A STUDY OF THE ELEMENT OF FEAR IN THE CHARACTER OF THE CREATURE IN MARY SHELLEY'S FRANKENSTEIN THROUGH FREUDIAN'S PSYCHOANALYTIC LENS

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Abstract

The figure of 'Creature' in Shelley's esteemed novel furthers the narration of the repressed dread that embodies denial while also serving as an augmented construct of the human spirit in the story. This paper aims to analyse the figure of 'Creature' in Mary Shelley's 'Frankenstein' from the perspective of fear in Freudian ideologies. Moreover, it also tries to examine the role of fear in the character development of Creature in the novel. The study probes in detail how Shelley has used the idea of fear not as a part of Gothic formula but as a dimension to study the inner turmoil of human psychology. Keeping the Gothic element of the novel in background, this study applies Freudian psychoanalytical theory to recognize the fear factor in the Creature's character. In addition, the study through the application of Freud's theory of the 'Psychoanalytic', further tries to unfold the truth behind the known i.e. the creature, presented as strange (fearful) – enriching further the psychological dimension of the novel. The study is qualitative in nature and uses textual analysis for doing a literature review and engaging with the multiple layers of interpretation and the psychologically textured meanings beneath fear and repression. Beside fear, the analysis is extended the study of other Gothic elements like darkness, isolation and scientific hubris, the study connects these dark features to Shelley's anti scientific discourse. The research establishes the fact that fear in the novel is much more chilling and is linked with much deeper philosophical and psychological issues of identity, loneliness, and the outcome of human greed.
Keywords: Frankenstein, Fear, Freudian analysis, Gothic literature, Psychological conflict.

INTRODUCTION
BACKGROUND

Frankenstein, a novel written by Mary Shelley is commonly known as one of the first of its kind novel containing both Gothic and the Romantic elements. Published earlier the advent of the Victorian era (1830), the novel mirrored the increasing impacts of scientific discoveries besides the industrial revolution. Dreaming all her existence in the environment that encouraged her intellectual and creative pursuits, Shelley incorporated these concepts in Frankenstein's reaction to his creation or Izzy Wilson's cry of 'Who is God?' into her allegorical-cum-scientific gothic masterpiece's narrative like scientific hubris, social alienation, and death instinct (Mellor, 1988). The narrative highlights themes of humanity's failure, excess of aspiration and the limitations of human endeavour through the protagonist Victor Frankenstein and his monster, the Creature. Frankenstein still provokes modern audiences in defining their identity, questioning the boundaries of human knowledge, and frightening them with the unknown (Botting, 1991). The study seeks to analyse the character of Creature in detail to study human psyche trough Freudian lens of psychoanalysis in order to enhance the reader's understanding of Frankenstein psychological trauma of fear.

Sigmund Freud (1856-1939) was a prominent psychologist who introduced the concept of psychoanalytic theory in the late nineteenth and early twentieth centuries. Psychoanalysis emphasises the unconscious mind as the main source of internal conflict due to unfulfilled wishes, primitive drives, and suppressed emotions stemming from childhood. In Freud's view, the human mind consists of three parts, commonly referred to as the id, ego, and superego. The id contains uncontrolled, animal-like urges (known as the pleasure principle); the ego, dominated by the reality principle, engages in constant negotiation between the two; and the superego keeps internalised laws and ethics of society (Freud, 1923/1961). This model sheds light on various psychological processes, including repression, anxiety, and, most importantly, fear.

Freud's psychoanalytic theory has inspired a wide range of scholars in literature and psychology. Thinkers like Jacques Lacan, Carl Jung, and Julia Kristeva extended and reinterpreted Freudian concepts in their own theoretical frameworks. Many scholars had adopted his approach to explore fear, trauma, and repression in characters and narratives. For instance, critics like Rank (1924) and Lacan (1977) have expanded on Freud's ideas, examining fear as a response to fractured identity and the loss of symbolic order. Modern literary scholars such as Holland (1970) and Ellmann (1993) have also analyzed fear through a Freudian lens, revealing the underlying psychological structures that shape narrative and character development. These contributions emphasize that fear in literature is not merely a response to external threats but often a manifestation of deep internal anxieties. Thus, applying Freudian psychoanalysis to *Frankenstein* not only helps interpret the creature's fear and behavior but also reflects broader human concerns about identity, rejection, and existential dread.

