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## Creating a Creator: Constructing the Stories of Frankenstein

By Emma Maggart

### Abstract:

In 1818, Mary Shelley created the story of *Frankenstein*. The name that is so familiar to the world today began as an expression of Shelley's thoughts and her response to the developing world around her. This novel speaks boldly of human right to intellect, appropriate experimental creation, and social acceptance. Two hundred years after its publication Shelley's novel is still popular, which can be credited to her progressive illumination of these three issues. Shelly wrote in an era of great social and scientific change; this novel addresses both topics deeply, which is likely the reason for *Frankenstein's* long-lived popularity. This study examines the original text and draws support from two theatrical adaptations, one by Richard B. Peake from 1823, and one by Henry Milner from 1826.<sup>1</sup> This close comparison provides context to trace the evolution of *Frankenstein* over the century while making connections to the evolution of scientific thought over this period.

The book was published anonymously in 1818 and was introduced to the world as a three volume set.<sup>2</sup> In the next few years after the publication, many theater companies created productions using the name of Frankenstein which greatly boosted the popularity of the story.<sup>3</sup> Shelley's original novel provides deep perspective on social issues of the time such as social acceptance, isolation, rejection, and danger of self-absorbed pursuits, all relating to the progressive scientific ideas emerging in this era. In order to understand the significance of the original novel, the character of Frankenstein needs to be discussed as he appears in Shelley's original words. *Frankenstein* is a story heavily based on science and fascination with scientific discovery. The premise of this story is that Frankenstein has discovered this creation method completely on his own which is a credit to his ability to search and scour for knowledge. The persistence displayed in the beginning of the novel as Frankenstein is creating his experiment is captivating and, in a way, frightening to the audience.<sup>4</sup> This novel makes it evident that Frankenstein has reached this level of knowledge by his own effort and singularity, which is a hint as to why Frankenstein has to suffer such a great deal in the later parts of the story. Had Frankenstein dealt with the monster differently, he might have created an entire super-human race and saved himself the distress and sorrow of torture by his creation. Sadly, this is not how the story ends and Frankenstein lives his last days in sorrow and terror of the monster he has created.<sup>5</sup>

It is now necessary to dive deeper into other interpretations and ways in which the book communicates multiple things in one sentence. The raw idea of Frankenstein's character is ambitious, daring, passionate, and obsessed with becoming the most intellectually powerful man

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<sup>1</sup> Richard B. Peake. *Frankenstein*. (London: John Dicks, 1883.)

Henry M. Milner. *Frankenstein: The Man and the Monster. A Romantic Melodrama in Two Acts*. (London: 1867)

<sup>2</sup> Mary Shelley, *Frankenstein*, (London: Finsbury Square, 1818).

<sup>3</sup> Christopher Frayling. *Frankenstein: The First Two Hundred Years*. (London: Reel Art Press, 2017) 20.

Hoehn, Douglas William. "The First Season of Presumption!; or, The Fate of Frankenstein." *Theatre Studies* (1979-81).

<sup>4</sup> Shelley, *Frankenstein*, 1-40.

<sup>5</sup> Shelley, *Frankenstein*, 240-87.

alive. This is demonstrated by his action of spending two years traveling to collect remains to form his creature and his relentless studies to learn the biological methods of surgery and transplants.<sup>6</sup> What would give someone this idea to biologically create a thinking creature using science, and what would give an author the idea to write a novel about this? Given the context of the time, this relates to the fascination of ideas about popular science during the nineteenth century. In magazines, in journals, in published philosophical works, people were discussing the indispensable value of science and there was a constant discussion among intellectuals pushing the ideas of new life forms. One of the popular topics of scientific discussion was how to improve the human mind. The discussion covered many areas of thought and many ideas are suggested in the popular written materials of the era. People were suggesting that reading was best, others that the study of science was key, some thought that listening and talking about thoughts that came to mind was the way to expand intellect. The commonality behind all of these discussions was that everyone was trying to make the human brain even more intelligent.<sup>7</sup> There was a general obsession with expansion of knowledge and it is logical that Shelley would have been reading these discussions and decided to offer her ideas of how a sharper brain could come into existence.<sup>8</sup>

