly stressed in this part.

The purpose of this thesis is to prove that the bodily deformity of the creature in Mary Shelley's Frankenstein brings the problems of lack of identity and not belonging to a place together. The importance of the appearance and its effects on the life of human beings and the reality of prejudice against the bodily features are other items that are questioned in this study.

Key Words: Deconstruction, Body, Space, Identity, Gothic, Mary Shelley, Frankenstein

ÖZET

FRANKENSTEIN ROMANINDA BEDEN, MEKAN VE KİMLİK

DALGAN, Nilcan

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Bu tezin ana konusu Mary Shelley' in Frankenstein romanındaki beden, mekân ve kimlik olgularıdır. Roman romantik yaklaşımları ve roman boyunca canavar olarak adlandırılan garip yaratığıyla bir Gotik türü örneğidir. Bu eser bir tür insanın yaratılışını sorgulama örneğidir. Bu eserde farklı terimler olarak bilim, bilgi ve arzu kavramlarının bir araya geldiklerinde acı veren durumlara neden olabilecekleri ele alınmıştır.

İlk bölüm bu çalışmada edebi bir yaklaşım olarak ele alınan yeniden yapılandırmacılık için bir tür açıklama sunar. Yaklaşımın öncüsü olarak Derrida ve bu terimin beden, mekân ve kimlikle ilişkisi bu bölümde çalışılmıştır. İkinci bölüm bedenin terim olarak açıklamasını vermekte ve bu kavramın insanların günlük yaşamı üzerindeki ve toplumda bir yer edinme sürecindeki etkileri hakkında bir açıklama verir. Genellikle Victor Frankenstein tarafından yaratılan garip beden üzerinde çalışılmıştır. Ayrıca bu bölümde iri ve çirkin bir bedene sahip olmanın sonuçları romandan alınan örneklerle analiz edilmiştir. Üçüncü bölüm ucubenin bedensel eksikliklerinden kaynaklanan mekân ve kimlik olgularının getirdiği güçlüklerle değinmektedir. Bu bölümde kimlik eksikliği, ait olunacak bir mekânın yokluğu ve ait olamama probleminin getirdiği zorluklar çalışılmıştır. Bu bölümde genellikle canavarın bir kimlik ve mekân bulma çabası üzerinde durulmuştur.

Bu tezin amacı Mary Shelley'nin Frankenstein romanındaki yaratığın bedensel eksikliğinin kimlik eksikliği ve bir yere sahip olamama problemlerini de beraberinde getirdiğinin ispatlamaktır. Dış görünüşün önemi ve bunun insanların hayatları üzerindeki etkileri ve bedensel özelliklere karşı gösterilen önyargı bu çalışmada sorgulanan diğer unsurlardır.

Anahtar kelimeler: Yeniden Yapılandırmacılık, Beden, Mekân, Kimlik, Gotik, Mary Shelley, Frankenstein.

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INTRODUCTION

The purpose of this thesis is to apply the cultural concepts such as the body, space and identity, which are generally perceived as the analytical tools in the contemporary texts, to a nineteenth century text. By doing so, the present study aims to provide a deconstructive reading of *Frankenstein*, an early nineteenth century novel, within the concepts of cultural studies commonly practiced on the texts of the late twentieth and early twenty first centuries. Therefore, it indicates the assumption that body, space and identity are the critical tools that are relevant not only in the contemporary texts but also in the earlier examples of the English novel such as Daniel Defoe's *Robinson Crusoe* and *Mol Flanders* (Stephen 116).

Mary Shelley's *Frankenstein* is a novel that is dominated by both Gothic elements and scientific approaches. The false usages of science, excessive desire, blindness through the results of a study are the mere subjects handled in the book. In this study, these subjects are analysed in detail through the concepts of identity, body and space. The grotesque and the ugly are impotent as they are used for the description of the gigantic figure that is created by the hands of a human being.

Frankenstein is constructed on the idea of creation and the process of questioning it by creating an artificial man. It is the story of a young man called Victor who gets blind with the magic of science and knowledge. He is educated and has enough academic gaining to create a man like creature, but there is one important point to consider that education and knowledge are not enough for his aim as he lacks the Godly power which is the most important item for the creation process. The man is not aware that while following the path of science, he is resisting against the God.

The bad fate of the ugly creature is the result of Victor Frankenstein's desire which is not normal. In the light of new learning and new man concept, he tries to draw his own way in order to become unique in the field. Yet, his work is a good an example for new learning and the new man as the monster has no knowledge and no one to guide him. Not only his appearance but also his capacity of learning is different from other human beings. Just like his creator, he is ready to learn and clever enough to question. The monster is self-satisfied as a being trying to stay alive. In the novel, the monster is

the concrete representation of both the new man concept and the consequences of an excessive desire.

This study consists of three chapters named as a theory part, a body part and lastly a space and identity part. The theory part mainly describes deconstruction as a literary approach and the ideas of Derrida are stressed there. In the body part the ugliness and beauty and the importance of appearance are studied. Then, the space and identity part follows the relationship between space and identity as the results of the bodily features. Having a space and identity is connected with the body in wider terms.

In the first chapter, the connection between deconstruction and the concepts of body, space and identity are handled. Deconstruction is chosen as a literary approach as it seeks for difference and does not always mean to find a certain meaning in a text, because, as Derrida asserts, writing “does not know where it is going, no knowledge can keep it from the essential precipitation toward the meaning” (11). As it is in the features of Enlightenment which is the signification of new learning, new man and the new sight of thinking, a word gains a different meaning each time it is read and it is open to new ideas and changeable opinions. Therefore, in this study body, space and identity are analyzed according to the consequences of new learning mainly concentrating on the desire of a young science student and his process of creating an artificial man.

The second chapter deals with the term body and its importance in the life of human beings. Body is the mere indicator of appearance and is so important to take a place in a society to have a proper life, because, as Beverley Skeggs points out, bodies are “the physical sites where the relations of class, gender, race, sexuality and age come together and are embodied and practiced” (82). In this study, the term body is mainly analyzed focusing on the grotesque and huge body of the man like monster which is created by Victor Frankenstein. The creature is created in a very excessive mood of desire. He collects parts from the dead bodies and combines them very carefully. He works on it like an artist who works on his paintings. During the creation process, it seems so beautiful to the young man that he admires his work. The idea of becoming unique in the field makes him blind and his work seems something perfect to him. In order to create a perfect being he carries out a detailed study without skipping any necessary item because he is the man of perfectness and beauty. All parts are good when

they are apart as they are carefully chosen, but when they come together, the image becomes a horrible being with a huge horrifying body. Although Victor is the creator, he escapes from the monster, and when he begins to live, Victor cannot believe his eyes. The being is very ugly and huge and this is beyond his expectation. The hugeness and ugliness of the monster that finds life and soul worsens the situation and increases Victor's astonishment.

The moment the creature comes into life is a kind of turning point both for Victor and the creature. From now on everything changes in Victor's life. He never had a great struggle until then, and he does not know the meaning of losing. As a result, he fails to calculate the outcomes of his study. The miserable condition of the monster in time will turn into the miserable life of Victor because he will become the slave of the monster which will threaten him to damage all human kind beginning from his relatives. From the time he comes to life, the creature is alone due to his ugly body. However, it should be taken into consideration that the creature turns out to be a victim of Victor's excessive desires. The type of life he is born into and his bad fortune do not occur as his own choices. Ever since the moment of his birth, he has been left alone by his creator who stands as the father figure for the monster in the novel. Then, each time he is seen by a human being, he is either tortured or shouted at. Wherever he goes, he is the other and there is nothing he can do to overcome this situation. The hugeness and fear are hand in hand in the novel, and when this hugeness is added to his ugliness, the situation becomes so miserable for the monster. He never has the chance to communicate or exist in a society. In this study, the concept of body and acceptance into the society are reflected together. The miserable condition of the monster is reflected in the light of the bad events he comes across whenever he meets a human being.

The third chapter of this study deals with identity and space. Identity is the term that makes a human being an individual. In this chapter the readily given identity of Victor Frankenstein is criticized because he never thinks about the identity of the creature he creates. Due to his ancestral ties and having a mother and father he has no problem of identity. So he can find a space suitable for him each time he wants. He has got a name and surname which are important to have an identity since his birth. Yet, the situation is the other way round for the monster; he has no origin, no name and no relatives. He is alone in life, he has no identity and he has a bad fortune of being called

as a monster. The monster is, thus, a rational creature since he does not accept this situation and tries to find a place in the society. When he becomes aware of his ugly body, he understands that he is different from all other people and he tries to find the ways of becoming one of the people around him. He tries to gain an identity and take place in the society to lead his life. He finds a shelter to hide his body and through this shelter he observes a family during the time he stays in it and he learns what life is. He widens his knowledge by reading books in the hut where he hides, after that he gains efficient knowledge about the world, life and the way people live as a family. Yet, he has no chance to put this knowledge into practice. He wants his Victor to create a partner for him with whom, he believes, he can find a place in society.

Space is the other concept in this chapter to be studied. It is in close connection with identity because if one has an identity, one can also have a space easily. There is no suitable space for the monster in the novel as he is not accepted by people. When lack of identity comes together with the ugly body, he is treated as the other. The monster's body inevitably influences the space he occupies. Due to the incongruity of his body with his environment, his body and environment mutually affect each other, and the places he occupies become the spaces that match the appearance of his body. His identity is, thus, shaped by this ill-assorted combination of body and space.

Identity is as a concept developed by one's body and its relationship with the space that one occupies. If the shape of the body determines the space to be occupied, then the space determines the shape of the body in return. Then, as a result, both of these create an identity. The peaceful space provides a peaceful identity whereas a destructive space will result in a destructive identity. Victor's monster, as the consequence of his appearance, is not welcomed in the spaces that he wants to appear as a free being. Yet, the spaces that he wants to belong to reject him. The more he is rejected by the space, the more destructive he gets and his identity equally proves to be anti-social, which causes him to live in more derelict spaces. Therefore, his identity, which is shaped away from the crowds, finds a space for himself in less crowded and lonelier places that increase his anger towards the society in general and toward Victor Frankenstein, in particular.

Briefly, while this study aims to provide a reading of *Frankenstein* in terms of the concepts of cultural studies commonly applied on the contemporary texts like postmodernist and postcolonial novels, it also intends to argue that body, space and identity are not only the analytical tools to study a text from the perspective of cultural studies but also the analytical tools that enable a text to be analysed from the perspective of deconstruction. Therefore, this thesis presents an analysis of the novel from three different perspectives comprising of body, space and identity in two separate chapters and provide a deconstruction of the novel in general and the monster in particular. Before carrying on with the analysis of the whole novel from the aforementioned perspectives, the following chapter presents a critical outline of the analytical concepts in this thesis.

CHAPTER ONE

DECONSTRUCTION AND *FRANKENSTEIN*

If body and space are the cultural, moral and ideological signifiers, as Holliday and Hassard point out (3-4), it is essential to consider those signifiers from a theoretical perspective. The analyses of the uses of body and space images in Mary Shelley's *Frankenstein* inevitably call for deconstruction which is different from traditional reading. There is no certainty in deconstruction because confusion is always the result. Deconstruction does not necessarily mean to find a certain meaning in a text. It is a kind of reaction to structuralism, and meaning is always uncertain. Jacques Derrida is the forerunner of deconstruction and he says that: "Deconstruction is not to naturalize what is not natural"¹. According to him there is no need to show something different from what it really is. For Derrida everything is hidden in the text, there is no meaning outside the text. The meaning will reveal itself within the text as much as the reader can have the ability to comment on the written signs.

As Derrida calls for free writing, he is totally against the idea that it means obeying the rules: "In any event, the project of conceptualization of totality is more easily stated today, and such a project in and of itself escapes the determined totalities of classical History" (Derrida, 4). The idea of totality needs for the rules or certain conceptions that makes the process of writing a kind of restricted event that cannot imply itself freely.