Adding Sigmund Freud psychoanalytic theory to Frankenstein is deemed as useful in the sense to expand the interpretative possibilities of the narrative and in our case to probe deep into the character of the Creature. Combining Gothic themes e.g. fear, isolation and the other with the Freud concepts of repression, the id and the other, provides an interesting lens through which the novel's characters' internal and external phobias can be analysed (Freud 1919). The study, thus seeks to elaborate how Shelley used the Creature's element of fear of being rejected and its inner struggle, enriches Shelley's work

interpretation (Poovey, 1984). By concentrating on these Freudian facets, this work illuminates the ethical issues concerning scientific lust and human personality; the issues that are topical even now (Mellor, 1990).

ABOUT THE AUTHOR AND THE WORK

Mary Shelley (1797-1851)- an English writer, well known for her work Frankenstein: The Modern Prometheus, published in 1818 that established her as a Gothic and Romantic writer. Shelley in childhood along with her family supported ideas of progressivism and was introduced to literature, politics and philosophy. Her mother, Mary Wollstonecraft- a great feminist philosopher, wrote the book for women's rights called A Vindication of the Rights of Woman and her father, William Godwin- a major political writer, was a utilitarian and anarchist theorist (Seymour, 2001). It appears those early teenagers' mysterious beliefs about the rights of people, education, and social change influenced her, as Frankenstein contains themes of ambition and arrogant scientific exploration, which is paramount to illustrating the actual currents of thought of the epoch (Mellor, 1988).

Shelley's works can be considered both Gothic and Romantic, though an author's works are mostly Romantic. Most of the time her work focuses on themes like loneliness, self, and retribution for sin against laws of nature. Her detailed description of dreadful scenery including mountainous regions in Switzerland, and in the Arctic, goes well with the novel's mystery, loneliness and fear (Botting, 1991).

Apart from Frankenstein, Mary Shelley wrote several other significant books, one of them being The Last Man, a post-apocalyptic novel published in 1826. If, for example, the FICTION is meant to idealize woman as wife and mother, the novel, like Frankenstein, reflects Shelley's interest in both the perished condition of man and the ethical issues raised by scientific advancement (Sunstein, 1989). Shelley's Gothic narrator is parabolic and metaphysical, focused as it is on the dilemmas of suffering, the striving for self-improvement or power, and the terrible prices of the transgression of both ethical and scientific conventions. She wittily combines Gothic motifs with complex character's mental states as well as employs characters' inner conflicts to discuss essential philosophical dilemmas. For example, in Frankenstein, a struggle for recognition and shunning by society reflects the theme of isolation that runs throughout Shelley's books. Because of that, she is considered one of the most important literary figures of her time, pointed out also by Poovey, (1984) where she demonstrates how such complicated motifs can be combined with powerful and frightening stories.

STATEMENT OF THE PROBLEM

The key area of the study's investigation is the construction of fear in Mary Shelley's Frankenstein and its position in relation to Freudian paradigms. The major theme of the novel is the nature of the fear as both psychological and emotional reactions to the supernatural elements of the story as well as the main character – the creature. However, Frankenstein also has psychological dimensions of fear; one of the psychological fear is that the loneliness, rejection experienced by the creature. According to Freud, the psychoanalytic analysis of dream content can be best understood using some of his key ideas such as id, ego and superego, bearing in mind that the aforementioned psychological elements are structural models of the human mind.

RESEARCH OBJECTIVES

- To study the character of Creature in Mary Shelley's *Frankenstein* as an embodiment of fear in Freudian perspective.
- To examine the role of fear in the character development of Creature in the novel.

RESEARCH QUESTIONS

1. How does the Creature in Mary Shelley's *Frankenstein* embody Freudian concepts of the fear?
2. What role does fear play in the Creature's character development according to Freudian perspective?

