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DECIPHERING MARY SHELLEY'S *FRANKENSTEIN* THROUGH
CONCEPTUAL METAPHOR THEORY

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MARY SHELLEY’NİN *FRANKENSTEIN* ROMANININ KAVRAMSAL METAFOR TEORİSİ İLE ŞİFRESİNİN ÇÖZÜLMESİ

ÖZET

Bu tez, Mary Shelley’nin *Frankenstein* romanındaki metaforik çerçeveleri ve metafor işlemlerini analiz etmek ve envanterini çıkarmak suretiyle, romanın dünyasını kapsamlı bir şekilde anlamayı ve yeni ve alternatif bir çalışma modeli sunmayı amaçlamaktadır. Metaforlar, dil kullanıcılarının düşünce ve iletişimdeki niyetlerini yansıtarak çeşitli zihinsel temsiller sağlar. Amaç, edebiyatta metafor araştırmalarının kapsamını genişletmeye ve *Frankenstein* çalışmalarına katkıda bulunmaktır. Metni bilişsel ve duyuşsal olarak algılamak için, geleneksel ve yeni metaforlar olarak adlandırılan farklı metafor türleri belirlenecektir. Metaforlar, alıcıları/okuyucuları kasıtlı olarak hedef ve kaynak alanlar arasında yeni bir bakış açısına yönlendirmektedir. Alanlar arası eşlemeler, iki farklı kavram arasında bol miktarda yenilikçi karşılaştırmalar ve benzerlikler teşvik eder ve çağrışımsal ilişki kurar. Tez, *Frankenstein*’daki dilsel formlar ve yapılar ile onların retorik ve iletişimsel yönleri üzerinde odaklanarak okumalar yoluyla söylem-analitik bir yaklaşımı benimser. Shelley’nin metafor seçimleri ve karşılaştırmalarını kullanırken, tez Lakoff ve Johnson, Gibbs, Kövecses ve Gerard Steen tarafından oluşturulan metafor çalışmaları literatüründen yararlanır. Bu tezde, edebi metaforların yazarın kurgusuna ve okuyucunun tanımına, yorumlamasına ve takdirine bağlı olarak benzersiz ve çeşitli olduğunu savunacağız. Shelley’nin (karakterlerin) kavramlar arasındaki olağanüstü çağrışımları, okuyucuların romanı anlamalarını ve dünya görüşlerini geliştirebilir. Bu tez, sırasıyla romandan elde edilen “SOĞUK BİR ENGELDİR,” “KUZEY KUTBU CENNETTİR,” “ARKADAŞLAR GEREKLİLİKTİR,” “DİL BİR KÖPRÜDÜR,” “KEŞİF FETİHTİR,” “BİLGİ YOLCULUKTUR,” “IŞIK UMUTTUR” ve “KARANLIK TEHDİTTİR” olmak üzere sekiz kavramsal metafor ortaya koyar. Her kavramsal metafor, romandaki üç kurgusal anlatıcının bireysel zihinlerine, dünya görüşlerine ve deneyimlerine işaret eder. Karakterlerin karşılıklı güç ilişkilerini, romanın geçtiği mekanlardan biri olan Kutup bölgesinin uzaklığı ve zorlu hava koşullarıyla doğa ile olan ilişkilerini inceleyeceğiz. Metaforik ifadeler çoğunlukla bilgiye duyulan hayranlık, ücra yerleri ve olağanüstü olanı keşfetme ve arkadaşlık ihtiyacından ilham almaktadır. Romandaki temanın oluşumunda ve karakterlerin motivasyonlarında temel olan SOĞUK, YOLCULUK ve KEŞİF kaynak alanlarından yararlanan metaforik ifadelerle yüklüdür.

Tartışacađımız gibi, karakterlerin önde gelen kaynak ve hedef alanları, deneyimlerinden ve yetkinliklerinden kaynaklanır. Tez, kavramsal metafor teorisini ve *Frankenstein* romanını birleřtirerek örneđ bir uygulama laboratuvarı görevini görmektedir.

Anahtar Kelimeler: Kavramsal Metafor, Metafor, *Frankenstein*, Lakoff ve Johnson, Mary Shelley



DECIPHERING MARY SHELLEY'S *FRANKENSTEIN* THROUGH CONCEPTUAL METAPHOR THEORY

ABSTRACT

This thesis attempts to analyse and make an inventory of metaphorical frames and metaphor processing in Mary Shelley's *Frankenstein* in order to understand the world of the novel comprehensively and to offer a new and an alternative model of study. Metaphors provide a variety of mental representations by language users reflecting their intentions in thought and communication. The aim is to contribute to broadening the scope of research on metaphor in literature and *Frankenstein* studies. Different types of metaphors, namely conventional and novel metaphors, will be determined to perceive the text cognitively and affectively. Metaphors deliberately direct the recipients towards some new perspective between the target and source domains. Cross-domain mappings promote and evoke abundant innovative comparisons and similarities between two unlike concepts. The thesis adopts a discourse-analytical approach that is by way of reading and focusing on expressions in a wide range of linguistic forms and constructions and their rhetorical and communicative aspects in *Frankenstein*. While exploiting Shelley's choice and juxtaposition of metaphors, the thesis benefits from the literature of metaphor studies scrutinized by Lakoff and Johnson, Gibbs, Kövecses, and Gerard Steen. We shall argue that literary metaphors are unique and diverse depending on their authors' constructions and readers' recognition, interpretation, and appreciation. Shelley's (the characters') exceptional associations between concepts possibly refresh the readers' opinions and worldviews. This thesis formulates eight conceptual metaphors in the order of "COLD IS AN OBSTACLE," "NORTH POLE IS A PARADISE," "FRIENDS ARE A NECESSITY," "LANGUAGE IS A BRIDGE," "EXPLORATION IS A CONQUEST," "KNOWLEDGE IS A JOURNEY," "LIGHT IS HOPE" and "DARKNESS IS A THREAT". Each conceptual metaphor is suggestive of the individual minds, worldviews, and experiences of the three fictional narrators in the novel. We shall explore the characters' mutual power relationships and their relationship with the natural world of the Arctic region with its remoteness and severe weather conditions. The metaphorical expressions are mostly inspired by a fascination for knowledge, exploration of remote places and the sublime, and need for companionship. The novel is charged with metaphorical expressions drawing from the source domains of COLD, JOURNEY, and

EXPLORATION that are essential in the formation of the novel's theme and the characters' motivations. As we shall discuss, the characters' leading source and target domains derive from their experiences and competencies. The thesis works as a laboratory towards a model of empirical testing to combine conceptual metaphor theory and the novel *Frankenstein*.

Key Words: Conceptual Metaphor, Metaphor, *Frankenstein*, Lakoff and Johnson, Mary Shelley.



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LIST OF ABBREVIATIONS

CMT : Conceptual Metaphor Theory

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INTRODUCTION

Ever since it was published in 1818, Mary Shelley's *Frankenstein* has fascinated readers and scholars. Therefore, it is discussed in various contexts within literary and cultural studies. Although the novel has been analysed and has inspired other works, our thesis aims at an application of CMT in order to investigate the novel comprehensively and present a novel understanding.

Historically, metaphors were considered as decorative elements that brought creativity to writing and speech through imaginative connections between unrelated concepts. In the first chapter, this study examines the origins of the term metaphor and how it is perceived. Aristotle regards the metaphor as essential in both rhetoric and poetics, explaining it as a method for transferring meaning from one object to another through familiar terms to aid in comprehension. Plato, however, has a skeptical view of metaphor. He believes that metaphors can enhance the imagination. Cicero, the Roman statesman, believes metaphors have the power to persuade people if used correctly. Quintilian has a similar view that metaphors have an important role in rhetoric. The fundamental perspectives on metaphor have played a role in shaping later philosophical and linguistic theories.

In the second chapter, the main current directions and transformations proposed by scholars such as George Lakoff and Mark Johnson will be outlined, underlining the fact that they have replaced the concept of metaphor into the realm of the cognitive domain. Their innovative contributions, especially in *Metaphors We Live By*, have reshaped our understanding of metaphors, viewing them as decorative language and essential elements of human thought and cognition. They claim that "the metaphors are pervasive in everyday language" (Lakoff and Johnson 3). Lakoff and Johnson assert that our conceptual system is fundamentally metaphorical: the manner in which people comprehend and interpret reality hinges on metaphorical concepts. The cognitive theory of metaphor posits that our conceptual system operates extensively on metaphors; we grasp abstract notions via tangible experiences. CMT posits that the human conceptual system operates extensively on metaphors; the abstract notions are grasped through conceptual metaphors, for instance, HAPPY IS UP, or UNCONSCIOUS IS DOWN (Lakoff and Johnson 15). These metaphors arise from a non-arbitrary basis: they are rooted in our corporeal sensations and engagements

with the material environment. Metaphors bridge abstract concepts with concrete experiences, rendering complex ideas accessible and relatable; this revelation signifies that human thought transcends mere logic or abstraction entwined profoundly with sensory and motor experiences.

The third chapter involves the life of the author, Mary Shelley, and her other works aside from *Frankenstein*, a gothic masterpiece. It is a distinctive novel that merges horror, science fiction, and Romanticism to narrate the journey of Victor Frankenstein, a scientist who challenges natural constraints by crafting a sentient being. This revolutionary work explores topics such as ambition, the endless search for knowledge, the nature of humanity, and the outcomes of defying the laws of nature. The novel includes descriptive places, complicated characters, and sharp feelings, which have attracted readers for years. The unique feature of *Frankenstein* is its profound investigation into human nature, morals, and the dark consequences of scientific experiments. The novel's examination of creation and destruction, life and death, and light and darkness is significant as it serves as a metaphor for the human condition, establishing it as a timeless work that continues to prompt contemplation and discussion. Applying CMT to *Frankenstein* demonstrates the intricate and profound nature of Shelley's incorporation of metaphorical language. It shows how metaphors form an essential part of the book's investigation into its main subjects and their effect on helping readers comprehend the plot and understand the reasons for their acts.

