

From Community to Alienation: Psychological and Social Isolation in Mary Shelley's Frankenstein

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The theme of alienation is explored in Mary Shelley's 'Frankenstein' as this study investigates how the narrative mirror the various intricacies of human relations and demands on society in the Victorian times. In the study, the psychological and social dimensions of alienation in Victor Frankenstein, and his creation are analysed qualitatively, using a text analysis. What the findings show is that alienation is not a matter of personal struggle but rather reflects broader moral and social struggles, including the aftermath of the Industrial Revolution and attempts to construct identity in a changing world. By providing insights into the messy nature of alienation as multifaceted phenomenon, crossing time, this study contributes to the discussion of individuality and societal dissociation, which have become topics of discussion in contemporary literature. This study therefore also has the implications that literature can contribute to the enduring human concern, and should continue to become explored in terms of alienation in historical and modern contexts.

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INTRODUCTION

Alienation has become an important field of literary criticism, especially in the fast changing social landscapes of Victorian era (Barakat, 1969). Alienation represents the psychological and social separation among individuals in an increasingly industrialized world (Barakat, 1969; Stokols, 1975). Alienated individuals disconnect from society, denying themselves opportunities to reestablish connections (Latif and Ahmad 2024). Interpersonal connections play a significant role in shaping both identity and perception, highlighting their profound impact (Abdalla, Mohammed, and Ahmad 2024). Frankenstein, a story that looks at the personal struggles experienced by its character and a commentary on societal issues in the era of the book's composition, is the work of Mary Shelley's that this study is trying to explore the nature of alienation on its various fronts. Examining this theme helps us learn new things about the human condition and how social changes effect an individual's identity.

However, each of Jane Urser, Charles Behrens, and Caleb Crain, have argued that the creation of 'Frankenstein' occurred during a time of highly scientific innovations and conversely, specifically in the wake of the philosophical epistemological crisis led by Kant (Kaplan, 2004). Victor Frankenstein is the main character in this novel, a scientist that creates a living creature, but abandons it, resulting in massive results up the creator and the creature they have created. The work of Shelley has been the subject of a great deal of analysis; Deirdre David and Sarah Schmitt-Wilson have made extensive interpretation in regards to therapies for moral versus social class; and/or the human psyches (David, 2001; Sarah, 2013). This paper continues on from their work to address specific contributions to the discussion concerning alienation and alienated individuality in the current day.

Previous research on 'Frankenstein' has focused on several aspects of alienation: the psychologically isolated creature, and Victor and his creation's alienation from society (Scott 1963; Shelley and Butler 2019). Feelings of alienation between individuals increased during the Industrial Revolution, and many scholars have noted that the feeling arises as a consequence of feelings

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regarding a loss of community and the rise of individualism (Archibald, 2009). These themes will be further explored through this paper, contextualizing the experiences of the characters within the wider framework of Victorian society, by using existing literature.

This study examines the conceptual framework of existentialism (inherent in the concept of individual trying to get meaning out of indifferent universe) and Marxist theory (in which the very structures of the society are accused to contribute for the state of alienation). They will give us a view to what struggles the characters endure and how these are socially significant experiences. Using these theories, we can understand the complexities of alienation in Shelley's work better.

This study, however, is urgent since alienation is still relevant in the contemporary society. In the light of the world change introduced by technology and social fragmentation, the "Frankenstein" insights still make us better perceive the identity problems, belonging and human experience (Beenstock, 2015; Hitchcock, 2007; Shelley and Butler, 2019). This study is an attempt to add to the discourse of alienation as to how Shelley's novel relates to past and present cases of alienation.

METHOD

The paper discusses the use of a broad framework of qualitative research combining data collection and analysis. The sources of primary data are a number of literary texts, historical documents and contemporary sociological studies which address the themes of alienation and social change during the Victorian period. The data collection process is conducted in several stages: A literature review is then undertaken to first identify relevant texts and studies about alienation, and second in relation to Victorian literature and society. A close reading of selected novels and essays illustrates how selected novels and essays depict feelings of alienation through particular character portrayals and social issues that reflect this experience. In addition, interviews with literary scholars as well as to discuss their interpretations of these texts may be conducted. Thematic analysis is used for

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performing data analysis to categorize recurring themes and patterns about alienation for the data. It means coding the data, reading the meanings of the themes, and placing them in the wider social and historical context of the Victorian period. The remainder of the findings are synthesized to reach conclusions regarding the influence social change had upon individual alienation, and it provides insight into the relationship between literature and the society of this time of radical change.

