

On Becoming a Monster: A Psychoanalytic
Understanding of Mary Shelley's *Frankenstein*

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A Senior Essay submitted in partial fulfillment of the requirements for the degree of Bachelor of Arts in the Integral Curriculum of Liberal Arts.

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April 28, 2017

Relationships with family shape who an individual is and what they eventually become. Does the loss of a loved one share this same effect on an individual? Overcoming the loss of a loved one or object is a very emotional process and the grieving process can lead an individual to feel one of two ways: mournful or melancholic. Both mourning and melancholy play a significant role in the grieving process for an individual. The loss of a loved one can lead to a brief period of mourning, while melancholy leads to long-term depression and unhealthy self-loathing. Though they share many similar qualities in regards to the loss of a loved one, there are significant differences between the two. Freud's pieces on *Mourning and Melancholy* and *On Narcissism* will help to understand the roles of melancholia and narcissism in the psychology of Victor and his creation in the relationships they possess with themselves and others.

Victor and his creation experience feelings of neglect, abandonment, and guilt, which relate to Freud's theories. Growing up without a love object and family lead each of them to a distraught childhood and adulthood. Freud interprets mourning as, "the reaction to the loss of a loved person, or to the loss of some abstraction which has taken the place of one, such as one's country, liberty, an ideal, and so on" (Freud *Mourning and Melancholy* 243). Whether we experience mourning or melancholy will determine whether we overcome grief. Mourning is a healthy and normal way of dealing with the loss of a loved one. On the other hand, human beings may also repress the feeling of loss and internalize them. Freud categorizes this as melancholic behavior. Melancholia is specifically connected to ambivalent or conflicted relationships with lost objects, not normal relationships with lost objects. While in mourning, grief is overcome with time, melancholia, on the other hand, falls deeper into the pathological issues of an individual. Melancholic patients are

unable to grasp the idea that their love object or person is gone. Instead they turn away from reality. By internalizing feelings of guilt, despair, or anger, the individual may suffer from severe depression.

Internalizing feelings stems from a patient experiencing feelings of anger thus creating depression, loneliness, anxiety, etc. All these feelings tend to be internalized by an individual because their loss had a significant impact on them in the past and they are reluctant to express that with others. Human beings internalize and repress their emotions and feelings for many different reasons, the main one being guilt. These feelings of guilt and sadness are being internalized, rather than released and directed towards a new object. This is because melancholic patients are fearful of letting go of love objects. They put the blame towards themselves, which, is where “narcissism” comes into play. When emotions are internalized, they begin to build up over time. This is dangerous in many ways for a melancholic patient. When emotions build up over periods of time; feelings of guilt, anger, or sadness are multiplied when they come into fruition. A major difference between mourning and melancholy comes when, as Freud states,

“The distinguishing mental features of melancholia are a profoundly painful dejection, cessation of interest in the outside world, loss of the capacity to love, inhibition of all activity, and a lowering of the self-regarding feelings to a degree that finds utterance in self-reproaches and self-revilings, and culminates in a delusional expectation of punishment” (Freud Mourning and Melancholy 244).

In melancholic behavior, there is a tremendous sense of pain within the ego that is internalized, which can lead to serious consequences such as depression or suicide.

Lowering one’s self-esteem unconsciously does not bode well for an individual to overcome the loss they experienced. Often times, melancholic patients will have hallucinations where they think they see their loved one or object. It is similar to a wish fulfillment in dreams.

They want to see and be with what brings them happiness, but it is not reality. It is a form of desiring to be closer with what was lost. For mourning individuals, the grief process is intense and heartfelt, but they do not put the blame or internalize their feelings of despair. Melancholic patients begin to take full blame for the loss of what they loved or felt attached to. They feel responsible because of their identification with the loved one that died. The blame is directed inwards and they feel responsible to a degree, almost as if they could have done something to prevent their loved one's death from occurring. It gets to the point that, "In melancholia, the unknown loss will result in a similar internal work and will therefore be responsible for the melancholic inhibition" (Freud Mourning and Melancholy 245). When an individual begins to feel hopeless and isolated, they begin to blame themselves for the loss of their loved one. Losing interest in all type of external activities is a possibility because they feel as if there is no hope. Freud interprets this as, "In mourning it is the world which has become poor and empty; in melancholia it is the ego itself" (Freud Mourning and Melancholy 246). According to Freud, the ego becomes poor and empty because the blame is directed towards the inner self. At this point in the grieving process, the individual is beginning to feel worthless and "vilifies himself".

