



# FRANKENSTEIN: MONSTER: MODEL ANSWER

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## FRANKENSTEIN: MONSTER: QUESTION

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Read this extract from *Frankenstein, or the Modern Prometheus* and then answer the question that follows.

This extract from chapter 7, is part of the monster's final speech; he has not found any sense of justice in spite of taking revenge.

“But it is true that I am a wretch. I have murdered the lovely and the helpless; I have strangled the innocent as they slept, and grasped to death his throat who never injured me or any other living thing. I have devoted my creator, the select specimen of all that is worthy of love and admiration among men, to misery; I have pursued him even to that irremediable ruin. There he lies, white and cold in death. You hate me; but your abhorrence cannot equal that with which I regard myself. I look on the hands which executed the deed; I think on the heart in which the imagination of it was conceived, and long for the moment when they will meet my eyes, when it will haunt my thoughts, no more.

“Fear not that I shall be the instrument of future mischief. My work is nearly complete. Neither your's nor any man's death is needed to consummate the series of my being, and accomplish that which must be done; but it requires my own. Do not think that I shall be slow to perform this sacrifice. I shall quit your vessel on the ice-raft which brought me hither, and shall seek the most northern extremity of the globe; I shall collect my funeral pile, and consume to ashes this miserable frame, that its remains may afford no light to any curious and unhallowed wretch, who would create such another as I have been. I shall die. I shall no longer feel the agonies which now consume me, or be the prey of feelings unsatisfied, yet unquenched. He is dead who called me into being; and when I shall be no more, the very remembrance of us both will speedily vanish. I shall no longer see the sun or stars, or feel the winds play on my cheeks. Light, feeling, and sense, will pass away; and in this condition must I find my happiness. Some years ago, when the images which this world affords first opened upon me, when I felt the cheering warmth of summer, and heard the rustling of the leaves and the chirping of the birds, and these were all to me, I should have wept to die; now it is my only consolation. Polluted by crimes, and torn by the bitterest remorse, where can I find rest but in death?”

Starting with this extract, how does Shelley present the monster.

Write about:

- how Shelley presents the monster in this extract.
- how Shelley presents the monster in the rest of the novel.

**[30 marks]**

400 – 450 words minimum





## FRANKENSTEIN: MONSTER: MODEL ANSWER OUTLINE

### ESSAY OUTLINE

#### *Introduction*

Hook	No work of literature has done more to shape the way humans imagine science and its moral consequences than Frankenstein; or The Modern Prometheus, Mary Shelley's revolutionary and remarkably enduring tale of creation and responsibility.
Building sentences	In writing Frankenstein, Mary rejects a simplistic portrayal of the nameless creature engendered by Victor's pride-addled brain, in favour of a provocative complexity in its characterisation.
Thesis statement	Shelley produces both in the creature and in its creator, tropes that continue to resonate deeply with contemporary audiences because it forces us to consider who we label as the monster.

#### *Body paragraph 1*

Topic sentence	Shelley employs and manipulates the conventional Gothic technique of the man/monster binary opposition in this chapter 24 extract to create a sense of ambiguity about the creature's character.
Supporting sentences	It would be very easy to consign it to the category of 'scary' monster, as Frankenstein seems to do, but to do this ignores the fact that he demonstrates himself to be capable of the same kind of independent creative thought and emotions as humans. For example, the extract begins with a short simple sentence: 'But it is true that I am a wretch' - the simple structure of this sentence stresses the nameless creature's honesty and sincerity which Shelley emphasises further when the monster admits to a plethora of violent crimes: 'I have murdered... I have strangled... I have devoted my creator... to misery...' Shelley's use of anaphora in repeating 'I have...' magnifies his brutal honesty and elicits a mixture of emotions from the reader, including disgust at his actions, but also sympathy because of his complete openness.
Concluding sentence(s)	Indeed, it could be argued that because of such qualities, he sometimes shows himself to be more of a 'man' than mankind itself, that is characterised in the novel





	as a bloodthirsty pack of hounds hungering for the unjust execution of Justine and expelling the creature.
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***Body paragraph 2***

