

## CHAPTER 1

### 1.1 Background of the study

Gothic is one kind of literature genre which develops since the late eighteenth and the early nineteenth centuries. Gothic literature derives its name from its similarities to the Gothic medieval cathedrals, which feature a majestic, unrestrained architectural style with often savage or grotesque ornamentation (the word “Gothic” derives from “Goth,” the name of one of the barbaric Germanic tribes that invaded the Roman Empire). The Gothic genre (in both literature and architecture) is therefore associated with savagery and barbarism. Horace Walpole’s in his novel *The Castle of Otranto* introduces the term “gothic story” to the literary world in 1764 (Snodgrass 52).

Walpole’s novel is wildly well-known, and his novel introduces most of the stock conventions of the genre: an intricate plot; stock characters; subterranean labyrinths; ruined castles; and supernatural occurrences. While it is presented, at first, a topic for argument and inflammatory rhetoric, over the years the gothic has come to be respected as a venerable although still controversial genre. Nowadays, gothic novel becomes one favorite genre in literature because they have unique character than other genres.

Due to its characteristic of gothic literature are supernatural, surreal and sublime elements, it has defended a dark and mysterious appeal (Thomson 12).

Gothic relies on mystery, peril, romantic relationships and sense of foreboding for their strong, emotional effect on the reader. The gothic writer builds a series of credible, emotional crises for his ultimately triumphant heroine. Generally, gothic literature leans into the horrifying nature of humanity in its investigation to satisfy humankind's intrinsic desire to take depth bearings of terror. There are some descriptors that frequently appear in works called gothic, such as, the appearance of the supernatural; the psychology of horror or terror; the poetics of the sublime; a sense of mystery and dread; the appealing hero or villain; the distressed heroine; and strong moral closure (Thomson 12). These descriptors become main characteristics of one literary work called as gothic.

A villain-hero has an important role to form the gothic novel. They can be various characters one of them is monster. There are many description of monster itself. In the Greeks and Roman legend, monsters were described as peculiarity – warnings of the coming disaster. The word “monster”, from the Latin *monstrum*, implies as a warning or portent. Many sources that tell about the monster body, even the term of “monster”, itself was used since seventeenth century. It was told by Daston and Park in their journal entitled *Unnatural Conceptions: He Study of Monsters in Sixteenth and Seventeenth-Century France and England*. They said if the term of monster was learned since sixteenth and seventeenth century.

“Monsters figured in literature directed towards more learned audiences in both France and England, as well as in popular broadsides. In fact, they appeared in almost every forum of discussion in the sixteenth and seventeenth

centuries. Philosophers like Bacon incorporated them into treatments of nature and natural history; civil and canon lawyers debated the marriage ability of hermaphrodites and whether both heads of Siamese twins deserved baptism; hack writers retailed wood cuts and ballads about the latest pretergeneration and General audiences eagerly consumed proliferating accounts of monstrous births, both classical and modern, exotic and domestic” (Daston and Park 22).

The mindset of the monster’s image is already formed in majority people’s thought that a monster was a cruel creature and scary character in story with enormous body and ugly appearance. How they are created or where they are from appeared was an unimportant problem. This thing was not a weird or wrong perception, because the description of monster itself since the past supported it.

Actually, the term “monster” is not only able to give for someone or something that has a cruel or bad appearance. Monster can appear as symbols of human vulnerability and crisis, and as such, they play imaginative foils for thinking about human responses to menace. Donna Heiland in "*Uncanny Monsters in the Work of Mary Shelley, John Polidori, and James Malcolm Rymer*" believed that monsters "tend to function as warnings or admonitions of one sort of another. They function as uncanny doubles of our societies, reflecting back to us images of everything that we have cast out as undesirable or threatening to the status quo, and forcing us to face that which we would prefer to leave hidden" (Heiland 100).

One examples of literary work that talks about monster is *Frankenstein* by Mary Shelley. This novel tells about the life of Victor Frankenstein, a young science

student who has an ambition in science, which it was to create a man. Mary Shelley starts this novel with the journey of Robert Walton that meets with Victor Frankenstein who has been travelling by dog-drawn sledge across the ice and is weakened by the cold. Then, the story continues with the background story of Victor's life until he does this journey. This novel is one examples of gothic novel. There are many elements of the gothic novel and the Romantic Movement, and is considered to be one of the earliest examples of science fiction. In this literary work, monster is the main character who appears because the ambition of his creator, Victor Frankenstein.

However, this study will deconstruct the description of monster not only about appearance criteria, but also belongs to their attitude, act, and thought. Carl Gustav Jung, a Swiss psychiatrist, has some characteristics that define what a monster is. Jungian theory talks about 'individuation', a process by which the individual is helped to harmonise his/her 'persona' (the self as presented to the world) and 'the shadow' (the darker potentially dangerous side of the personality that exists in the personal unconscious) (Carter 80).