SIGNIFICANCE OF THE STUDY

This study enriches the coverage of the aspect of fear in *Frankenstein* as well as its contribution to the analysis of the novel from the point of view of Freudian theory, expanding understanding of the emotional and psychological aspects of the book. Many interpretations of *Frankenstein* exist; however, few offer a detailed examination of the dynamics of Freud's psychoanalysis in connection to of Mary Shelley's *Frankenstein*. The Freudian principles of fear is involved in the analysis compiled in the current study enhances the revelations of fear with the novel especially in the character of creature it adds to the existing pool of knowledge about *Frankenstein*.

LITERATURE REVIEW

Despite being a novel of important literary and historical value, *Frankenstein* has received fairly scant critical attention in terms of gender and sexuality, although psychoanalytical, New Historicist, Foucauldian, Cultural Materialist and Post-Colonial criticism has been offered. The element of fear is central to the novel and it is linked to both the physical and psychological planes of the major characters in the novel inclusive of *Frankenstein* and the Creature.

Using Freud's psychoanalytic theory, specifically the repressed, id, ego and superego, it is easy to analyse the psychological aspect of fear in *Frankenstein*. It is worth mentioning that repression occurs when human being bury the unwanted thoughts or emotions into the unconscious and it comes out as fear, anxiety or neuroses. This is observable in *Frankenstein* when guilt and ambition in Victor *Frankenstein* succeeds in repressing erupts in his creation of the Creature (Freud, 173). In Freud's structural model of the unconscious psyche, the id presides over basic impulses to aggression and sexual desire; the ego attempts to reconcile id and reality; the superego embodies internalization of such norms. Ellis (1957)'s system of psychology is the key to Shelley's novel in which Victor *Frankenstein* cannot tame or control the urges of his own id in creating the Creature that represents his shadow.

Psychological motifs are very significant in Gothic literature especially those that deal with feelings such as; fear, repression and the construction of identity. According to Botting (1991), it is accurate to state that distances and locations of the novel's stage, such as Arctic and isolated mountains serve as the reflections of the characters' emotional conditions that heighten the sensation of fear and loneliness.

Murray (2017) argues that the discursive relation of fear within Gothic literature is connected with the idea of the unknown, and insignificance of an individual in the face of the forces beyond his control. He is of the opinion that *Frankenstein* explores the operations of fear in ways that stem beyond the physical monster of Victor's creation: he fears the monster, but he also finds himself fearful of the numerical unknowns of his scientific pursuit. The Creature represents unpublished desires of Victor, as well as the predictable outcome of uncontrolled avarice and desperation of human psyche. Thus, he says that Shelley in *Frankenstein* uses a concept of fear to discuss scientific and political worries of the period, such as approaches to science, identity and the scope of the understanding crucial to Freudian analysis.

Bloom (1994) considers the creature as representation of Victor's id, which is that aspect of the psyche that houses innate primal, selfish and aggressive behaviours. His 'ego,' responsible for translating inner impulses into action, cannot control these desires; out of them springs the Creature as Victor is caught in an internal struggle. When the novel moves on, the Creature becomes destructive, and annihilating everything that Victor loves represents the manifestation of the id impulse. According to Freud (1923)'s model, if the role of the ego is to fail in regulating the id, then the individual is at risk of submitting to destructive urges.

Mary Shelley's *Frankenstein* (1818) is generally regarded as the canonical work of Gothic literature, as this genre reflects the mystery, gloom, and supernatural elements complemented by isolation, terror, and the concept of the sublime. Gothic, starting in the middle of 1700 and with the publication of Horace Walpole's The Castle of Otranto (1764), literature developed as way to present humanity's more wicked side revealing it through other means such as the supernatural. Shelley's novel remains a great example of the representation of these features, and all the features inherent in Gothic literature, such as isolation, monstrosity, and the sublime.