Shelley's approach to this growth of intellect has two important avenues. The first is that she uses science as the essential tool for Frankenstein to create the monster. The second is that she chooses for Frankenstein to suffer as a result of his greed for knowledge and power. In a world glorifying intellectualism, Shelley takes a presiding global topic and flips the conclusion to contradict what most intellectuals are saying about the result of extreme knowledge. She constructs her story in a way that it is impossible for the reader to come to any other conclusion than that Frankenstein has reached his peak through science and pushing the boundaries of human intellect. Then, she creates a dramatic fall of Frankenstein and a collapse of his mind and emotion. Shelley provides indirect explanation for this fall by making it clear that he has neglected his friends, family, traditions, and interactions all for the sake of becoming superior to humanity. This plot would not make sense in an earlier era because it was not until the nineteenth century that a large portion of people became fascinated with academic learning and learning simply for the sake of knowledge. Shelley wrote a novel completely relevant to the times. Her story is also an applicable warning focused on the morals and human emotions that should not be lost in the effort to improve the academic portion of the mind.<sup>9</sup>

It is true that Shelley was outspoken in the ideas she illustrates in *Frankenstein*, but it is also a major factor to remember that the circumstances of the era are largely responsible for the success of the novel. *Frankenstein* is a literary, intellectual, and cultural gem in itself, but when the reader combines the larger culture with the novel, the story becomes even more influential. The industrial boom that was building at this time formed a wide middle class. The formation of this class opened the popular mindset to question the distinctions of who had the ability to think and question what was already considered 'known'.<sup>10</sup> The ideas, regardless of topic, that had been accepted as nonnegotiable truths were slowly becoming mortal ideas and the population was beginning to see the value of thinking for themselves and daring to question the established

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<sup>6</sup> Shelley, *Frankenstein*, 30-40.

<sup>7</sup> Blackwood, *Expeditions*, 95, 723.

<sup>8</sup> "Mary Wollstonecraft Shelley the second wife of the poet Shelley." *Lippincott's Monthly Magazine*, (1889).

<sup>9</sup> Blackwood, *Remarks on Frankenstein*, 613.

<sup>10</sup> Blackwood, *Capacities of Humans*, 649.

rules of intellect.<sup>11</sup> The accepted ideas of the preceding era were that a person's social class determined the level of knowledge attainable to that person, essentially, position at birth determined intellectual capability. This idea was commonly accepted as a rule of tradition and this trend did not begin to change until outspoken intellectuals such as Shelley began bringing attention to the injustice of this rule.<sup>12</sup>

This novel follows the train of thought of one man, Victor Frankenstein, and does so by conveying Frankenstein's letters, his own self-recorded thoughts, the documented opinions of others about this man, and finally a succession of letters about Frankenstein from those who relate the details of his demise.<sup>13</sup> Victor Frankenstein is a figment of Shelley's imagination, but in concept, he represents many people of the nineteenth century and thus his life's story of success and demise resonated with many readers and viewers. He is intent to elevate his status by reproducing a living being by non-orthodox means and in this declaration, be it spoken through words or action, he reveals a desire to become more than human. Frankenstein is consumed with his hopes, "When I found so astonishing a power placed in my hands I hesitated...but my imagination was too much exalted by my first success to permit me to doubt my ability to give life to an animal as complex and wonderful as man."<sup>14</sup> This reveals Frankenstein's desire to place himself on a superior level from man. He wants to join the realm of those glorified as creating the most impossible and complicated aspects of this world and create a breathing thinking being through the conglomeration of substances and cells. His obsession with recreation of life relates to scientific research that was emerging at the time and thus legitimizes the claim that this novel's popularity is completely linked to the era in which it was published.<sup>15</sup> *Frankenstein* is frequently thought of as a progressive work, one that encompasses new ideas of humanity and intellect while acknowledging the history and cultural tendencies of the environment which the characters occupy.<sup>16</sup> The story is progressive not only because of the modern global themes, but because of the essence of mentality in the novel. In a culture established on social hierarchy, this novel presents a story where all have intellectual rights. The monster who is wretched and outcast and not even a complete human, has the right to think and question knowledge. Shelley's focus of this novel is the ability and right for any thinking creature to use their mind, which is a very bold opinion to express in 1818.