FINDINGS AND DISCUSSION

Findings

The analysis of alienation in Mary Shelley's "Frankenstein" reveals significant insights into the experiences of both Victor Frankenstein and his creation, the monster. One of the most prominent findings is the theme of self-imposed alienation, particularly as it pertains to Victor. His obsessive pursuit of knowledge drives him to isolate himself from family and friends, reflecting a conscious choice to prioritize scientific ambition over personal relationships (Ruston, 2019). This self-imposed alienation is evident in his decision to construct his laboratory in solitude, where he immerses himself in his experiments (Hitchcock, 2007). As noted in the text, Victor prefers to build his laboratory "in a single room... at the pinnacle of the house" (Shell, 2016). This choice underscores his desire to distance himself from human interaction, ultimately contributing to his emotional and psychological decline. The isolation he embraces becomes a double-edged sword, as it not only fuels his scientific endeavors but also leads to his eventual downfall (Gilmour, 1994; Stryker, 2011).

In stark contrast to Victor, the monster does not seek alienation; rather, it is subjected to it by society. Upon its creation, the monster is met with fear and hostility, which fosters a profound sense of isolation (Shelley & Butler, 2019). The initial encounter with Victor, who abandons the creature immediately after its birth, sets a tragic tone for the monster's subsequent experiences (Shelley & Butler, 2019). Its desire for acceptance is poignantly illustrated through its attempts to connect

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with humanity, only to be met with violence and disdain. This societal rejection highlights the theme that alienation is often a product of external perceptions rather than individual choices. The monster's journey reveals how societal norms and prejudices can lead to the marginalization of those who are different, emphasizing the painful consequences of being an outsider (Shelley & Butler, 2019).

The consequences of isolation manifest severely for both characters, leading to tragic outcomes. Victor's self-imposed alienation results in a deterioration of his mental health and a deep sense of guilt over the chaos unleashed by his creation (Ziskind, 1958). This study suggests that the characters in this novel are all victims of Alienation loneliness, indicating that their isolation not only affects their personal lives but also has broader implications for their moral and ethical decisions. The monster, too, becomes increasingly violent and vengeful as a response to its isolation, illustrating how alienation can lead to destructive behaviors. The cycle of rejection and violence perpetuates a tragic narrative where both creator and creation are ensnared in their own forms of isolation.

This study reveals that alienation in "Frankenstein" serves as a critical lens through which to understand the motivations and tragic outcomes of the characters' choices. Both Victor and the monster are trapped in cycles of isolation that ultimately lead to their mutual destruction, emphasizing the profound impact of alienation on the human experience (Gilmartin et al., 2013). Through this exploration, Shelley invites readers to reflect on the nature of human connection and the devastating effects of societal rejection, making a poignant statement about the human condition.

Discussions

Victorian Contradictions and Progress During Queen Victoria's Reign

In full name, Victoria was Alexandria Victoria. She was Prince Edward, Duke of Kent and Strathearn's daughter. She was born in Kensington Palace, London, England, on May 24, 1819, and died in Osborne, near Cowes, Isle of Wight, on January 22, 1901. (Veldman).

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The Victorian period in English history corresponds to Queen Victoria's reign (1837-1901), though it is also dated from 1832. In addition, the Victorian era started in 1837, when Victoria ascended the throne, defeating her uncle, William IV. She was only eighteen years old when she became the Queen of England. After a long life and governing for sixty-four years, she died in 1901 at the age of eighty-two; during her governing, England achieved some progress in many aspects (Holt et al. 436,437).

The middle period of Victoria's reign started begun from 1848 until 1870. During these two decades, England developed in some fields. Because it was an industrial country and performed Free Trade policy enabled to monopolized world's markets. Dramatically the capital of England became the world center for economic activities like shopping, banking, and insurance. New railway networks, economic advancements, and scientific discoveries have contributed to the country's success (IBID 438). Furthermore, the Victorian period was a time of faith and doubt; a time of morality and hypocrisy, prosperity and poverty, Idealism and Materialism, growth and decline, splendor and squalor. Also, it was the age that produced more humorous writers than another period: it was advanced in intellect yet immature in emotion (Suma).