Loneliness can be named one of the key motifs in the novel Frankenstein present both in Victor Frankenstein and his creature. Loneliness in the acts of Victor's obsession helps him in gaining knowledge and the creature in lacking power of acceptance by people and his creator. According to Botting (1991) and Punter (1996), the concept of isolation in Gothic is a relative to both the physical and psychological aspect of it, which Shelley captures in the loneliness of the scientist and his creation. Victor secluded himself, dedicating himself to build the unnatural entity in order to ignore the outsider comments, the same way as the creature that is rejected by society because of his ugliness. This isolation ends in proneness to destruction, a typical feature of Gothic narrative that puts the emphasis on the punishment of characters for the violations of rules and laws both human and divine (Smith, 2000, p. 40; Levine, 1973).

Analysing the representations of monstrosity in Frankenstein, one can conclude that the notion has a physical manifestation and a moral component. Shelley contradicts the conventional Gothic idea of monstrosity because, despite the monster's deformity, he is highly intelligent and sensitive. Another critique illustrated by Mellor (1988) or Baldick (1987) concerns the role of the monster as the criticism of science: Victor recreated the new form of life knowing too much, but what he got angry at was outside the human norms. Gothic has been historically used to address a culture's phobias – in the case of Frankenstein, science and in monsters-ness-meets-Other phobia embodied in the earlier Gothic novel, Dr. Jekyll and Mr. Hyde (Stevenson, 1886). Shelley's creature embodies the ultimate Gothic monster: this creature born out of man's achievement yet shunned by man thereby eliciting feelings of pity and fear in the readers (Punter & Byron, 2004).

Shelley's Frankenstein is a Gothic novel full of clear Gothic references as isolation, monstrosity and the Gothic sublime; however, at the same time the novel already goes beyond the tradition of Gothic literature. In Gothic literature, fear acts as an essential part of a plot and psychological avenues operating in characters and narrators. The fear is the realization of Gothic novel it is not just based on external terrorisms such as the supernatural, the monstrous or the mystery but also inner terrorisms, which are emotional disturbance and psychological disorders. This paradoxical function of fear within the novel is most striking in Frankenstein for, as Mary Shelley raises questions connected to the human exploration of transgression of the most basic and social laws.

Gothic literature provides insight into psychological horror, focused on the self, and the stability of the individual's mind. Thus while in Frankenstein, fear becomes a psychological power that possesses the spirit of Victor Frankenstein, as well as the creature. In the case of Victor, self-generated terror together with the implications of his scientific hubris push him to a guilty, paranoid end. His fear of the creature is not just the darkness but also the unknown—a punishment for man's hubris which has exceeded his nature (Poovey, 1984; Levine, 1973).

Likewise, the creature mourns over rejection and a common social ennui of being abandoned and left alone. Despite the fact that everyone is afraid of him because of his scary look, his fear comes from loneliness and one's inability to recognize himself, which is typical for Gothic explorations of the other and self (Byron, 2011).

In addition, fear in Gothic literature is very indicative of society's fears and, in particular, they would include gender and class fears as well as the subversion of the dominant social hierarchy. Specifically, in Frankenstein, Shelley brings out the following criticism about the male chauvinism that prevailed during her times: According the Gilbert and Gubar (1984), Shelley presents Victor's reaction to the creature as a reaction to an entity, which scares him due to the lack of control it offers him as the male ego and the science. It can be said that this vengeance represents the hidden class and the powerless in society, and to use fear, emphasizing the instability of social status (Smith, 2000, Byron, 2011).

In Frankenstein, the author brings to the intensity of fear a new dimension alongside the psychological aspect by the creature of Frankenstein. The aspects of characters' fear are not only gross physical bogeyman of the creature's appearance but deeper ontological and psychological aspects of fear for the character of the creature himself and Frankenstein. These fear stem from identity, solitude or the results of overstepping the natural order; as such, this book underpins psychologically Gothic horror (Mellor 1988; Botting 1991).

The Frankenstein's creature represents the Gothic fear of the other because it is a feature character in Gothic literature where most monsters represent the culture or society's anxiety over individuals or objects from which in they are unfamiliar or unknown as noted by Punter and Byron (2004). But to increase the psychological level Shelley makes the creation not only a source of fear for others, but also an object filling with deep internal fear. His unnatural behaviour pushed by Victor, his creator, his rejection by Victor, and society at large puts him in a cycle of psychological problem, loneliness, anger and abandonment. Such psychological depths complicate the novelty of Gothic monster into both symbol of horror and social outcast (Poovey, 1984; Baldick, 1987).