Topic sentence	Additionally, when he says, ‘You hate me; but your abhorrence cannot equal that with which I regard myself’, he reminds the reader that he is capable of deep, insightful thought and shows genuine remorse for his actions.
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Supporting sentences	Unlike Frankenstein, the Monster changes over the course of the novel as he comes to see the error of his ways and express remorse for his actions. His line, ‘you hate me’ also takes us back to the traumas he had experienced at the hands of the humans that had culminated in this tragic point of the plot. Additionally, the humanity in his eloquent language is reminiscent of the fact that despite the crimes he had committed, he did not come into the world with evil and violent tendencies. For example, when he is created, he smiles at Victor; he even tells us in his own chapters that he was benevolent, kind and full of love for his "father" and “admired virtue, good feelings, and loved the gentle manners” of his ‘cottagers’. However, when Victor abandons his creation, he carelessly throws the creature to the destiny that fate holds for him in a harsh world of judgemental humans. The nameless monster decries the fact that ‘no father had watched my infant days, no mother had blessed me with smiles and caresses’, so he goes on a quest for, acceptance, love, connection and human contact, which drives the plot, as other characters react to his attempts to forge relationships. Nevertheless, because he is abnormally tall, ugly, and strong, people predetermine that he is something to be feared and struck down. Abandoned by his creator, attacked by the De Laceys, who had provided the creature with a taste of love, and falsely accused of murder after his attempted rescue of the little girl, the monster ultimately lives a life of tragic rejection and isolation.
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Concluding sentence(s)	Seen in terms of these qualities, the creature draws sympathy from the reader because he is more akin to an abandoned child than a heartless villain.
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***Body paragraph 3 (OPTIONAL)***

Topic sentence	Consequently, through these tragic events, Shelley suggests that, ironically, it is the monstrous treatment he receives from humans, that drives him to kill, thus forcing us to ask hard questions about whether mankind is the real monster in this novel.
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Supporting sentences	This also appears to reflect the novel’s inspiration by the writings of philosopher Jean-Jacques Rousseau who believed that humans in their natural state are good and that it is society that corrupts them. Like Rousseau’s character Emile, the creature learns from his environment and only slowly is introduced to society.
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Concluding sentence(s)	Symbolically, the treatment of the monster by Victor Frankenstein and the other humans also raises the unanswered question as to whether governments and laws can maintain order or are part of the social ill.
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***Conclusion***





Restated thesis	In conclusion, Mary Shelley's landmark fusion of science, ethics, and literary expression does not necessarily appear designed to scare her readers into believing that all science is evil or monstrous; however, she does appear to encourage us to consider the repercussions of scientific and technological advancement.
Summary of controlling concept	Although Frankenstein is infused with the exhilaration of seemingly unbounded human creativity, the novel also prompts serious reflection about our individual and collective responsibility for nurturing the products of our creativity and whether or not we should impose constraints on our capacities to change the world around us. This is reflected when Mary cautions against Victor's myopic perspective that creation—bringing into existence— is all that matters;
Author's purpose	here, Shelley appears to suggest that just because we can create, doesn't mean we should. Appropriately, Shelley's choice of the Gothic mode for Frankenstein helps explore Victorian fears that scientific hubris would tempt people to play God (and, perhaps, try to replace God) through the growing power of unconstrained scientific creation - a fear which lives on in more modern literary forms such as in William Golding's nuclear war dystopian novel 'Lord of the Flies' and the apocalyptic future war nightmare of the killer machines in the Terminator movies.
Final thought (what idea/message can we learn?)	Thus, engaging with Frankenstein allows a broad public - and especially future scientists and engineers - to consider the history of our scientific progress together with our expanding abilities in the future, to reflect on evolving understandings of the responsibilities such abilities entail, as well as to question how much restraint and responsibility we should bear for the creations we bring into this world; Shelley's novel calls us to be accountable for what we create and what might be destroyed in the process of creating.

**MAKE SURE YOUR ESSAY CONTAINS ALL OF THESE QUALITIES**

Tick these off when you have added them to your essay

- Methods - author's techniques
- Context
- Effects of the author's methods on the audience/reader
- Link to another part of the text - talk about the meaning of the connection
- Symbolism
- Themes
- Author's purpose





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## FRANKENSTEIN: MONSTER: 100% MODEL ANSWER

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No work of literature has done more to shape the way humans imagine science and its moral consequences than Frankenstein; or The Modern Prometheus, Mary Shelley's revolutionary and remarkably enduring tale of creation and responsibility. In writing Frankenstein, Mary rejects a simplistic portrayal of the nameless creature engendered by Victor's pride-addled brain, in favour of a provocative complexity in its characterisation. Shelley produces both in the creature and in its creator, tropes that continue to resonate deeply with contemporary audiences because it forces us to consider who we label as the monster.