This period reflected the social, political, economic, and religious and intellectual controversies of the time. It also reflected the effects of the industrial revolution on the people Victorian era in general and the working class in particular. Conflicts between science and religion arose during this time period, as did Charles Darwin's theory and book, *The Origin of Species*. In addition to this, the appearance of science, especially biology and astronomy, affected Man's mind. As a result of these changes, many philosophical issues appeared in the life of the people. Issues like the mystery of life and the afterlife became a wound that demands a balsam. As a result, it's not surprising that so much of this period's literature is marked by melancholy and pessimism. (Raheem 71).

The Victorians who created a first serious, long try to solve and shed light on the social dilemmas associated with both the democratic and industrial

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revolutions that had taken place in the Romantic Period. Also, during Victoria's rule, dramatically British Empire expanded (Holt et al. 439). The Victorian era meets growths in many fields like the theory of social, political, economics, science, religion, aesthetics, sexuality, and gender, provides access to a range of documents that have hitherto been extremely inaccessible – both difficult to locate and difficult to interpret and understand. (Gay 200,201,202).

The late period started from 1870 until 1901. At first glance, these three decades seemed to be a continuation of mid-Victorian achievements, gradual reform, prosperity, and expansion. In this period British Empire reached the height of its influence and power. At home, the calmness and relaxation of the middle-class prosperity were being enjoyed by many Victorians than ever. “The era was characterized by optimism and a sense that everything would continue to expand improve. Beneath the public optimism and positivism, however, the nineteenth century was also a century of paradox and uncertainties” (Carter and McRae 272). On the surface, there have been inevitable signs of coming tensions which were a possible threat to the progress, comfort, and satisfaction of the lives of the Victorians. Underneath the intense exterior of the prevailing mood and security, a gradual increase of anxiety began to be felt. The groups, powers, and individuals that contributed to Victorian development and growth also contributed to an ever-changing and unfixed climate. Society was undergoing a significant transformation. The workers' growing political clout Many that have just entered the middle class are cautious and protective. And lots of others plunged into complacent and lived in satisfying situations. While the Reform Bill Expanded and gave the workers more political power, and since they lived in circumstances to which they weren't accustomed at all, they felt disoriented and frustrated. Deep under the high public confidence and spirits of celebrations, here were dull signals and vague feelings that the positive energies of the Victorian comfort, advancement, and progress were being exhausted, which appeared the future of the modern world might not be so successful and happy (IBID).

Victorian Literature and the Reflection of Social Change

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Victoria's age is additionally the amount of prolific activity in literature, especially by novelists and poets, philosophers, and essayists. Most of the literary writings were focused on contemporary social problems. The impacts of the industrial revolution, the effects of the theory of evolution, movements of political and social reform were among the key concerns of the age. Among the foremost British writers of the period are Thomas Love Peacock, Charles Dickens, William Barnes, Marry Shelly, and Disraeli (Abdullah 1). The Victorian novel was greatly a product of an explosion of middle-class literacy and a growing publishing industry. Novels were, for the foremost part, a form of high entertainment. In England, several books were serialized in newspapers, allowing readers to observe a book by, say, Charles Dickens on a weekly basis. They were, apparently, the "soap operas" of the 1800s. In reality, most novels serialized in newspapers is lavishly illustrated with exquisite prints and illustrations, an aspect of the reprinted book style that we have lost sight of (Padmanabhan 9).

There are ten characteristics of Victorian Novel:

1. The Victorian novelists were spokespeople of their period. They were with the public, demonstrating the social problems as they were. It does not mean that they were uncritical, but their criticisms are much less radical than those of their modern European novelists (Carter and McRae 252).
2. They see the tenseness and ambiguity of their day as the ruin caused by the Industrial Revolution and the appearance of poverty.
3. Novelists define the social sphere of children remarkably. Dickens' work examines the unfair manner of childhood in his era.
4. The notion of respectability was central in most Victorian novels. Jane Austen's are good examples (IBID 253).
5. The ineffective system of education is presented in most Victorian novels. Charlotte Bronte's Jane Eyre and Dickens's Hard Times are typical examples of this theme.
6. Diversity of settings are presented. Places vary from the beautiful landscape to the waste disagreeable streets of industrial cities like London.