To call someone as monster, it was not only talked about appearance, but also four mental functions(intellect, sensation, emotion, and intuition), especially thinking. This thing is showed by the character of Victor Frankenstein, who has unnatural-aberrations of the nature order; hostile towards others; inspire dread and embody evil. It happens when the creating process of Victor's creature. He is really like a monster

who dominated by his ambitions. He shows the dark shadow of him. From this case, Victor's shadow shows that a monster not only a creature with bad appearance but also the victim of their creator's irresponsibility. This study will use the deconstruction theory to analyze the monster's image in this novel.

Deconstruction, first defined by the French philosopher Jacques Derrida, is a post-structuralist movement. It is a method for perusing which uncovers the inconsistencies and mysteries in the consistent structures of philosophical and artistic writings. This method is utilized as a part of the exploration as an apparatus to critically break down the deconstructive procedures that a writer has utilized in some of his work (Gnanasekaran 01). The deconstructive process does not come from the reader/critic but from the text itself; it is already there, it is the tension 'between what [the texts] manifestly *means to say* and what it is nonetheless *constrained to mean*' (Norris 19).

Mary Shelley's novel *Frankenstein* is interested to analyze with the deconstruction because the study of the monster in this novel show the other side of it. By comparing both of main characters in this novel, the study will analyze and establish who more appropriate mentioned as a monster is in other perception. This study wants to prove that the creator of the monster itself can be a monster because his irresponsibility of his work, although he has a good looking and appearance. This study will reveal some factors that exist in Victor Frankenstein thought which made him called as a monster.

## 1.2 Statement of the problem

Related to the background of study, this study will focus on the comparison of characterization of Victor Frankenstein and his creature. Focusing on the idea, which has been mentioned above, this study, formulates the research question as follows:

- 1 How are Frankenstein and his creature characterized in the novel of Mary Shelley?
- 2 Who is more appropriate to be called as a monster?
- 3 How does this novel deconstruct the image of 'monster'?

## 1.3 Objective of the study

In accordance with the statement of the problems above, the objectives of the study are:

- 1 To know who Frankenstein and his creature are in Mary Shelley's novel
- 2 To explain both main characters in Mary Shelley's novel Frankenstein and decide the more appropriate to be a monster.
- 3 To describe how the novel Frankenstein deconstruct the image of monster.

## 1.4 Significance of the study

By reading this study, it is expected that the reader will enrich the knowledge of the monster image in other perception. On the other hand, the reader can explore some information from this study and get more understanding about that. At last, this

study can be considered as a contribution to the literary study especially for students in English Department in State University of Islamic Studies Sunan Ampel Surabaya.

### **1.5 Scope and limitation**

In this study, there are scope and limitation. This study focuses on the shape of monster in Mary Shelley's novel *Frankenstein*. This study limits on the main characters of this novel, Victor Frankenstein and his creature. This study also limits on Derrida's concept of Deconstruction. The writer does not use all Derrida's concept, only some theories that suit with the topic.

### **1.6 Method of the study**

To answer the problems of the study, this study uses the library research or it is called as qualitative method and the way that this study used is by library based. Qualitative is chosen because this analysis is about discussing, analyzing and finding the character who more appropriate to be a monster. In addition, qualitative deals with data those are in the form of words, rather than number and statistics. This study will more focus on the main characters in the novel, Victor Frankenstein and his creature. Then, this study will write each characterization of both characters to compare it. Therefore, through qualitative method, this study wants to get the meaning of the monster in *Frankenstein* novel based on deconstruction's concept by Jacques Derrida. This study collects data from many sources; they are *Frankenstein* novel as main sources and the supporting data like e-book, journals and online

resources that have relation with this study. There are some steps that the writer used in order to present the analysis:

1. Reading *Frankenstein* novel intensively and decide the topic of this study, the deconstruction of monster's image inside this novel.
2. Collecting and selecting the data from the novel by comprehending reading to get the accurate data, like journals and books about monster, begin from the appearance, act and thought; Derrida's concept of deconstruction; and about the novel itself.
3. Finding the ambivalence of two main characters
4. Analyzing the data collected dealing with the statement problems.
5. Drawing conclusion based on the result data analysis.

### 1.7 Key terms

**Monster** : According to John Eppard's book, *Monsters* published in 2013, designed as a book for children, "monsters have existed in myths, legends, and folktales for thousands of years. While most people accept that monsters are not real, many insist that they exist. Some even claim to have encountered them" (Eppard 04).

**Gothic novel** : stories of horror, the fantastic, and the "darker" supernatural forces. These forces often represent the "dark side" of human nature—irrational or destructive desires. Gothic literature delves into the macabre nature of humanity in its quest to satisfy