Melancholics suffer greatly when they are grieving over the loss of one they loved deeply. For them loss leads to a wide array of problems and it is difficult for them to overcome. When a patient internalizes feelings of dejection and takes the blame for the loss of a love object, this can also be characterized as narcissism. Freud describes it as, "In this way an object-loss was transformed into an ego-loss and the conflict between the ego and the loved person into a cleavage between the critical activity of the ego as altered by identification" (Freud Mourning and Melancholy 249). The loss of an object or person

becomes the loss of one's ego. There are feelings of hate, love, disdain, and sadness when a significant person or object is lost. In melancholia, the loss of an object results in a profound and deep feeling of dejection. Freud terms the emotional energy one has for a love object as "object cathexis". When a desire for someone or something is displaced or lost, that "object cathexis" is withdrawn back into the self or ego. When the object-cathexis is reverted towards the ego in an individual, Freud terms this "narcissism". Melancholia is an expression of narcissism, but only to a degree. This narcissistic behavior is dangerous to the patient because it can lead to serious problems. Freud makes an interesting point when he makes the case for why melancholic patients react the way they do. Although melancholic patients suffer severely when there is a death, the experiences prior to this death also play a key role in the moment of loss. Experiences in the past such as neglect, disappointment, anger, etc. are imported into a scenario in which a loved one is lost. Melancholia is deeper than just not being able to overcome the grief of losing a loved one or object. Instead, it brings back feelings that were once repressed and internalized. Melancholic patients tend to revert back to their ego and blame themselves for the loss of a loved one or object because of past experiences in life. If there is a love-hate relationship with someone and they die, melancholia is involved. Feelings of neglect, disappointment, or pain can linger throughout one's life. They hang onto the negative feeling because that is a way not to lose the object that vanished. While melancholic patients regress into their inner self, thoughts and memories do the same. When a traumatic incident occurs, that memory will stay forever and revert to one's unconscious.

Another major difference between melancholy and mourning occurs during the grieving process for a patient. Freud describes this by saying, "The object cathexis proved

to have little power of resistance in melancholia and was brought to an end. But the free libido was not displaced on to another object; it was withdrawn into the ego" (Freud Mourning and Melancholy 249). According to Freud, although mourning is still the grieving over the loss of a loved one, it does not affect the ego in any way. Unlike melancholy, the blame is not reverted into the ego and no feelings of self-hatred, dejection, or feeling of blame occurs. Therefore, mourning is a healthier way of dealing with loss because the grieving individual does not project feelings of sadness onto themselves and the patient will overcome these this feelings, reality will set in, and no psychological illness will arise from the loss of a loved object or person. Time heals wounds and though their loved one is gone, the griever expounds on the meaning their presence had on them in life. Mourning is a natural part of life. The ego becomes free over time; the loss begins to settle in with ordinary mourners.

Melancholy and mourning share similar characteristics, however, one's self-esteem does not play a role in mourning. When a patient is mourning over the loss of a loved object or person and begins to internalize these feelings of sadness, then it becomes melancholy. The blame is being put back onto one's self or ego, which is an unhealthy way of dealing with loss. Ultimately, this is what leads to lack of sleep, severe depression, and potentially suicide for some people. In mourning, people eventually gain acceptance with loss and slowly begin detaching from that original love object. Meanwhile, in melancholy, the attachment towards that internalized object or person increases or potentially changes cathexis. This is when feelings of hopelessness slowly begin to set in. This quality of the ego can also be referred to as narcissism and it is the factor that determines the distinction between mourning and melancholy.

Narcissism is crucial in determining how we experience the loss of a loved one. It is a trait developed over the course of one's life and inherited through one's upbringing, but differentiates amongst human beings by the way their parents raised and treated them growing up. Freud explains this when he says, "If we look at the attitude of affectionate parents towards their children, we have to recognize that it is a revival and reproduction of their own narcissism, which they have long since abandoned" (On Narcissism 90-91). This narcissistic behavior plays a significant role in mourning and melancholia. Narcissistic individuals do not cope with death in the same way as an ordinary individual, but instead process their grief with feelings of anger or confusion. Typically when traumatic experiences occur in life, such as the death of a loved one, human beings internalize their feelings. For a narcissist, however, these feelings are repressed so deeply that they tend to revert these feelings back onto themselves in order to seek validity and admiration from others. This validation and attention is so deeply needed because narcissistic individuals did not experience this admiration growing up. Children develop narcissistic qualities through their parents. Typically, the parents themselves are narcissists and seek control, instead of developing a relationship with their child. This corruption at such an early age in a youth's life plays a significant role in the development of a child.

