

Aspects of Humanity in Shelley's Creature

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المخلص:

الأدب موجود خلال العصور القديمة من العالم، ظهر الأدب في أقدم الحضارات الإنسانية. الأدلة العظيمة هي المنحوتات داخل الكهوف التي تفسر كيف عاش الناس حياتهم قبل التاريخ. الحياة، في الواقع، يعكسها الادب بأشكاله. الحياة لا معنى لها من دون الأدب، الذي هو مرآة لمآسي الإنسانية والرغبة، والمشاعر. وهو إلهام للأجيال، ماري شيلي (1797-1851) هي روائية إنجليزية، كتبت العديد من الروايات، القصص القصيرة، المسرحيات، السير الذاتية، المقالات وأدب السفر. وهي ككاتبة رومانسي تعامل مع الطبيعة، المشاعر الإنسانية، رحمة الجنس البشري، حرية الأفراد والبطل الرومانسي بالإضافة إلى ميزة الأدب القوطية مثل التجربة غير العقلانية، عناصر الرعب والخوارق. وأعتقد شيلي أن الحركات الرومانسية والقوطية تعكس حياتها المعاصرة، لذلك ظهرت خصائص هذه الحركات على ما يبدو في أعمالها، وعكست تجربتها ومعرفتها من الكتاب والشعراء من عصرها قد أثرت في كتاباتها. وبسبب هذه الحقيقة، تظهر شيلي العديد من المواضيع في أعمالها والأكثر شيوعاً هو الإنسانية. أفضل مثال يمكن تقديمه هنا هو إنسانية المخلوق في فرانكشتاين: أو، بروميثيوس الحديثة

كلمات الدالة: الأدب، ديناميكية، رومانسية، القوطية، خارق، الإنسانية، وفرانكشتاين

Abstract

literature is existent during ancient ages of the world. Before the invention of words and languages, literature has appeared in the earliest human civilizations. The great evidence the carvings inside caves that explain how prehistoric people live their life. The life, in fact, is reflected by the form of literature. It is meaningless without literature, which is the mirror of human tragedies, desire, and feelings. It is the inspiration for generations, due to the fact that literature is dynamic machine of life that draws multi-dimensional pictures of life. Literature is everything in anything. It is also a tool for the foundation of a humanity. Mary Shelley (1797-1851) is an English novelist, who writes many novels, short stories, plays, biographies, articles, and travel literature. She is, as a Romantic writer, deals with nature, human feelings, the compassion of humankind, freedom of individuals, and Romantic hero, in addition to Gothic literature's feature such as the non-rational experience, elements of horror, and supernatural. Shelley believes that Romantic and Gothic movements reflect of her contemporary life, so the characteristics of these movements have apparently appeared in her works, and have reflected her experience and knowledge of writers and poets of her age has affected her writings. Due to that fact, Shelley shows many themes in her works and the most common one is humanity. The best example can be introduced here is the humanity of the creature in *Frankenstein: or, The Modern Prometheus* (1818).

Keywords: literature, dynamic, Romantic, Gothic, supernatural, humanity and Frankenstein.

Introduction

Mary Shelley writes many different kinds of literary works such as a novel, short story, children's literature... etc. the best-known work is *Frankenstein: or, The Modern Prometheus*. During their European travels, Mary Godwin (not married yet), Percy Shelley (Mary's lover), Claire Clairmont (her stepsister), Lord Byron and doctor John Polidori stay in Geneva at Villa Diodati. The storm weather obliges them to stay indoors, to fit boredom. Byron suggests that each write a horror

story and read it to the group. A ghost-story competition and contemporary medical and scientific theories whose Polidori tells, lead to nightmares repeat on Mary, Mary Shelley completes the horror nightmares to write a novel under title *Frankenstein: or, the Modern Prometheus*. It is frequently called the first science fiction novel. Mary's epistolary novel contains 24 chapters tell a story of an ambitious scientist Victor Frankenstein who creates the creature from parts of the dead body. After laborious work, Victor succeeds to insert a soul into the hideous body. the 8 foot (2.4m) ugly corpse opens his dull yellow eye and breaths hardly, to declare the catastrophe whom with such pains Victor has endeavored to form. In a flashback manner, Shelley tells the story by Captain Robert Walton who tales to his sister Margaret the conflict of Victor and his creature and how they suffer from each other. Victor condones and forgets the deformity creature, to lives his special life. The creature suffers two matters, his father (Victor), who hideously creates him, leaves him without supports, on the other hand, the society rejects the creature and deals with him as the monster. Smartly, the creature learns how to speak, read and write from cottagers. After many attempts to introduce himself to the society which is interested only in appearances whom the creature does not have. The creature decides to revenge on who creates him and abandons him without any aspect enables him to be acceptable in the society. The creature kills Willaim (Victor's little brother) and causes execution for Justine (the maid of Victor's family).