This novel, as Shelley created it, is an incredible source generating thought provoking conversations. It poses questions that cannot be answered in one discussion and promotes a generally conflicting agenda regarding the intellectual scene of nineteenth century Europe, specifically London. The novel was first seen and made available to the public in 1818. By 1823, just five years later, the London theaters were already making a point to publicize and increase their audiences by using the title of *Frankenstein* as a popular point of attraction.<sup>17</sup> A collection of playbills from that era demonstrates the desired outcome of advertisers. These strongly suggest that by broadly announcing the name of *Frankenstein* in connection to the novel, the theaters expected an increase of crowds to see this top-selling novel become a top-selling play. A

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<sup>11</sup> Blackwood, *Capacities of Humans*, 649.

<sup>12</sup> Lucinda Cole. "The London Merchant' and the Institution of Apprenticeship". *Criticism*, 37. (1995).

<sup>13</sup> Mary Shelley. *Frankenstein*. (London: Penguin Press, 2018): 6-221.

<sup>14</sup> Shelley, *Frankenstein*, 41.

<sup>15</sup> Thomas Laqueur. *The Work of the Dead: a cultural history of mortal remains*. (New Jersey: Princeton, 2015.) 1-20.

<sup>16</sup> Small, Christopher. *Mary Shelley's Frankenstein: tracing the myth*. (Pittsburg: Pittsburgh Press, 1973). Blackwood, *Natural Religion*, 171-2.

<sup>17</sup> The Theatre Royal". *London Times* (January 1814).

review states, “There was much boisterous applause throughout the whole of the performance, especially where the ‘walking pestilence’ deals death and destruction around. It has been repeated several times with varied success, and we cannot deny but this strange melo-drame has excited a considerable degree of curiosity in the town. The novel itself is one of the boldest of fictions.”<sup>18</sup> This begs the question of the popularity behind the initial novel and why it was used or expected to bring such crowds. Playwright Richard Peake was the first to create a sellout adaptation of this story. This play turned out to be a success by the standard of London playgoers. The recently published novel *Frankenstein* had been a quick success in 1818 and this novel held much potential to expand beyond the pages of a book. Peake had the idea to use Shelley’s thrilling tale as a model for a theatre piece, and in 1823, the Peake production of *Frankenstein* appeared for the first time on the theatrical stage of London.<sup>19</sup> This was not a previously performed play so the concept had not been successfully tested by other playwrights of the decade. By 1823 most of the London population who had an interest in some level of intellect would have been quite familiar with the book itself or the title and premise at the very least. In 1826, three years following the sellout production, playwright Henry Milner decided to make his own theatrical adaptation of Shelley’s *Frankenstein*. The monster of Milner reflects the monster of Shelley as he tries to make his creator see that his mind is human, and that it is only his appearance which makes him despicable.<sup>20</sup> Milner’s description of the awakening implies that the monster is instantly conscious of the horror which he creates. In conveying that emotion, Milner emphasizes that the monster is intelligent and able to detect human thought and read human emotion. Milner, by sticking to Shelley’s plot and creating a mood of imminent danger and tension, presents the audience with a creature that has not only strength and terror, but intelligent free will with which to plot against the humans he encounters.

At the point in the story where the monster approaches Frankenstein and demands the creation of a similar and relatable being, Milner takes an approach which is, once again, a direct reflection of Shelley’s message. The monster confronts Frankenstein and while relating the torturous months he has survived as a horrific and abandoned creature he explains why he holds such hatred for his creator. In a scene of a social gathering, “He expresses that his kindly feelings toward the human race have been met with scorn, abhorrence, and violence, and that they are all now converted to hate and vengeance.”<sup>21</sup> Perhaps a better word to use in this situation would be resentment. The monster has great resentment toward Frankenstein and his resentment is rooted in Frankenstein’s negligence.<sup>22</sup> From the viewpoint of the monster, Frankenstein is acting as an immature child. The monster relates these shortcomings in an attempt to open Frankenstein’s eyes to see that the act of creating the being was not the problematic action. It was the spirit in which he experimented and assembled, it was the neglect to provide and nurture the mind of this creature, and it was the selfishness of motive which brought horrific ruin to Frankenstein’s life. The monster made it his mission to inflict pain and suffering on his creator so that Frankenstein might experience the same emotion of pain and sadness which he had unintentionally forced on his creation. Frankenstein had not purposefully made a being so that he could emotionally torture it, but this is the reality of what happened and so the monster acts in a spirit of owed debt and acts to ruin Frankenstein’s life. In the eyes of the monster, he acts justly because Frankenstein

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<sup>18</sup> Frayling, *Frankenstein...*, 86.