In order to further understand melancholia and the role narcissism plays in it, it is important to grasp a deeper understanding of narcissism. Narcissism takes root in an individual at a very young age. Throughout childhood, an individual that is not exposed to love, care, or attention tends to lash out onto others in an extreme manner due to anger over neglect. In his account of narcissism, Freud believes that love plays an important role. He states, "And that in love-relations not being loved lowers the self-regarding feelings,

while being loved raises them. As we have indicated, the aim and satisfaction in a narcissistic object-choice is to be loved” (On Narcissism 98). Narcissists seek love, admiration, and attention from others because they did not receive it growing up. One who is not loved or given attention experiences feeling of neglect, betrayal, and shame. One, who is loved, has an opposite reaction because feelings of self-regard are high. A child who is raised in a loving environment typically grows up to be more aware of others because they were provided with the nurturing they sought at such an early age in life. They know what it feels like to be cared for, allowing them to provide that same nurturing feeling toward their friends and loved ones. Narcissists often times have a more difficult time finding a partner because they do not know how to put others before themselves. They were never taught this growing up. Freud states, “Loving in itself, in so far as it involves longing and deprivation, lowers self-regard; whereas being loved, having one’s love returned, and possessing the loved object, raises it once more” (On Narcissism 99). When an individual loves another individual, they are in a sense giving up a part of their ego. That “longing” and “deprivation” is significant because they previously would not feel that if they were solely focused on their own self. On the other hand, an individual who is loved develops a strong sense of self-esteem. A child develops narcissistic traits over time because they are not given enough attention throughout their development, ultimately hindering their ability to mature and grow as an individual. This is important for the development of the monster’s character in *Frankenstein*. Without proper care and nurture, a person views the world negatively as is exactly what happens to Victor’s creation.

Freud claims that every individual is born narcissistic, but moves away from their ego as they progress and develop in life. Narcissism can develop as a result of parental

control. Parents seek to have control over their children by praising their every move and implementing into their minds that they are better than their peers. Psychologically, this boosts a young child's ego, but with extreme caution. Although narcissism is taught through parents who constantly praise their children, this negative quality can also be developed by a lack of parental love and guidance. For a child, their parent is the first love-object that comes into their life. Freud equates this with, "And even then we have an indication of that original attachment in the fact that the persons who are concerned with a child's feeding, care, and protection become his earliest sexual objects: that is to say, in the first instance his mother or a substitute for her..." (On Narcissism 87). Infants attach to the mother because it is the first source of love that the child experiences. Individuals are born narcissistic, but it is the parents that play a major role in determining whether or not the child maintains that characteristic throughout its life. An interesting case can be made whether or not everything the human race does is an unconscious act of self-fulfillment. Freud believes that all individuals are born narcissistic, but it is the external causes that determine whether a child stays narcissistic throughout adulthood. Relating this to Freud's interpretation, is everything we as humans do inherently selfish? Do we always act in hopes to obtain some kind of self-fulfillment to ultimately boost our ego? There is no definite answer, but narcissism plays a significant role in determining this.

While childhood is an important time in determining how an individual is shaped, many of the same characteristics carry over into adulthood. Children, in large part, are mirrors of their parents. This is reasonable because, as stated before, parents are typically the first love-objects in an infant's life. Children remember pivotal moments growing up in regards to how their parents act in certain situations. There is an extreme amount of