On top of the mountain, Victor realizes what the creature has suffered through their conversation, successively, Victor accepts to create a female for the creature and ends his loneliness. After waiting for long years, the creature watches how Victor swoops his promise and smashes the creature's dream when he destroys the uncompleted body of creature's bride. The creature has resumed his revenge by killing Victor's close friend Henry and commits his promise by murdering Elizabeth Victor's wife on their wedding night. For Victor, revenge and killing what his hands create only can end his sufferings. In fact, Victor's vengeance journey begins to end with his death after the exhausting pursuit of its Arctic border. Eventually, the death of the creature's father (Victor) and the destruction of his wife are enough to be a cause to destroy himself. Shelley presents the creature with different features to convey his role as a hero, victim and even as a villain, one most common quality of the creature is humanity

Aspects of Humanity in Shelley's creature

Marry Shelley presents her creature in Frankenstein with properties of a human being. In addition to his physical being, the creature has evidence that supports his humanity, it is apparent that this being is indeed human. In Kenneth Burke's essay "Definition of Man", Burke has defined what it is meant to be human: "Man is the symbol-using (symbol-making, symbol-misusing) animal, inventor of the negative (or moralized by the negative), separated from his natural condition by instruments of his own making, goaded by the spirit of hierarchy (or moved by the sense of order), and rotten with perfection" (507). Burke's definition states that human being is distinct from other creatures by using symbols (language) to communicate. They use gesture in their communication system and they are separated from nature by their own techniques and tools. According to Burke's definition Mary's creature is human, he learns language by which he can communicate with Victor and other human beings in the novel.

the miserable monster whom I had created. He held up the curtain of the bed; and his eyes, if eyes they may be called, were fixed on me. His jaws opened, and he muttered some inarticulate sounds, while a grin wrinkled his cheeks. He might have spoken, but I did not hear. (Shelley 44).

As a matter of fact, human uniquely uses syntactically and grammatical complex language that differs from an inanimate: "the human being will speak and conduct a wide range of social interactions" (Wilson 72). Actually, animals or all animates can communicate by using gestures, screeches, and calls. Throughout the events of the novel, Victor's creature shows his ability to communicate by use articulate language in his speaking with De Lacey, victor, and Walton. De Lacey states his appreciation to the creature's language: "[f]rom your lips first have I[De Lacey] heard the

voice of kindness directed towards me; I shall be forever grateful, and your present humanity assures me of success with those friends whom I am on the point of the meeting". (Shelley 123)

In addition to his aptitude for language, Victor's monster illustrates his ability to learn from the experience of others. Indeed, human beings are unique in having the ability to learn from others. Douglas Adams states that "[h]uman beings, who are almost unique in having the ability to learn from the experience of others, are also remarkable for their apparent disinclination to do so"(Singh 42). Victor's creature can learn and use advanced vocabulary and speech, he quickly learns French from De Lacey's family and easily uses it to communicate with others. He shows his ability to learn when he explains how can he live in a hovel, look and hear from the small gap what happens in De Lacey's cottage:

By great application, however, and after having remained during the space of several revolutions of moon in my hovel, I discovered the names that were given to some of the most familiar objects of discourse; I learned and applied the word, 'fire', 'milk', 'bread', and 'wood'. I learned also the names of the cottagers themselves... I discovered that he [Aliex] uttered many of the same sounds when he read as when he talked. (Shelley 100-101)

In the book *on Human nature*, Wilson views the defining characteristic of human culture "gathering and sharing of knowledge"(96). creature posses a tendency toward this feature. In Shelley's *Frankstien*, Safie (the Arabain) arrives to stay with DeLacey's family. Unfortunately Safie can't speak thier language (French), they decide to teach her how to speak and write thier language. They surely teach the creature as well who lives with them in secret place (hovel). As the lessons continue, the creature learns more and more. In contrast to the Arbain lady, the creature may be more speedily master language, his capacity to learn in fastly makes him appeares as superhuman:-