Imagination is the other concept that helps Derrida to form his theory: "Imagination is the freedom that reveals itself only in its works" (Derrida, 6). Giving meaning by reading and imagining are connected items in that the more imaginative the reader gets, the more comments he can come up with on a work. "The imagination (as a productive faculty of cognition) is a powerful agent for creating, as it were, a second nature out of the material supplied to it by actual nature" (Derrida, 6). The imaginative person can create different ideas and can bring different comments.

¹ "Derrida", documentary on 0.48-1.05, <http://www.youtube.com/watch?v=vgwOjjoYtco>, accessed on 01.04.2013.

As a result, while creating his work, the writer unintentionally produces new forms or concepts: "The writer's thought does not control his language from without; the writer is himself a kind of new idiom, constructing itself. My own words take me by surprise and teach me what I think" (Derrida, 11). The process of writing sometimes may be the process of awareness for the writer; the hidden ideas may reveal themselves during writing unintentionally even after reading his own work, the writer may be aware of them. "There is thus no insurance against risk of writing" (Derrida, 11). Writing has always some risks about the difference between the things written and the intended ideas. "The will and the attempt to write are not the desire to write" (Derrida, 13).

Unity of form and meaning is not the case for Derrida; form is only the signifier and the thing it signifies may vary in any condition: "Structure is then the unity of form and meaning. It is true that in some places the form of the work, or the form as the work, is treated as if it had no origin, as if again the masterpiece... the well being of the work was without history" (Derrida, 14). No bound means good work for Derrida, and his marks are always for the writer whose text is free from ties.

Thus, the more you read a work, the more it gets new meanings: "The history of the work is not only its past, the eve or the sleep in which it precedes itself in an author's intentions, but it is also the impossibility of its ever being present, of its ever being summarized by some absolute simultaneity or instantaneousness" (Derrida, 15). Past and present combinations are not so important to analyse a text. A work should be able to go on telling something as long as it studied as stressed: "Certainly, Rousset's avowed plan is to avoid stasis of form, the stasis of form whose completion appears to liberate it from work, from imagination and from the origin through which alone it can continue to signify" (Derrida, 15). The word which is a community of signs should go on signifying or referring even if it gets further from its origin or starting point.

Derrida takes examples from Levi-Strauss, and Strauss takes ideas from Rousset to form their structures: "Claude Levi-Strauss remarks about social models and Rousset about structural motifs in a literary work, 'Escapes creative will and clear consciousness'" (Derrida, 16). If, then, the writer should be free in terms of creativity

according to Derrida, the writer should also feel free of guilt and responsibility. Only if the work is free, it can acquire new meanings thanks to the ideas of the reader.

The work may also find a new identity when it is read deeply by questioning each word in a certain concept: "Now, in the sphere of language and writing, which, more than the body, "corresponds to the soul", "the ideas of size, figure and motion are not so distinctive as is imagined, and... stand for something imaginary relative to our perceptions" (Derrida, 18). Writing and speech may be handled as body and soul. Writing refers to body, and speech refers to soul. The appearance is an objective truth but the inner feelings may vary from condition to condition.

The internalised feeling, namely the capacity of a work that gets different meanings is mainly related to the characteristics that free writing provides the free reading with: "By orienting and organizing the coherence of the system, the centre of a structure permits the play of its elements inside the total form. And even today the notion of a structure lacking any centre represents the unthinkable itself" (Derrida, 352). If there is no centre, it means there is no bound and it means free writing or reading. "The absence of a centre is here the absence of a subject and the absence of an author" (Derrida, 363). Centre is related with a certain point or subject and following the thoughts of the author but when you are free from it, you can comment on the text ignoring the way of the writer:

...I admit with a glance towards those who, in a society from which I do not exclude myself, turn their eyes away when faced by the as yet unnameable which is proclaiming itself and which can do so, as is necessary when a birth in the offspring, only under the species of the nonspecies, in the formless, mute, infant, and terrifying form of monstrosity (Derrida, 370).

A sign is bound to have different meanings in time: "As soon as a sign emerges, it begins by repeating itself. Without this, it would not be a sign, would not be what it is, that is to say, the non-self-identity which regularly refers to the same" (Derrida, 374). A sign repeats itself in order to gain different meanings.

These different meanings of a sign may then have clear meanings when they are handled with oppositional terms: "Levi Strauss will always remain faithful to this

double intention: to preserve as an instrument something whose truth value he criticizes. On the other hand, he will continue, in effect, to contest the value of the nature/culture opposition...The opposition between nature and culture to which I attached much importance at one time ... now seems to be of primarily methodological importance" (Derrida, 359). Nature and culture opposition is an example of binary opposition that Derrida also justifies and uses. The opposite terms are more understandable when they are handled with their opposite concepts: "The bricoleur, says Levi Strauss, is someone who uses "the means at hand" that is, the instruments he finds at his disposition around him, those which are already there, which had not been especially conceived with an eye to the operation for which they are to be used and to which one tries by trial and error to adopt them, not hesitating to change them whenever it appears necessary, or to try several of them at once, even if their form and their origin are heterogeneous" (Derrida, 360). Additionally, using the means at hand is another point that Derrida also supports. He thinks that there is nothing outside the text. The reader can find everything in the text as far as he uses his imagination and cultural build up. The meaning of a text is ready in it, what you look for is infect in it.

Strauss talks about myths mainly dealing with its no origin feature: "Levi Strauss describes bricolage not only as an intellectual activity but also as a mythopoetical activity". (Derrida, 361). He chooses a key myth which is different from the group to make himself easier to be understood: "The key myth is interesting not because it is typical, but rather because of its irregular position within the group" (Derrida, 361). What attracts Strauss the most about myths is the reality that myths have no origin or starting point: "There is no unity or absolute source of myth. The focus or the sources of myths are always shadows and virtualities which are elusive, unactualizable, and nonexistent in the first place" (Derrida, 362). There is no certainty and bound in myths. The original ties are not the case. In a myth, every item can be commented on as different as the reader wishes. There is no starting point so they are free from bounds: "Myths are anonymous. The musical model chosen by Levi- Strauss for the composition of his book apparently justified by this absence of any real or fixed centre of the mythical or mythological discourse" (Derrida, 363).

J.M. Balkin points out that: "Derrida is above all interested in the connection (and misconnection) between what we want to say and the signs we use to express our meaning" (Balkin, 1).

However, a text is not only written but also read. Then the process of reading may gain an equal importance as the process of writing. Not only reading and writing but also the effects of deconstruction on ideological thinking are other points that Balkin stresses about Derrida:

What interests me most about Derrida's work is the possibility that deconstruction can shed light on theories of ideological thinking: how people form and use ideologies, consciously or unconsciously, in legal discourse. Derrida's work is not primarily about epistemology or the sociology of knowledge, but his work has relevance to these disciplines. For that reason, I emphasize some points in Derrida's writings that others (including Derrida) might not choose to emphasize (Balkin, 2).

As deconstruction seeks for new meanings hidden in the gap between the surface structure and deep structure in a text, it is valid for ideologies, too. Ideologists may form new ideologies regardless of thinking their broader concepts, the intention of the forerunner of an ideology may be different than the concepts that this ideology acquires in time. Balkin also points out the terms of presence and binary oppositions that Derrida mentions:

Derrida sees the theories of Western philosophers as expressing, at various times, a series of different metaphysical valuations: subject over object, normal over abnormal, good over evil, positive over negative, identity over difference, being over non-being, ideal over non-ideal. Western philosophy has used the preferred concept as a ground for theorizing and has explained the other concept in terms of it. In each case, the preferred concept constitutes a belief in "presence," a self-sufficient, immediately cognizable existence (Balkin, 3).

The works of Derrida centre on binary oppositions. He tries to form his arguments by using contrasting images. He believes that to make something clear, its contrasting image should be given mainly stressing the differences. Derrida thinks that words should get different meanings each time they are read, and he names this situation as intelligibility: "In Derrida's terminology, English words carry the "traces" of other words from which they are distinguished and in opposition to which they possess intelligibility (Balkin, 5).

The term “différance” is another concept that Derrida seriously calls for. According to him, to show the differences is the best way to comment on a word: “Which came first, the chicken or the egg?” This question foregrounds what Derrida attempts to show in deconstructing hierarchical oppositions” (Balkin, 6). Hierarchical opposition is different from binary opposition in that the images are not totally different from one another. You need both of the terms to explain one of them. In hierarchical opposition, one term covers the other as it is in Mary Shelley’s *Frankenstein*. In this novel, the terms monster and innocence and who is innocent are actually questioned. While the monster is watching the family, they are so naïve and innocent; the monster is the cruel one, but their attitude towards the monster when they see him makes it clear that in fact they are cruel, not the monster. Then Balkin goes on analyzing Derrida’s ideas:

He is not attempting to show that we were wrong in thinking that difference is dependent upon identity, that the non-serious is dependent upon the serious, or that *parole* is dependent upon *langue*. Rather, he wants to expose what we have forgotten: that identity is also dependent upon difference, the serious is also dependent upon the non-serious, and *langue* is also dependent upon *parole*. In other words, neither term of the opposition can be originary and fundamental because both are related to each other in a system of mutual dependencies and differences. Each is continually calling upon the other for its foundation, even as it is constantly differentiating itself from the other (Balkin, 6).

He stresses that a word becomes easier to understand as much as it is studied with its opposite meaning. When the reader grasps the opposite meaning, he can comment on it in logical terms by stressing on the differences:

The notions of *différance* and trace suggest a revolutionary theory of how people grasp abstract ideas. Our commonsense view is that one holds an idea in one's mind, and that idea is immediately present as one conceives it. Thus, when one thinks about the idea of identity, one thinks about it, and not about another idea (difference). When one thinks about speech, one thinks about speech, not about writing. But we can read Derrida’s work as challenging this commonsense conception. When we hold an idea in our minds, we hold both the idea *and its opposite*; we think not of speech but of “speech as opposed to writing,” or speech with the traces of the idea of writing, from which speech differs and upon which it depends (Balkin, 7).

Speech and writing are not separable items. As Derrida stresses, writing gains a different concept when it becomes the word of a speech, it gains an identity which is shaped according to the needs of the reader. Derrida thinks that words should get

different meanings each time they are read and they should carry understandable meanings:

Derrida uses the word "writing" in this broader sense to stand for three basic properties of signification: (1) the substitution of the signifier for what it signifies; (2) the mediation of the experience of the signified by the signifier and (3) the iterability of the signifier at different times and in different contexts. "Writing," as used by Derrida, is a *paleonym*--a word with an old meaning which has had a new meaning grafted on to it. "Writing" in Derrida's general sense recalls the reversal of the hierarchy of speech over writing from which the broader conception arises. Derrida's project, at least in its initial incarnation, was a call for a science of "writing," or a Grammatology, which would investigate and expose the hidden logocentric biases of Western thought (Balkin, 9).

Writing is important for Derrida (11) in the sense that it is a signifier for different concepts, if it is a kind of bridge between the signifier and the signified. To support the reality of iterability which means carrying different meanings and the sight of vision that changes from reader to reader, writing can have various meanings or conceptions in accordance with the needs or the comments of the reader. A word may carry a meaning so different from the one that the writer intended. It may get a different concept due to the interest, culture and the mood of the reader. According to Derrida (11), there is no starting point or a rule for the meaning of a word.

The other point that Derrida emphasizes, according to Balkin, is that the speech may have a hierarchical hegemony on writing: "Derrida also deconstructs the hierarchy of speech over writing through the "logic of the supplement." The term "supplement" comes from Rousseau, who describes writing as a "supplement" to speech. Writing is a supplement to speech in that it represents speech. The "natural" condition of language is spoken; writing is merely added later (Balkin, 9). Speech is the starting point for communication so Rousseau describes it as supplement and Derrida supports the idea in that he thinks that writing alone is not so easy to grasp but when it is shaped according the shape of speech, writing gains importance in so many different aspects.