pressure put on by narcissistic parents for their child to perform at their standards, leaving the child to feel trapped and anxiety filled. Freud's theory of parent-child relationship is summarized when he states, "The child shall fulfill those wishful dreams of the parents which they never carried out-the boy shall become a great man and a hero in his father's place, and the girl shall marry a prince as a tardy compensation for her mother" (On Narcissism 91). Narcissism is a trait developed over time throughout generations of people. Once this characteristic is inherited at such an early age, it is difficult to rid oneself of it once adulthood is reached. According to a recent study, it was proved that "Narcissistic parents feed their own ego through the achievements of their children. Though the process is somewhat unconscious, they seek out ways to live through their child" (Meyers). Parents do this because they unfortunately do not know anything else. They too were likely raised by narcissistic parents, leaving them as children to feel lost, confused, and neglected at times. This is connected to both Victor and the monsters childhood, where they were not given the proper care growing up. Even children do not live up to the expectation of their narcissistic parents and then this becomes a significant problem. As narcissism carries on into adulthood, it deeply affects an individual and those who are close to them. Children born into a narcissistic household "tend to gravitate toward drama-laden, roller-coaster relationships- especially with romantic partners. Because they didn't grow up with the belief that they were intrinsically okay and good, it makes perfect sense that these individuals would gravitate toward stormy romantic partners" (Meyers). This sense of not being nurtured as an infant, but instead ridiculed by parents, proves to be significant when it comes both to romantic and friendly relationships. Children, when they become adults, tend to seek a romantic partner who is similar to that of their parents. For a woman, they

look for a man who was similar to their father and alternatively, a man seeks a woman similar to his mother. This relates to Freud's theory of the Oedipal complex, in which children see the parent of the same sex as a threat. The fear, anxiety, and competition felt by children from their parents causes them to often times have emotional breakdowns and become unstable as they journey through life. Childhood is pivotal times in an individual's life and parents have a major affect on how their children grow up to behave.

As human beings progress and mature in their respective lives, each will at some point experience feelings of loss, abandonment, or neglect. These feelings can have a substantial impact both internally and externally on an individual. They affect one's unconscious thinking, while also playing a role in current state of mind. Loss can have a significant impact on an individual's well being when it leads to a series of depression, anxiety, and even suicide. Feelings of abandonment experienced during childhood can be recurring so that when one experiences loss later in life, those same negative feelings from childhood is resurrected. When thinking about loss it is important to recall Freud's work *Mourning and Melancholy*, where he terms the significance the two have on an individual the connection with abandonment and neglect experienced by an individual due to narcissism. Aside from a life full of sadness, the negative feelings of loss may potentially stay with people throughout their life.

As human beings, we long to be heard and valued by others whether that is family, friends, or professors. The human race wants to know that they are cared for and about. Unfortunately, this is not necessarily a reality for most. This stems back to the importance of childhood as the time when parents are imprinting fundamental traits onto their child. When a child is not cared for or loved, those feelings of neglect stay with that child forever

and fear of abandonment begins at an early age, but can also transpire throughout life. Thus loss and abandonment have a lasting impact on a person affecting the unconscious, to the point that the lost object is always in their thoughts. Essentially, loss becomes controlling. The constant reminder of a lost loved one begins to take a toll on one's well being making them forget to focus on themselves in the present moment. Abandonment and loss, aside from leaving an individual in a state of sorrow and gloom, can also lead one towards their own downfall. To help cure this, therapy is crucial. Therapy allows individuals to be heard, listened to, and cared for. Essentially, it is everything that a parent should be doing for their children in the early stages of life. Therapy is a very crucial coping process for melancholic patients because this is the first instance where they learn that their feelings are valid and they are being listened to. They are able to express what is on their mind, without fear of letting their parent(s) down. Having a close and secure family is critical in the development of an individual, beginning in childhood. Though family is necessary, loss can also trigger a sense of defeat from within. Family is supposed to be there for moral support, guidance, and love. When a loss occurs, human beings naturally long for the support of their family. If there is no family to lean on for support, then that has a profoundly negative impact on an individual as they progress in life. In the case with the monster and his creator in *Frankenstein*, loss and family have a seismic impact on how these two characters are ultimately shaped. Narcissism plays a pivotal role in Victor's life. From the very beginning, he creates the monster in partial reason to overcome the loss of his mother. Once he realizes that his creation is not what he envisioned, he immediately neglects the monster. As a result, the monster grows up with no love or support, leading to his feelings of melancholy. Victor, growing up without a sense what it means to love, is

unable to reciprocate that feeling onto the monster. His narcissistic behavior leads him to live a complex, pissed off, and angry life. He is unable to trust or fully care about another human being. This is because Victor has been hurt, rejected, abandoned, and left without a love object. His mother passing away is what is believed to send his life into a spiral. He attempts to love himself through his dedication in studying, but that ultimately causes him to be isolated. Melancholia is the isolation, sadness, abandonment, loneliness, and depression that a narcissist feels, but projects just the opposite.