My days [creature's day] were spent in close attention, that I might more speedily master the language; and I may boast that I improved more rapidly than Arbain, who understood very little and conversed in broken accents, whilst I comprehended and could imitate almost every word that was spoken. (Shelley 106-107)

In point of fact, human alone seeks the information to understand the world around him and desires knowledge for sake of knowledge. But, in a kingdom of animals and even sophisticated animals which they use knowledge for sake of life and food. For instance, in the kingdom of bees, bees develop their skills and collect informations that necessary for only obtaining food, reproducing, and carrying out other basic functions. Indeed, The victor's creature, as human, learns for wonder and delight "while I[the creature] improved in speech, I also learned the science of letters as it was taught to the stranger, and this opened before me a wilde field for wonder and delight"(Shelley 107). The creature spends the majority of his time in observing to learn from DeLacey's family which consists of the old blind father DeLacey, the brother Felix, the sister Agatha, and Arabian lady Sofie who comes to live in the same cottage. The creature's development in language and his information about different subjects in world come from his observing through a small chink in the wood of cottage, where the creature and DeLacey's family live in. However, Felix reads and explains Volney's Ruins of Empires to Sofia, the creature learns about many things, such as the governments and religions of the empires of the past, including the Asiatics, the Greeks, the Romans (and their decline), as well as the concept of "chivalry, Christianity, and kings." and about the American hemishere.

The book from which Felix instructed Safie was Volney's Ruins of Empires. I [creature] should not have understood the purpose of thisbook had not Felix, in reading it, given very minute explanations. He had chosen this work , he said, because the declamatory style was framed in imitation of the Eastern authors... I heard of the discovery of the American hemisphere and wept with Safie over the hapless fate of its original inhabitants. (Shelley 107)

As Felix reads on, the creature learns about humanity:

These wonderful narrations inspired me with strange feelings. Was man, indeed, at once so powerful, so virtuous, and magnificent, yet so vicious and base?... my wonder ceased, and I turned away with disgust and loathing. (Shelley 107)

The every knowledge or information, that the creature learns in DeLacey's cottage, gives him a way to understand the insight of the outside world. The creature knowingly distinguishes between the actions and appearances of the human, and how they are horrified not by his actions, but by his appearance:

Every conversation of the cattagers now opened new wonders to me.... I learned that the possessions most esteemed by your fellow creatures were high and unsullied descent united with riches... I was, besides, endued with a figure hideously deformed and lasthesome; I was not even of the same nature as man... When I looked around I saw and heard of none like me. Was I then a monster, a bolt upon the earth, from which all nwm fled and whom all men diswoned. (Shelley 107-108).

Unlike human being, the creature's humanity is not embodied by his physical being, but it is proved by his intellectual and emotional thoughts, which, he has optimum one. It appears that "human" characteristics of the creature come from not his construction, but rather undoubtedly from his human nature.

As the creature continues to progress in his comprehension of the world, he discovers and studies the three books *Paradise Lost*, *Plutarch's Lives*, and *Sorrows of Young Werther*, which he unknowingly found them in an abandoned bag in the forest. The reading of these books gives him an infinity of new images and feelings which make him arrive at an ecstasy with the cultivated mind, "I [the creature] can hardly describe to you the effects of these books. They produced in me an infinity of new images and feelings, that sometimes raised me to ecstasy"(Shelley 116). In fact, the finding of the book's bag is not accidental, Shelley has chosen these kinds of books to enlighten the creature by his reading of these books, and to confirm the thematic contents of her novel.

The Sorrows of young Werther talks of a story about a boy Werther who falls in love with a girl Lotte, and he struggles to achieve the happiness in their life, but the girl engages to an old rich man, in the end, Werther realizes that one of three must die, he commits suicide by shooting himself with hunting pistol. Through this book, the creature learns a lot of feelings and emotions, and he finds the similarity between himself and Werther. Both of them reject by the people they love. Werther is left alone when Lotte accepts to marry an old man, comparably the creature abandoned without the support of his creator Victor Frankenstein, the creature is left alone in the world, and he is left to meet the world without everything even language to communicate with people.