Derrida thinks that everything the reader needs can be achieved from the text itself: "'Writing' is all there is. This conclusion follows from Derrida's argument that a sign can only represent still another sign. Derrida's famous aphorism *il n'y a pas de hors-texte* (there is nothing outside of the text) is a metaphor which proclaims that all understanding is metaphorical. The 'text' of which Derrida speaks is not merely words,

but life itself: “[O]ur very relation to ‘reality’ . . . functions like a text.” (Balkin, 11). For Derrida, everything is hidden in the text, there is no need to seek for meanings outside the text. The meaning will reveal itself within text as much as the reader can have the ability to comment on the written signs. “Derrida’s critique can be viewed as nihilistic because it appears to deny the existence of objective truth. On the other hand, Derrida’s own arguments subtly rely on the notion of truth. The basic claim is that a signifier only *imperfectly represents* the thing it signifies. This is not a mistake of logic, or an oversight on Derrida’s part” (Balkin, 11). Objective truth means having a unique meaning in all conditions and this idea is not acceptable for Derrida, he thinks that the meaning becomes a meaning as long as a word is studied by different people with different ideas.

The process of reading and the process of writing may give birth to different concepts, and the intention of the writer may get a distant meaning when the reader evaluates it according to his sense of understanding: “One of the most important ideas that Derrida’s work demonstrates is that if (as everyone thinks) we mean more than we say, we also say more than we mean. Our words seem to perform tricks that we had not intended, establish connections that we had not considered, lead to conclusions that were not present to our minds when we spoke or wrote” (Balkin, 21). The written and the spoken language are not the same in some conditions, sometimes we write something but we mean another. The reader may bring a different sight to a word than the writer never thought of it before. “For Derrida, what we did not intend to say is as interesting as what we did intend. That is why so much of his work makes use of puns, or investigates how what a text says refers to itself or what it does. Much of deconstructive criticism involves the discovery of unintended connections between words. One reason for looking for such connections is that they may condense or crystallize important ideas that are already present in a text” (Balkin, 21). Intentional writing is not acceptable for Derrida. Writing should be free from all historical or ideological ties; the writer should not make himself the slave of a restricted area. He should choose the words that can be easily commented on and may vary from reader to reader. The connections between words should be written unintentionally.

The fact that Derrida seeks for different meanings in a text does not mean trying to find the mistakes of the writer:

When Derrida hunts for unseen connections in a text, he is usually not attempting to discover errors in the thought of the author... Instead, he is looking for the type of connections that no author can avoid because no author intends them. Derrida seeks to understand the gap between what the author commands by her language and what the language performs--the uncontrollable incongruity in human language and thought. As Barbara Johnson explains, "the deconstructive reading does not point out the flaws or weaknesses or stupidities of an author, but the *necessity* with which what he *does* see is systematically related to what he does *not* see (Balkin, 22).

Deconstructive reading supports the idea that language may perform a different meaning than the writer intended or thought because language is not an item that can be restricted or caged under certain rules or ideas. Language can stand for the needs of the reader as long as it is free.

A text should be written freely in order to be analyzed by different people in different conditions and from different perspectives: There is an important connection between the principle of the "free play" of text and Derrida's theory of the sign. For Derrida, a sign can only signify to the extent that it can signify repeatedly, in a number of different contexts. The essential property of the sign is its iterability. It follows from Derrida's theory of the sign that we can use signs if and only if they are separable from our intent--if and only if they "mean" whether or not they mean what we intend. Thus, if I write a heartfelt love letter to my girlfriend, in order to communicate my most deeply felt sentiments through language, it must also be possible for the same words to be written insincerely, in jest, or even through random creation by a computer program. Language can signify only if it can escape the actual present meaning it had to the person who used it (Balkin, 22). A word becomes important or meaningful according to the audience it refers to. Francis Ponge declares that "Derrida's work consists in readings of other texts. The problem of reading Derrida just *is* the problem of reading" (Ponge, 3). Writing and reading are parallel to each other as binary oppositions that are not separable from one another. The same text may get different meanings when it is read in different conditions by different people: "My reading of Bennington's reading of Derrida's reading of the metaphysical tradition's reading of ... constitutes a series of non-identical repetitions of the same text" (Ponge, 4). Reading is the process of giving a meaning to a text, the more the text is read, the more it is understood. Even the same reader may comment on the same text differently in various situations.

Success and free writing are in close relation with each other, free writing is the

cornerstone of Derrida's way of thinking. Derrida tears up the rules and forms a new kind of thinking, his aim is to form a concept which is free and more successful: "Derrida's writing has certainly contributed to the critical revision of structuralism that has occurred over the years, but his own work is more wide ranging than the term "poststructuralism" suggests" (Ponge, 7). Therefore, if it is wider ranging than what poststructuralism suggests, Ponge comes up questioning the fact that "the lost origin of our finite or fallen state drives us to continuously reconstruct our beginnings [and] the ideal of presence turns up everywhere. All aspects of experience and/or existence are relegated to a moment called *the present*. But the ideal of presence always implies more than one moment" (Ponge, 5). Beginning and presence are debatable for Derrida, there is no certain beginning or centre or presence which may refer to a state different from the moment we are in.

Deconstruction takes its roots from sign and as the body is a sign especially in the concepts of culture, ideology and morality, deconstruction and body can be studied in parallel to each other. Language is not only words and letters, but it also has a connection with body so body language is another item to be stressed on. The appearance and the body language are handled in Mary Shelley's *Frankenstein* by using the ugly body of the monster. In this novel, body language is more important than the speech because people's prejudice against the ugly appearance of the monster makes them afraid of him, so he never has the chance to get into communication with the people around him.

Also in this novel, being the concepts of deconstruction binary oppositions are given to show the events that the monster experiences. The places that the monster hides himself as he escapes from the people around are always dark, and the darkness here is the indication of despair. The scenes that he observes include the cottagers that are the indications of love and warmth and are associated with the image of light. The other binary opposition that the monster comes across is the scene that he has the chance to talk to the blind old man; here there is a binary opposition between seeing and feeling. There is no problem for the monster as long as he is not seen by people.

In this novel the concepts of body, identity and space are hand in hand. They are studied by using the ugly body of the monster by telling each step of its maturation

process like a new born baby. As a result of his appearance, the monster has no identity, no gender and no space; wherever he goes, he becomes the other and nobody wants to talk to him. He needs a person to talk, a place to live in and an identity to belong to. The theme of belonging densely shows itself in this novel with the miserable situation of the monster. There is no one like him so he cannot share anything. Lack of belonging and loneliness make him a cruel monster and as a result of this he decides to damage all humankind especially the relatives of his creator.

Body and space may be studied together in that a body may become normal or a monster according to the place it exists, but this case is not true for Victor's monster that he is always the other and the monster because his huge and ugly body is not suitable to any place. Place becomes space when it belongs to a person; people according to their identity find suitable places and these special areas become their spaces. As the monster has no identity, he has no space for his own and no place to belong to.

In fact, there is no certain description about how a perfect body should be as Ruth Holliday and John Hassard justifies: "There is no consensus on what the body is and what constitutes it" (Holliday & Hassard, 1). Body and personality should be separated from one another as the appearance has nothing to do with personal qualities. Body should not be a starting point for judging about a person: "We should not be accepting our body as given, as natural, as pre-discursive, or prior to culture. The body is not a foundation. It is not biological bedrock upon which we can construct theories of gender, sexuality, race and disability. The body is not a beginning. It is not a starting point" (Holliday & Hassard, 2). Grouping people according to their bodily features and trying to burden certain identities on them by looking at their appearance is not the case that a body deserves because body is not something that you have the chance to choose and to change. One should accept his body and has to live with it because it is something that has a direct connection with creation, and people do not have the opportunity to ask for their body to their creator.

What makes the monster in this novel to be able to ask for his deformities is the genre of the novel that bears Gothic elements. As the monster in this novel is created by a human being by joining the parts of different dead bodies – not possible in real life -

he has the chance to ask for the reason of his bodily deformities. The body of the monster is gothic as this cannot happen in real life conditions. The concept of gothic in *Frankenstein* may be the root for the new understanding of gothic as Andrew Smith supports: "Gothic from the 1790s to the 1890s concerns the progressive internalisation of "evil". It would be dangerous to generalise about this trend, but it would nevertheless be true to say that a new focus on psychology indicates that a predominantly secularized version of "monstrosity" began to appear. Monsters are not, as they were in Walpole's animated giants, or Lewis's demons, externally manifested sources of danger. Instead by the mid-nineteenth century such horrors had largely been internalised. The roots of this can be discerned in *Frankenstein* in doubling between Victor and his creature..." (Smith, 87).

According to Freud, the return of the dead is uncanny (Smith, 14) in any case the body of the Victor's monster is the formation of the dead bodies. The return of it is uncanny which is also a Gothic element. Victor's dream and the landscape are the other indicators of Gothic elements in the novel. In his dream, his first kiss of Elizabeth makes his lover's body turn into the dead body of his mother on whose grave worms are wandering: "The dream has obvious Gothic association which might seem to invite psychoanalytical interpretation... The dream refers to how his act of creation has usurped the role of his dead mother" (Smith, 46). The landscape is another point in that it deals with nature namely Romantic elements which are yet another Gothic element. Shelley reflects romantic concepts in this novel thanks to her familial ties with the romantic poet Percy Shelley. She uses nature as a place to hide or to relax for both Victor and his creation. Only when he is alone in the dark mountains the monster can feel free as there is no human being to resist against his appearance. Nature is like the bosom of the mother for Victor where he questions the things he has done and seeks for a solution to his problem. In the novel, the terms slave and nature are closely related; the monster is Victor's slave, so he dwells on the mountains and when Victor becomes the monster's slave, this time the nature becomes Victor's hiding place. He escapes from his own creation. He could not foresee the results of his work which brings his and his family's miserable end.

What brings Victor's miserable end is the reality of his identity which takes so many various shapes during the novel. Identity always takes different shapes during life. The familial customs and upbringing conditions also have an important role on Victor's life and on his identity. He is grown up in a perfect family and had a good childhood, perfectness and beauty were very important for his family. He was the product of a family that follows a middle way in life but his academic learning and his blindness through the formulas of Enlightenment made his life a tragic one. The light of Enlightenment brings darkness to Victor's life as he uses science for his blind desire not for adding something to the scientific development. He takes a way to become unique in his field which ends in the destruction of his life and the people around him.

Victor's desire to become unique and his excessive blindness about truth lead him to create a creature which has no identity, no name and no place. His creature has no tie with any other being and he has no shared culture. As a result of this, he has no true self, no identity and no place in culture: "The first position defines 'cultural identity' in terms of one, shared culture, a sort of collective 'on true self', hiding inside the many other, more superficial or artificially imposed 'selves', which people with a shared history and ancestry hold in common" (Hall, 1). Cultural identity means having an ancestral root, belonging to a society and growing up in a shared culture that the monster can never experience.

According to Derrida, identity is a concept which is in between reversal and emergence and without it something may stay unrevealed: "Derrida has described this approach as thinking at the limit, as thinking in the interval, a sort of double writing. 'By means of this double and precisely satisfied, dislodged and dislodging writing, we must also mark the interval between inversion, which brings low what was high, and the irruptive emergence of a new 'concept', a concept that can no longer be and never could be, included in the previous regime' (Derrida, 1981). Identity is such a concept – operating 'under erasure' in the interval between reversal and emergence; an idea which cannot be thought in the old way, but without which certain key questions cannot be thought all" (Hall, 2).

Identity is the key term for explaining personality and belonging theme. "Every identity has its 'margin', an excess, something more. The unity, the internal

homogeneity, which the term identity treats as foundational is not a natural, but form of closure, every identity naming as its necessary, even if silenced and unspoken other, that which it 'lacks'" (Hall, 5). The identity is the feature that makes a person different from the other and that helps one to take a place in society. Each individual has his own way of thinking or way of life. As Leslie J Moran declares, a person becomes an individual as long as there are other people around him and as long as he has certain personal features and differences: "Derrida (1981) argues that any definition of the self rests on the exclusion of the other. In order to know what one is, one must first know what one is not. This 'other' is never 'real' as such, but is rather a constructed fiction against which one can define oneself. The 'other' is therefore always part of the self, created from the self's imagination, but at the same time sublimated and derided" (Moran, 121).