Mary Shelley, author of *Frankenstein*, did not grow up in what one would consider an ideal household. Her biological mother passed away shortly after Shelley's birth and her troubled relationship with her father, Godwin, only became worse after he remarried. The absence of her biological mother and neglect from her father caused her to face many issues of abandonment. Shelley's hardships continued into adulthood as described, Shelley "has lost one child, but worse losses were to follow. A baby girl, Clara, was born in September 1817, and died the following September. The next spring William died. Another child, Percy Florence, was born in September. Mary next suffered a dangerous miscarriage" (x, Introduction). It is open to interpretation, but speculation rises as to whether Shelley's real life family difficulties are a reflection of Victor and the monster in her book. The feelings of neglect, fear, and abandonment she may have experienced in her life are key issues that occur throughout the novel.

Victor is an outcast in society which leads him to create a monster to serve as a companion. Victor does not come to appreciate the support he has from his family. On the other hand, the monster longs for this sense of support, and it can be seen especially through his desire for a female partner. Although Victor grows up in a caring and loving

household while the monster does not, they both experience neglect and loneliness. Victor creates the monster under the pretense of bettering the human race, however, he also does so in seeking a companion of his own. Prior to Victor creating this monster, he is at a loss over the death of his mother Caroline. His hope is to bring her back to life, which is also why he tries to focus on creating this monster. He must observe the “natural decay and corruption of the human body” (37). In this endeavor of creating the monster, Victor becomes deeply entrenched in his work and ultimately neglects the important things in his life. Family, friends, and his life outside of studying all become obsolete for the purpose of creating this new creature. As Victor’s creation is finally complete, he realizes it is not what he expected. Victor describes his creation;

“His yellow skin scarcely covered the work of muscles and arteries beneath; his hair was of a lustrous black, and flowing; his teeth of a pearly whiteness; but these luxuriances only formed a more horrid contrast with his watery eyes, that seemed almost of the same colour as the dun-white sockets in which they were set, his shriveled complexion and straight black lips” (43).

Victor’s anxiety worsens when his friend Henry Clerval arrives. Clerval comes to try to lessen Victor’s woes, but is unable to do so. Victor’s change in perspective is significant as he is fearful of stepping into his apartment due to the monster possibly being there. Clerval first notes a change in Victor when, “he saw a wildness in my eyes for which he could not account, and my loud unrestrained, heartless laughter frightened and astonished him” (47). This is the beginning of Victor’s downfall into a severe depression and melancholy. He feels responsible for creating a monster that eventually wreaks havoc on society, ultimately leading to the death of William and execution of Justine. Victor’s detrimental obsession with creating this monster is the first major sign of him neglecting those who care about him. This act of narcissism shown by Victor proves how invested he is in himself, rather

than his loved ones. He receives a letter from both Elizabeth and his father hoping to receive a letter back from him soon. At this point in the novel, Victor feels responsible for all the chaos the monster is about to create in the town before it happens.

Victor's fearfulness of the monster he created comes to fruition when William is murdered. Victor's father, Alphonse, writes to Victor explaining the situation by stating, "I discovered my lovely boy, whom the night before I had seen blooming and active in health, stretched on the grass livid and motionless; the print of the murderer's finger was on his neck" (59). Victor is at odds with his emotions because he is sympathizing with the loss of his younger brother, but also feels responsible for creating the monster that murdered William. Victor becomes severely ill, thus affecting his state of mind and well-being. From the very beginning, Victor knows who murdered young William, but is fearful of speaking up in fear of retaliation from other people. The monster's deformity is heightened when being described by Victor when, "A flash of lightning illuminated the object and discovered its shape plainly to me; its gigantic stature, and the deformity of its aspect, more hideous than belongs to humanity, instantly informed me that it was the wretch, the filthy demon to whom I had given life" (63). When Justine is accused and wrongfully binds to a crime she did not truly commit, Victor falls into a state of depression. Justine is executed for the apparent crime she says to have committed and now Victor feels responsible for the deaths of two beloved people. He is neglecting those he loves for his own sake and reputation. This immoral behavior ultimately proves that Victor does not value the significance his loved ones have on his life. Feeling hopeless and disheartened, Victor "was seized by remorse and the sense of guilt, which hurried me away to a hell of intense tortures such as no language can describe" (77). Due to Victor's intense feelings of grief and guilt, the only joy