Indeed, The Sorrows of Young Werther offers the creature new insight into the world of feelings. As the creature says: "as I read, however, I applied much personally to my own feelings and condition. I found myself similar yet at the same time strangely unlike to the beings concerning whom I read and to whose conversation I was listener" (Shelley 117). After reading this novel, the creature sympathizes with its characters and understands that he creates alone to live with none and relates to none. It educates and gives him bravery to ask substantial questions "what did this mean? Who was I? What was I? Whence did I come? What was my destination? These questions continually recurred, but I was unable to solve them". (Shelley 117) The Sorrows of Young Werther educates the creature how human respond to misery. The creature tries to make Victor Frankenstein miserable by killing his bother Willaim, his closed friend Henery Clerval and his bride Elizabeth because Victor refuses to create a bride for the creature. Like human beings, the creature gathers and shares experience from what he reads, like Werther in *The Sorrows of Young Werther*, the creature plans to burn himself at the North Pole completing his revenge against Victor:

'But soon', he cried with sad and salemn enthusiam, I shall die, and what I now feel be no longer felt. Soon these burning miseries will be extinct. I shall ascend my funeral pile triumphantly and exult in the agony of the torturing flames. The light of that

conflagration will fade away; my ashes will be swert into the sea by winds. My spirit will sleep in peace or if it thinks, it will not surely think thus. Farewell. (Shelley 213)

Plutarch's Lives is the second book that the creature finds it in a leather portmanteau, *Plutarch's Lives or Parallel Lives* "it is a series of biographies of famous men, arranged in tandem to illuminate their common moral virtues or failings, probably written at the beginning of the second century AD, comprises 23 pairs of biographies, each pair consisting of one Greek and one Roman"(James vi). The creature has comparably different reactions to this book from the first one *The Sorrows of Young Werther*:

The volume of Plutrach's Lives which I possessed contained the hestories of the first founders of the ancient republics... Many things I read surpassed my understanding and experience. I had a very confused knowledge of kingdoms, wide extents of country, mighty revers, and boundless seas.(Shelley 117)

As a matter of fact, the creature learns new thoughts on human nature from Plutarch's Lives which gives the creature greater insight into the nature of human beings in addition to his observations of the DeLacey family. The creature gains the human characteristics from interpretations of the life of famous Greek and Roman leaders, the creature states "...I read of men concerned in public affairs, governing or massacring their species. I felt the greatest ardor for virtue rise within me, and abhorrence for vice..." (Shelley 118). As a human, the creature has a paradox in behavior, he prefers these famous figures "peaceable lawgivers", "... I was so course led to admire peaceable lawgivers, Numa, Solon, and Lycurgus, in preference to Romulus and Theseus."(Shelley 118). Although they have demerits such as Romulus who builds a great city, he commits murder against his own relatives. The creature is influenced by this book in order to again DeLacey family's acceptance when he shows what he learns from this book by his intellectual behavior in speech and his possession of information about civilizations, kings, and cities, the creature states that "the patriarchal lives of my protectors caused these impressions to take a firm hold on my mind"(Shelley 118). The creature learns more about the nature of humans and their behavior that means he learns how to communicate with other.

The third book has fallen into the creature's hands is *Paradise Lost*. The reading of this book arouses the creature's strongest feelings and deeper emotions, the creature indicates that "... *Paradise Lost* excited different feelings and far deeper emotions"(Shelley 118). On the top of mountain, the creature describes his adventures to Victor, The creature uses every textbook that he reads as true of humanity, throughout his reading of *Paradise Lost*, the creature realises that there is one God who creates all human beings on the earth, and the Creator gives His creations happiness, prosperity, and quarters them by His special care. These thoughts in *Paradise Lost*, excited new feelings, and emotions. He knows that he creates by another creator who doesn't nurture his creation and leaves him alone without an interesting or care. For many reasons, the creature compares Adam with himself. The creature shows the similarities and differences between Adam and him: "Like Adam, I was apparently united by no link to any other being in existence, but his state was far different from mine in every other respect."(Shelley 118). Both of them are alone on this earth (Adam is the first human on the earth and the creature is the first "human" is created by the human on the earth), but God creates Eve for Adam as a companion and a wife when Adam ask God to do. The creature lives alone, lonely spend his time without a friend or someone to communicate with, so he asks his creator Victor to make him the companion. The creature realizes that God creates human beings and provides them with all means of living, and he, who is made by man, is not. The creature explains that:

He had come forth from the hands of God a perfect creature, happy and prosperous, guarded by the especial care of his Creator; he was allowed to converse with and acquire knowledge from beings of a superior nature, but I was wretched, helpless, and alone. (Shelley 118).