The need for the other means the need for a society and having a space to lead a life as Edward Soja justifies: "... the social production of space and the restless formation and reformation of geographical landscapes: social being actively emplaced in space and time in an explicitly historical and geographical contextualisation" (Soja, 114). The individual in time gets into reaction with the historical and geographical conditions of the place where he lives. The place becomes his own society with its customs, living conditions and the people dwelling on it. He becomes one of the owners of that society because he belongs there with his appearance, his way of speaking and obeying the rules of that society. This belonging theme shows itself in a very attractive way in the life of the monster that has no identity, which has no space to belong to and consequently who has no place to belong to. In a deeper analysis, it is easy to see that what makes the monster so cruel to people is the reality that they do not take him into their society, they do not communicate with him and even they never give him the chance to tell his feelings.

His huge and ugly body makes him seen different from the others because he does not look like any one around him. It is so sorrowful that there is no suitable place for his body which brings together the reality that there is no condition by which he can have a space either public or private: "The mapping of space is the mapping of body. It is its (re)division into public and private" (Moran, 114). Belonging and getting an identity start just from birth and get a shape during growing up process, but the monster

is alone just from the moment he was born. He has no father, no mother to teach him the life or to help him to get a position or a place in a certain society: "The public/private of the space and the bodies within that space draw attention to the ambivalence of this space and the corporeal practices that generate this space. The ambivalence is of particular significance. It draws attention to the particular nature of this space" (Moran, 113). The place one was born in or the family one has are the mere indicators of his identity. Family is the starting point in the way of shaping an identity as parents give a name to their baby and till the end of the life this name acts as an important object for getting a place in a society. As much as the name surname is the indicator of ancestral ties which is also important for belonging.

If one is the part of a society, he can have a space either public or private. Your body, your way of life, your gestures may make you a part of a certain public space where you will never be seen as a monster. In your private space, you may feel free as the borders are formed according to your own free will: "The public/ private divide, for example, is all about bodies in space: whose body can be in public and whose must remain in private" (Hassard & Holliday, 12). The public and private case may vary from condition to condition, your body may make you other in a public space if you do not have the qualities that society seeks for: "Thinking about specific bodies and the spaces through which they flow can tell us important things about the ways in which the same bodies are regulated differently in different spaces. It can help us consider some of the corporeal strategies which subjects may use to pass easily through (or in) specific spaces. It can show us how certain spaces include or exclude bodies, and it can even undermine some of the accepted ways in which we conceptualise different kinds of space theoretically" (Holliday & Hassard, 8).

The needs and the customs of a society are important to become part of it. As long as you are not different with your body, your life style or your way of speaking you can belong to a society. If you have an identity and a familial tie, it is easy for you to belong to a certain society and be a part of it.

Identity which takes its roots from having a name and ancestral past is the most important item to become an individual. In relation to your identity, your bodily features are also important in that physical appearance and gestures are the other means of

getting a place in a society. The grotesque body always has less chance for communication and to be included in a certain space. When your normal bodily features embrace with your communicative gestures, you can easily become the one who can have a space to lead your life.

All these concepts of identity, body and space are handled in Mary Shelley's *Frankenstein* mainly concentrating on the ugly body of the creature. The monster in this novel follows a process as the one that a new born baby experiences till it becomes a mature being. But what makes the monster different is that he learns the life, he learns the difference between good and evil and what belonging means only by observing the family as there is nobody to help or to teach him. During this process he captures that he has no identity, has no father, no mother namely no tie to real life. The only thing he is aware of is that he has a creator. The curse for having no identity is doubled by his awareness of his ugly body. Even if not for his ugly body he would find a space to belong to or could form an identity using his knowledge that he gained during the process he observes The Lacey family.

CHAPTER TWO

BODY

The novel *Frankenstein* by Mary Shelley, being a Gothic novel, mainly deals with the miserable creature which is grotesque and different in form like an artificial man. He may be accepted artificial as his creator is a human being not a Godly power. He is the product of a young man called Victor who starts to question science and tries to draw a new line for him in the light of Enlightenment and new learning. The young man is clever enough to create a human-like being, he has necessary knowledge and scientific tools to do it but what he fails to calculate is the results of his study. It stems from the reality that he does not know the meaning of losing or despair in its real terms. He has got a ready made identity, a place to live in and a family to own so he does not have the capacity to question the result of the things he does. So he blindly follows the scientific approaches to become unique in his field. He starts to question the creation of man: "One of the phenomena which had peculiarly attracted my attention was the structure of the human frame, and indeed, any animal endued with life .Whence, I often asked myself, did the principle of life proceed?" (Shelley, 48). Victor's mind starts to be preoccupied with the idea of creation. He questions the shape of human body by making comparisons between people and animals. This is the starting point of the misery which brings bad fate both to the creature and Victor: "*Frankenstein* is not simply about creation and monstrosity; it is also about representation of the monster and his creator" (Bann, 2). The monster is a kind of tool in the novel, in other words he is the concrete representation of Victor's excessive desires. So each difficulty that the monster comes across as a means of his ugly body is associated with the cruel creator of the monster.

The creation and the idea of creating such a monster are dealt with in a melancholic manner. It can be stated that the idea of creating a creature and trying to have a Godly power are not the consequences of a normal way of thinking as Ludmilla Jordanova declares:

When Frankenstein finally left his secluded home for the University of Ingolstadt following his mother's death, his feelings were ambivalent- loss combined with desire: 'I indulged in the most melancholy reflection..... I was now alone. My life had hitherto been remarkably secluded and domestic ...I believed myself totally unfitted for the

company of strangers... As I proceeded, my sprits and hopes rose. I ardently desired acquisition of knowledge... my desires were complied with...'. Shelley's choice of 'melancholy' was apt, since it encapsulated ambivalence. Although it is suggested sad, gloomy and mournful feelings, it also evoked a sense of pleasure, of the delicious self-indulgence of such feelings... While melancholy could be pathological, it also expressed the superior sensibilities of an intellectual elite. Frankenstein's inability to keep his intimate, domestic self in a healthy balance with his thirst for knowledge, both of which had a melancholic aspect, constitutes the central monstrosity that the novel explores. Far from being a simple moralistic tale of masculinist, scientific overreaching, drawing on simple definitions of 'science', 'medicine' or 'surgery', Frankenstein is a remarkably precise exploration of the internal conflicts felt by practitioners in a variety of fields, which we can conveniently yoke together as 'natural knowledge', and which are examined by Shelly with acuity (Jordanova, 60).

The act of creating a monster is associated with the mood of melancholy and fear of death which refer to a state of mind in which the person is not psychologically healthy. The unhealthy condition of Victor is represented as the mere result of loneliness that makes him take an excessive way on getting more knowledge and using this knowledge for his personal satisfaction. His mind is continually preoccupied with the idea of forming a new type of species that will obey him as the creator. Questioning the creation process and in a way rebelling against the God are the two most striking failures that Victor does. However, this is the only way for him to forget his loneliness because a person can manage to overcome the problems in his mind when dealing with something to do.

Victor believes that he will solve the riddle of science with his new study; he is ambitious and determined on his aim. Desire for becoming one and unique in the field does not enable him to calculate the miserable ending:

I saw how the fine form of man degraded and wasted; I beheld the corruption of death succeed the blooming cheek of life; I saw how the worm inherited the wonders of the eye and brain. I paused examining and analysing all the minutiae of causation, as exemplified in the change from life to death, and death to life until from the midst of this darkness a sudden light broke in upon me – a light so brilliant and wondrous, yet so simple that while I became dizzy with the immensity of the prospect which is illustrated, I was surprised that among so many man of genius, who had directed their inquiries towards the same science, that I alone should be reserved to discover so astonishing a secret (Shelley, 49).

He goes on questioning the life and death cycle and a human less ambition disturbs his mind in the way of becoming unique on the field. The deformation of human body and

the power of death on life becomes a starting point for his desire which is blind to so many future tortures it may bring. What brings disaster to Victor is that science is not on the side of desire and a half made man. The excessive desire finds itself in the excessive power. Victor is mistaken in his understanding of science and the usage of science for the benefit of humankind for Daniel Cottom:

The difference between science and alchemy, then, the difference that makes Victor's monster so terribly powerful, is that science in actuality rejects desire, and thus rejects a part of man to himself in a hideous and violent form. All power, whether it be over nature or over society, represents a monstrous misinterpretation of desire. Seen from this point of view, the monster is a figure for the novel insofar as the novel may be taken as something other than a dream and thus an objective language within which there is concealed a deathly power over reader (Cottom, 66).

This quotation makes a reference to Victor's desire and his blindness through the way to reach his aim. Victor's excessive desire finds itself in the hideous and violent body of the monster. The monster image is a concrete item in the novel that hides a hidden message in it. The wonderful study of the Victor turns into an ugly wretch when it is completed.

Victor is so decisive about creating a human like creature the only point he hesitates is on which level the creature should carry the features of a human being. Stronger or weaker but he is not sure if he has the enough ability to create a being that has the admirable qualifications of a real man: "I doubted at first whether I should attempt the creation of a being like myself or a simpler organization; but my imagination was too much exalted by my first success to permit me to doubt of my ability to give life to an animal as complex and as wonderful as man" (Shelley, 50). The complexity and the wonderful side of human body doubles Victor's desire in his way of questioning creation and his wish to create a being like a human. As his mind is preoccupied with perfectness, in a state of mind he decides to create a being which has gigantic qualities: "Frankenstein's monster images the monstrous nature of representation. Victor, then, may deliberately choose the monster's "gigantic stature" (54) as a mechanical expedient in his work; but when that work is completed, it comes to have significance beyond the pragmatic. As Victor says, "How can I describe my emotions at this catastrophe, or how delineate the wretch whom with such in fine pains I had endeavoured to form?" (57). The size of the monster magnifies a faulty relationship between the inside and outside of his body as well as a lack of harmony on the surface

of his body” (Cottom, 60). Victor is under the effect of his desire to form a being like himself so he cannot control his process of creating. He has enough knowledge to form a human being, but he is blind to the consequences his study may bring. His plans and desires about the creature are very different when they are practiced. The appearance and the size of the monster become much fearsome than Victor assumed it to be.

Victor, in the light of his growing up environment seeks for perfectness and beauty. He has no doubt that his creature will be a perfect and beautiful being because he does all calculations rigor and he collects each part of it with his hand so he believes that it will be both gorgeous and beautiful: Denise Gigante states that Burke’s definition of ugliness is described as ugly is the term which the beautiful is not, the qualities of ugliness are the opposites of what are declared for beauty (Gigante, 569). “To consider the creature according to Burkean aesthetics, therefore, we must view him in reverse through the lens of the beautiful as the aesthetic object of Victor’s artistic fashioning. Indeed Victor prefers to regard himself not as a scientist so much as “an artist occupied by his favorite employment” (F, 85), selecting disparate parts of their beauty rather than choosing an entire body to reanimate” (Gigante, 569). Victor is so decisive about his work that he chooses each part carefully for his great employment; his only concern is to give life to a being like himself by doing his best. So he does not choose a complete body for his aim, he seeks for perfection in each part of his creation; there is no place for a fault during his creation process. He does his best to create a perfect being in physical terms but there is one point which he fails to consider: What may happen when this gigantic creature comes into life?

It is clearly seen that Victor works as careful as an artist, but Stephen Bann says he fails to think that the thing he deals is science not art:

... the scientist, like the classical artist, misconceives his tasks as one of adding ‘graceful’ and ‘satisfactory’ parts one to another: ‘life must then be infused as an external animating principle, rather than as an aesthetic property of ‘wholeness’ that irradiates the concatenated forms. On a secondary level, of course, we could go on to consider in parallel terms the achievement, over along term, of Mary Shelley herself, who is not a scientist but an artist. What remains imperfect and hideous in the make-up of the monster is recuperated aesthetically through the design of *Frankenstein* the text. And if, in Ruskin’s terms, the truth of the monsters lies pre-eminently in the fact that, through the artist’s intermediacy, we can ‘really see’ it, then Mary Shelley’s power of imagination is indeed justified: she created a monster who demanded to be seen, whose

effective visualisation, in the form of the horror film, elevates the scientist's botched job into an aesthetic wholeness (Bann, 6).