<sup>19</sup> Peake. *Frankenstein*. 4.

<sup>20</sup> Milner. *Frankenstein...* 10.

<sup>21</sup> Milner, *Frankenstein*, 14.

<sup>22</sup> Milner, *Frankenstein*, 22.

has ruined his life by denying him a mate and rejecting his companionship, so to him, the antagonization of his creator is only fitting.<sup>23</sup>

Shelley's story connects these popular ideas of essential expansion of science to a warning against investing every aspect of life and well-being into this pursuit of new knowledge. This theme of deeper meaning is so intricately intertwined throughout the novel, that it would seem an indispensable aspect to any version of *Frankenstein*. Peake uses the scientific themes as a way of providing an intellectual thrill to the audience. The aspects of science he uses are present because of the essential need to mention science to explain the monster's existence. His inclusion of scientific topics was not to add complexity to the specific context of Frankenstein's desires in comparison to the intellectual world. The extent of this connection only goes so far to say that Frankenstein is a man obsessed with his work which makes his character relevant to the audience. It is easier to relate to a human whose goals align with the popular ideas circulated everyday such as the previously discussed obsession with improving the intellect of human minds.<sup>24</sup> The amount of connections made to popular society and the popular topics of the time say a great deal about the author's intentions to create a realistic story rather than a fantasy. Shelley's story, while fantastic and supernatural in many aspects, incorporates the events of the era, specifically scientific discoveries of biology. This story is applicable to known science of the time and with only a little exaggeration, it could be a realistic tale for a reader of that century. Peake's production does not incorporate the same aspects of science and he does not incorporate the ideas that would direct the audience's attention to the relevance of current day events to the story itself. For these reasons it seems that Peake was trying to create an entertaining and thrilling fantasy rather than a relatable narrative.<sup>25</sup> Both versions would appeal to a different sector of the population, further boosting the story's popularity.

In contrast to this analysis of Peake, Milner's version of this play seems much more closely linked to science and the context of the nineteenth century. Milner incorporates the emotional aspects of the monster and creates an environment where the reader can sense the specificity of the relationship between each of the characters. However, "Since few of us believe that we can access Victorian novels and poems without mediation, we already have some practice meeting the epistemological demands of Victorian plays. Our main impediment is not that Victorian entertainment no longer exists but that we lack the knowledge and skills needed to imagine text as performance."<sup>26</sup> The fact that it is an impossibility to travel back and see this 1826 play on its opening night means that there is room for error and bias in the interpretation. Nonetheless, through the script and reviews, it is possible to piece together a stable argument that Milner's *Frankenstein* was much more science and intellect focused than Peake's or other productions occurring during the first half of the nineteenth century.<sup>27</sup> Milner doesn't follow Shelley's plot word for word, but he does keep the central importance on the capabilities of the

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<sup>23</sup> Milner, *Frankenstein*, 23.

<sup>24</sup> Blackwood, *Literary Intelligence*, 95, 219, 471.

<sup>25</sup> Peake, *Frankenstein*, 3-16.

"Even a Man Who is Pure at Heart; filmic horror, popular religion, and the spectral underside of history". *Journal of Religion and Popular Culture*. (Toronto: University of Toronto Press, 2005).

<sup>26</sup> Sharon Marcus. "Victorian Theatrics". *Victorian Studies: An interdisciplinary Journal of Social, Political, and Cultural Studies* 2. (2012) 7.

<sup>27</sup> Blackwood, Vol 2. 426,330.

Hoehn, *The First Season of Presumption!...*, 17.

brain which represents a clear connection to the popular ideas of science during his production era.<sup>28</sup>