he experiences is in isolation. It can even be suggested Victor is contemplating harming himself when he states, "solitude was my only consolation-deep, dark, dreamlike solitude"(77). Victor's state of hopelessness, isolation, and anxiety can be traced back to the loss of his mother and continues to worsen with the passing of two more of his loved ones. Victor never fully recovers from the death of his mother, which leaves him feeling traumatized. He devotes a significant amount of his time creating the monster to fill the role of a companion; someone to whom he can prove the amount of love he is capable of giving to another individual. In creating the monster, Victor has good intentions and is trying to better mankind. Unfortunately, the opposite happens as he ends up mourning the loss of two more loved ones in addition to his mother. Victor perfectly exemplifies how the inability for an individual to fully cope with the loss of a loved one impacts one's psyche. Victor enters a state of denial by trying to distract himself with his studies and creation of the monster after his mother dies because he is fearful of facing reality. He has extremely fond memories of his mother as he reminisces when, "My mother's tender caresses and my father's smile of benevolent pleasure while regarding me are my first recollections" (19). Just like melancholic patients, Victor internalizes the loss of his mother for what is believed to be his feelings of guilt and denial. Victor is a young boy, about four or five years old, at the time of his mother's death and that ultimately explains why he progresses in his life with such negativity. He is fearful of that same feeling of loss, rejection, and neglect that he faced at such an early age in his childhood. While trying to create a companion in the monster to possibly replace the loss of his mother, Victor unfortunately brings evil into the world. Had he not reacted in such a demeaning and disheartened manner towards the monster, it may have changed the complex of their relationship. Those same feelings of loss

after the death of his mother are spurred up again in Victor when both William and Justine are killed.

Unlike Victor, the monster is deemed as an outsider and is seen as different than society based upon his external appearances. Victor, who grew up in a more stable family with caring parents, did not reciprocate that feeling towards the monster that he created. Though he is different on the outside, the monster possesses the qualities and emotions of an ordinary individual. The feelings of the monster are highlighted when he states, "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" (86). The monster at this point is left feeling shameful, isolated, and neglected. He has no support system from those who care for him and is continually rejected by society for his looks. He feels dejected and spurned, ultimately leading him to act out in a negative manner, as that is the only way for him to garner attention from society. It becomes more evident just how isolated the monster feels. When the monster is observing human interaction and behavior he states, "I felt sensations of a peculiar and overpowering nature; they were a mixture of pain and pleasure, such as I had never before experienced, either from hunger or cold, warmth or food; and I withdrew from the window, unable to bear these emotions" (96). The monster is at a loss and is continuously trying to interpret human interactions around him. He has no sense of what is right and wrong due to the circumstances in which he was raised. Growing up without love, care, and support has had a negative impact on the monster's overall well being. Ultimately, he has been thrown into a world where no one is understanding of his looks and instantly assume he is a threat to mankind. In this instance, the monster is grieving because he does not understand what love is or what it looks like.

In the example with the young girl and aged cottager, their relationship is of value and they share a special bond. For the monster, he longs for that and wishes he was not judged based on his appearance. He, like all people, has feelings and is sensitive to negativity. Although Victor is to blame for the monster's woes and pain, he too dealt with similar emotions when his mother passed at an early age. It is obvious that he continues to struggle internally with that and is projecting those feelings of loss and anger onto the monster. Victor never truly learned what support and care meant because he never felt that from his mother.

Learning about the language and associating that with emotions helps the monster learn more about himself. The monster, wanting to help, collects wood and brings food for the family. He slowly begins to understand what family means and his ideas of it evolve over the course of the novel. In this instance of helping the family collect firewood, the monster noticed the positive reactions and happiness it brought to them. He learned what a relationship is supposed to be like when watching the old man and his children. The monster watches with intense feelings as,

"The old man, I could perceive, often endeavored to encourage his children, as sometimes I found that he called them, to cast off their melancholy. He would talk in a cheerful accent, with an expression of goodness that bestowed pleasure even upon me. Agatha listened with respect, her eyes sometimes filled with tears, which she endeavored to wipe away unperceived; but I generally found that her countenance and tone were more cheerful after having listened to the exhortations of her father" (100).