There is a reference to the impossible combination of science and aesthetics. As the writer Shelley is an artist not a scientist, she depicts the character Victor as an artist during his process of creating the monster. The artist, symbolised by Victor, is condemned by his creation which not only gets out of his control but also takes him under his own control: "Slave, I before reasoned with you, but you have proved yourself unworthy of my condescension. Remember that I have power; you believe yourself miserable, but I can make you so wretched that the light of day will be hateful to you. You are my creator, but I am your master; - obey!" (Shelley, 206)

The process of creating the monster goes well, no problem about calculations and no problem about the parts because he chooses each part carefully, and he uses the perfect ones. The pieces are all good when they are apart, but the moment they become the part of an alive, ugly and gigantic creature, everything turns upside down:

... perceived, as the shape came nearer (sight tremendous and abhorred!) that it was the wretch whom I created. I trembled with rage and horror, resolving to wait his approach, then close with him in mortal combat. He approached; his countenance bespoke bitter anguish, combined with disdain and malignity, while its unearthly ugliness rendered it almost too horrible for human eyes. But I scarcely observed this; anger and hatred had at first deprived me of utterance, and I recovered only to overwhelm with his words expressive of furious detestation and contempt (Shelley, 112).

Despite being the creator of the monster, Victor is afraid of it, and he refers to it as wretch and describes it as an unearthly ugliness and too horrible for human eyes: "If the Creature is not to be seen as a mere mechanistic collection of limbs, he must inspire his viewer with the imaginative power necessary to unite his various anatomical components into the totality of a human being" (Gigante, 570). The parts of the creature are all chosen carefully, and so they are perfect but when they come together and try to form a being, the result is not as good as it was assumed to be. Even Victor, as the creator of the monster, cannot get rid of escaping from the ugly appearance of the giant monster.

Just from the beginning, his study seems as a wonderful one, but when it is concluded the reality shows its real face:

... the text in question is Mary Shelley's *Frankenstein*. On the literal level, here is a story about a scientist who conceives the superhuman project of bringing together the fragments of dead bodies so as to imbue them with life (Dr. Frankenstein: 'I had worked hard for nearly two years for the sole purpose of infusing life into an inanimate body'). The success, and the failure, of this Promethean enterprise impel Mary Shelley's powerful narrative. But on less literal level, what the author has put together is not so much a series of narrative segments, as a congeries of scientific and philosophical problems. These combine uniquely in the carefully wrought discourse of the novel. But any attempt to prise them out from it, and test them in the light of kindred ideas, risks doing violence to the imaginative core that has been fused together in the heat of the literary creation (Bann, 1).

The creation process at first sight seems to be a success as the pieces taken from dead bodies with a great talent and a scientific approach but the completed form is not as successful as it was assumed since it turns into a failure in the form of a horrifying and cruel monster. As a result, the creature gets out of control. Like humans who are created by God and sometimes rebel against God. This may be interpreted in another way: Our failures may begin to control us. If the monster stands for the first man, he also stands for the evil side of humans.

The creature becomes very ugly when he begins to live, even his creator Victor escapes from it, as the being is not the creature he planned part by part:

Regardless of how we choose to map Victor Frankenstein onto his socio-historical grid, his subject position is radically threatened by the intrusive reality of his Creature. It is important to remember that the creature's ugliness did not bother Victor (or anyone else for that matter) before he came to life: "he was ugly then; but when those muscles and joints were rendered capable of motion..." (F, 87). As we shall see, he insists on himself, on the very staff of his existence, which Victor's socially (in Lacanian terms, symbolically) constructed identity must, by definition, repress. Although one might point to Victor's difficulty in laying his hands on the Creature towards the end of the novel as evidence to the contrary, that is, as evidence of the creature's insubstantiality, that difficulty has more to do with Victor's failure to get in touch with his own existence (the real Victor) than with any lack of materiality on the part of the creature itself (Gigante, 567).

The terms beauty and wretch are both used for the monster by Victor in the novel. The difference between the planned and the practised body of the monster makes Victor change his ideas. As he is captured by his excessive desire, each step of creating it is a management for him so as the body comes nearer to the final position, it seems better

and more beautiful to Victor, but when the monster comes into life, the reality shows its face making Victor refer to his beautiful creation as a monster.

Victor draws the fate of the monster with his own hands; due to his ugly and gorgeous body, he will not be accepted by other people. During his life time, he will be called as the other:

“I expected this reception” said the demon.

All men hate the wretch; how then must I be hated, who am miserable beyond all living things! Yet you, my creator, detest and spurn me, thy creature, to whom thou art bound by ties only dissoluble by the annihilation of one of us. You purpose to kill me. How dare you sport thus with life? Do your duty towards me, and I will do mine towards you and the rest of mankind. If you will comply with my conditions, I will leave them and you in peace; but if you refuse, I will glut the maw of death, until it be satiated with blood of your remaining friends (Shelley, 113).

He bargains with the monster. The monster is aware of its ugliness and declares that he is miserable beyond all living things. The dream of Victor results in a being that is monstrous:

As cracks and fissures emerge in the representation, the visceral reality of the Creature destroys all fantasy. Despite the fact that Victor specifically chose each feature for its beauty (I had selected his features as beautiful), the combined form can not aesthetically contain its own existence. Here Victor’s creative method resembles that which Mary Wollstonecraft ascribes to the sculptors of Greek antiquity: “beautiful limbs and features were selected from various bodies to form a harmonious whole..... It was not however, the mechanical selection of limbs and features; but the ebullition of a heated fancy that burst forth. (Gigante, 570).

When they meet and Victor learns about monster’s life story, he threatens Victor to give damage to all humanity. He hates his ugly and horrifying body. After he is left alone, the creature tries to learn life by his own struggle, he observes all actions of the people around him and tries to behave like them. His entire endeavour is nonsense as he never has the chance to use things in the same environment with other people:

I admired virtue and good feelings, and loved the gentle manners and amiable qualities of my cottagers; but I was shut out from intercourse with them, except through means which I obtained by stealth, when I was unseen and unknown, and which rather increased than satisfied the desire I had of becoming one among my fellows. The gentle words of Agatha, and the animated smiles of charming Arabian, were not for me. The mild exhortations of the old man, and the lovely conversation of the loved Felix, were not for me. Miserable, unhappy wretch (Shelley, 141).

The monster is aware that he is different from all other people and this stems from his ugly appearance. He complains about the reactions of the people when they see him. As nobody is happy to see him, he feels lonely and unhappy. As the monster is the combination of dead bodies, he is a kind of corpse which turns into life again:

The portrait- at once the instrument and aim of physiognomic- comes to herald death in Shelley's text, thereby suggesting a metonymic connection between the image and the corpse, a connection realized in a creature born of dead flesh (Juengel, 356).

The appearance and its effects on the human relationships are given in the novel with the image of a monster which is a creature born of dead flesh. Combining this theme with the study of physiognomic, it is clearly seen in the novel that the ugly and unfinished face of the monster brings a bad fortune to it, making its life miserable.

As time flows and the creature is pushed into the life alone, he starts to question his body and his difference as there is nobody like him in his surrounding: "I had never yet seen a being resembling me, or who claimed any intercourse with me. What was I? The question again recurred, to be answered only with my groans" (Shelley, 142). The body of the monster is so different from that of all human beings. There is nobody like him around him so he questions his origin, his gender and his place in the life he is forced to live.

The monster curses the day he came into life and his creator:

....., the minutest description of my odious and loathsome person is given, in language which painted your own horrors, and rendered mine ineffaceable. I sickened as I read." Hateful day when I received life!" I exclaimed in agony." Cursed creator! Why did you form a monster so hideous that you even turned from me in disgust? God in pity made man beautiful and alluring, after his own image; but my form is a filthy type of yours, more horrid from its very resemblance. Satan had his companions, fellow devils, to admire and encourage him; but I am solitary and detested (Shelley, 154).

The monster is aware that his creator is responsible for all his miseries. He curses the day he was created. He accuses his creator of being in cooperation with the Satan and declares that this cooperation results in his loneliness and his cursed solitary life.

Seeing his image in the water, the monster understands that he is so grotesque and ugly: "Increase of knowledge only discovered to me more clearly what a wretched outcast I was. I cherished hope, it is true; but it vanished, when I beheld my person reflected in water, or my shadow in the moon shine, even as that frail image and that inconstant shade." (Shelley, 155). As he goes on learning about human kind and creation, his questioning takes a different dimension, the more he learns the more he gets aware of his bodily deformation and the more he curses his creator. He does not have a perfect body; all his body consists of different pieces that make his appearance ugly and different from all other human beings. Because of this, he has no chance to communicate with other people, his face is ugly, his body is gigantic, and his eyes are dull. Eyes are very important for interaction between people and dull eyes of the monster are horrible:

By focusing on the ideal of transparency, Burke draws attention away from the materiality of the eye itself. While a clear eye serves as a proverbial window into the soul, the creature's eye is little more than a reminder of its own existence: a dump of vile jelly attached to the skull. With reference to the "depthless eyes" of Shelley's creature, Žižek writes: "The nontransparent, 'depthless eyes' eye blocks out our access to the soul, to infinite abyss of the 'person', thus turning it into a soulless monster (Gigante, 571).

Eye contact is an important item to get into communication and to reach the soul of a person so the monster loses his chance just from the beginning as a result of his dull and soulless eyes. "While an animate eye conveys the animating mind behind, a static eye only increases the chance that the viewer's gaze will come to light on the horrific substance of the eye itself. One look in the "dull yellow" eye of the Creature is enough to reveal the horror of his full- brown existence and demolish all "pleasing illusions" (Gigante, 573). As they are formed from the bodies of dead people the eyes of the creature are not alive and there is no meaning in his looks and when this meaningless eyes come together with his ugly and gigantic body, they become the parts of the fear that people show when they see the creature: "The physical monstrosity of Frankenstein's creature is related to the problems in the representation of a man as species, a social figure, an individual, a creature of reason, and a being in the contexts of science and political economy" (Cottom, 61). The monster figure in this novel shows itself in a different perspective by being in a close contact with humanly deeds. In a way

he has a reasoning mind which is an important feature of a human being. The creature like a human being can think and learn. If it weren't for his ugly body, he would be an individual namely a social being. It is clearly observed in the novel that the monster can learn all features of a human being only by observing the poor cottagers.

At first the monster is not able to understand why people attack him and give damage because he does nothing to deserve a reaction like this:

I had sagacity enough to discover that the unnatural hideousness of my person was the chief object of horror with those who formerly beheld me. My voice, although harsh, had nothing terrible in it; I thought therefore, that if in the absence of his children I could gain the good will and mediation of the old De Lacey, I might, by his means, be tolerated by my younger protectors (Shelley, 156).

He wants to use his voice as a cover to hide his ugly body. He knows that when people see him, they run away and fear him, so his only chance to communicate with people can be his voice which is better than his appearance and his only chance is to have communication with the old blind De Lacey, which will soon result in misery.

He tries his chance on the blind man with a great hope, but when it turns into a bad reaction, he decides to take revenge from all humankind: "Now is the time! - save and protect me! You and your family are the friends whom I seek. Do not desert me in the hour of trial!" (Shelley, 160). The moment when he will meet with the family members is very important because he hopes that the blind man will help him at the point of meeting which is a kind of trial for him:

"Great God!" exclaimed the old man, "who are you?"
At that instant the cottage door was opened, and Felix, Safie, and Agatha entered. Who can describe their horror and consternation on beholding me? Agatha fainted; and Safie, unable to attend to her friend, rushed out the cottage. Felix darted forward, to whose knees I clung: in a transport of fury, he dashed me to the ground, and struck me violently with a stick. I could have torn him limb from limb, as the lion rends the antelope. But my heart sunk within me as with bitter sickness, and I refrained. I saw him on the point of repeating his blow, when, overcome by pain anguish, I quitted the cottage, and in the general tumult escaped unperceived to my hovel (Shelley, 160).