Frankenstein is shown to be a profoundly guilty and anxious character, attempting to distance himself from the monster he has created. Bragging the fear is clearly not just towards the actual physical form of the creature but also towards what the creature in fact symbolizes as a failure to shape life and death. One has to mention Freud's theory of repression to stop as Victor's fear is the result of repression of reality of something he created. The creature in this respect forms the repository of Victor's childhood repressed desires, which he seeks to discard away, metaphorically and literally (Freud, 1919; Royle, 2003). Finally, Victor demonstrates a psychological disintegration in the novel; his repressed fears become manageable just he cannot accommodate them to his actions, which makes him less psychologically balanced (Levine, 1973).

The creature's fear also plays the important part of the psychological horror in the novel. His primary motivation is that he does not want to burn for eternity alongside the dead, be rejected and remain alone for doing so, thus he turns from a loving being into avenger. Clearly, the creature's psychological pathological state might be traced back to his longing for, and being deprived of, identity (Mellor, 1988). There are arguments made by critics, for example, Hogle (2002) and those of Byron (2011) as to the fact that the creature is not afraid of rejection in terms of physiognomy but rather the rejection of society and being left useless in the society. This fear echoes the focus of Romantic and Gothic texts on isolation and the risks of person endeavour (Botting, 1991).

Psychological fear is also highly integrated with the formation of identity by Shelley. The attempt or growing process of forming a coherent self out of the options the world constantly spits back at him is the main reflection of the Gothic model of fragmented subjectivity. Shelley shows the impact of exclusion of a categorized identity as the creature comes to realization of the difference between the self he feels he is and the one he is perceived in society (Gilbert & Gubar, 1984; Poovey, 1984). This element of multiple and mobile self's represents one of the main aspects of the Gothic mode, in which the idea of human self and its dissolution under pressure of various energies, making the existence terrifying (Royle, 2003).

Sigmund Freud, the Austrian psychiatrist and psychoanalyst, founded psychoanalysis and developed theories that influenced the perception of the human mind dramatically, especially with respect to the unconscious and repression. His structural model of the psyche divides the mind into three parts: the id, ego, and superego. For example, the id is a concept that deals specially with the basic instinct of human beings and regulates the pleasure principle. The ego, as moderator between the irrational and the proper cognition, moderates between the id and the superego, which fundamental relates to the superego as the representation of internalized social morality (Freud, 1923). A key strategy in Freud's theory is repression in which an individual totally banishes an idea that is distressing to the mind and results to inner psychological wars (Freud, 1915). His article the uncanny painted how something can become an object of fear when previously known, Shelley in Frankenstein The novel uses this idea by portraying the creature as human like but also a monster a feature that makes him eerie (Freud, 1919). The Creature represents the paradigms of the sentiments looming in Victor Frankenstein's mind but to which he has not come face to face with. This repression—and the coming back of these fears—turns into the Gothic psychological horror in the novel, which Freud once argued in his 'There are things worse things than suffering' that psychological complex is repressed to the face of death and is sure to return in a destructive manner (Freud, 1930).

To sum up, carrying out the study of Frankenstein, much attention was paid to its interpretation within the framework of Gothic and Romantic literature, however, investigations of the application of fear in the creation of the Creature in the light of Freudian psychoanalytic theories remained rather scarce. Most critical work revolves around some more macro-level preoccupations like scientific hubris, power and its risk, as well as moral accountability (Botting 1991, Punter 1996). Despite these studies have been beneficial in appreciating the novel more, these analytical approaches tend to lack a psychological analysis on the experience of fear and repression of the Creature.