The fourth chapter includes the application of the CMT to the novel. Robert tries to reach the North Pole despite the severe weather and the menacing conditions. In the novel, the cold is an active force blocking the way to the North Pole. Thus, COLD IS AN OBSTACLE conceptual metaphor is found in the novel. The author masterfully criticizes the values of the Enlightenment, which advocates for humans to go further and values individualism. Shelley warns about the potential dangers of unchecked human ambition and how nature intervenes when the characters go past their borders. Robert thinks that the NORTH POLE IS A PARADISE. Robert's romantic vision of the North Pole reveals the truth behind the fundamental concept of the North Pole, which is an unfriendly and harsh place. Robert's desire to explore the North Pole parallels Victor's desire to infuse life into an inanimate object. Victor ignores his family and his friends to focus on his creation. He gets blinded by his ambition and eventually creates a being. The consequence of his doing is irreparable since the Creature costs him his loved ones. The Creature, Robert and Victor suffer from the

same disease, which is isolation. None of them has a friend who can help in their times of need. They lack the bond of friendship, which is essential for human life.

Consequently, the conceptual metaphor FRIENDS ARE A NECESSITY demonstrates the significance of having a companion. The creature is deprived of human communication, and since language bonds people, he lacks that bonding. Even after learning the language of humans, he cannot make friends due to his eccentric look. Robert and Victor, on the other hand, possess a knowledge of language, yet both characters ignore their loved ones and friends, which contributes to their isolation. The LANGUAGE IS A BRIDGE conceptual metaphor exhibits the importance of language in social bonding. The conceptual metaphor of KNOWLEDGE IS A JOURNEY illustrates that gaining and seeking knowledge is a continuous and evolving endeavour. The process of acquiring knowledge takes time, like the term journey, which is ongoing. One must work hard to grasp the knowledge overnight, which happens in time. Victor puts much effort into the understanding of creation, and ultimately, he acquires the knowledge. The exploration Robert and Victor try to achieve shows that both characters try to conquer their ambitions. The exploration leads to their conquest, and the EXPLORATION IS A CONQUEST conceptual metaphor is presented in the novel. The novel illustrates the concept of light as hope and warmth, which evokes positive sensations in the characters and the readers. Light dispels the darkness and the possible dangers lurking around. In the novel, Shelley shows that LIGHT IS HOPE. The term darkness, however, is associated with the upcoming dangers and threats hidden by the cover of darkness. Therefore, the darkness does not bring any good with it. The author presents the conceptual metaphor DARKNESS IS A THREAT, which is prevalent in the novel. The two-sidedness of light and darkness in *Frankenstein* points to the deep examination of the novel into scientific findings of complicated and dangerous character. Light signifies hope for understanding and illumination, while darkness is a persistent symbol of caution about possible dangers and moral issues that come with such studies. The interaction between these metaphorical themes emphasizes that seeking knowledge is not a simple matter; rather, it can be morally uncertain and full of inherent risks.

This study examines how Conceptual Metaphor Theory (CMT) can be used to analyse Mary Shelley's *Frankenstein*, filling a gap in the literature where this theoretical lens has not been applied before. By employing CMT for the first time, this study pioneers a fresh perspective in analysing the novel as well as being a guide for the examination of other literary works through the lens of CMT. George Lakoff and Mark Johnson have changed how metaphors

are comprehended, and they show that metaphors are vital for organizing human thought and language. The Conceptual Metaphor Theory creates the basis for studying the metaphorical expressions in literary texts, which allows for new interpretations of such well-known pieces as *Frankenstein* while also increasing our understanding of what cognitive and cultural aspects metaphoric language has.

CHAPTER I

METAPHOR THEORY

For years, people have played with the shades of what words mean. The theory of metaphors starts to grow in the place where language and thinking meet. Born from the curious minds of old Greece, metaphor theory aims to shed light on how the language of magic works. The great philosopher and scientist, Aristotle described metaphors as moving a name from one object to another. He says courage is like “a lion,” not just for decoration. Metaphors help us understand a problematic idea by comparing it to a well-known object, similar to how Plato describes the cave allegory with shadows representing our world’s temporary truths. Metaphor theory is not just a theory from old times; that is kept in ancient texts and universities. It also keeps changing and showing us new sides of the complex relationship between words and their meanings. Lakoff and Johnson investigate how metaphors shape our understanding of time and space, while neuroscience uses brain scans to reveal the deep links created by metaphorical language.

In Greek “metapherein” means transference, and a metaphor represents a figure of speech. The Cambridge Dictionary defines it as a comparison between two things, grounds in resemblance or similarity, nonetheless excludes the use of ‘like’ or ‘as,’ which is an entity that is used to substitute ‘original’ terms, thereby enhancing the comprehension of our communication by others. Wood highlights that Aristotle in *Poetics* gives “the first extant definition of metaphor in the history of Western letters,” Aristotle’s discussion about metaphor in *Rhetoric* relies on *Poetics* (110). According to Andrew Ortony, Aristotle’s works are crucial in the field of metaphor: “Because rhetoric has been a field of human inquiry for over two millennia, it is not surprising that any serious study of metaphor is almost obliged to start with the works of Aristotle” (3). Richard Whately defines a metaphor as “a word substituted for another on account of the *Resemblance or Analogy* between their significations” (280). For instance, the term “final resting place” is used for death to

symbolize restfulness and peace when referring to graves where the deceased are buried. Another example is “The book is a treasure.” The understanding of the sentence does not rely on interpreting it literally. Metaphors enhance the language by increasing the comprehension of the sentences.

1.1. Classical View

Aristotle and Plato are the pioneer philosophers who elaborated on aesthetics. The term metaphor is a multidisciplinary concern. In using metaphors, one describes a concept that is not denoted by the used word or phrase. The extensive and tumultuous history of the concept of metaphor can be traced back to ancient Greek philosophy. Though he is one of the first scholars to explain the importance of metaphor “Aristotle did not invent the word metaphora, though (as a noun) there was no extant use of it earlier than Isocrates” (Kirby 523) Isocrates’ understanding of metaphor was different from Aristotle’s understanding of it.

“To the poets are granted numerous ornaments (kosmoi) [of language], for... they can express themselves (delosai) not only in ordinary language (tois tetagmenois onomasiri), but also by the use of foreign words (xenois), neologisms (kainois), and metaphors (metaphorais)... but to writers of prose (tois de peri tous logous) none of such [resources] are permitted; they must strictly (apotomos) use both words (onomaton) and ideas (enthumematon) [of certain category:] [1] of words, only those that are in [ordinary] language of the polis [2] of ideas, only those that are closely relevant to the matter at hand” (Kirby 524).

As it can be understood from the passage, Isocrates posits that two types of languages exist: Fancy (poetic) language and everyday language that stand on opposite ends of the spectrum; metaphor, a tool of fancy writing, resides beyond the realm of regular speech. Whenever the discourse incorporates metaphors, it becomes clear that it distorts everyday communication to the extent that it can be used only by poets. Kirby implies that metaphors trace even back to Homer’s texts by stating: “Homer is most famous for his similes. Whereas Aristotle classified the simile as a species of the genus metaphor, he would have considered the Homeric similes to be metaphors” (521). Additionally, Aristotle’s view differs from the Isocratic one in that one cannot help but believe that he is addressing it concretely and consciously.

Though Plato does not use the term “metaphor” in his writings, he articulates a theory regarding phenomena. Throughout Plato’s writings, numerous metaphors are used. By using metaphors, he implies the exclusive use of metaphor and the presentation of his realities through metaphorical language. Such a relationship is best portrayed in *The Republic* by mentioning the Theory of Ideas. According to Plato, everything in the universe is a copy, including tangible items and concepts such as justice, which are intangible. By the use of a famous cave allegory (241), he emphasizes the dichotomy between the ideal and its imitation. Plato’s interpretation of the cave allegory and its various aspects serve as potent symbols to articulate his views on reality’s nature, knowledge acquisition, and enlightenment. The objects behind them cast the only shadows that the people see on the cave’s wall through the illumination provided by the firelight. Their sole reality is that the shadows are merely reflections of the actual objects. They are unaware of sunlight outside the cave or objects that cast these shadow shapes. The cave represents our world as the senses perceive it, a deceptive universe constructed on appearances rather than reality.

Plato thinks metaphors are a whimsical tool of discovery and exposition. He also looks at them differently from Aristotle’s perspective on reality. Plato considers their value as an image rather than reflecting any connection or usefulness. Plato also appreciates that a metaphor can have an aesthetic and emotional effect. In addition to using symbolic language in poetry, he believes that poetry can awaken people’s imaginations and inspire them to consider what is correct or incorrect. A metaphor’s beauty, he believes, may lead us to discover more profound truths. Though Plato was influential in the development of metaphors, he held a different viewpoint from Aristotle. Aristotle aims to understand how metaphors work in our minds and how they facilitate understanding abstract ideas. In contrast, Plato focuses on the way metaphors spark our imagination, prompt us to ask questions, and reveal hidden truths. Aristotle thinks of metaphors as instruments for grasping things that are already there. Conversely, Plato sees them as a way to reveal fresh ideas and truths that were not visible before. Aristotle makes categories for metaphors depending on their shape, akin to genus-species and analogy. Plato pays more attention to how they work as tools for discovering objects and teaching about morals.

Regarded as a pioneering philosopher to explain the concept of metaphor, Aristotle stands perpetually at the forefront for his seminal work on language usage in poetry and prose. He considers metaphor as an invaluable instrument, a potent addition to the poet’s work that does more than merely embellish the language. Its role extends towards intensifying

expression and fostering comprehension, ultimately prompting a more profound response from the audience. With the use of metaphor, the word earns itself a new meaning. According to his definition, metaphor is not about meaning or anything else but rather the transfer of nouns or words.