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7. The themes presented in the Victorian novels are the social dilemmas, the poor treatment of children, and the flawed system of education, which was troubled and inhuman.
8. Language is rich and highly ornamental. It reflected the spirit of the age. Respectable people used respectable expressions. The Victorian novelists wrote for those people (Schmitt-Wilson 236).
9. The theories of Carl, Charles Darwin, and Sigmund Freud stirred vigorous debates in England and influenced the novel greatly (David 23).
10. The appearance of progress affected the novel like symbolism. The term symbolism points to “the use of symbols, or to a set of similar symbols; nevertheless, it is also the name given to an important movement in late 19th-century and early 20th. Century” (Baldick 252).

The Rich Tapestry of Mary Shelley’s Life and Work

On August 30, 1797, Mary Shelley was born in London and on February 1, 1851. Her parents were radical thinkers: William Godwin and Mary Wollstonecraft, who died after her birth. This event formed her life, and when her father later remarried, this made her great suffering (Boscia). Mary's father demonstrated how to write and print *Memoirs of the Author of a Vindication of the Rights of Woman* about his lovely wife mother. Mary was brought up reading her mother’s book, along with her mother’s literary works. Though her early years were delightful, she faced difficulties when her father remarried in 1801. Shelly did not receive a legal education, but she was subject to a great deal of mental stimulation from a young age, and her father's home was a meeting place for great philosophers, writers, and poets such as William Wordsworth and Samuel Taylor Coleridge. There is an event about her as a young girl; it seems that she used to hide behind a sofa while Coleridge read aloud his poem *The Rime of the Ancient Mariner*, which employed a great impact on her novel *Frankenstein, or The Modern Prometheus* (IBID).

Mary was 16 when she met her future husband, Percy Bysshe Shelley, in London. As Percy was already married, Mary flew with him to continental Europe many times. The two could only marry after Percy's wife committed suicide. In the

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summer of 1816, Mary and Percy traveled to Geneva, Switzerland, where they encountered Lord Byron, another writer (Garrett 49). She made contact with him for the first time in 1814. In February 1815, Shelley gave birth to a daughter, but she died after just a few days. Despite this, Mary gave birth to a son named William in January 1816. In May 1816, Mary, Percy, and their son moved to Lake Geneva. When Mary was there, she was inspired to write the novel *Frankenstein*. It was undeniably published in 1818. On December 30, 1816, Mary married Percy in London. Mary gave birth to a second daughter on September 2, 1817. Clara was the name of this one. Regrettably, Clara Shelly died on September 24, 1818. William, Mary's uncle, died on June 7, 1819. Despite this, Mary became pregnant with another son, Percy Florence Shelley, while in Florence. He was the couple's only surviving child. Percy Shelley's misfortune struck again when he died on July 8, 1822. (Lambert).

Shelley was writing depressing letters and poetry in 1822, condemning his wife's coldness. No one looks to have thought of the death of three children and a traumatic failure as mitigating conditions. After Shelley died, his journey on a boat named the "Don Juan" was extended too far, and Mary was cast as having damaged his health. Since she had children with a married man, Mary Shelley, who was just 24 at the time, spent the rest of her life as a social outcast, much like *Frankenstein's* Monster. Bias there is, of direction - this is the work of a biographer and novelist of the feminist generation, and Richard Holmes has granted Shelley as bound hand and foot by his depressive wife. But Seymour's work isn't biased quite to make it interesting. She doggedly follows the arc of Mary Shelley's life downwards, which indicates she is in anti-climax before the halfway stage, and the writing is simple and infelicitous. Other authors will break into this book's bank and emerge with tales that might tell us something petty about the Shelleys, but more about the people who fascinate us: with our own (White).

After the death of her husband, Mary Godwin Wollstonecraft, Shelley turned to England, and she proceeded writing. In 1826 she published a different novel. *The Last Man* was the title given to this one. It takes place in the twenty-first

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century, and a deadly plague has decimated the population. Mary went on to write the dramatic novel *The Fortunes of Perkin Warbeck*. It was about a pretender to the throne who lived in the United Kingdom during the reign of King George III. It was first printed in 1830. Mary Wollstonecraft Shelley wrote two more novels, *Lodore* published in 1835, and *Falkner* published in 1837. Mary Wollstonecraft Shelley then wrote her last work, which was named *Rambles in Germany and Italy*. On February 1, 1851, Mary Wollstonecraft Shelley died. She was just 53 years old when she died. Mary was laid to rest in Bournemouth (Lambert).