All psychoanalytic staking of Frankenstein shifts the concentration to Victor Frankenstein's psychological state and his expanded nurture psych neural activity especially vanity and guilt (Poovey, 1984; Mellor, 1988), the impounding role of the

Creature in Victor's unconscious fears and desires go unnoticed. It prevents a complex exploration of the Creature in both as an embodiment of externalization of the Gothic as well as the internalized conflict utilizing key Freudian understandings such as repression of the unconscious mind and the structural model of mind (Freud, 1919; Freud 1923).

However, the study seeks to meet this gap by offering a focused argument on the Creature's fear with the aid of Freudian theories of repression and the uncanny. Thus it will add to current literature by giving a new angle to criticize the novel based on Gothic horror and stressing the psychoanalytic part of the Victor Frankenstein tale that Shelley wrote, because it shows a kind of psychological anxiety, regarding identity, loneliness, and punishment for sin (Mellor, 1990). In more detail, the utilization of the psychoanalytic aspects of the Creature's personality in this research will help to broaden the understanding of fear in Frankenstein, while going beyond previous comparative studies of the definitive and progressively explanatory meanings of horror.

METHODOLOGY

RESEARCH METHODOLOGY

The study used a qualitative research approach. Casting the study in this method enabled the researcher to engage with multiple layers of interpretation and the psychologically textured meanings beneath fear and repression. Due to the use of qualitative research, the study explored in more details, the nature and dynamics of Frankenstein's theme and the feelings invoked by it for both characters and readers.

The application of qualitative analysis the research responded to provisional motifs of fear in the novel. The analysis used text interpretation and specifically thematic analysis, which brought out patterns in text corresponding to Freudian psychoanalytic theory. This approach facilitated a much more detailed look at what Shelley sought to develop in Frankenstein in terms of psychology and Gothic elements, as the author wove private and public concerns together.

As the analysis is text based, the qualitative research approach used in the study gave tactical weighting to the psychological and thematic aspects of Frankenstein. The approach led to understand the symbolic and thematic meaning of the novel so as to discern how fear manifested itself at both the micro and macro level. Thus, based on the thematic analysis, the study discovered the patterns that connected the novel to the main themes of Gothic genre, like fear and repression, conflicted identity, and scientific hubris of the protagonist.

Furthermore, this approach enabled the researcher to interact with previous thinking about the psychological insight of the novel and how multiple readers had analysed it. This method was most helpful when used to explain the presence of the Freudian theories such as the uncanny, the id and the return of the repressed in the text. As a quantitative research method, there may be a considerable subjectivity in this study, which made qualitative research an effective tool for comprehending various psychological and emotional dimensions entrenched in Frankenstein by Shelley.

THEORETICAL FRAMEWORK

Freudian psychoanalysis was adopted as the theoretical underpinning for this research, which offered the means by which the psychological aspects of fear in Frankenstein were analysed. This framework allowed the study to engage with psychological tensions of the main character of the novel Creature, as well as to provide an understanding of how Shelley's work works as a Gothic novel and as a psychologically rich exploration of human psyche.

ANALYSIS AND DISCUSSION
GOTHIC ELEMENTS AND PSYCHOLOGICAL FEAR
GOTHIC SETTINGS AND ATMOSPHERE

Since fixing a clear definition to the gothic is difficult, it may therefore be argued that in Frankenstein, the Gothic features such as isolated geographical locations, gloomy environments and setting and weird mood greatly enhanced the internal paralyzing fear, showcased in the novel.   Shelley illustrated darkness, solitariness, and isolation by depicting scenes such as the Arctic ice, the towering Alps and the grim laboratories where Victor tested out his creation. These Gothic settings not only provided an eerie setting to the story but also an allegism of the interior turmoil that the major characters such as Frankenstein's surrogate Victor felt lonely and made the creature as an outcast from the society. These glaciated or otherwise sterile and inhospitable terrains heightened the psychological emphasis, for characters here were to face their worst nightmares (Botting, 1991).

As for elements of the Gothic, Shelley used the settings to create an augmented sense of fear and alienation-hallmarks of Frankenstein's emotional foundation. As Victor continued on his mission in pursuit of forbidden knowledge, his overall surroundings become dark and solitary similar to his social life. Like Frankenstein, the creature felt more isolated by his solitary journey through dark woods and desolate, uninhabited terrains to replenish on his feeling of being an alien. Using such settings, Shelley gave the imagination of the fearful not only through the external physical threats, but through the inner psychological perspectives of her characters also (Smith, 2000).