Throughout this message that the creature sends to Victor, the creature recognizes the differences between Adam and him. Adam creates by God who makes him happy and prosperous and allows to

him to communicate with other because God is perfect and his creation is perfect too. But, the creature is created by man “Victor” who is imperfect, Victor “the creator” creates and abandons his creation with helpless and none to converse with. The new thoughts and deep emotions which reflects on the mind of the creature make him compares himself with Satan because, both of them suffer from lack of love that the human around them share “many times I considered Satan as the fitter emblem of my condition, for often, like him, when I viewed the bliss of my protectors, the bitter gall of envy rose within me.”(Shelley 118). Like Satan, the creature in *Frankenstein* holds Victor “the creator” responsible for his creation and even worse holds him responsible for his misery. Absolutely, *Paradise Lost* boosts the creation/ creator relationship that the creature has with his creator Victor. This relationship is made unique because of the creature's feelings of revenge and hatred toward the creator Victor and the creator's feelings of neglect and abandonment toward his creation. The creature elucidates his humanity through his capacity for emotions, his reflections for thoughts in books that he reads, and his ambitious personality makes him compare himself again with Satan. The creature asks his creator reprimanding question why does he create so hideously that everyone turns from him, the creature states that:

Accursed creator! Why did you form a monster so hideous that even YOU 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 even from the very resemblance. Satan had his companions, fellow devils, to admire and encourage him, but I am solitary and abhorred.(Shelley 119)

In *On Human nature*, Edward O. Wilson examines humans through a sociobiological lens. Wilson states that “[t]he channels of human mental development, in contrast, are circuitous and variable. Rather than specify a single trait, human genes prescribe the capacity to develop a certain array of traits.”(56 Wilson). According to Wilson’s statement, the creature is very human or possibly almost superhuman in this regard. Traditionally, normal human being’s children learn about everything from observation or training from those around them. But, the creature contrastingly learns not from anyone such as his parents or his creator, but he observes everyone in the cottage from safe and distance place. By the time, the creature has the ability, thoughts, and deep emotions that enable him to persuade Victor to create another creature. Surprisingly enough, the creature has what human beings have characteristics which distinguish human beings from other such as the ability of mental developing even though the creature encounters many difficulties and obstacles, but he evolves in remarkable time. These supreme qualities are possessed by the creature that makes him appear as the human being, this confirms that the creature is a human being or superhuman.

According to *Merriam Webster Dictionary*, human nature is “the ways of thinking, feeling, and acting that are common to most people”. These ways vary according to the different kinds of human nature. There are two kinds of human nature organic and nature social, in his introduction in Cooly’s book *Human Nature and Social Order*, Philip Rieff mentions that:

There are two kinds of human nature, the first nature [organic] turns out to be the undiluted and unmodified instincts primitive “drives” emanating from body tissues. The nature distributes itself in the body and it is also taken up, so to say into the mind. “second nature” [nature social] refers, of course to the “super-ego”. It is a term that is equivalent to “ inner conscience” devired of course from parental management. First nature is somehow organic; second nature social. Here is perpetuated the myth that man has two natures, one supervising the other. (xv)

The human nature of the creature is prominent in its behavior with himself and others to the extent of its conformity with a being superhuman. The creature reflects his human qualities through his reaction to what is happening around him. He feels what a natural person feels when he leaves alone in harsh conditions. He feels cold and lonely when he is left alone in the forest and tries to improve his

condition as if he is human. He mentions all these details in his conversation with Victor, he tells Victor that:

It was dark when I [the creature] awoke; I felt cold also, and half frightened, as it were, instinctively, finding myself so desolate. Before I had quitted your apartment, on a sensation of cold, I had covered myself with some clothes, but these were insufficient to secure me from the dews of night. I was a poor, helpless, miserable wretch; I knew, and could distinguish, nothing; but feeling pain invade me on all sides, I sat down and wept. (Shelley 90-91)

The creature's organic nature is the same as any human being to live within societies, and to be loved and accepted by others. Like all human beings, the creature has good and evil forces (organic nature) that is within him, these forces are brought to the surface through his interactions with other (social nature). However, he shows his humanity with De Lacey family in many different situations, but they are horrified at sight of him.