Even though scholarly reflections on this query trace back to Aristotle, it was not until the 20th century that people considered it a primary issue in language and thought studies. Considering metaphor as a symbol of language expertise and brilliance, Aristotle perceives it simultaneously as ornamental, suitable for poetry but too elusive, in his view, for philosophical or scientific discourse. His understanding of metaphors' usefulness is restricted. Aristotle presumes that the crux of metaphor is an explicit analogical comparison, a notion this conversion dualistically embodies, which affords the proposition literal truth that any two things are indeed alike in some respects. Further transmuting into simile form allows us to interpret, by discerning commonalities, the previously metaphoric entity.

Even though Aristotle discusses metaphor in his work *Poetics*, he does not offer a theory of metaphor as comprehensive and modernized. He mainly explores metaphors in literature, a testament to his enduring influence on rhetorical theories regarding metaphoric language. Aristotle primarily views metaphor as a form of analogy. He supports the belief that metaphors illuminate similarities between two seemingly unrelated entities. They enhance understanding. The audience, on the other hand, benefits from the parallel drawn between two distinct concepts. They can then grasp unfamiliar notions through their preexisting understanding of what is known. His concept of mimesis is fundamental to Aristotle's comprehension of poetry and art in general; he defines it as the imitation or representation of reality through artistic expression. Within the context of mimesis, metaphor enhances imitation by offering a more vivid and imaginative representation of the world. While straightforward language can describe only external appearances or actions, it is through metaphoric use that poets capture deeper essences. Indeed, they depict not merely but interpretively, adding layers for depth and insight. For instance, in *TIME IS A THIEF*, the poet, in using such a metaphor, does not simply describe the progression of time; instead, with masterful manipulation, he infuses temporal elements with thievery qualities of loss. For this reason, metaphor contributes significantly to an enhanced and profound emulation of human temporality. Metaphor, serving as a mimesis tool, empowers poets to portray reality in an elevated and intensified way, which enables them not only to surpass literal representation but also provide interpretations that resonate on a profound level with their

audience. Thus, metaphor is aligned with Aristotle's overarching perspective of art, which is a form of imitation that unveils crucial truths about human existence.

A metaphor should not be arbitrary, however, it should emerge organically from its subject matter. While Aristotle recognizes the value of metaphor in language and literature, he treats the topic more implicitly and scattered throughout his discussions on poetry and rhetoric. In contrast, later thinkers such as Lakoff and Johnson, in the 20th century, developed more elaborate theories regarding metaphor. Furthermore, Aristotle discusses the importance of metaphor in *Rhetoric* in which, he comprehensively explores the art of persuasion and discusses metaphor as a key rhetorical device. In persuasive and figurative language, Aristotle acknowledges that metaphor holds a potent sway over the process. He comprehends how an exclusive dependence on literal discourse might not wield equal effectiveness in manipulating an audience. Metaphors, according to Aristotle, imbue communication with clarity and vividness. He believes metaphors can render abstract concepts more tangible, thus augmenting an audience's understanding and retention of a message. The capacity for enhancement is grounded in their unique ability to make inaccessible ideas approachable and relatable. In Aristotle's view, metaphors evoke emotions and establish a connection with the audience. Through vivid and almost imaginative language, a speaker appeals to their audience's emotions, enhancing the overall persuasive impact of his discourse and its potency. Similar to his views in *Poetics*, Aristotle recognizes metaphor as an analogical form, which speakers use to establish connections between the known and the introduced, correspondingly crafting common ground for understanding. Furthermore, in *Rhetoric*, Aristotle aligns his insights on metaphor with a broader understanding of effective communication and persuasion. Though an admirer of metaphor's worth, Aristotle warns against its overuse or misapplication. He underscores the significance of choosing suitable metaphors for both the subject matter and the audience.

Additionally, he emphasizes relevance and clarity as paramount requirements. Aristotle values metaphor's capacity to impart meaning with imagination and evoke robust responses. He does not perceive metaphors as mere ornamental additions to speech. Instead, they substantially enhance the artistic quality of poetic expression. Aristotle holds metaphorical language in high esteem for its ability to engender vibrant and indelible imagery within poetic compositions. He concedes that the emotional resonance of poetry can be intensified through metaphors, as these appeal directly to an audience's imagination and senses. Metaphor serves as a tool for attaining expression's clarity and intensity, which empowers

poets to articulate abstract or intricate concepts by analogizing them with more recognizable concrete experiences, thus aligning their work with his overarching focus toward language effectiveness in conveying meaning and sparking emotional responses.

By shifting the focus to the poet's craft, Aristotle highlights the intentionality behind metaphorical language in poetry. He selects and crafts them with the specific intent to deepen understanding and emotional resonance within the poetic work. Metaphor enhances the significance of portraying characters, events, and themes within poetry that act as a lens. Through this metaphorical medium, the audience perceives layers of meaning embedded in the text. Aristotle's understanding of metaphors profoundly influenced Western thinking. He defines how they work in our minds, which sets the stage for more study in language science, thought theory, and mind behaviour. Even today, his ideas continue to shape our understanding of how metaphors function in thought and language.

Aristotle set the foundation, however, Cicero (B.C.E. 107-43) an orator and political figure from Rome, concentrated on using metaphors as vital instruments to fascinate people and induce convincing debates. For him, metaphors are beautiful decorations that enhance his orations by adding vividness and making them stick in one's memory more strongly. He thinks that if one selects his/her metaphors with care, they have the power to engage the minds of the listeners. Cicero understands that metaphors have a solid ability to convince people. He believes these word pictures could bring out feelings, motivate listeners to act, and ultimately change their minds to agree with what he is saying. Cicero gives more attention to the simile as a separate kind, underlining the power of making clear and robust comparisons. Aristotle defines how metaphors assist our understanding of abstract ideas through the mind. Cicero, however, highlights their effectiveness in rhetoric and usefulness for convincing others.

The famous Roman rhetorician Quintilian (B.C.E. 100-30) inherited metaphor theory from Aristotle and Cicero. He added his subtle changes and valuable observations. Like Cicero, Quintilian concentrates on using metaphors practically for rhetoric and convincing others. He views them as solid instruments that can make things look better, attract the attention of people's active participation, and touch their hearts deeply. Śniezewski (2014) states that "Quintilian focused on the practical application of metaphors in rhetoric and persuasion. He sees them as powerful tools to beautify, engage, and move audiences" (209). Following Cicero, Quintilian also emphasized the use of metaphors in arousing emotions. He believes

adequately selected metaphors could initiate feelings such as fear, pity, anger, or any other emotion one wants to mix, making speeches more convincing. Aristotle and Cicero both recognize the persuasive strength of metaphors, yet it is Quintilian who offers more specific advice on their effective usage in speech. He cautions against too much or unsuitable use of metaphors, promoting a balance between expressive language and understanding.

1.2. Development of Metaphor

While other philosophers celebrate the expressive power of metaphor, Bacon (1556-1626) focuses on its potential pitfalls in scientific discourse. In his book *Novum Organum* (1620), he observes that KNOWLEDGE IS POWER, and he reflects his philosophy on metaphor. He regards metaphors as “idols of the market.” Prejudice arises from the language, potentially resulting in misperceptions and incorrect findings (Bacon 217). He points out that using too much decorative and metaphorical language may slow scientific advancement as it hides absolute truths and makes ideas unclear. He supports direct ways of communicating in scientific investigation.

Giambattista Vico (1668-1744) believes that metaphor is a significant aspect of human thinking and speech, saying it is essential for society and civilization’s progression. He suggests that “ancient humans, whom he names the theological poets, used metaphors to comprehend complex aspects of the world prior to developing abstract thought,” which could be like comprehending God through the representation of a father before establishing complex religious ideas (Vico 199). In contrast to Aristotle’s concentration on comparison, he highlights the inventive aspect of metaphors. Metaphors are not just instruments for comprehension but also for creating fresh concepts and forming insight itself. Vico’s views inspired other writers, such as Hayden White, who insists that “when historians accept Vico’s understanding of metaphor and poetic speech, they can move past simple ideas of objective historical stories” (White 232). They start to recognize the creation nature within these historical reports.

Contrary to Aristotle’s concentration on distinct terms and comparisons, Samuel Taylor Coleridge (1772-1834) perceives metaphor as blending two components, forming an image and significance surpassing the total of its parts. For Coleridge, metaphors are more than just

decorations; they represent the creative power of the mind. They serve as a bridge between what is felt and sensed and the perfect or ideal world by letting us understand abstract ideas through authentic imagery. He makes a difference between primary imagination, creativity without thinking that shapes all our seeing, and secondary imagination, the conscious action of creating new pictures through comparison and poems. Harold Bloom analyses Coleridge's use of metaphors and concludes, "Coleridge's metaphors and symbolic language, while imperfect, offer glimpses into the excess of reality lying beyond the reach of conventional language" (131).

In the search for truth, Thomas Hobbes deems metaphor intrinsically problematic and detrimental to rigorous disciplines such as science and philosophy. Both Hobbes and Aristotle agree on the metaphoric nature of things. Aristotle favours the concept within academia; specifically, he remains partially moderate in his use of metaphors. In contrast with him, Hobbes eliminates all references to metaphors from discourse within academic circles. Moreover, in his article, "Rousseau's Theory of Metaphor," Paul De Man (1973) investigates the complex relationship between language, concept, and metaphor in J.J. Rousseau's writing. He observes that "a metaphor should not mislead us into transposing a synchronic, linguistic structure into a diachronic, historical" (De Man 492). His theory emphasizes the role of fear that a primitive man would have towards encountering other men due to their linguistic and conceptual processes. The text suspends the encounter between primitive man and his contemporaries in a liminal space that imbues both empirical realities, the actual event of their meeting, and hypothetical conjecture with an artificial consistency. Metaphor further complicates this scenario by calling one party a "giant" language transforms reference into literal truth. The metaphor figuratively represents its referent and removes its figural status.