Again the ugly body brings unhappiness to the monster, but this time it is a kind of turning point for him as he loses his last chance for communicating with human beings. And the bodily torture doubles his anger which takes a way through revenge.

In accordance with his ugly body, also the hugeness is another problem for the monster as it causes fear when people see him:

A further aspect may be related to Rausseau's suggestion that the idea of gigantism signifies a distortion of perception caused by man's fear of others. Not only in this analysis relevant to Frankenstein's creation, but the constitution of this fear in *Frankenstein* can be expressed more precisely. One area in which gigantism and fear are related is a child's perception of the coincidence between his parents' physical and moral authority, and this thematic conjunction is crucial thought the novel (Cottom, 61).

Fear and gigantisms go hand in hand in the novel. When hugeness comes together with the ugly appearance of the monster, things get worse. People escape from him, because this appearance brings prejudice with itself and so the monster has no chance to communicate with people. Fear is the reality that constructs a border between people because people seek for security and confidence before they start a relationship or they want to communicate. As a consequence of all these as he lacks a perfect body, the monster has no chance just from the beginning. Everybody shouts at him and damages him, and he is fed up with this situation:

But this was a luxury of sensation that could not endure; I become fatigued with excess of bodily exertion, and sank on the damp grass in the impotence of despair. There was none among the myriads of men that existed who would pity or assist me; and I should I feel kindness towards my enemies? No: from that moment I declared everlasting war against the species, and, more than all, against him who had formed me, and sent me forth to this insupportable misery (Shelley, 162).

His bodily deformation brings him loneliness and unhappiness. This becomes a starting point for him to declare war on all his enemies including his creator being the most important of all.

There is a great prejudice against the monster as a result of his bodily deformity, and he has nothing to do to change this situation:

...On seeing me, he darted towards me, and, tearing the girl from my arms, hastened towards the deeper parts of the wood. I followed speedily, I hardly knew why; but when the man saw me draw near, he aimed a gun, which he carried, at my body, and fired. I sunk to the ground, and my injurer, with increased swiftness, escaped into the wood (Shelley, 168).

Again he is tortured. His each meeting with a human being results in his bodily torture. It is the same again with Victor's brother: "He struggled violently; "Let me go" he cried; "monster ugly wretch! You wish to eat me, and tear met o pieces- You are an ogre- Let me go, or I will tell my papa" (Shelley, 169). Meeting with monster, the boy fears and insults the monster because of his ugly appearance: "it is couched in admittedly boyish terms, William Frankenstein's fatal encounter with the creature – "monster!" Ugly wretch! You wish to eat me, and tear to me pieces" (F, 169) – contains a fundamental insight into the nature of ugliness itself: the ugly is that which threatens to consume and disorder the subject (Gigante, 569). Again prejudice occurs here. The boy fears and insults him because of his ugly appearance. The need for revenge and existing anger make the monster damage the little boy.

Knowledge and science are good as long as they are used in the right place by the right person:

Shelley maintains the opposition between Walton and Frankenstein and with it the prohibition to transgress the boundary of human knowledge. Frankenstein offers a threefold justification for his confession: he wants to save Walton from madness of scientific obsession, which has ruined his life; he hopes that a memory of the evil results of his experiment will not die with him; he wants to emphasize the fatality of his failure (Bann, 30).

It is a binary opposition. They both refer to different parts of life, such as pain, obsession, and salvation. Examples for the threefold justification are: First, he tries to justify his mistake by defending the scientific approach to claim that science resolves everything. Second, his creation becomes his means to prove his ability to accomplish something. Third, he questions the paradox of creation and death.

Victor's initial goal of creating a new human being coincides in part with an Enlightenment dream of a 'new man', capable of perfection through reason and free from the inherited encumbrances of the past, such as noble rank or religious dogma. In

the light of Enlightenment, people are not grouped or classified according to their original rank, they are respected according to their behaviours or thoughts and only by this way, they can take a position in a society. Following this idea, Victor creates a monster consisting of the bodies of different people. His aim is to create a wonderful being without belonging to any group.

Reason does not accept any classification as Crosbie Smith declares: "One of the most stirring and popular advocates of Reason, The Marquis de Condorcet (1743-94), believed that the 'new man' and his rights would derive from 'the single truth, that man is a sentient being, capable of reasoning and acquiring moral ideas'. All that had to be done to initiate the process was to strip away the inheritance of status and property. In its conception, Victor's creature was to have been just a 'new man' was likely to find himself outside existing eighteenth-century human society: 'I heard (from De Lacey family) of the division of property, of immense wealth and squalid property; of rank, descent, and noble blood.' Rank, descent, noble blood are the concepts outside the understanding of reason" (Smith, 53). New man is the product of new understanding of science and tries to find a place in a society and belong to a space with a certain identity.

The terms of identity and space are the products of body. If your body is normal, then you can have a space, namely a place, to own. The lack of identity and the lack of space are analysed in detail in Shelley's *Frankenstein* on the ugly body of the monster that is not accepted by any communities. The miserable conditions of the monster and the results of not belonging to a place are studied in detail in the following chapter

CHAPTER THREE

IDENTITY AND SPACE

Identity as a term has a close connection with the name and body. Name is the first indicator of having an identity because it makes you an individual and a part of a society. The surname is also important as it is the indicator of ancestral ties that helps body to belong to a place. The physical appearance, namely the body, is so effective in determination of the identity. If your body is suitable to the place you live in, it will be easy for you to gain an identity.

In Mary Shelley's *Frankenstein*, Victor has no point in questioning the identity problem about the monster he creates because he has got a ready made identity thanks to his name, his ancestral ties and his bodily perfection. Wherever he goes he has got a space to belong to and he has no problem about communication as he has got a certain and in any case a respected identity: "I am by birth a Genevese; and my family is one of the most distinguished of that republic. My ancestors had been for many years counsellors and syndics; and my father had filled several public situations with honour and reputation. He was respected by all who knew him for his integrity and indefatigable attention to public business" (Shelley, 27). As he had a good childhood and a good academic education in some case, he is far from the realities of the world. He assumes that everything will be as he plans; he is not on the side of judging consequences as he never before in his life had an experience that results in destruction. He is the fruit of a family that has a normal life condition which always seeks for beauty and perfectness and helps him to act as he wishes: "No youth could have passed more happily than mine. My parents were indulgent, and my companions amiable. Our studies were never forced; and by some means we always had an end placed in view, which excited us to ardour in the prosecution of them" (Shelley, 32). His being so selfish and so blind is a normal condition in that the existence of a readily given powerful identity and not knowing the meaning of losing or not having a concern about feature are the parts of his life. He is the slave of his excessive desire to reach his aim. The calculations he makes while creating the creature do not result in as expected when they come into practice. Victor fails to consider a point that his creation is not a kind of

toy but a kind of being, and in some points, he will need the same things as a human being to lead his life, and he will need necessary conditions and places for them.

The concept of identity takes different shapes according to the conditions or expectations of the place in which people are living. As Moran stresses, a person needs others to shape his life, your different features from the others make you an individual, and people have to live in a society and have to communicate to lead their lives (Moran, 121). In *Frankenstein*, the formation of identity is handled both with Victor and the monster. Victor starts life with a strong identity that comes from his familial ties, and he goes on using his readily accepted identity during his education process. He never has a problem of belonging even in his childhood or even in his education process. However his fortune turns into a bad one when his creature comes into life, but there is a reality that the real disaster for him is the change in his mind through science:

I feel pleasure in dwelling on the recollections of childhood, before misfortune had tainted my mind and changed its bright visions of extensive usefulness into gloomy and narrow reflections upon self. But, in drawing the picture of my early days, I must not omit to record those events which led, my insensible steps to my after tale of miser: for when I would account to myself for the birth of that passion, which afterwards ruled my destiny, I find it arise, like a mountain river, from ignoble and almost forgotten sources; but, swelling as it proceeded, it became in its course, has swept away all my hopes and joys (Shelley, 32).

It can be easily concluded here that science and knowledge are useful as long as they are used by right people for right aims. What is the use of science if it gives birth to things that bring disaster to humankind?

After the creature comes into life and learns about life he starts questioning his body, his identity and his creator. The creature understands that he does not belong to anywhere "I was a poor, helpless, miserable wretch; I knew and I could distinguish, nothing; but, feeling pain invades me on all sides, I sat down and wept" (Shelley, 118). The lack of identity as a result of bodily deformation results in not belonging and not having a place to lead life. At this point the creature gets angry to all human kind and decides to take revenge:

For the first time the feelings of revenge and hatred filled my bosom, and I did not strive to control them; but, allowing myself to be borne away by the stream, I bent my mind towards injury and death. When I thought of my friends, of the mild voice of

De Lacey, the gentle eyes of Agatha, and the exquisite beauty of the Arabian, these thoughts vanished, and a gush of tears somewhat soothed me (Shelley, 164).

The feeling of revenge and the bargain between Victor and the monster are striking because this is the turning point in Victor's life. From that point on, he will need a place to escape and even he will need to hide his identity to rescue himself from the monster. This time the solitude places and nature are his dwelling places. He is regretful about what he did and seeks for a solution in the bosom of the nature. In this novel, nature is a space which embraces the ones who are in need of help. Only in the nature, the monster can wonder freely. In this novel, as a result of culture's effect on nature, nature becomes a space to lead life for the monster:

For some weeks I led a miserable life in the woods, endeavouring to cure the wound which I received. The ball had entered my shoulder, and I knew not whether it had remained or passed through; at any rate I had no means of extracting it. My sufferings were augmented also by the oppressive sense of injustice and ingratitude of their infliction. My daily vows rose for revenge- a deep and deadly revenge, such as would alone compensate for the outrages and anguish I had endured (Shelley, 168)

Nature accepts him as he is and again for him it is the protector and a secure place to hide and decide. Only when the monster threatens Victor with damaging his life, he becomes aware that he has done something wrong and he starts to question his position: "I will revenge my injuries: "If I cannot inspire love, I will cause fear; and chiefly towards you my archenemy, because my creator, do I swear inextinguishable hatred. Have a care: I will work at your destruction, nor finish until I desolate your heart, so that you curse the hour of your birth" (Shelley, 173). Now he can understand what the meaning of loneliness and of having no identity, and the despair of not wondering round freely are.

In Shelley's *Frankenstein*, the problem of identity stems from the problem of body. During the course of the novel, the monster tries to prove that he resembles the people around him both by his humanly senses and his knowledge, he tries to be a part of the society but he cannot manage it as his ugly appearance does not let him do it. He has the ability to speak, to learn and to communicate, but there is no usage of them. The prejudice against his body is so great that he cannot show he is harmless. The monster is so patient about being accepted by human beings; whatever they do, he never gives up

looking for a door that may be opened for him. He does his best to change the imposed identity on him as being a monster. He tries to change this reality by trying to make his self un-monster as Amber Knight declares:

Over the course of the novel, the reader is invited to explore the ways in which Victor Frankenstein's Creature, his famous "Monster," attempts to "un-monster" himself by demanding that the other characters in the novel recognize his self-identity as a "kind and feeling friend" (*F*, 95). Ultimately, the tragedy of *Frankenstein* is that the Creature cannot see himself as anything other than a monster—he is never afforded the identity recognition he so desperately desires. Contra Markell, however, I argue that the Creature's failure to resist the externally imposed identity of monster is not primarily a result of the human condition of finitude, although I agree that identities are constructed inter subjectively and that identities are unfixed, multiple, and subject to change. Instead, I argue that the Creature fails to achieve a more human identity because he cannot single-handedly overcome the asymmetrical power relations that underlie the social construction of identity, and that are reinforced through the construction of his identity as monster (Amber Knight, 2).

Knight thinks that identity can be shaped by the individual according to his living space, cultural achievement and academic process. The idea of accepting a given identity is not the case for him, and he argues that the monster follows this concept through the novel. He never hesitates to reject the monster self that is imposed upon him just from its birth. The only problem for the creature is his ugly body but in terms of identity it becomes the most important problem since identity, body and space are in close relation with each other especially in broader concepts.