At that instant the cottage door was opened, and Felix, Safie, and Agatha entered. Who can describe their horror and consternation on beholding me [the creature]? Agatha fainted, and Safie, unable to attend to her friend, rushed out of the cottage. Felix darted forward, and with supernatural force tore me from his father, to whose knees I clung, in a transport of fury, he dashed me to the ground and struck me violently with a stick. (Shelley 123-124)

In spite of the negative feelings of human against him, he continues to show his innate nature (organic nature) to be helpful with humans. After the terrible reaction of the Delacey family, he saves the young girl from drowning. His full-force rush to rescue the girl from drowning in rapid stream that is caused by his innate, but her protector's reaction reflected the human view toward the creature, he only sees the face of the creature who shoots him by gun. "she fell into the rapid stream. I rushed from my hiding-place and with extreme labour, from the force of the current, saved her and dragged her to shore... I sank to the ground, and my injurer, with increased swiftness, escaped into the wood" (Shelley 130).

People, who will never be able to see his external deformities, are interested only in appearance. The creature has good internal feelings, but these feelings are related with external grotesques. The creature finally realizes that no matter how he speaks or how he kind is, people view his appearance. The creature possesses all the ingredients of murder, aggression, and revenge, but he does not hurt anyone because he is good and kind, but the creature is treated as monster, he is abandoned by his creator, adults consider him as a dangerous creature and even children are fearful of him because of his appearance makes him like "gore" ; therefore, he appears his social nature and act like monster. The creature has converted to social nature in his meeting with the young boy "Victor's brother". When the creature arrives in Geneva, he suddenly meets with William "Victor's brother" "At this time a slight sleep relieved me from the pain of reflection, which was disturbed by the approach of a beautiful child, who came running into the recess I had chosen, with all the sportiveness of infancy" (Shelley 131). The creature wants to persuade him to be his friend and companion "I could seize him and educate him as my companion and friend, I should not be so desolate in this peopled earth" (Shelley 131), but like others, the boy refuses him because of his deformity and calls him "gore", "He struggled violently. 'Let me go,' he cried; 'monster! Ugly wretch! You wish to eat me and tear me to pieces. You are an ogre..'" (Shelley 131).

Till this moment, the creature tries to persuade him. Spontaneously, the boy mentions his brother's name "Frankenstein" to whom the creature comes to Geneva "Hideous monster! Let me go. My papa is a Syndic— he is M. Frankenstein—he will punish you. You dare not keep me" (Shelley 131). When the creature knows this belongs to his enemy Frankenstein "Frankenstein! you belong then to my enemy—to him towards whom I have sworn eternal revenge; you shall be my first victim" (Shelley 131). The creature kills the boy who is the first step of his revenge. The feelings of

revenge reflect the social nature of the creature who realizes that the inescapable nature of human beings toward him makes him unable to communicate and live with them, so he asks his creator to create a companion for him. In his request shows again his organic nature as a human who can not live without coexistence with others. On the one hand, he wants to live with a female who looks like him in the form and qualities, he realises that no one can accept him unless she looks like him or she has more malformation, his unselfish request shows his organic nature from other hands “You must create a female for me with whom I can live in the interchange of those sympathies necessary for my being”(Shelley 134).

First and foremost, the creature is an abandoned and a helpless child who creates by the horrifying way. The creature determines that he can never be accepted by the human race and he vows vengeance by killing Victor’s (his creator) family and close friends. Furthermore, this revenge depends on how Victor responds to the creature’s request. The creature promises to make peace with humanity if Victor creates a similar the creature, one to be creature’s companion in his isolation. The complexity of the creature depends on the excesses of his traits, on one hand; he possesses the capacity of killing when Victor refuses to fulfill his promise to create a female for the creature. He kills easily Victor’s friend and bridegroom, on other hand he possesses the capacity of love and loyalty, the creature weeps at the death of his creator and fulfills the creator’s hope to destroy himself in a frozen pole “Farewell! I leave you and in you the last of humankind whom these eyes will ever behold” (Shelley 212).

As a matter of fact, the definition of monster is indicated to something inhuman or someone who does not respect the life and nature. In Mary Shelley’s *Frankenstein*, there is a being who respect the life and nature, but he has physical characteristics which recognized him from other.

His yellow skin scarcely covered the work of muscles and arteries beneath; his hair was of a luscious 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 shrivelled complexion and straight black lips.(Shelley 43)

The creature has no physical characteristics of beauty (his creator creates him in this composition), but that does not mean he can not be considered as human from in the inside. The creature as his character progresses through the novel, clearly shows his humanity and becomes comparable with his creator Victor in many situations. The creature is really the character who cultured and adored life and family.

Lastly, the nameless creature in Mary Shelley’s *Frankenstein* who is physically a monster but behaviourally human uses his own humanity to prove his human desires and emotions.

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