Learning about relationships, bonds, and connections amongst people allows the monster to reflect into his own thoughts of life. His feeling of neglect expands when he witnesses the older man and young girl engage in conversation. While making strides to understand language, the monster understands more and more the role each individual plays in

regards to family. This negativity build up inside of him becomes more prevalent because he is unable to relate to these feelings of joy he witnessed with the young girl and old man. While reflecting inwards the monster tells himself, "No father had watched my infant days, no mother had blessed me with smiles and caresses; or if they had, all my past life was now a blot, a blind vacancy in which I distinguished nothing" (109). The monster does not know how to reflect upon these feelings of despair, but he does begin to address them once he learns language, tone, and emotion. He learns about behaviors and the role parent's play in regard to their children. Victor did not reciprocate feelings of sympathy and compassion like the old man did with the young girl. Had Victor taken care of his creation and accepted the monster for who he is and what he looks like, there would be no feelings of revenge on the monsters part. Regardless of all the qualities the monster developed by watching humans, he will never be accepted for the sole fact that he appears different on the outside. This trauma is reverted back to Victor, but at the same time Victor is also dealing with trauma of his own. He never fully recovers from the loss of his mother and that is evident with how he treats the monster. Victor's melancholic behavior is evident here because he is mourning in an unhealthy way. He never fully recovers from the loss of his mother, leading him to abandon the monster he created. Learning about the significance of family proves to the monster just how isolated he truly is. This traumatic "childhood" and early stages of life for the monster lead to build up inner feelings of anger and melancholia.

The task for the monster of integrating himself into human society remains difficult. He learns about family, togetherness, and care through visualization and language by watching the cottagers. He picks up on emotional cues and reactions from individuals, thus helping him learn to interact. For the monster, the human race perceives he is evil based

upon his appearance. While watching the interactions amongst the family of cottagers the monster aspires to be cared for when, "my heart yearned to be known and loved by these amiable creatures; to see their sweet looks directed towards me with affection was the utmost limit of my ambition" (120). The monster longs for a family that cares about him, his desires, and needs. He has never experienced anything family oriented and the more he learns from the cottagers, the more he wishes he were normal looking on the outside.

Victor is to blame for the absence of family in the monster's life. Victor was supposed to act as the parent in their relationship, but instead he neglected him. Similarly, perhaps this is what Victor felt growing up after the loss of his beloved mother. Victor continues to mourn over the loss of his mother and does not know how to care for someone else, while he himself is still grieving. Melancholia plays a significant role in Victor's life because he continues to repress his anger and depression amidst himself. The monster is not an evil being, but a stigma is instead placed on him for his external appearance. The monster desperately wants to feel loved and appreciated by mankind. In the instance when the monster saves the young girl from drowning, a man comes following and assumes that the monster has harmed her based on his appearance and looks. The man aimed a gun towards the monster and shot him. The monster, though he has committed evil doings, has reason for this. He wants to feel included and appreciated; something that he is continuously denied. According to the monster, "The feelings of kindness and gentleness which I had entertained but a few moments before gave place to hellish rage and gnashing of teeth" (130). His act of kindness was in good faith, but no one is able to see past his outward appearance. After this situation, another young child comes running, who is deemed innocent and unprejudiced. The monster's goal with this child, William Frankenstein, is to

educate and teach him the meaning of appreciating all individuals for who they are and what they look like. His hope is to mold the child into an accepting and kind young man. The child, like the rest of the world, cries out and calls him names. Once the monster learns of the young boy's last name, he associates him with his creator Victor. At this point, the monster is overcome with severe rage and anger and kills the young boy. He has kept his emotions within himself and is fed up with society at this point. The constant scorn and neglect wears him down and in this instance the monster acts out. His intentions were never to hurt the young boy or anyone else, but he feels so lost and confused with his identity that no one appreciates him for who he is. Without the support from his creator Victor whom he has rage towards, the monster longs to feel included and demands that Victor make him a female partner. The monster promises to leave Victor and his loved ones alone if, "I demand a creature of another sex, but as hideous as myself; the gratification is small, but it is all that I can receive, and it shall content me. It is true, we shall be monsters, cut off from all the world; but on that account we shall be more attached to one another" (135). In this instance, the monster shows he is a normal individual with valid feelings and desires. His longing for a female counterpart proves his need for affection, love, and inclusivity. He longs for support from another individual, because he himself was never able to experience that growing up. Victor never provided his creation with the necessary environment to thrive in, but instead neglected and tormented him. The monster's mistreatment is a predicament of the environment he is in. He is constantly misunderstood by people of all ages and there is a negative stereotype surrounding him at all times that he is unable to escape.