As a result of the lack of a belonging to a place in the novel, the monster harshly suffers in all conditions. The lack of identity or an identical tie to a lower group always bring problems to the individual in the way of taking a place in a society. The creature under the effect of being rejected visibly lives in agony in the novel, his economic hardships and not belonging to a certain place make him a miserable creature: "And what was I? Of my creation and creator I was absolutely ignorant; but I knew that I possessed no money, no friends, no kind of property. I was besides endowed with a figure hideously deformed and loathsome; I was not even of the same nature as man" (Shelley, 140). He curses his body here, he is aware that he is not like other people; he has nothing as a property and no money which means power in broader terms. "As evidenced by the miserable fate of the Creature—he suffers from psycho-emotional distress, social exclusion, and economic poverty—members of oppressed groups

unjustly suffer from real and damaging effects of identity-based subordination” (Knight, 2). He does not have the chance to be subordinate because even a subordinate one also has a place in a society.

“In this the direct moral of the book consists; and it is perhaps the most important, and of the most universal application of any moral that can be enforced by example. Treat a person ill, and he will become wicked. Requite affection with scorn;—let one being be selected, for whatever cause, as the refuse of his kind—divide him, a social being, from society, and you impose upon him the irresistible obligations—malevolence and selfishness. It is thus that, too often in society, those who are best qualified to be its benefactors and its ornaments, are branded...with scorn, and changed by neglect and solitude of heart, into a scourge and a curse”.

-Percy Shelley, 1818, Review of *Frankenstein* (Knight, 17)

This quotation is in fact a kind of summary that gives information about the miserable condition of the monster. From the moment he becomes alive, the monster does his best to stick to life and to get into interaction with the people around him. The Lacey Family is a kind of hope for him. For a long time, he observes the family, he helps them and he learns humanly qualities by observing the family:

“I lay on my straw, but I could not sleep. I thought of the occurrences of the day. What chiefly struck me was the gentle manners of these people; and I longed to join them, but dared not. I remembered too well the treatment I had suffered the night before from the barbarous villagers, and resolved, whatever course of conduct I might hereafter think it right to pursue, that for the present I would remain quietly in my hovel, watching and endeavouring to discover the motives which influenced their actions” (Shelley, 126).

Whenever he comes across with a person, he is wounded or gets the position of the other. While observing the family, as he is aware of his ugly body, he wants to try his chance on the blind old man. He wants to get into communication with him and tell his miserable story, and maybe this way the old man may enable his family to embrace him and may help him in the way of becoming an individual who has an identity. However, there is one point he skips to calculate while he is trying to talk to the old man, the family members arrive suddenly, and they scream and shout. This scene is the last step for the monster in his way of trying to shape his identity to like the other human beings. At this point, he loses all his hope and the revenge covers his eyes. As it is clear from here, the conditions force him to become a monster. He tries to be a good person

but the people around him and his creator being the forerunner damage his life and tear up all his hopes. He is not the victim of his personality, but he is the victim of the people around him.

In the novel, the creature is captured by the miseries of his given name monster. In fact what make him a monster are not his internal wishes but the people around him and the bad conditions of the places he dwells on. The miserable story of the monster that stems from his ugly body gets worse day by day and each time he comes across a human being. Being created like that and having a life so cruel are not his choices. He is the victim of his creator's excessive desires to reach his aim. If it is analyzed in deeper concepts, it is clearly seen in the novel that this false action of Victor brings sorrow not only to the monster but also the people to whom he comes across: "The Creature's body is assumed to reflect his internal monstrous self, and this false representation actually constitutes the Creature as monster. Furthermore, the materialization of the Creature's identity as monster results in the Creature's sad fate of isolation, poverty, and psycho-emotional distress, and all of the other characters in the novel must deal with the effects of his monstrous actions after he has been constituted as such" (Knight, 26). The bad fate of the monster starts with birth and goes on with the attitudes of people. Each time they see him, they scream and shout at him like a monster and give bodily damages to him that injure him heartily more than bodily. Being aware of his ugliness, the creature gets sadder each time he hears the word monster. The great prejudice against his appearance doubles his miseries in any case:

Thus, the Creature is not only constituted as monster because everyone who sees him points a finger and dialogically declares "you are a monster." Rather, the Creature is situated within a discursive field of corporeal normality, in which the gaze strips him of his capacity to engage with others in a process of mutual recognition (Knight, 27).

The case of being a victim changes through the novel according to the conditions. Either the monster or Victor becomes victim in different parts of the novel:

For his part, the Creature cannot participate on equal footing in dialogue as a result of the material inequalities wrought by his identity as "monster." Not only does Victor not actively listen to the Creature, but the Creature is all-too-aware that he is dependent upon Victor. For example, in his pleas for companionship the Creature cries, "You must create a female for me, with whom I can live in interchange of those sympathies necessary for my being. *This you alone can do*" (F, 104, emphasis added).

The Creature knows that he lacks the social capital, education, and economic security to achieve this goal by himself (Knight, 31)

Whatever he does to widen his knowledge, he cannot reach the capacity of a human being because he is not educated and he is not given a regular training till the time he comes into life. So he can never reach his aim without the help of a human being. He wants a partner from his creator as he is the victim of loneliness. His fate is in the hands of Victor because only he can make a female version of it. The monster does not have the necessary background or capacity to reach his goal.

In the novel, the creature never accepts that he is a monster. He always tries to be a part of the society; he never gives up learning and trying to be accepted. He tries to form an identity and shape it according to the needs of the society. In this novel, the changeable side of the identity is given by the desire of the monster. Mehmet Ali Çelikel draws attention to the idea that identity is a term that is never finished or completed and directly quotes from Stuart Hall: "Identity is not as transparent or unproblematic as we think. Perhaps instead of thinking of identity as an already accomplished fact, which the new cultural practices then represent, we should think, instead, of identity as a 'production', which is never complete, always in process, and always constituted within, not outside, representation" (Çelikel, 125). The monster in the novel takes a considerable way about learning and in normal conditions, he deserves to gain an identity which is respectable.

While the creature seeks for gaining an identity, he always comes across with the problem of belonging. He says that he does not look like other people in terms of appearance, and he knows that as a result of his huge and ugly body he is not the part of the society in which he wonders. The only place he feels secure and happy is the bosom of the nature: "The relationships of the individuals with spaces which they feel they do not belong may alone create an identity crisis" (Çelikel, 47). As he does not belong to the places he wonders and he is different from everybody, he continuously questions his identity and his place in life.

The grotesque body and not belonging to a space force the creature to form an identity that is suitable to the society. As he knows that as long as he has got an identity,

he can be the part of a space and may have the chance to belong there: "This belonging is a belonging only when they can establish by reshaping their identities" (Çelikel, 63). The creature does his best to belong somewhere else in order to lead a life that is free.

The monstrous acts are not the desires of the creature, as he is treated as evil each time, he becomes a cruel monster and damages people as a result of his hatred towards human kind. "For her monster's tale Mary Shelley borrows this image of the naturally good creature that has been forced into doing evil owing to environmental prejudices" (Bann, 34). Prejudice is an important item in the novel in that it is closely related with the ugly appearance of the monster. This can be related to the body theory. Normality and anomaly are associated with being good and evil. The appearance of the monster makes all people put him in the category of evil ignoring his feelings. He is fed up with being treated as the other. He curses his creator each time he is disqualified by the people. He curses his creator as he created him very ugly and left him helplessly without teaching him the difficulties of living.

The awareness of the monster gets into action during the time he observes the cottagers. He observes them and learns what life is and what humanly needs and deeds are. During his observation process, he starts questioning his origin, his father and his mother. Step by step the image of an identity starts to appear in his mind. Perhaps he cannot define it fully but he knows that it is closely related to belonging, and belonging has certain ties with appearance that is shaped by the body. As Stephen Bann suggests:

As long as the members of the De Lacey family- with whom he lives, and for whom he clandestinely undertakes chores- can't see him, they believe him to be benign spirit. As a monster, however, compares himself to this ideal family, he realizes his alterity: 'But where were my friends and relations? No father had watched my infant days, no mother had blessed me with smiles and caresses' (Bann, 34).

The theme of belonging continuously occupies his mind so he goes on questioning his appearance and the more he questions the more his revenge shows itself. His incompatibility with society mostly stems from his appearance.

During his observation, he learns that money and rank are important in the life of people. They are grouped and accepted according to their social class. If you belong to a social class, it means that you belong somewhere and you have got an identity:

The words induced me to turn towards myself. I learned that the possessions most esteemed by your fellow creatures were, high and unsullied descent united with riches. A man might be respected with only one of these acquisitions; these acquisitions are the terms that give the person a place in the society which directly affects his way of living and they are gained by birth. Your social class, the place where you were born, your ancestral ties are the examples for these acquisitions. But without either he was considered, except in very rare instances, as a vagabond and a slave, doomed to waste his powers for the profit of chosen few. And what was I? Of my creation and creator I was absolutely ignorant; but I knew that I possessed no money, no friends, no kind of property. I was besides, endowed with a figure hideously deformed and loathsome; I was not even of the same nature as man ... Was I than a monster, a blot upon the earth, from which all men fled, and whom all men disowned?' (Bann, 53).

The lack of poverty and the lack of rank make the monster to lead his life without an identity and this results in having no place to belong to. The scene of bargain between Frankenstein and the monster may resemble the classical family problems that may occur between a father and a son. Victor being the creator in the novel takes the position of the father for the creature. Bann associates this idea with familial conceptions of Shelley as she lacks powerful familial ties:

My reading of *Frankenstein* as Mary Shelley's version of her family romance will collapse a *biographical* approach with the already well-established thematic discussion of this gothic tale as an example of the conflict between the ethics of creation and the phenomena of monstrosity. Within my discussion of the paternity/maternity of Shelley's text, the issue of biography, I will argue, should not be located outside the text but also be sought internal to its structure (Bann, 18).

If, then, the monster is regarded as the child of Victor, the father/son relationship between them is a troubled one. It refers to the father's painful struggle.

Victor's passion is materialized in the power of the creature in the novel. It becomes a rational being and starts to threaten and damage. During the creation process, Victor was not sure that it could speak let alone it would become a rational creature. As Victor is considered as the father image in the novel, his creature looks like him not bodily but rationally. He is not as well occupied as his creator, but he is as good as

Victor about using his rational abilities. The creature is a clever one that he is aware of his ugliness, he asks for a partner: "You must create a female for me, with whom I can live in the interchange of those sympathies necessary for my being. This you alone can do; and I demand it of you as a right which you must not refuse" (Shelley, 172). Then he threatens Victor to take revenge:

The creature, embodiment of the genius of natural philosophy, mirrored the personality of his creator with its qualities of intense passion and power. Thus with respect to the impossibility of pursuing the suspected murderer of his brother William, first causality of the creature's revenge on its creator and on the unjust human society that had rejected him, Victor admitted that 'one might as well as try to overtake the winds, or confine a mountain-stream with a straw (Bann, 56).

The real turning point in this novel is not the creation process of the monster but the moment that creature becomes a reasonable being by observing the cottagers and in addition to this, his state of questioning his creator Victor after this learning process. At the very beginning, the control is in the hands of Victor who forms him in the way he wants but later the roles change. The wiser the monster becomes, the more powerful he gets. From being a lifeless body it turns into a reasonable wise creature which uses his bodily power to damage all humankind.

In this novel, the problem of identity is shaped on the false passion of Victor as a result of which he creates a huge ugly monster. The appearance namely the body is the mere indicator of finding a place to belong to. Yet the creature does not have the chance to have a place to belong to, because his body is not suitable for any space. When the ugliness meets with having no name, ancestor or a rank, it becomes a chaos that is not possible to be solved both for the monster and his creator.

Space is related with the concepts of body and identity as they are the indicators the space which an individual can belong to. In Shelley's *Frankenstein*, space is mainly studied as the lack of a space stemming from the lack of belonging. When the novel is read between the lines, it can be clearly seen that the ugly appearance of the creature is the starting point for the monster's homelessness. Yet it is clear that Victor, as the creator of the monster, is directly responsible for the fact that the monster has no identity.