Moving beyond the debate on the origins of human nature, Rousseau explores how nature translates into language use in his imagined state of nature. His conceptualization of natural language did not consider metaphor as an elaborate language. According to him, our natural inclination when encountering something new is to seek connections between it and our existing knowledge. This notion aligns with Aristotle's perspective on the potency of metaphor. In his essay "On the Origin of Languages," he suggests that humanity's progress from nature to society has led to the evolution of metaphorical language.

Furthermore, in the article “Metaphor and Beyond: An Introduction” (1999), the authors, Monika Fludernik, Donald C. Freeman and Margaret H. Freeman claim that “similes and metaphors blur and no longer are we able to perceive them as separate entities” (385). Instead, both reside within a unified cognitive category, a concept based on comparison.

Moving beyond the celebration of language’s beauty, Locke explains its potential for ambiguity and the need for cautious, precise communication. He is worried about the notion of words expressing basic and straightforward thoughts. He stresses the need for being careful while using language and for it to be precise, which would lead to a lack of confusion. Locke’s caution for metaphors in such cases, for reasons which should be clear enough, is easily understood. Despite urging caution, Locke gives credit to the metaphor for its importance. In his work “Essay Concerning Human Understanding” (1689), he states, “This is the way talking of these men: they are sure because they are sure: and their persuasions are right because they are strong in them. When what they say is stripped of the metaphor of seeing and feeling, this is all it amounts to: and yet these similes so impose on them, that they serve them for certainty in themselves, and demonstration to others” (Locke 454).

Additionally, Friedrich Nietzsche views metaphors not as mere ornamental linguistic devices but as fundamental elements for presenting diverse realities. They enable individuals to articulate intricate concepts and insights that defy expression through straightforward propositional language. In his book *The Gay Science* (1882), he suggests the idea that “metaphors are born not from reasoning or logic, but rather from an initial area of instincts, feelings and emotions” (Nietzsche 320). He represents this procedure as a joyful “concept’s dance”, which makes new relationships and understandings. Metaphor embodies a creative expression capable of encapsulating the dynamism and complexity inherent in human experience. Nietzsche shares doubt about language being a dependable source of truth. He thinks words and metaphors are naturally not steady and changing, frequently bearing different and opposing meanings. In the book *Beyond Good and Evil* (1886), he states, “There are no facts by themselves, only interpretations” (Nietzsche 251), which emphasizes his view that metaphors and interpretations mould our comprehension of reality. Besides, he views metaphors as a vehicle to stimulate the imagination. He ascribes transformative power perception directly to metaphors. He wields them for dynamism and advocates their usage, encouraging an embrace of change while questioning established norms.

While philosophers think metaphor is simply a means of comparison or substitution, Jacques Derrida provides a different viewpoint by highlighting its complexity. He does not accept that metaphors are only basic similarities between two comparable entities. In the *Margins of Philosophy*, he states that “the metaphorical mark can never be simply reduced to a mark of resemblance” (Derrida 296). Derrida proposes that a metaphor does not just guide to another idea; instead, it holds back and postpones meaning, thus creating fresh means for understanding. He emphasizes the trace in a metaphor, a lasting element that resists complete understanding and keeps significance open for ongoing play. In *Writing and Difference* (1967), he argues that “the metaphor always carries with it something like a double meaning, or rather, it forces meaning itself to become double” (Derrida 29). Two meanings create doubt and instability, challenging the idea of a definite or single comprehension.

Subsequently, in the book *A Thousand Plateaus* (1980), Gilles Deleuze and Félix Guattari maintains that “A metaphor does not create similarity... It produces dissimilarity, rupture, a becoming” (Deleuze and Guattari 33). For them, metaphors do not simply link two existing ideas. Instead, they establish new paths that can shift set meanings and produce unique associations. They utilize concepts such as “deterritorialization” and “reterritorialization” to describe the unsettling character of a metaphor. A metaphor takes one idea from its usual location, forcing it into a different area of connection with another. The movement then makes an exceptional and mixed entity, going beyond the limits of both original ideas. Moreover, the writers link the metaphor to the rhizome, their main picture for a net of thought that connects all parts equally without ranking. In *A Thousand Plateaus*, the writers portray the rhizome as “a map that is constantly changing... a map that produces its lines of flight” (7). They do not concentrate on the result of a metaphor; instead, they value the continual “becoming” it incites. The authors state, “Metaphor is not a representation that copies or imitates a model... it is a productive excess” (296). The surplus comes from the strain and unsteadiness caused by conflicting ideas in a metaphor. The metaphor promotes thinking beyond established boundaries, encouraging perpetual change.

Contrary to the above, Max Black uses a different method, which follows strict rules and structure, and sees metaphors as departures from the usual way of speaking. In contrast, Deleuze and Guattari challenge this rigid view and support a more flexible and unrestricted examination of how metaphors link ideas. Max Black’s thoughts on metaphor present an interesting and profound interpretation, different from conventional and strictly symbolic methods. In his work *Models and Metaphors* (1962), he asserts that “There is no single sense

in which metaphors are like what they are metaphors of” (Black 203). Instead, he views them as interactive procedures that make new understanding through the interaction of concepts. He stresses how metaphors throw one concept onto another, resulting in a dynamic exchange that enhances both. In the book *Metaphors and Models*, he explains, “A metaphor is a... system of projecting one set of ideas upon another in such a way that they illuminate each other and are mutually modified by the encounter” (215). The encounter forms a more complex and richer understanding than any concept can express alone. Black presents the idea of a “sense field.” which is a structure that includes all meanings and connections linked to a word. In his work *More About Metaphor* (1977), he explains it as “the total range of meanings... which the word has, or has had, or might have” (83). Metaphors function by triggering certain areas of the sense field, expanding its limits, and generating new associations.

Black mainly looks at the mental side of metaphor, studying its effect on how we think and make sense. Ricoeur, however, examines metaphor from a deeper existential and philosophical view, considering how it shapes our self-awareness and perception of the world. Paul Ricoeur gives essential ideas for understanding metaphors, especially in his book *The Rule of Metaphor: Multidisciplinary Studies of the Creation of Meaning in Language* (1977). He explains that metaphor is a way to use language to share simple concepts and make pictures and symbols with more meaning in mind. For him, metaphor is created by making new meanings by changing how words are put together. He describes that there are two steps in creating a metaphor. The first step is called the “metaphorizing” step (Ricoeur 25). Next comes the “metaphorical” phase, and here, a fresh sense develops because of how this borrowed word interacts with its first use. Ricoeur argues that “when metaphors are unclear, it is actually a good and creative thing” (48). People are not comfortable when they encounter unclear language. However, Ricoeur underlines the fact that metaphors may suggest new and interesting meanings, which makes the use of language stronger, more flexible, and more innovative. Metaphors do not have just one meaning that is definite. They make a space where different meanings can exist together. The meaning that is not clear due to metaphor use motivates the readers and listeners to think more deeply about what the text intends to convey. They produce a multitude of different meanings. He asserts that being unclear with metaphorical language is a productive way of understanding the world around him.

Furthermore, Ricoeur sees metaphor through a philosophical and spiritual lens, studying how it changes our grasp of ourselves and reality. Bachelard, however, describes metaphor's mental and knowledge-related sides, looking at how it forms our imagination and what we know. *The Poetics of Space* (1957), a significant book by Gaston Bachelard, looks in detail at how imagination works and the feelings connected with different spaces. For him, "metaphors are very close to the imagination in poetry" (Bachelard 67). He understands metaphor as a language instrument that goes beyond ordinary words to create new meaning areas, helping people understand profound experiences that regular speech does not capture. He often uses metaphors such as nests, shells, and corners to probe the dialectical relationship between interior and exterior spaces. Through these images, the psychological dimensions of our lived spaces find metaphorical expression. Such potent metaphors enable a deeper connection with the environments in which one lives. *The Psychoanalysis of Fire* (1964) unfolds Bachelard's deep exploration into elemental experiences, with a particular concentration on fire as a metaphor. He examines the extensive symbolic potential that fire offers for transformation and establishes the inherent connection between the human psyche and this primordial force. Metaphors like ascent and eruption relating to fire serve as mediums through which more profound psychological and existential significances are expressed. These are but few among myriad others available in his arsenal of rhetorical devices.

Moreover, Lori D. Bougher examines the metaphors individuals use during everyday discourse in her article "The Case for Metaphor in Political Reasoning and Cognition" (2012). She suggests that "metaphors can yield valuable insights into people's perceptions of politics" (Bougher 157). Additionally, Jakub Mácha's article "Metaphor in Analytic Philosophy and Cognitive Science" (2019) examines the philosophical perspective on metaphor, including various theories and approaches to this concept within analytic philosophy since 1950. The article's key point is the differentiation between linguistic metaphors, metaphorical language, and conceptual metaphors, rooted in cognitive mappings across diverse experiential domains.

As catalogued and discussed above, the concept of metaphor is a well-established field with numerous philosophers from Aristotle to present-day scholars. Following the above-mentioned terminology and definitions in relation to the development of the metaphor theory, this thesis focuses on Conceptual Metaphor Theory formulated by the world-renowned Lakoff and Johnson and its application to Mary Shelley's *Frankenstein*. The aim is to create an

inventory of conventional and unconventional metaphors created by the author in order to explore and detect distinctive conceptual metaphors that reflect the narrators' conceptual and cognitive systems.