FEAR OF SCIENTIFIC AMBITION AND ITS CONSEQUENCES

The ethical and moral consequences of Victor Frankenstein's obsessive desire to continue on his path of scientific discovery was much of the reason for his fear. It is assumed that his obsession with creating life was conditioned by the spirit of the nineteenth century regarding the development of science and what is beyond the limits of people's knowledge. When Victor overcome the natural barriers, he developed a lot of fear on the outcomes of his actions, especially the Frankenstein's monster. Shelley described Frankenstein's main character Victor as a scientist with no regard for morality; aspirations turned out to be a tragedy causing his psychological collapse. The kind of fear that Victor felt was resulted both from his dread of the creature he made and the sinfulness of his actions, which were challenging the creation of life itself (Cantor, 1984).

The psychological theme that underpinned the critiquing of scientific endeavour in the novel, was inseparable from Shelley's perspective. Sharing the burden of the creature's sin, Victor-the embodiment of the power-loving knowledge-revealed the psychological price of searching for knowledge without thinking about the consequences. The novel implied that Victor's tragic end could not be avoided: he created a being that he could not control – and this lack of control engulfs deep psychological terror. Shelley's depicted Victor's ambition as a source of the monster and a warning to the perils of uncontrolled scientific exploration based on the social anxieties regarding science marking her era (Ruston, 2013).

THE CREATURE'S STRUGGLE WITH IDENTITY

Psychoanalyzing Frankenstein, the path toward the remarkable self-realization was an essential part of the creature's inner suffering. The creature, from the beginning of the novel, was kept alone by Victor and thrusted into a world, which despised him for an attribute, he had no control over it – not even on his physical appearance. When the

creature developed a distinct personality, he struggled with issues of whom he was, and started to try and fit into society as well as needed someone to love and accept him. However, his outcast — because of his Golem-like appearance and the resulting effect he had on society — helped maintain his psychological fear and increase his feelings of alienation (Mellor, 1988).

The problem of slippage of the creature's self was tied into the primary concerns of the Gothic, namely alienation and fear. This social exclusion not only made him crave for revenge from Victor but also amplified his feeling of fearing to be locked up eternally. The effort for identity that Shelley denied to the creature also shocks and allows the audience to identify with the monster simultaneously. His fear of being forever closed from human society echoed the Gothic inoculation of the protagonist's being alienated and left alone to confront their existential horrors (Botting, 1991). Failure to fit meant that he had no place in human society and when he cannot escape what he is; he becomes that monster, philosophically increasing the psychological horror.

FEAR OF PATRIARCHAL CREATURE'S POWER AND CONSEQUENCES

Shelley's Frankenstein also subverted and entertained the analysis of patriarchy. It portrayed the phenomenon that male and female characters feared for their lives in relation to this structure. Pride ties right to the spirit of a scientist of getting a mastery over life which echoes with the patriarchal desire to dominate nature or possess the power of creation. The very actions met a disastrous end, thus underlining the danger of Shelley's message about male power. This fear of including the creature within its original creation was an underlying fear of letting go of one's masculinity due to a particular creature's rebellion against him; this is the breaking of Victor's constructed dominance. Thus, such a fear led to Victor's gradual psychological decline, and reveals a growing unstable nature of patriarchal domination (Mellor, 1990).

For the female character too, the patriarchal power induced fear in addition to weakness and oppression of women by society's structures. Elizabeth and Justine get both subordinated for male desire and power, and the two women's passivity speaks to the horror of being entombed by a culture of death that dooms them to lack agency. Shelley aligned this fear to social and gender commentaries, the societal roles of women and men at that era was depicted and the detriment that comes with upholding a society where the man is superior to women (Poovey, 1984). By revealing the main characters' male and female fears Shelley was able to provide a critical view on the effects of patriarchal domination.