Victor is blind on the way of reaching his aim; he never questions the results that may occur after he finishes his work. What will happen to him, what his identity will be and where he will live are not the questions for him because by birth he had no problem at all with gaining an identity, a place to live and belonging, having a father, a mother, national and ancestral background. In the novel, he stands for the father figure of the monster, but he does not complete his missions as a father. He makes his baby come into life and leaves him alone:

By parcelling out his subjective content into the various links that comprise his chain of existence, Victor cloaks himself in the "pleasing illusions" of symbolic identity. As he consecutively elides "family" and "republic", "ancestors" and "counsellors", "father", and "public situations", his genetic encoding fuses with the social, and his patrilinear and largely patriotic conception of his origins serves to distance him from the reality of the "birth" itself. The creature on the other hand, whose birth is quite literally patrilinear, plunges directly into "strange chaos"... (Gigante, 580).

The bad father figure makes the monster have a life that is miserable and lonely. He has nobody to talk to, no space to belong to, and loneliness is the representative of his bad situation as a bad gift from his creator as Jasia Reichardt says:

Although the task Victor undertakes is impossible in scientific terms, the fact that he calls on science to realize his dream gives it rational association. The tragedy is to be found in the contradiction between the protagonist's rationally planned adventure and his irrational behaviour. To us, Victor's inability to tolerate extreme ugliness may seem an insignificant human inadequacy, and yet it is the key to everything that follows. It is not that surprising that he made hideous creature he could not control, as it is that he should immediately disown it because it was loathsome to look at. Some people believe that Victor turned away from his creation because he was stunned by the enormity of his transgression I prefer to believe that he was disgusted by the result of his inadequate workmanship (Reichardt, 137).

Ration and science in fact are questioned here. If they are not used in the right place or if they are not organized harmoniously, the result may be tragic as it is in the case of Victor's monster. Everything goes well during the process of creation as each part is chosen carefully under the light of ration and science but there is one important point that Victor fails to predict or calculate that the result is also as important as the creation process in all terms, especially in terms of appearance if you are creating a human like creature.

Victor's fate turns into a bad one when he loses his relatives, he decides to leave the place he lives in and he wants to seek for a new kind of life. For him, being lonely and having no tie are unbearable cases: "He informs Clerval that without social connections "we are unfashioned creatures, but half made up" (1831; F, 225). With the deaths of his mother, brother, sister(s), and father, Victor himself becomes increasingly "unmade-up". His family skin becomes fissured, and he is driven to renounce the national identity so important to his sense of self: "My first resolution was to quit Geneva forever" (F, 225). (Gigante,582). Even if he has got an identity, and he can belong to any space according to his needs, only the lack of close relatives tears up his life. Then what can be said for the miserable situation of the monster? He has nothing in life, no branch to hold and as a result of this he wants a partner that resembles him both physically and psychologically. And he knows that only Victor can create a being like him, but Victor denies it: " ...Frankenstein, afraid of an entire race of monster, denies such an experience of love of another to his creature. In response, the monster internalizes the prejudices of others and in the core of his being becomes as ugly and as malignant as, up to that point, only his external appearance was (Bann, 35). His situation refers to Adam's eternal sin. Here Shelley, by making a reference to creation myth, stresses that a partner from the opposite gender is necessary to form a new kind of genre. Here again there is a reference to the fertility of women. The monster is a rational one that he knows only with a partner he can have children who carry the same qualities with him. He is aware that only by this way he can form his own society by establishing a suitable space for his family.

Space has ideological, cultural and individual connotations, but place is a physical concept. An individual should adjust to his environment to create his private space. Identical needs cannot be realized if they are not applied in the right space. Ancestral ties and history are important elements for belonging and having a space to live. These items are shaped gradually in time, and a person becomes an individual. In time, a person gains an identity and his personality is shaped according to the norms and historical qualities of the space he belongs to: "...we have come to know that every individual lives, from one generation to the next, in some societies; that he lives out a biography, and that he lives it out within some historical sequence. By the fact of his living he contributes, however minutely, to the shaping of this society and to the course of history, even as he is made by society and by its historical push and shove" (Soja,

116). When you have a space to belong to, it means that you have no problem about your identity.

The space in which people live embraces many different people in it, it is heterogeneous with many lights and colours. However, the creature in the novel cannot be the part of a space due to his excessive abnormality, if it weren't for his bad appearance, any space would accept him as he is. Even the heterogeneous spaces do not accept him. What makes a community a society is the relationships between people:

The space in which we live, which draws us out of ourselves, in which the erosion of our lives, our time and our history occurs, the space that claws and gnaws at us, is also, in itself, a heterogeneous space. In other words, we do not live in a kind of void, inside of which we could place individuals and things. We do not live inside a void that could be coloured with diverse shades of light, we live inside a set of relations that delineates sites which are irreducible to one another and absolutely not superimposable on one another (1986:23) (Soja, 118).

Whatever your rank is, you may be part of a society that is suitable to your needs or position.

Identity means belonging, belonging means having a space and having a space means having power. "Space is fundamental in any form of communal life; space is fundamental in exercise of power" (Soja, 120). Feeling that you are not alone, and you have a secure place to lead your life brings power to your personality and sense of vision. You may have problems but being aware of your power, you can overcome them.

Due to their creational features, people need to live in a society. In order to be an individual people need other people and a society. You become an individual as long as there are other people different from you; these differences make you an individual. "Thus the spatial order of human existence arises from the (social) production of space, the construction of human geographies that both reflect and configure being in the world" (Soja, 123). People need to be in relation with the people around in order to lead a life because communication is the term without which a person cannot live as a social being. In this concept the humanity of the monster can be questioned here. If he is an artificial man does he have the same needs as a human being? This question finds its answer in the process of monster's becoming a rational being: "Increase of knowledge

only discovered to me more clearly what a wretched outcast I was. I cherished hope, it is true; but it vanished, when I beheld my person reflected in water, or my shadow in the moon- shine, even as that frail image and that inconstant shade" (Shelley, 155). Whatever his bodily deformities are, the creature is rational enough to question his position.

Space is important for every individual that it determines living conditions of human beings. Space should fit into the beliefs and living conditions of an individual to be in consistent with his identity. Ideal space should be the place where the individual feels happy or confident enough to lead his life. The happy monster would be so different from the sorrowful monster of Shelley. At least it would not damage the humankind and would not vow to take revenge from his creator.

Public space is an area shared with other people of the community that one lives in and private space is the area that belongs to one's own self. Both places are not available for the creature in the novel, wherever he goes he is an outsider. In all places, he cannot have a private space because he is not a member of those societies. He is a foreigner so he does not fit there. Private space is something that has a connection with individuality and identity but the creature loses just from the beginning as a result of his bodily deformity.

Being an outsider in a place bears in it the fact that body is another problem about belonging to a place. Monster's deficiency in body causes problems in terms of his freedom, identity and individuality. A body to be able to fit a community should have a kind connection to it in terms of social, ethical or religious norms. From the moment he comes into life he is treated as a monster. He carries the qualities of a human being, but he is an artificial man:

Only a human being or a humanoid can be a true monster. No monstrous cupboard, chair, plant or teapot could engender real fear, horror and fascination all at once. The essential condition for a monster is that the human characteristics it possesses must not be changed too far. When departure from the norm is complete, as in a caricature that has forfeited recognizability, the result will evoke fear and disgust. Transforming a person into a monster is achieved by the exaggeration of one or two features (Reichardt, 139).

It is a good point to stress that the term monster is used for the creatures that have humanly features. The huge, ugly, fearsome body is the general portrait that occurs in mind when one hears the word 'monster'. A monster can have more parts than a human being or may lack some parts as a physical quality, but generally they do not have the ability to think and to learn. But the case is different in Victor's monster as it is rational; it can question and can ask for his rights. He follows the same paths of growing up which a new born baby leads till becoming an adult. Thanks to his reason, he can gain some humanly qualities without any help or a model as father or mother. However, developing his reason does not make any change on his bodily deformity. He is not accepted by any person and by any space: "One of the best of these I entered; but I had hardly placed my foot within the door, before the children shrieked, and one of the women fainted. The whole village was roused; some fled, some attacked me, until, grievously bruised my stones and many other kinds of missile weapons, I escaped to the open country, and fearfully took refuge in a low hovel, quite bare, and making wretched appearance after the places I had beheld in the village" (Shelley, 122).

In the novel, the term space goes hand in hand with the term shelter for the monster. Shelter means security for him, but this security never brings happiness to him; it is only for his bodily health because he is wounded by humans when he is seen. "Here than I retreated, and lay down, happy to have found a shelter, however miserable, from the inclemency of the season, and still more from the barbarity of man" (Shelley, 122). In this quotation, who is cruel is questioned. When he appears, everybody attacks him and damages him. When these scenes are analysed deeply, the cruel monster image is something that may have no other consequence: "The creature had indeed become a fiend. This ritual was akin to demonic magic, destroying the cottage, that symbol of human tranquillity and harmony with nature. Although his heart had been 'fashioned to susceptible of love and sympathy', the misery brought about by rejection and injustice produced the creature's desire for evil: 'The completion of my demonical design become an insatiable passion' which would only end with the death of Victor Frankenstein. That death represented the conclusion to Victor's nightmare journey from the 'Enlightenment' stability of his Genovese childhood to the 'Romantic' instability of Ingolstadt and after (Bann, 57). So monster's love turns into hatred upon rejection. His fury becomes destructive.

As it is stressed in the theory part, the individual may have a public or private space according to his bodily features (Hassard & Holliday, 12). Body becomes a monster if it is so different or grotesque. A being becomes the other if his appearance is not good, and Shelley successfully deals with this fact by shaping a man-like creature. Prejudice and the cruelty of human beings against the people that they reject may be the aim of the writer because the body of the monsters is very striking as an example.

CONCLUSION

This thesis has studied the concepts of body, space and identity in Mary Shelley's Frankenstein. The importance of the appearance and the results of it in the formation of the identity and finding a place to belong to are handled by concentrating on the miserable creature of the young science man Victor Frankenstein. The case of belonging, the misery and revenge are the other subjects that are stressed in this study in order to show the negative outcomes of the work of the young man that is the product of excessive desire and his false calculations about the consequences.

The grotesque body of the monster which carries Gothic elements is studied in wider terms by combining it with ugliness, hugeness and horror. The prejudice against the monster and theme of revenge are combined in order to show the false attitudes of human beings against the creature. The maturation process of the monster is studied dealing with the fact that he begins life alone and with no knowledge about what the life is. The fault of Victor about taking a decision to create a human like creature and his process of creating it are criticized by making references to the creation myth and the absence of Godly power that the young man lacks in some points. The act of Victor which is an example for rebelling against God is given in detail mainly concentrating on the consequences of his action.

In this study, the concepts of identity and space are mainly studied focusing on the belonging theme which is the root of the problems that the monster experiences throughout the novel. The lack of a proper body brings together the lack of identity and the lack of a belonging place. This study tried to prove that body, space and identity are in close connection with each other. They are both separately and together are the important items in the life of a human being.

The idea that the evil in man is the result of the consequences and the attitudes of the people is studied by mainly concentrating on the reactions of the monster to the bad attitudes of the people. His process of becoming a cruel monster is given by combining his life story to the consequences. Evil, revenge and hatred are handled by

taking examples from the book, in order to prove that the real victim is the monster not the people around him.

In a brief conclusion, Shelley's *Frankenstein* exhibits the mutual interactions of the concepts such as body, space and identity that are largely attributed to cultural studies. The analyses presented in this thesis prove the fact that these cultural concepts turn out to be useful analytical tools to read not only the contemporary texts but also a nineteenth century text like *Frankenstein*. If culture comprises of all the elements in all walks of life that one lives, then body and space are the elements that form an identity while identity itself is an essential determiner of the space and body relationship in return. To conclude, *Frankenstein* becomes an important text to indicate this mutual and inevitable relationship in English literature. As a result, this study suggests that the kind of interaction between these concepts is not only the indispensable parts of cultural analyses but also the indispensable elements of literary analyses.

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