CHAPTER II

CONCEPTUAL METAPHOR THEORY

Metaphor has become an area of interest since Aristotle. Research indicates that the concept of metaphor both in speech and literature has reached theoretical sophistication and empirical support. Most contemporary metaphor theorists such as Lakoff and Johnson, Gibbs, Kövecses, and Gerard Steen maintain that the role of metaphor and other related figures such as simile, metonymy, and allegory is to map resemblances across two conceptual domains (target domain and source domain). Examples include seeing "*Juliet as the sun*," "*atoms as mini-solar systems*," "*debates as war*," "*time as money*," "*religion as the opium of the people*," and so on (Steen 2008). Depending on long-term research, Elena Semino and Gerard Steen (2008) argue that there is a difference between metaphor in literature and metaphor elsewhere. They claim that literary writers employ metaphors to extend the ordinary use of linguistic and conceptual resources, and they provide innovative awareness and depth into human experiences (Semino and Steen). Similarly, the metaphorical expressions usually found in literature are more artistic, original, innovative, stimulating, and challenging than in non-literary texts.

Accordingly, Shelley coins creative metaphorical expressions to depict a remarkable perception of a familiar relationship between a father and a son (Victor and the Creature), a friendship between Robert and Victor, and Victor's passionate connection with his profession. Moreover, the function and effect of metaphors in the novel deepen and broaden the novel's liaison with romantic and gothic literature, empowered by the metaphorical descriptions of the sublime and the remote at comprehensive and inter-personal levels. How Mary Shelley, as an individual author, uses metaphors to create her distinctive writing style and her motivations for writing will be discussed in the following part of the thesis. *Frankenstein* is characterized by metaphorical devices that indicate the dominance of a set of partly distinctive conceptual metaphors, such as "KNOWLEDGE IS A JOURNEY" which associates with "LIFE IS A JOURNEY" in Lakoff and Johnson Index, "DARKNESS

IS A THREAT” which associates with “DARKNESS IS A COVER” (<https://www.lang.osaka-u.ac.jp/~sugimoto/MasterMetaphorList/index.html>).

Conceptual Metaphor Theory provides a unique structure for understanding the cognitive workings of metaphors, proposing that they connect abstract ideas to more tangible ones via conceptual connections, going beyond previous theories that concentrate solely on language properties. Introduced by Lakoff and Johnson, Conceptual Metaphor Theory (CMT) disagrees with shared beliefs that metaphors are only decorative in language. CMT proposes a vital structure that shows that metaphors serve as essential mental instruments that organize and influence how people think in different areas. Lakoff and Johnson’s *Metaphors We Live By* (1980) serves as a fundamental entry point for understanding Conceptual Metaphor Theory (CMT). The groundbreaking publication redefines the understanding of metaphor, shifting it from a purely literary device to a fundamental structuring force in human thought. Lakoff and Johnson believe that metaphor is not merely a selection of lexical items but also an influential power that shapes the way how the human mind works.

Exploring the detailed parts of Conceptual Metaphor Theory shows that “a metaphor is more than just a decorative language use” (Lakoff and Johnson 3). Lakoff and Johnson investigate the main ideas behind CMT, explaining how it affects one’s understanding of abstract concepts, its use in daily speech and communication, and how it influences discussions in science and patterns across different cultures. The perception of the world is shaped profoundly by metaphors, as encouraged by this research, leading us to see the mental terrain in a new light. At the core of Conceptual Metaphor Theory (CMT) is the belief that metaphor extends beyond words, influencing thinking and comprehension of the surroundings. In their phenomenal work *Metaphors, We Live By*, Lakoff and Johnson suggest that metaphors extend past poetic or persuasive speech; they are widespread in everyday conversation and affect one’s thought processes and behaviours. The theory creates the idea of “conceptual metaphor.” Conceptual metaphor suggests that complicated or abstract notions are comprehended by relating them to metaphors based on experiences that are more straightforward and familiar. Such metaphorical connections provide thinking with a framework, aiding the interpretation of the complex using simpler, well-known terms¹.

¹ An Index of Lakoff and Johnson’s Conceptual Metaphor List can be found at <https://www.lang.osaka-u.ac.jp/~sugimoto/MasterMetaphorList/index.html>

Lakoff and Johnson start by questioning the old idea that metaphor is only a figure of speech. Rejecting the notion of metaphors as solely decorative elements, the writers maintain their role as fundamental structures influencing human thought, language, and action. Lakoff and Johnson claim that “metaphor is pervasive in everyday life not only in language but also in thought and action” (3). The authors elaborate on the concept of the “ordinary conceptual system,” focusing on how individuals generally perceive and interact with the world. Metaphors are the “very lifeblood of thought and reason” (5), which suggests that this system depends mainly on metaphors since one uses them to understand complex ideas and the world. Metaphors present an essential difference between source domains and target domains. “The source domain is like a known world from where we take expressions for metaphors” (5). Meanwhile, the target domain is more of an unknown idea, which we try to make sense of using the source domain. The metaphor ANGER IS A HOT FLUID takes something well-known, a hot liquid (the source domain), to help us grasp the complex emotion of anger (the target domain).

Furthermore, Lakoff and Johnson classify a type of metaphor known as orientational metaphors. Orientational metaphors use everyday experiences with spatial references to make sense of different areas, such as emotions or quantities. The authors investigate the phenomenon of metaphors, where abstract concepts such as joy and sorrow or quantity and strength are systematically mapped onto spatial concepts like up versus down or close versus far. They argue, “Orientational metaphors give a concept a spatial orientation” (14). To expand this perspective, the authors give the example of “I am feeling up today” to highlight the happy meaning of up (15). Another example is “I am feeling down” (15). The concept of down means sad. Lakoff and Johnson make the case that metaphors are widespread and not just random instances. Metaphors are not confined to literary expression; they are deeply embedded within the fabric of human language, manifesting not only in casual conversation but also in sophisticated philosophical dialogues and even shaping cognitive processes. The metaphorical frameworks in common sayings and expressions are identified by closely examining them. The inherent subtlety of metaphorical thinking presents a significant challenge to conscious awareness. A close examination of individual word choice and personal experiences reveals the underlying metaphorical structures that shape our perspectives. Throughout their discourse, the writers consistently present readers with fresh terms, and within this lexicon, “ontological metaphor” holds particular significance. Ontological metaphors function as cognitive tools, aiding in the comprehension of abstract

concepts by mapping them onto concrete entities or substances. By portraying love as a vessel holding positive qualities like trust and affection, “LOVE IS A CONTAINER” metaphor, simplifies and potentially constrains understanding of such complex emotions. By using the familiar image of a cup, “LOVE IS A CONTAINER” metaphor allows individuals to reason about love through relatable actions such as filling and losing as the writers state “Ontological metaphors allow us to make sense of our experiences by viewing them as entities or substances” (25).

Conceptual Metaphor Theory also encompasses “conduit metaphors,” which conceptualize information, knowledge, and emotions as flowing through vessels or pipes akin to physical substances. Expressions like “pouring your heart out” and “filling someone in on the details” exemplify the “conduit metaphor,” a key concept in Conceptual Metaphor Theory. The expressions map abstract entities like emotions and information onto concrete domains like liquids and containers, allowing individuals to reason about such entities through actions associated with physical substances. Such a metaphorical framework facilitates understanding how abstract concepts, such as ideas and emotions, can be communicated and experienced through concrete actions and physical imagery. Lakoff and Johnson point out that the human body is integral in forming metaphors. Human interactions with objects, the physical perception of forces, and social encounters serve as foundational domains for generating a multitude of conceptual metaphors. “MIND AS A MACHINE” metaphor reflects a conceptual mapping where individuals understand their mental processes through the lens of tools or machines, potentially shaping how individuals perceive and interact with their thinking.

The metaphor “LOVE IS A JOURNEY” creates a concrete image of being in love, which means walking together on a path with unexpected turns, charming times, and perhaps indicating certain places where paths split, showing how love changes and is hard to predict. “ANGER IS A HOT FLUID” metaphor depicts anger accumulating internally, ready to overflow, similar to water from an overheated vessel. The two metaphors are not merely ways of speaking; they also act like invisible supports that help people shape their grasp of complex ideas. CMT demonstrates that metaphoric structures play a crucial role in shaping the words used and structuring the core mechanisms of thought processes. The metaphor “love is fire in the chilly weather” is a common way to describe love, and it uses a well-known emotion, like the feeling of being warm, to help individuals understand and feel good about love. The comparison that uses a metaphor shows how the concept of love is similar

to the actual sensation of feeling warm and safe. Within this context, the concept of “fire” serves as a crucial cognitive anchor, providing a framework for understanding and interpreting the multifaceted concept of love.

Metaphors provide practical understanding; nonetheless, interpreting them too directly might limit us. The writers warn not to confuse the metaphor with what it stands for and stress how essential it is to think critically. Lakoff and Johnson claim that “we are in large part unconscious of the metaphorical structures that shape our understanding” (92). Lakoff and Johnson believe “Metaphors play a crucial role in our moral reasoning” (33). An analysis of such metaphors reveals underlying biases that may influence one’s moral reasoning. By critically examining metaphors, one may explore alternative metaphorical mappings that promote a more nuanced understanding of right and wrong. Lakoff and Johnson assert the significance of metaphors in shaping cognitive frameworks for conceptualizing notions of right and wrong. Lakoff and Johnson discuss that “the metaphors of MAN AS RATIONAL, WOMAN AS EMOTIONAL and MAN AS OBJECT, WOMAN AS RELATIONAL are very influential in society and culture” (52). Challenging the pervasiveness of metaphors like “leadership is masculine” or “nurturing is feminine,” proponents of this approach advocate for alternative language frameworks that foster the principles of gender equality.