If this story, *Frankenstein*, had to be described by one singular theme, it would be an accurate interpretation to state that this is a story of the relationship between a creator and his creature. As has been observed by scholars of Frankenstein, “Consequently, the novel raises the question of the connection between a brutal and violent life and the withholding of love by an irresponsible parent-God figure.”<sup>29</sup> This is a story of relationship, acceptance, consequence, punishment, resentment, and individual reality, but as one all-encompassing concept, it is an interpretation of creation. Shelley writes deeply and her words can be translated to convey many different messages. Taken for surface value, the story tells the life journey of one man and how his work took over his livelihood, eventually ruining his life. This is accurate, but it is not the only way to interpret this story. *Frankenstein* is a warning against obsession, and it is a representation of potential consequences of those with too narrow a focus. It can be easily seen that this story is a warning to stay well within the borders of traditional creation and to place more value in being content. Frankenstein’s fate suggests that failure to abide this warning will ruin all established life and take every ounce of joy from existence. Through her words in *Frankenstein*, Shelley seems to tell the public that curiosity is indeed warranted. She also warns that to act in a passionate fury as a response to greed out of discontentment with life is one of the surest ways to create a deeper hell of remorse. Shelley’s personal life is considerably free of any religious documentation and it is probable that she did not consider herself religious in any form.<sup>30</sup> This is very easily believable due to published writings from Shelley as well as biographical documentation of her life. However, even though she was not likely religious, it does not mean that religion was completely absent from her work.

Shelley spent much of her life in nineteenth century London. This is a plain and undeniable fact, but one that must be remembered for this discussion of religion within her writing. England as a monarchy is controlled by one ruler and their desires. The monarch often follows the precedent of the monarchs before them. One of the pieces in the structure of the English monarchy is an established Church of England. The monarchy is so deeply connected to the Church of England that regardless of a monarch’s religiosity, they are connected to the traditional religion of England.<sup>31</sup> This concept translates to the people because regardless of a conscious effort to be religious, aspects of religion or religious teachings will trickle down through education or intellectual conversation to eventually reside as ideas in the minds of all mentally capable individuals.<sup>32</sup>

This heavy cultural influence of the Church of England within English culture can be taken into account as an explanation for some of the confusing contradictions within Shelley’s writing. Frankenstein makes himself a creator of almost human life. This is his choice and his desperate mission in order to gain glory. The idea is implied that Frankenstein is fully responsible for his own actions and his own fate. Through closer analysis of the actual relationship between the monster and Frankenstein, it becomes apparent that there is religion in this version of creation. The first action of the monster is to be kind to his creator, and he longs

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<sup>28</sup> Milner, *Frankenstein*, 22.

<sup>29</sup> Hoehn, *The First Season of Presumption!...*, 2.

<sup>30</sup> Lippincott, “*Mary Wollstonecraft Shelley...*”, 223.

<sup>31</sup> Norman Mccord. *British History, 1815-1906*. (New York: Oxford University Press, 1991).119.

<sup>32</sup> Blackwood, *Natural Religion*, 170.

to have a relationship with Frankenstein. The monster desires to be loved and accepted among beings like himself. The monster considers humans to be those similar beings because he bases the similarity based on the likeness of minds. He is intelligent and his mind operates with the same emotion as the human mind. The monster negotiates, “You are in the wrong. And, instead of threatening you, I am content to reason with you I am malicious because I am miserable; am I not shunned and hated by all mankind? You, my creator would tear me to pieces.”<sup>33</sup> The monster has the ability to be rational and think through compromises in hope of reaching peace with his creator. He does learn this skill through observing other humans, but the ability to absorb behaviors is already implanted in the monster’s brain by his creator.<sup>34</sup> By clarifying the monster’s capacity of intelligence, the human qualities possessed by this creature are also clarified in order to relate him to the human figures of other creation stories. The relationship between Frankenstein and his creature is equal but unbalanced. Equal because they each have their time of control but unbalanced because there is never harmony between the two. Frankenstein is the original source of power because his ingenuity brings the creature into existence. However, as the story progresses, there is a shift of this power and the monster becomes the figure of power who controls his creator through fear. How is such a shift possible and why does it take place? In his desire to create a superhuman, Frankenstein created a creature more perfect and more powerful than himself. In acting by what he thought would bring him supreme glory by creating an obedient creature, he brought sorrow and destruction on himself. Frankenstein neglected to consider emotion and free will when designing the mind of his creation.<sup>35</sup>

