

# Frankenstein critical analysis evaluation

[Literature](#), [Russian Literature](#)



Marilyn Speers Butler also known as Lady Butler was the professor of English literature of King Edward VII from 1986 to 1993. Marry who died at the age of 77 was famously know as leading scholar of Romanticism literature. Her books build her reputation among the fellow scholars but students also read her work with enthusiasm. Mary was noted as political -curious and intellect after editing the work of Edgeworth. She also emerged as critic for the work of Mary Wollstonecraft.

Marilyn stated that Frankenstein by Marry thrives as a result of the Christian iconography of the conception and plunge that correlated the Prometheus and Zeus as pagan reference. The pre-existence of immortal soul as concept of the Christian and acquisitiveness of the scientists prompted the writing of Frankenstein by Marry. The characters in the literature embodied the figures that associated with Marry such as her physician and personal friend John Abernethy as well as famous people such William Lawrence. According to Marilyn, Marry Abernethy's position is satirized as the ghost story which Marilyn exposed it as nonsense.

How existence is being animated apparently by the sparks of electricity is not human but incongruence falsification of human beings convoluting the story in a manner that cannot be understood by normal beings (Spears, p. 8). What humans can relate with in terms of creation is the Christian story concerning the existence of the omnipotent, omnipresent and all-loving God that cannot be embodied by Frankenstein in the story of Marry. Marilyn also argues that Marry used Prometheus and Paradise lost through which she explored the religious implications to come up with full novel. Marry seed did

seek to understand what is to be a human being in the universe with all-encompassing nature.

Mary's exploration of human life through fiction refuted the Christian tenets and philosophies regarding to the creation of the universe and human beings. She created characters that are subversive to personify the rebellious nature of human beings who do not want to be controlled but rather be free souls that are motivated by doing what they feel they want to do. For example, Frankenstein created a monster that eventually rebelled against him because the mammoth felt that the universe was not giving it what it was looking for. Likewise, based on Mary's story, individuals are also rebelling against their creature by breaking the norms that are already inscribed in the universe. However, I agree with Marilyn that Mary's creation of the story is motivated by empirical science rather than the Christian mythological story of creation.

Besides, the novel is also based on the social and political theories concerning the Shelley's time. For instance, Victor tries to bring her mother back to life through the multifaceted Sigmund Freud's characters. Young children are taught language through nonverbal communication and Victor is so much obsessed with learning the science languages in order to be able to understand the universe and change it. Moreover, Victor inquisitive nature of how things and the various phenomenal happening in the society fuel his quest of learning the science languages. Victor's inability to communicate with the society exemplified as Victor and creature are perceived as mirrors of each other demonstrating the equilibrium of conscious and comatose

feature of human behavior. Therefore, I concur with Marilyn, the critic of Frankenstein that Mary was highly motivated by tenets of science that seek to rival Christian's creation folklore.

Richard Brinsley Peake who was born in 1792 and died in 1847 was a famous dramatist in the early 19 century. Born in the street of Gerard in London, his Father, Richard Peake named him after the playwright Richard Brinsley Sheridan a friend of his father. He is best remembered the play *Presumption; or, the Fate of Frankenstein* the work grounded on the novel *Frankenstein* written by Mary Shelley. Richard wrote comedies, musical romances, melodramatic for forty years.

In the play, " *Presumption; or The Fate of Frankenstein*, he created a conventional fiction of sin and damnation with the help a comic assistant named Frits (Robbins, p. 194). Instead of elucidating the writing of Mary, Richard was constantly reacting against the text. He re-wrote the work of Mary in palatable manner that would entice the 19th century theatre-going public. Mary style of writing would not have had many theatre-going public as compared to Richard's style (Shelley, p. 20). Richard was one of the post-renaissance writers that often presented their work in a sympathetically style that would resonate with a lot individuals in the society. I agree with Richard that sometimes it is how the people resonate with your writings that matters most. Even in the events of criticism, it should be exuded in a manner that would encourage the reader to read and get him/herself engulfed in the story. Consequently, it can be concluded at this juncture that, Richard was

more interested in having more people getting to attend his play shows rather than the content initially intended by Mary.