Moreover, Lakoff and Johnson investigate how metaphors influence religious beliefs and activities. Metaphors are used as bridges to help comprehend various religious ideas, such as God, sin, and salvation. Looking at such metaphors helps in understanding the essential ideas and thoughts that are part of various religious traditions. The idea of God, which is very important in religions, frequently avoids a clear explanation. CMT suggests that different metaphors help shape our grasp of such an intricate notion. Conceptualized as a paternal figure, God, within the GOD AS FATHER metaphor, embodies qualities like kindness, guidance, and protection, drawing parallels to human experiences with parents and facilitating comprehension of the divine for individuals. “In terms of the FATHER metaphor, God... cares for us, protects us, provides for us, judges us, and punishes us” (85). The metaphor of God being compared to a king highlights his strength and control while saying God is like a journey, suggesting that he leads and changes people in an ongoing way. The metaphor of “MORALITY IS A CONTAINER” describes how moral values and actions are like substances filled with good deeds and reduced by bad ones. The presented concept facilitates a clear distinction between right and wrong, providing individuals with a path to moral improvement. “SIN IS A DEBT” metaphor conceptualizes wrongdoing as a financial

obligation owed to God, with actions like apologies and forgiveness serving as forms of payment for absolution.

CMT addresses two main types of metaphors: the ones that are ontological and the ones that are structural. Structural metaphors take the framework of one area and apply it to another. “Structural metaphors allow us to understand one domain of experience in terms of the structure of another domain of experience” (46). “ARGUMENT IS WAR”, which “is perhaps the most common structural metaphor we use” (47), makes individuals see arguments like battles where one attacks, defends, and wins. While offering clear roles and strategies, the metaphor may also foster adversarial stances and neglect collaborative approaches to dispute resolution. Conceptual metaphors extend beyond mere figures of speech that actively shape our comprehension, decision-making processes, and actions in real-world circumstances involving emotions such as love and anger or even in situations like debates. In the book *Metaphors We Live By*, the writers investigate the metaphorical foundations of philosophical ideas and debates, providing a fresh viewpoint on important questions people struggle to understand. Lakoff and Johnson state, “Many philosophical debates, perhaps most philosophical debates, hinge on conflicting metaphorical structures” (88). CMT suggests that many philosophical discussions depend on metaphors that do not agree with each other. Diverse conceptualizations of the mind might influence the complex debate surrounding free will versus determinism. Individuals who understand the mind through the “MIND AS A CONTAINER” metaphor might be more inclined to believe in free will, while others holding alternative metaphors may adopt different perspectives. CMT gives methods for separating metaphors, looking at different perspectives, and making philosophical conversations more valuable. Conceptual metaphor theory (CMT) posits that metaphors are foundational to one’s philosophical beliefs and that debates operate subconsciously. Analysing implicit metaphors is valuable for identifying potential biases or blind spots in our philosophical reasoning. Recognizing the influence of unconscious biases on philosophical frameworks encourages the exploration of diverse and inclusive modes of thought and knowledge production.

While *Metaphors We Live By* undoubtedly holds a prominent position within Conceptual Metaphor Theory (CMT), acknowledging the ongoing evolution and contributions of various scholars beyond Lakoff and Johnson remains crucial for a comprehensive understanding of the complex theoretical framework. Although Lakoff and Johnson’s work

laid the foundation for CMT, the theory continues to evolve through the contributions of numerous researchers.

In the light of the above-mentioned review, the author A.A. Alipbayeva emphasizes that “metaphors play a pivotal role in shaping an intangible realm that embodies prison’s inhumanity and harsh environment while mirroring the inner worlds of characters” (145). She also claims that people use metaphors of colour to express the emotions, states of mind, and sentiments of individuals. Every colour symbolizes emotional conditions. For instance, red indicates passion, whereas blue suggests tranquillity. White represents serenity among numerous others. Mihaela Marieta Damian’s research, *The Metaphor of Light - Perspectives on Conceptual Metaphors* (2022), investigates the cognitive linguistic perception metaphor of light. Her study underscores conceptual metaphors’ crucial role in shaping thought processes through language, yet Mary Shelley’s *Frankenstein* remains untouched by Conceptual Metaphor Studies.

Additionally, Mirka Cirovic analyses Shakespeare’s play *Othello* using conceptual metaphor theory. The article proposes that analysing the animal metaphors used in *Othello* functions as a critical lens through which to understand the play’s themes and characters. She investigates not only what characters think and feel but also grand topics such as race, gender and evil. Furthermore, Philip Eubanks explores the workings of conceptual metaphors within language and thought. He argues that conceptual metaphors are far from mere pre-existing structures. They are influenced by speakers’ political, philosophical, social, and even individual commitments. He believes that “Conceptual metaphors are not only systematically related but are also rhetorically constituted” (Eubanks 109). Eubanks challenges the idea that metaphors are fixed and proposes that they are influenced by human experiences and ideologies. He connects the proposed idea to the power of language and how metaphors function as tools for communication. In her work, *Sex-Related Euphemism and Dysphemism: An Analysis in Terms of Conceptual Metaphor Theory* (2008), Eliecer Crespo Fernandez examines how selecting source domains for metaphors sway their interpretations towards euphemism or dysphemism. Metaphors tethered to violence or aggression, like SEX IS WAR, evoke more offensive connotations. It is also worth mentioning that Dylan Glynn focuses on integrating grammatical analysis into conceptual metaphor studies. His research critiques lexical-based approaches’ limitations in metaphoric studies, advocating for an interdependent relationship between lexis and morpho-syntax. Moreover, in her article *Cognitive Linguistics: The Experiential Dynamics of Metaphor*

(1995), F. Elizabeth Hart illuminates how metaphor shapes human language and thought. She challenges conventional divisions between literal and figurative speech. Engaging with CMT, the author emphasizes the role of fundamental elements in facilitating comprehension across a wide range of linguistic expressions. She also advocates for a cognitive approach to literary analysis. Furthermore, Karina Martin Hogan engages deeply with the metaphorical usage of “Mother Earth” in her work “Mother Earth as a Conceptual Metaphor in 4 Ezra.” She probes into how pervasive metaphor informs and shapes the text through dialogues primarily between protagonist Ezra and angel Uriel.

The role of embodied cognition in forming metaphors receives emphasis from Zoltan Kövecses. Kövecses posits that our bodily experiences serve as fundamental units, allowing people to comprehend abstract concepts via metaphors. For instance, the metaphor “ANGER IS HEAT” mirrors the physical sensibility of heat accompanying feelings of anger. Similarly, he states, “Metaphors are grounded in our bodily experiences. This means that the concepts we use to understand abstract domains are often derived from our experiences with our bodies” (Kövecses 75). Kövecses enhances CMT by underscoring language and culture’s diverse metaphorical expressions. He highlights that such expressions are neither universal nor static; instead, they dynamically evolve in response to cultural experiences. Additionally, he asserts that “There is no single set of basic metaphors that are common to all languages and cultures. Rather, the specific metaphors found in a particular language and culture are shaped by the cultural experiences of its speakers” (18). In his book *Metaphor: A Practical Introduction* (2010), Zoltan Kövecses dissects the concept of metaphor under five features. Kövecses challenges the traditional view of metaphors as solely decorative elements. He argues that words themselves possess inherent metaphoric properties (Kövecses 23). This posits that language is not merely a neutral tool for expressing pre-existing concepts but actively shapes how we understand and experience the world through metaphorical mappings. The second point is that Kövecses moves beyond the traditional understanding of “metaphors as solely used for artistic purposes in literature or poetry” (18). He emphasizes their pervasiveness in everyday language, arguing that they are fundamental tools for understanding and communication. Thirdly, he critiques the traditional view of understanding “metaphors as conscious makings based solely on similarity” (42). He argues for a “conceptual blending approach” (Fauconnier and Turner 63), where different mental spaces interact and integrate, creating new meaning beyond a simple comparison of two entities. Fourthly, Kövecses acknowledges that “skilful use of metaphors can enhance

communication, requiring an awareness of their potential impact” (67). However, he argues against the notion that “metaphor construction relies solely on mastery of linguistic rules” (68). He suggests a more nuanced view, where cultural and social factors also play a role in shaping metaphorical expressions. The fifth and last point he makes is that he “highlights the deep connection between metaphor and human reasoning processes” (82). He argues that “metaphors are not simply ornaments in language but rather fundamental tools for structuring our thoughts and conceptual understanding” (Fauconnier and Turner).

Furthermore, In *The Poetics of Mind: Figurative Thought, Language, and Understanding* (1994), Raymond W. Gibbs argues for a fundamentally poetic nature to human cognition, emphasizing the role of figurative language in facilitating self-understanding and comprehension of the world. Such a perspective resonates with the work of Lakoff and Johnson, who highlight the metaphorical underpinnings of the conceptual system. Therefore, analysing the figurative elements of language provides a lens through which to understand the poetic structure of the human mind.

Steen (2009) presents a robust five-step method for identifying metaphors to advance the exploration of metaphor identification. A group of ten scholars, including Peter Crisp, Ray Gibbs, Alice Deignan, Graham Low, Lynne Cameron, Elena Semino, Joe Grady, Alan Cienki, and Zoltán Kövecses, collaborated with Steen (2009) on the development of the Metaphor Identification Process (MIP). Steen’s MIP has the following five steps:

Identification of

1. metaphorical focus
2. metaphorical idea
3. metaphorical comparison
4. metaphorical analogy
5. metaphorical mapping (Steen 393).