The Tragic Odyssey of Victor Frankenstein

Robert Walton, the captain of a ship heading for the North Pole, writes to his sister in England about the progress of his risky journey in a series of letters. The mission is initially successful, but ice-covered seas cause it to be derailed. When Walton becomes stranded, he encounters Victor Frankenstein, who has been trudging across the ice on a dog-drawn sled, battered by the elements. Walton chases him out.

Victor begins by describing his new life in Geneva. After a happy childhood spent with Elizabeth Lavenza (his cousin in the 1818 edition, his adoptive sister in the 1831 edition) and a friend Henry Clerval, Victor enrolls at the University of Ingolstadt to study natural chemistry and philosophy. There, he's obsessed by the need to discover the secret to survival, and after years of study, he believes he's discovered it.

Victor spends months feverishly sculpting a monster out of old body parts, armed with the knowledge he's been seeking for a long time. One climactic night in the sanctuary of his apartment, he brings his idea to reality. When he views the Monstrosity, he has produced, however, the sight horrifies him. He rushes in after a restless night of sleep, disturbed by the monster's ghost looming over him.

Sickened by his heinous crime, Victor intends to return to Geneva, to his home, and fitness. However, just before leaving for Ingolstadt, he receives a letter from his father telling him that his youngest sibling, William, has been murdered.

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Victor, bereaved, runs off. When walking through the jungle, where William was suffocated, he sees the beast and becomes convinced that the creature is his brother's killer. When Victor arrives in Geneva, he learns that Justine Moritz, a kind, sensitive girl adopted by the Frankenstein family, has been accused. is tried, convicted, and performed, notwithstanding her assertions of purity. Victor grows sad, wrong with the knowledge that the monster he has created bears accountability for the death of two young loved ones.

Wishing to ease his pain, Victor gets a vacation to the hills. While he is solely one day, passage an enormous glacier, the monster accesses him. The monster accepts William's death but begs mercy. He says that he attacked William in a vain effort to harm Victor, his evil maker because he was alone, neglected, and forlorn. The monster asks Victor to create a partner for him, a monster equally grotesque to serve as his sole associate.

Victor rejects at first, terrified by the possibility of creating another monster. The monster is articulate and effective, nevertheless, and he ultimately influences Victor. After leaving Geneva, Victor travels to England with Henry to collect knowledge for the construction of a female beast. Moving Henry to Scotland, he hides out on a small Orkneys Island and finally works his way back to his first victory. Victor gazes one night, doubting the Morality of his decisions, and sees the creature staring in at him with a terrifying smile. Frightened by the potential outcomes of his work, Victor slaughters his new creation. The monster, enraged, vows vengeance, swearing that he will be with Victor on Victor's marriage night.

Following that night, Victor uses a boat out onto a lake and drops the remains of the other creature in the water. The wind picks up and prevents him from turning to face the island. He wakes up in the morning to find himself ashore near an unknown location. Upon arrival, he is captured and informed that he will be tried for murder found the previous night. Victor denies anything about the crime, but when he sees the skull, he is shocked to see his friend Henry Clerval, who has the monster's thumbprint on his throat. Victor falls ill, delirious and hot, and is kept in jail until his return, after which he is cleared of the crime.

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Victor returns to Geneva with his father a short time later, and he marries Elizabeth. He is concerned about the monster's message and believes he will be killed during the night. To be on the safe side, he gives Elizabeth away to set for him. While he anticipates the monster, he hears Elizabeth cry and knows that the monster had been warning at executing his new fiancée, not himself. Victor gives home to his father, who falls of grief a brief time later. Victor promises to devote the remainder of his life to finding the monster and exacting his vengeance, and he soon leaves to start his quest.

Victor chases the monster always northward inside the ice. Victor almost seizes up with the beast in an extreme dogsled chase, but the water under them swells and even the ice splits, creating an unbridgeable distance between them. At now point, Walton attacks Victor, and also the account catches up to the time of Walton's fourth letter to his sister.

Walton says the remainder of the account in another series of letters to his sister. Victor, who is still sick when the two men meet, deteriorates and dies soon after. When Walton returns to the room where the body is buried a few days later, he is surprised to find the creature weeping over Victor. The monster tells Walton of his eternal solitude, misery, hatred, and shame. He says that now that his creator has died, he too can end his misery. The monster then goes for the northern-most ice to die.