Shelley employs and manipulates the conventional Gothic technique of the man/monster binary opposition in this chapter 24 extract to create a sense of ambiguity about the creature's character. It would be very easy to consign it to the category of 'scary' monster, as Frankenstein seems to do, but to do this ignores the fact that he demonstrates himself to be capable of the same kind of independent creative thought and emotions as humans. For example, the extract begins with a short simple sentence: "But it is true that I am a wretch" - the simple structure of this sentence stresses the nameless creature's honesty and sincerity which Shelley emphasises further when the monster admits to a plethora of violent crimes: 'I have murdered... I have strangled... I have devoted my creator... to misery...' Shelley's use of anaphora in repeating 'I have...' magnifies his brutal honesty and elicits a mixture of emotions from the reader, including disgust at his actions, but also sympathy because of his complete openness. Indeed, it could be argued that because of such qualities, he sometimes shows himself to be more of a 'man' than mankind itself, that is characterised in the novel as a bloodthirsty pack of hounds hungering for the unjust execution of Justine and expelling the creature.

Additionally, when he says, 'You hate me; but your abhorrence cannot equal that with which I regard myself', he reminds the reader that he is capable of deep, insightful thought and shows genuine remorse for his actions. Unlike Frankenstein, the Monster changes over the course of the novel as he comes to see the error of his ways and express remorse for his actions. His line, 'you hate me' also takes us back to the traumas he had experienced at the hands of the humans that had culminated in this tragic point of the plot. Additionally, the humanity in his eloquent language is reminiscent of the fact that despite the crimes he had committed, he did not come into the world with evil and violent tendencies. For example, when he is created, he smiles at Victor; he even tells us in his own chapters that he was benevolent, kind and full of love for his "father" and "admired virtue, good feelings, and loved the gentle manners" of his 'cottagers'. However, when Victor abandons his creation, he carelessly throws the creature to the destiny that fate holds for him in a harsh world of judgemental humans. The nameless monster decries the fact that 'no father had watched my infant days, no mother had blessed me with smiles and caresses', so he goes on a quest for, acceptance, love, connection and human contact, which drives the plot, as other characters react to his attempts to forge relationships. Nevertheless, because he is abnormally tall, ugly, and strong, people predetermine that he is something to be feared and struck down. Abandoned by his creator, attacked by the De Laceys, who had provided the creature with a taste of love, and falsely accused of murder after his attempted rescue of the little girl, the monster ultimately lives a life of tragic rejection and isolation. Seen in terms of these qualities, the creature draws sympathy from the reader because he is more akin to an abandoned child than a heartless villain.

Consequently, through these tragic events, Shelley suggests that, ironically, it is the monstrous treatment he receives from humans, that drives him to kill, thus forcing us to ask hard questions about whether mankind is the real monster in this novel. This also appears to reflect the novel's inspiration by the writings of philosopher Jean-Jacques Rousseau who believed that humans in their natural state are good and that it is society that corrupts them. Like Rousseau's character Emile, the creature learns from his environment and only slowly is introduced to society. Symbolically, the treatment of the monster by Victor Frankenstein and the other humans also raises the unanswered question as to whether governments and laws can maintain order or are part of the social ill.





In conclusion, Mary Shelley's landmark fusion of science, ethics, and literary expression does not necessarily appear designed to scare her readers into believing that all science is evil or monstrous; however, she does appear to encourage us to consider the repercussions of scientific and technological advancement. Although Frankenstein is infused with the exhilaration of seemingly unbounded human creativity, the novel also prompts serious reflection about our individual and collective responsibility for nurturing the products of our creativity and whether or not we should impose constraints on our capacities to change the world around us. This is reflected when Mary cautions against Victor's myopic perspective that creation—bringing into existence— is all that matters; here, Shelley appears to suggest that just because we can create, doesn't mean we should. Appropriately, Shelley's choice of the Gothic mode for Frankenstein helps explore Victorian fears that scientific hubris would tempt people to play God (and, perhaps, try to replace God) through the growing power of unconstrained scientific creation - a fear which lives on in more modern literary forms such as in William Golding's nuclear war dystopian novel 'Lord of the Flies' and the apocalyptic future war nightmare of the killer machines in the Terminator movies. Thus, engaging with Frankenstein allows a broad public - and especially future scientists and engineers - to consider the history of our scientific progress together with our expanding abilities in the future, to reflect on evolving understandings of the responsibilities such abilities entail, as well as to question how much restraint and responsibility we should bear for the creations we bring into this world; Shelley's novel calls us to be accountable for what we create and what might be destroyed in the process of creating.