Identification of metaphorical focus is the central point or aspect of the metaphorical expression that carries the intended meaning. Gerard Steen argues, “This label alludes to the terminology introduced by Max Black, where the metaphorically used word is called the focus, which stands out against the background of a literal frame” (394). In the metaphor

“TIME IS MONEY,” the metaphorical focus is on the concept of time equated with the value and importance typically associated with money. Identification of a metaphorical idea includes a metaphor’s abstract concept or notion. In the same metaphor, “TIME IS MONEY,” the metaphorical idea is that time, like money, is a valuable and limited resource that should be spent wisely. Identification of metaphorical comparison is the explicit or implicit comparison between the source and target domains in the metaphor. In “TIME IS MONEY,” the metaphorical comparison is made between the source domain (money) and the target domain (time) to convey the idea of value and efficiency. Identification of metaphorical analogy is a form of expression where a similarity between two concepts is pointed out, often involving shared characteristics. In the metaphorical analogy, “THE WORLD IS A STAGE”; the analogy suggests a similarity between the world and a stage, where people play different roles in the drama of life. The identification of metaphorical mapping is the systematic association of elements from the source domain to elements in the target domain. In the metaphor “LOVE IS A JOURNEY”, the metaphorical mapping involves associating elements from the source domain of a journey (beginning, progression, obstacles) to elements in the target domain of love. Although MIP has common points with CMT, the two are not the same. The identification processes focus on analysing individual metaphorical expressions and identifying specific components. CMT operates more abstractly, focusing on the underlying conceptual mappings that give rise to metaphorical expressions. Additionally, the identification processes offer specific tools for analysing individual metaphors, while CMT provides a more general framework applicable to a broader range of metaphors. CMT seeks to understand the underlying conceptual structures that shape our understanding across diverse metaphorical expressions.

Humanity is at a place where language, thought, and life experiences come together. The Conceptual Metaphor Theory encourages people to understand the world and view it differently. For a long time, the area of abstract ideas stayed hidden behind our real-life experiences. Conceptual metaphor theory (CMT) enlightens the intricate connections, akin to hidden pathways, that bridge established knowledge and the unknown. Individuals traverse metaphorical bridges on intellectual journeys, carrying their ingrained knowledge and reshaping their perception with each step. Engaging with CMT is not merely reaching a destination that represents an ongoing process of discovery.

The old belief that sees nature merely as a tool to use, the “NATURE IS A RESOURCE” metaphor, is being questioned by a different viewpoint named “NATURE IS A TEACHER”.

Such metaphors encourage us to treat the environment with greater respect and live in balance. The powerful effect of CMT goes beyond just looking into oneself. It helps to cross the gaps between cultures, noticing that different groups use their metaphorical frameworks to understand the world. Grasping the metaphor that “TIME IS MONEY”, which pushes productivity in Western societies, might conflict with how Indigenous cultures perceive time as a river that requires changing one’s viewpoint to interact successfully. The most substantial use of CMT is in how it changes our futures. Conceptual metaphor theory (CMT) speculates that the chosen metaphors influence how individuals understand their experiences. For instance, framing life as a race focused on winning leads to competitive behaviour. Alternatively, viewing life as a collaborative team effort promotes kindness and cooperation. Similarly, the metaphor of anger as boiling water ready to spill encourages impulsive reactions. However, reconceptualizing anger as an alarm bell signalling a need for attention encourages more measured responses.

CMT suggests a world where language is more than speech; it is also a powerful tool that can determine and transform human perception. Across the spectrum of human experience, metaphors wield their power not solely through the visual faculty but also through our capacity for divergent thought and the generation of novel concepts.

CHAPTER III

MARY SHELLEY AND *FRANKENSTEIN*

3.1. Life and Career of Mary Shelley

Mary Shelley, whose birth name is Mary Wollstonecraft Godwin, came into this world on August 30, 1797. She is recognized as a fascinating and important writer in English literature. Her parents are political philosopher William Godwin and feminist pioneer Mary Wollstonecraft; she was destined to be an integral part of the literary world from the beginning. Her character and works were shaped by her parents’ views on radical thinking that she inherited from them. In her early life, she was surrounded by an environment full of intellectual discussions and new ideas. “Both of Shelly’s parents – William Godwin and

Mary Wollstonecraft – were radicals and were staunch activists” (Lane 15). The environment played a role in shaping her future path of creating a book that would be epochal. Shelley or Godwin, known by both names, is celebrated for her literary works that stand out for their innovation and profound depth, influenced by her rich familial heritage of discourse and radical ideologies. Personal misfortunes and the presence of a distinguished group of Romantic poets played critical roles in shaping her life, leading to difficulties as well as valuable relationships that nurtured the evolution of her creative endeavours. William Godwin, the father, had a notable influence in the intellectual circles of England towards the close of the 18th century. He is known as an influential philosopher, political journalist and novelist who questioned existing social and political systems. He supported ideas such as personal freedom, logic and social fairness. To improve the situation in England, he suggested changes in education, rights for women and prison conditions. Even though he was a loving dad, Holmes emphasizes that connecting with his kids intimately was not easy for him. Thus, she does not have a close relationship with her father which is vital for every child (Holmes).

Additionally, Mary’s most intimate family connection was with her half-sister Fanny Imlay. Fanny was born from Mary’s mother’s relationship with Gilbert Imlay before she got married to Godwin. “Fanny provided a bond of companionship and shared history of childhood” (Lew 32). Nevertheless, the fact that Fanny is an illegitimate child does not just exist; it acts as a strong reason for Mary to face harsh societal judgments. In her young years, as her views were taking shape and memories were being permanently etched into her mind, this encounter with social disparity and intricate family relationships left its mark. “In such environment, she began an understanding that would shape her worldview profoundly” (Mellor 48). William Godwin Jr., born in 1803 and acted as Mary’s half-brother, adds further intricacy to Mary’s childhood dynamics. While there is not much information about their interaction, it is possible that because of their age gap, she may have taken on a caring role, which could have nurtured in her both responsibility and motherly instincts. Not just for family, the Godwin house was also a salon of radical thoughts. William Blake, poet and artist, and Thomas Paine, who wrote about revolution, were present in Godwin House. Dinner tables were not places for idle talk but rather a platform where ideas were discussed and clashed with each other. Political reform, the fight against the established order, and individual rights have been common subjects. The concept of Romanticism, focusing on emotion, imagination and nature also has been a topic of conversation which later impacted

Shelley's writing style. Furthermore, the deep intellectual environment of the Godwin household during Mary's growing years was enhanced by leading thinkers and radicals. They are a part of her family life, participating in lively conversations about philosophy, literature and politics. "Undoubtedly this exposure to a world of ideas nurtured her creative spirit; it profoundly not only influenced Mary's teenage years but also fostered an environment for robust intellectual development" (Brack 18).

"Mary Shelley's parents were influential authors" (Badalamenti 421). William Godwin, a famous writer, wrote the book called *Enquiry Concerning Political Justice and Its Influence on Morals and Happiness*. Mary's mother was one of the first thinkers in feminism. Her important book *A Vindication of the Rights of Woman* (1792) still has influence today. Wollstonecraft was a strong advocate for women's rights for having the same educational chances as men, which questioned the assumptions in female inferiority. Her ideas were seen as extreme in her era and she got much critique because of her explicitness. Tragically, Mary Wollstonecraft passed away from complications after giving birth, and this created an insatiable vacuum in Mary's life. Because of losing her mother so soon, "she never knew her mother" (Badalamenti 420). Nevertheless, even without the presence of a mother, the influence she left behind still impacted Mary's perspective on life. William Godwin, even when he was very saddened by his wife's passing, continued to be a committed father. He passed on to Mary the passion for studying and thinking deeply about life. His London house held an extensive collection of books that he carefully selected works from philosophers, historians and great writers were all present. William handled Mary's education by himself. "Although Mary's relationship with her father was very complex, this relationship of pupil to teacher continued to be a central one" (Sawyer 16). After his wife's death, he hired a nanny for his children. Sunstein mentions the impact of the nanny: "Godwin, a staunch advocate for reason and individual liberty, likely sought a nanny who mirrored his progressive views, fostering an environment that encouraged intellectual curiosity and independent thinking in Mary" (Sunstein 27).

Yet, Mary's childhood was not free from difficulties. Godwin's uncommon beliefs estranged them from polite society and financial problems continued to be a heavy burden. Despite the hardships, she blossomed. She reviewed her father's extensive library, grasping the ideas of political thinkers, poets and historians. She was eager to learn and explore various subject matters. When she was only 16, a turning point emerged in Mary's life; she eloped with the poet Percy Bysshe Shelley. Even though he was already married, their relationship started

due to a similar love for literature and defiance of social norms, which united them. The couple caused commotion in public and faced rejection from society, leading them to an unexpected trip around Europe where they lived as nomads, constantly facing financial problems and emotional troubles. In the later part of Mary's life, she discovered a fresh mission. She returned to England and opened an active cultural gathering salon where intellectual people such as Charles Dickens and William Wordsworth were invited. During this period, she was deeply involved in discussions related to society and politics, advocating reforms like better education for women and improved rights for workers. Even after gaining acclaim and literary accomplishments towards the end of her life, Mary Shelley never fully accepted the attention from public. She stayed very independent and was always cautious about social limits on women during the 19th century. Mary Shelley's life and work still give courage to generations as they are bold, show deep thought and have lasting importance that goes beyond one great creation as *Frankenstein*. Mary started creating a short story after she had discussions about the idea of giving life back to dead bodies using science. Shelley's writing was also inspired by talks with her husband and Lord Byron about science and technology, as well as their experimentation on the human body. She "utilized the information she collected from these discussions" (Caldwell 25). Percy and Byron encouraged her and helped expand the tale more comprehensively. Mary crafted a story that discussed the moral limits of scientific ambition and results when one tries to play as God does. The book touched readers' hearts by combining Gothic horror, philosophical thinking and social comments to trap their attention. The summertime of 1816 was crucial for Mary's writing development. She and Percy, with Lord Byron and his doctor John Polidori, stayed at a villa close to Lake Geneva in Switzerland. They had to remain inside because of bad weather conditions, which made them tell each other spooky tales and discuss life's mysteries like death. In this gathering, Mary, who was only 18 years old at that time, started to create the scary masterpiece that later became her main work: *Frankenstein, or The Modern Prometheus*.