FEAR AS A GOTHIC ELEMENT

Shelley also incorporated gothic elements to depict an intense feeling of fear throughout Frankenstein, using elements of darkness and isolation, the supernatural, and the unknown to create psychological suspense. These Gothic features, as the exile of the Swiss mountains, and arctic coldness, underlined the character's loneliness and their inefficiency to run from the results of their sins. The gloomy and in some scenes vengeful mood gave a constant feeling of horror, both Victor and the creature Stumble upon an inevitable force. Shelley maintained historical Gothic aspects such as monstrosity and the unknown that elevated the novels sentiments thus fear on a psychological and Existential level (Botting, 1991).

Besides, Shelley developed two topics of alienation and identity as Gothic elements to create the feeling of fear in the characters and the reader. The great problem of industrial gothic horror according to Shapiro (2003) lies in the way the creature blends the

Gothic and inconceivable; self-consciousness and the rejection from society became the creature fears. Victor's own path to guilty and paranoid madness represented the 'psychological Gothic' of fear and its exploration of the internalized guilt in the face of tainted nature. Hence, Shelley provided the readers more than mere external threats which are characteristic of the Gothic mode in Frankenstein. Fear was internalized as a psychological condition or as an idea which shaped characters' personalities and transformed the novel into a dark, multi-layered probes into the Gothic mode (Smith, 2000).

PSYCHOLOGICAL DEPTH OF FEAR THROUGH FREUDIAN LENS

Freudian psychoanalysis further enriches the apprehension of psychological dimension in Frankenstein using the element of repression. Complex of repression described by Freud where the suppressed emotions and desires bound to resurface, are clearly illustrated by Victor's relation with the creature. Such actions of Victor in the initial sections when he abandoned the creature and denied his responsibility were manifestations of the main elements of guilt and fear that occurred as repression. (Freud 1920; Mellor 1988). Freudian lens helped to reveal how Shelley showed not only the external threat but the internal fight within the human psyche.

FINDINGS & RECOMMENDATIONS

FINDINGS

Gothic elements used in the paper were necessary to show how Shelley employed them to induce fear and psychological menace throughout Frankenstein. Action took place in separated and gloomy places as Switzerland and the Arctic which symbolized inner loneliness of both Victor Frankenstein and his creature. These Gothic places not only brought in the outer horror but also portrayed the inward horror and subjective struggle and affliction in people's mind. The constant feelings of foreboding and fear that these settings produced brought out the guilt, ambition and responsibility that are important elements of the novels psychological and emotional impact.

Moreover, Freudian psychoanalysis helped in identifying psychological aspects of fear in the character of Creature. The manifestations of guiltlessness on the part of Victor and shifting of his responsibility to the creature portrayed the bitter end of ambition and the denial of guilt. The creature was a manifestation of Victor's fear and desire as it served as the return of the self-repressed throughout the story. The principles of Freud's psychoanalysis explained how fear was used not only in the Gothic context of the novel but also to represent the fears that are latent in the main characters specifically repression issues.

It is clear that Frankenstein's loss of identity together with rejection by society was an area of focus when examining the novel's theme of fear. As the creature gains consciousness he understands his social exile from human society; this secondary psychological fear is what leads the creature to a life of violence and revenge. Instead of merely exploring societal responses to Gothic horror, Shelley developed the concept of Gothic fear to a society's psychological impact on outcasts and those on the periphery of society in particular.

RECOMMENDATIONS

Shelley's Frankenstein needs exploration from a number of other perspectives such as of promethean science and ethics as presented in Frankenstein as well as the contemporary bioethics. Studies focused on the place of females characters in the novel, particularly about their omission from scientific and creative authority is essential too. Comparison of

Frankenstein with other Gothic novels of the nineteenth century may help in getting more understanding of the development of the Freud's psychological idea of horror in fiction literature. The study was limited to Freud's psychoanalysis only. therefore, application of other psychoanalytic theories such as those of Lacan or Jung may broaden reader's vision. Engaging an ethical discussion about Shelley's Frankenstein in relation to present day discourses on technology and ethics is too an area of worth consideration.

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