The monster promises to continually check up on Victor and upon learning that

Victor is unwilling to create a female companion for him, he takes that anger out on Victor's close friends and loved ones. The monster wants Victor, his creator, to feel exactly what he feels. Feelings of isolation, condemnation, and hate within the monster are mirrored with Victor once Henry Clerval, Victor, William (his younger brother), and Elizabeth (wife/sister) are all killed. Once the monster kills Henry, Victor falls into a state of delirium and does not know how to cope with the loss. He mourns deeply and is in a depressive state for quite some time. After Henry's death Victor's state of mind changes as, "My dreams presented a thousand objects that scared me. Towards morning I was possessed by a kind of nightmare; I felt the fiend's grasp in my neck and could not free myself from it; groans and cries rang in my ears" (174). Victor is clearly unable to cope with the loss of his best friend and internalizes his feelings of guilt. He begins to put the blame for the deaths of his loved ones due to him creating the monster in the first place. Had Victor been a better parent and caretaker to the monster, perhaps these situations would have never happened. This melancholic state exhibited by Victor is heightened when he begins to have dreams and hallucinations of the monster coming in and killing/clawing him. Victor's melancholic behavior worsens when, "Memory brought madness with it, and when I thought of what had passed, a real insanity possessed me; sometimes I was furious and burnt with rage, sometimes low and despondent. I neither spoke nor looked at anyone, but sat motionless, bewildered by the multitude of miseries that overcame me" (180). For Victor, the death of Elizabeth is traumatic. He loses the one person he loves the most, ultimately sending him into a state of unrest. The mental torment and guilt he experiences within himself is broadened, leaving him hopeless and dejected. Victor is never fully able to overcome the loss of his close friends, leaving him in a melancholic state throughout the rest of the novel.

The rage he feels towards the monster is a reflection of the guilt he feels within himself. His ego is profoundly impacted when Elizabeth is killed and he no longer has anyone to go to for comfort. He neglected his father and family in creating this monster, leaving him feeling disheartened with life. The monster wants Victor to realize what it's like to feel isolated, rejected, and depressed. The monster, who never experienced a caring act from anyone in society and was constantly scorned for his appearance sought revenge on his creator for not giving him the proper care growing up. Like the monster, Victor is able to see what life is like without his loved ones. That anger and disdain he feels towards the monster is exactly what the monster has felt towards society from the very beginning.

Overcome by grief and despair, Victor becomes mentally unstable and is unable to deal with the grief over the loss of his loved ones. Victor, who is without food and water while searching for the monster, is eventually weakened and enters a state of delirium. Walton, the captain of the ice ship and Victor's close friend, finds the monster mourning over the death of Victor. Upon seeing this, Walton is confused as to why the monster is grieving over his creator who caused him a great deal of pain in the first place. This is a major point in the novel. It shows just how much love and attachment the monster has towards his creator. The monster is humanized in this aspect demonstrating how strong of a bond, regardless of all the evil deeds, he had towards Victor. In life, children fight and say negative things towards their parents that they do not truly mean. Human beings make mistakes, but we do our best to learn from them. In the case of the monster, Victor replaced the role of a parent/guardian. He was responsible for his creation and how the monster acted. Regardless of the rage Victor and the monster felt towards each other, there will always remain a connection that keeps them together. This is a parent-child relationship,

which means the love they have for one another is unwavering despite the hurt they inflicted towards each other. The impact of family on an individual is an important part of life. As seen with Victor and the monster, they did not grow up in a caring and loving family environment. Childhood is an impactful stage in an individual's life and without proper nurture, it can lead to a lack of development in adulthood. Narcissism played a role in Victor and the monster's relationship, because neither of them understands what it means to be loved. They are unable to reciprocate that feeling since they never truly experienced love as children. This caused them to suffer from melancholy, instead of a healthy mourning process because they felt abandoned, neglected, and were left without a love-object. They long to love, but are unable to do so. For Victor, losing his mother was the first instance of melancholy. Losing Elizabeth, his love-object, reverted him to feeling isolated and depressed. For the monster, not growing up with a parental object, explains why he is a misfit in society. Since the monster is unable to love, he puts his efforts towards harming those who his creator loves. The qualities of narcissism possessed by Victor and the monster prove that both of them lived a melancholic life.

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