The Evolution of Alienation Across Time

Though the term "alienation" is well-known in the tradition of social science, philosophers disagree on the history and age of this phenomenon. Some philosophers like Adorno, Etzioni, Lukas, and Mill believe that the Alienation phenomenon refers to post-modern and industrial societies. Other authors, such as Fuer, Fromm, Mezarous, Marcuse, Pappenheim, and Kaufmann, have explored alienation in ancient and historical contexts rather than as a modern concept and discovery (Tabriz 26). Consequently, human Alienation not limited to past, present, and future, but it has been beside human beings since the beginning of his creation;

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of course, the type and amount of alienation change concerning social and traditional conditions (Bakhti 2).

The term alienation is derived from the Latin noun *alienation*, which is derived from the Latin verb *alienate*, which means to 'rip away, "remove,' or allow a division to occur.' It was first used in religious writings (Sarfraz 45). 'Alienation' refers to the sensation of becoming a stranger or of isolation, remoteness, or a sense of not fitting in one's surroundings (Shah 43).

Many thinkers throughout history, including Hegel, Marx, and Feuerbach, have worked on this concept. The Alienation Hegel gave indications of the doctrine of Alienation later attracted Marx within the 1840s. The concept of Alienation center point of the philosophy of Hegel. In his view, whatever happens is, in the end, just Absolute Idea, Absolute Spirit, or Absolute Mind, which is commonly referred to as Absolute God. Furthermore, the sum of existence is only an explanation of that. Feuerbach's Doctrine of God as Alienated Man. He showed that Hegel's view is agreeable that human beings might be alienated from themselves. Feuerbach, on the other hand, rejected some of the possibilities, such as the notion that existence is a self-alienated part of the Absolute, and the notion that Man is the Absolute in the form of de-alienation, and that Man is not a self-alienated God. Karl Marx's Philosophy of Alienation, Alienation is a completely rational phenomenon for Hegel and Feuerbach. It is the product of incorrectly recognizing the universe. For Karl Marx, however, it is a material and social system. Entfremdung (estrangement) is the concept he uses to characterize his "Alienation Theory," which explains the division or arrangement of beings or objects that are or have been voluntarily combined. This also describes the circumstances, status, and outcomes of opposition among objects, individuals, or groups who are or have been in informal agreement (IBID 45,56,47).

The Price of Knowledge and Victor Frankenstein's Alienation

Alienation is something Victor experiences his whole life in terms of his childhood and family, scientific practice, and society. Victor *Frankenstein* is a

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scientist in Shelley's book, and his life goal is to pursue his dream of obtaining the world's miracles. He spends nearly all of his time re-creating life as a beast. He is, however, oblivious of the consequences. Victor spends the rest of his life trying to destroy the very thing he worked so hard to create.

At first, he lives with his dad and mom as a sole infant in a 'perfect family. Over time he adopts a power for science and promptly begins to instruct himself. "I was, to a great degree, self-taught about my favorite education. My father was not scientific, and I was left to struggle with a child's blindness, calculated to a student's desire for knowledge." (Shelly 38). Victor abandons his family when he is young to pursue his education in a foreign region, and this has little effect on him. He does not have any connection with his family, not even by message. Any connection with his family takes place in his circumstances. Victor's total care goes to his scientific education in Ingolstadt. He does not have many friends and is not charming to find any. Rather, he locks himself up in his room studying and is not worried about being lonely.

Victor prefers to build his laboratory "in a single room, or as an alternative cell, at the pinnacle of the house" (Shelly 52). in Ingolstadt as a replacement for the school's laboratory. It is a self-imposed alienation he prefers due to the reality of his scientific experiments. He is working on the creature in his laboratory. Even, he hasn't seen his family in a long time. Even if Victor prefers isolation, He sometimes questions why the only reason he is alone is because of the creature. Here's an example:" I must absent myself from all I loved while thus engaged. Once commenced, it would shortly be achieved, and I might be restored to my household in peace and happiness." (Shelly 147). Victor is first alienated due to the existence of the beast, and then eventually due to the fact that he must keep the mystery of his creation a secret. This is the beginning of his demise.

Victor is also alienated from his surroundings because he selects scientific perspectives. Victor has often been fascinated by scholars, such as Cornelius Agrippa, who is regarded as a spokeswoman for historical research. Yet, he maintains to examine them and is consequently also alone in his studies. He also

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criticizes his father for failing to explain Agrippa's values and, as a result, for his ideas that led him to disaster: "it is even possible that the train of my ideas would never have received the fatal impulse that led to my ruin." (Shelley 38). The proof is obvious; Victor prefers to alienate himself from others, friends, school, and family.