This relation between the creator and his created is not specific to this story, but the details are of course nuanced to match the plot line. In concept alone however, this struggle of acceptance and punishment for unhealthy desire is extremely similar to another well-known story of creation. As discussed, a major part of English nationality was the connection to the Church of England. The Church of England uses one main text to practice their religion and this text is the Holy Bible.<sup>36</sup> The first creation story in this text relates a story of the creation of two beings by a greater more intelligent source.<sup>37</sup> This story is a directly inverse relationship to the story of Frankenstein and his monster. In this story from *Genesis*, part of the Church of England’s text, the creator is deeply hurt by his creatures’ rejection of Him. In *Frankenstein*, the creature is deeply hurt by his creator’s rejection of him.<sup>38</sup> Both stories relate deep emotions from all characters, both stories show an effort of compromise, and both result in suffering by one party as a result of selfishness on the part of the other party involved. In showing the significance of *Frankenstein* for the public of nineteenth century London, it is essential to include this comparison.<sup>39</sup> There is an enormous chance that the public, as a majority, had heard the *Genesis* creation story at some point in their lives due to the close connection of the Church of England to all political and national affairs. The familiarity of this story would likely be recognized in *Frankenstein*. The public would relate and draw a connection, whether intentionally or subconsciously, to the deeper warning against selfish pursuits and the importance of considerate interactions with others throughout life.

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<sup>33</sup> Shelley, *Frankenstein*, 136.

<sup>34</sup> Shelley, *Frankenstein*, 137.

<sup>35</sup> Shelley, *Frankenstein*, 81.

<sup>36</sup> “The Queen, the Church and England”. *British Royal Family*. (2018)

<sup>37</sup> *NLT Bible*. (Illinois: Tyndale House Publishers, 2008): 26-8.

<sup>38</sup> Shelley, *Frankenstein*, 90.

<sup>39</sup> Frank James. “Frankenstein and the Spark of Being”. *History Today*, 44. (September 1994).

Taking this view of the story of *Frankenstein* presents more questions about the author's intent such as how much Shelley purposefully included in her writing and how much was influenced by popular culture of the time. Shelley carefully builds the anger of the monster throughout her book. She begins by making his character compromising and slowly his resentment toward his creator grows to hatred resulting in the killing, murder, and overall horror which dominate the public view of the monster.<sup>40</sup> This designed tension is telling of Shelley's opinion of the growth of emotions and her opinion of human patience. Frankenstein's thoughts are ever present in the text, but it is the monster who ultimately decides when and how the hostility continues.<sup>41</sup> Shelley spends so much of the novel indirectly discussing the reactions of various individuals to the hostile actions of other characters. Through the focus on deeply personal actions, it is possible that Shelley was subtly renouncing the validity or 'goodness' of the religion of England at that time.<sup>42</sup>

Milner's Frankenstein acknowledges his responsibility, giving a different view of the same perspective, "My life has been devoted to the fulfillment of one object; another now claims the exertion of its short remainder, to destroy the wretch which I have formed – to purge the world of that infuriated monster – to free mankind from the fell persecution of that demon. This is my burdened duty, and to this awful task I must devote myself."<sup>43</sup> Milner and Shelley both present Frankenstein as a man punished for his actions. He is a victim most definitely, but more a victim of his own pursuits of vain glory than a victim of the creature which he created.<sup>44</sup> In an alternate view, Peake's play does address the punishment of Frankenstein in terms of his role as creator, but does not emphasize the solitude of Frankenstein's problem. Shelley makes a clear opportunity for her readers to view Frankenstein as an instigator rather than a victim, which offsets the typical thought process of the suffering individual being the victim. Both central characters suffer a great deal, just by different means. Shelley's genius in presenting multiple opinions of the creator's power is extremely influential to the audience because she writes a story about free choice and intellect while forcing the reader to take the dangerous action of invoking their free intellect to interpret the true meaning of her story. Shelley, Milner, and Peake all present the world with stories unique to the human experience of life. Shelley's novel as it was given to the world in 1818 is the story of obsession, rejection, and punishment. Others have adapted the plot and premise, but the concept itself is arguably a continuous story of life simply presented through different words each time. Shelley chose to give her interpretation of human emotion and in doing so provided a platform for negotiation about intellect, discovery, and human rights to knowledge. Shelley wrote a piece to express her vision of the world, and she was at the right place at the right time. Due to the qualities of humanity and ambition inspiring the masses, *Frankenstein* has become, and will remain, a monumental work for years to come.

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<sup>41</sup> Shelley, *Frankenstein*, 120-4.

<sup>42</sup> Anne Berton. "Esther Schor, ed., *The Cambridge Companion to Mary Shelley*". *E-REA*, 4. (June 2006).

<sup>43</sup> Milner, *Frankenstein*, 19.

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