Born into Isolation and the Monster's Struggle Against Rejection

Victor's conception further explains the theme of alienation. Unlike its creator, the monster does not prefer to be alienated. Preferably it is, in reality, others who isolate it due to its hideous appearance. What the beast wants is to be cherished, but after several attempts to fit in, it knows that it will never be accepted by humans. The first practice with the world is while the monster opens its eyes, and eyes Victor's frightened look. Victor quickly flees. The creature's own 'father' denies it even though he has made it; "weak to continue the aspect of the being I had created, I rushed out of the room and stayed a long time traversing my bed-chamber, powerless to prepare my mind to sleep." (Shelley 55). The beast is abandoned, with no idea about where it is or who it is, and is like a newborn child abandoned in the vast universe.

The monster's second encounter with humans occurs as villagers throw stones at it to get it to leave. "I had hardly placed my foot within the door before the children shrieked, and one of the women fainted. The whole village was roused; some fled, some attacked me." (Shelley 101). People are startled and afraid of the creature, and they use their hands to scare it away.

The refusal of the DeLacey household is the creature's third experience with humans. This is the first household that it gets into contact with and must be a member of. Due to its previous experience with humans, the monster decides to hide and secretly observe the household. The monster finds out "that these people possessed a method of communicating their experience and feelings to one another by articulate sounds." (Shelley 107). The creature believes that the language is "a godlike science" (Shelley 108). Which will help it to be admitted, and it studies the speech by noting the DeLacey family. It also assumes that if it could only tell the

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blind father its story, it would be accepted by their household. But it is cut short when the babies enter the home, and in fear, for the sake of their father's survival, they answer by violently driving the creature away: "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 130).

The attempts of the monster to fit into society collapses; it is defeated and depressed. It states, "should I feel kindness towards my enemies? No; from that moment I declared everlasting war against the species, and more than all, against him who had formed me and sent me forth to this insupportable misery." (Shelley 131). After these stories, the monster eventually realizes that it will never be admitted or embraced by society. The monster chooses to retaliate with violence: "I am malicious because I am miserable. Am I not shunned and hated by all humankind?" (Shelley 140). It simply responds in the same tone the humans have towards it, with violence. It is such destructive experiences that eventually turn it into a killer. The monster is harmless in the sense that it has not decided Alienation itself; this is also the reason why other innocent people are killed. Victor's younger brother William, an innocent boy, is killed, and their maid Justine, who by her name can be interpreted as justice, is wrongly blamed and, following on also convicted of being William's killer. Elizabeth reveals the reason for Justine's condition as "men appear to me as monsters thirsting for each other's blood." (Shelley 88).

Finally resort, the monster requires that Victor create a female wife for friendship. At first, Victor thinks it due to the monster's speech and promises to generate a lady for the monster. Nevertheless, he regrets his word and tears the female creation apart before it is finished. This encourages the monster to exact vengeance by killing Elizabeth, Victor's lady, to be by acts primarily motivated by vengeance. The monster Victor has created a monster because of their observations and experiences of humankind. From the beginning, it is a tabula rasa and is neither evil nor cruel; it gets beaten and driven off due to its appearance. It is society and humankind that shapes the monster into a savage.

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Conclusion

The theme of Alienation is without suspicion one of the most significant themes in *Frankenstein*. Alienation is the common divisor between the two main characters. Victor *Frankenstein* is the only character that more or less prefers Alienation himself due to his demand for knowledge. Finally, Victor becomes the inmate of his monster. The beast, on the other hand, is a blank canvas from birth; the monster's life experiences validate its actions. The monster is received with hatred and violence still. It is sent with good thoughts. As a result, it is forced into Alienation in order to survive, and it becomes the barbarian that humanity believes it is. By giving the monster a voice, the reader can sympathize with the hurt and misery that is caused by humankind. The characters in this novel are all victims of Alienation loneliness. None of them have accepted by themselves to be in this circumstance, they are victims because of the reactions of others, and these actions have consequently left them in the embrace of isolation.

Mary Shelley presents society from the standpoint of the weak and the negative by using the monster. She demonstrates to the reader how humanity comes to exist alone, without any sense of human interaction, As a result, he lacks all of the qualities available for acceptance: wealth, property, and a precise household name. Shelley is questioning what it means to be a humankind. Nobody chooses by themselves to alone to meet the world's possibilities and setbacks.

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