The long-lasting impact of *Frankenstein* is not only because it is an interesting story but also because it asks profound questions. The book includes subjects like creation and destruction, what makes a person and human against nature, and the duty accompanying scientific progress. Mary, growing up with parents who held radical thoughts and having a youth full of troubles, imbued *Frankenstein* with strong social criticism. The Creature that has been ignored by its maker, represents those who have been outcasts which is like an image of

Mary herself - a woman who has challenged societal norms. Alan Rauch emphasizes that *Frankenstein* rejects the scientific community's appreciation for gradual and collaborative knowledge (Rauch). Brian Aldiss stresses the importance of *Frankenstein* by labelling the novel as "the origin of species," which describes the novel as a unique work (Aldiss 29). The novel has been attracted to different branches of science including biology. In Victor's experiment, Mary Shelley uses understanding from that time in science and biology; therefore, Turney identifies the novel as "the governing myth of modern biology" (Turney 3). The organization of the plot is another point that makes *Frankenstein* unparalleled. Ziolkowski affirms that "Mary Shelley was telling not one story but three not just the story of Victor Frankenstein but also that of his creature and of Robert Walton" (Ziolkowski 42). Salotto adds "Frankenstein tells the story of the Creature, and Walton writes down Frankenstein's tale" (Salotto 190). Furthermore, Charles Schug adds the following:

That structure, which employs three separate internal narrations, Walton's in the letters to his sister and his journal, Frankenstein's to Walton, and the monster's to Frankenstein-might be described as a box within a box within a box or as a series of concentric circles (Schug 608).

Frankenstein is known as her most famous work, but the writings of Mary Shelley cover a wide range. She wrote other stories besides her Gothic masterpiece. Her career included various types of literature such as historical novels like *Valperga or, the Life and Adventures of Castruccio, Prince of Lucca* (1823) and *The Fortunes of Perkin Warbeck* (1830), apocalyptic science fiction with *The Last Man* (1826), travel stories about her trips around Europe, editing and promoting the works of Percy Shelley, who was known for being one of the top Romantic poets at that time.

In *Mathilda* (1820), the protagonist faces inner turmoil as she confronts her father's disturbing feelings, societal constraints, and desires in the narrative. Nonetheless, the key theme is veiled to prevent revealing details about the storyline. *Mathilda* may be entertaining the idea of extreme actions, including taking her own life, to find peace in this situation. Anne K. Mellor describes *Mathilda* as a mirror of her "deepest and most ambivalent feelings toward her father" (Mellor 193). Elizabeth Nitchie believes that the book includes parts of Mary Shelley's life and in the introduction of the book she says "*Mathilda* is certainly Mary herself; *Mathilda*'s father is Godwin; Woodville is an idealized Shelley" (Nitchie 15). On the other hand, Karabulut describes *Mathilda* as "a taboo fiction narrative depicting the story

of a woman's tragic history and existential struggle after finding out about her father's incestuous feelings for her" (Karabulut 1006).

Another important work of Mary Shelley is *The Last Man* (1826) which is a dystopian novel that unfolds in the late 21st century and chronicles Lionel Verney's journey as the solitary survivor of a global plague. Initially an ordinary individual, Verney ascends to society through his close connections with Adrian, Earl of Windsor. Verney witnesses society collapsing and experiences profound personal losses, including losing his loved ones, as the plague ravages humanity. The book talks about being alone, staying alive, leading and living with no meaning. Shelley's story also reflects her sorrow and how delicate human society can be. In the end, Verney wanders through an empty world all by himself and he is now the very last person on Earth, thinking about what will happen to humans. According to Pozoukidis, the narrative focuses on productive labour before and after the plague, but it is non-productive labour that persists through the disaster (Pozoukidis).

Valperga is set in the context of early Renaissance Italy where it blends historical events and fictional stories to create a complex account that examines human desires and ethical predicaments that come with seeking authority. The novel is built around Castruccio Castracani, a historical figure and the ruler of Lucca during his time, who was a condottiere. Shelley uses fiction to illustrate the consequences of excessive tyranny and ambition in pursuit of personal gain at the cost of others' rights and freedoms. Shelley's depiction of Castruccio is nuanced, revealing him as a talented military commander whose ambition ultimately results in a decline in his moral and ethical values. Lisa Vargo highlights Shelley's examination of leadership ethics and the impacts of unrestrained ambition through the character of Castruccio (Vargo 87). The detailed accounts of the Italian landscape and the nuanced portrayal of the character's inner emotions help create an immersive experience in the novel. Nora Crook emphasizes that Shelley's descriptive passages in *Valperga* vividly establish the setting and mood, mirroring the characters' inner turmoil and emotions (Crook 58).

Diane Long Hoeveler, in *Mary Shelley and Gothic Feminism: The Case of The Mortal Immortal* defines that "[t]he female victims earned their special status and rights through no action of their own but through their sufferings and persecutions at the hands of a patriarchal oppressor and tyrant" (Hoeveler 152). Mellor proposes that Mary's later writings often explore themes of female agency and societal expectations placed upon women, hinting at a

possible link to her early experiences (Mellor). In addition to her works, Mary's life presents an intriguing view of the Romantic period. The troubles she faced personally, such as losing her mother and the sad demise of three children, are mixed with social and political changes at that age. Her connection with Percy Shelley shows passionate love and disapproval from society, reflecting how Romantics led non-traditional lives. She had a strong will, was brave in her thoughts and actions, fought for societal equality, and spoke out for women's freedom. Her characteristics matched with the values imparted to her by her mother. Mary's journals and letters show a woman dealing with sorrow, society's demands, and never-ending search for mental freedom. No matter how many hurdles she encountered during her lifetime, Mary Shelley's soul stayed strong. She continued writing immensely, even after Percy died tragically in 1822 from drowning. She focused on raising their only son, Percy Florence, who lived there, and she carefully edited and published Percy's works.

Mary Shelley's story of life and work is complicated yet captivating. She is a person who deals with difficulties, has grand intellectual interests, and makes significant contributions to literature. Her life is an example of how ideas can change people's strength to keep going and the lasting effect of one who challenges society's rules while making an enduring impact on literature.

3.2. *Frankenstein*: Text and Context

Shelley makes use of Robert Walton's letters to begin the story. His letters contain Victor Frankenstein's story, which also includes the Creature's narrative. This method of telling a tale in multiple layers lets Shelley show various viewpoints about identical happenings, emphasizing how truth can be subjective and perception is not always dependable. As Levine argues, this structure invites readers to question the veracity of each character's account and to consider the biases that influence their storytelling (Levine). The character and actions of Victor Frankenstein display the Promethean theme in the novel. He tries to move past natural limits and achieve a god-like status, just like Prometheus. Percy Bysshe Shelley notes in his preface that the novel reflects contemporary anxieties about the ethical boundaries of scientific inquiry (5). Even though he is physically repulsive, the Creature shows deep feelings and desires friendship and approval. The book's investigation into the argument of nature versus nurture is highlighted by his first innocence turning into violence. Baldick argues that the Creature's transformation is a critique of societal rejection and the

dehumanizing effects of isolation (54). The novel's criticism of patriarchal power is influenced by Mary Shelley's encounters as a woman in a male-dominated society. The lack of female control in the making procedure and the sad destinies faced by female figures depict the restricted roles women had during the early 19th century. Gilbert and Gubar contend that the novel provides a deep analysis of how women are silenced and marginalized. The Creature's actions, led by longing for fatherly acknowledgment and love, emphasize themes such as being left behind and forming an identity. Punter proposes that the novel explores the psychological ramifications of unfulfilled desires and repressed guilt (66). Spivak believes that the creation of the Creature constructs the "other" in Western discourse (250). The Creature, being an outcast, symbolizes the marginalized and colonized subjects belonging to imperial powers. His exclusion from society along with his violent rebellion is a representation of colonial resistance. *Frankenstein* became part of worldwide culture. It affects many areas, such as art, movies, and TV shows. Additionally, the ideas it presents about creation and moral duty remain important in discussions regarding artificial intelligence and biotechnology. Haynes maintains that the depiction of Frankenstein's Creature has become a potent symbol in discussions regarding the ethical implications of technological advancements (84). Wolff discusses "the Gothic tale reinforces a woman's sense of herself as an essentially sexual creature, something that society has often been at pains to deny" (209).

Mary Shelley's *Frankenstein* is a unique piece of art that does not merely affect the field of literature. The novel contributes to the field of science in addition to the literature. Gaylin, for example, suggests that the "Frankenstein Factor" is used to address the fear of technology. The coined term Frankenstein Factor receives a new meaning. In the field of politics, Szymanski claims that America has created its own "Frankenstein" when talking about Usama Bin Laden. It signifies that the United States is responsible for creating such a monster. In a different field, Mazanek implies that Paul Lewis coined a new term called "Frankenfood," which is used to describe genetically modified foods. He raises concerns about food that is not natural, creating an analogy between Victor's Creature and unnatural food. The expression Frankenstein Syndrome is frequently utilized to depict the ethical and social worries associated with robotic and artificial intelligence technologies. The syndrome is defined as "wherein the creation of an artifact that is a convergence between humanity and technology is an act of potential transgression in and of itself" (Syrdal et al. 126). Another term the novel inspired is "Frankenscience" which is used when there is a scientific

controversy (Cambra-Badii et al. 2793). The impact of the novel can be seen in the time of Halloween. During Halloween, it is easy to see kids wearing costumes that symbolize the Creature and use them as a scare factor. Furthermore, *Frankenstein Unbound* (1973) by Brian Aldiss is an adaptation of the original book in which the protagonist travels back in time to meet with the characters of Mary Shelley. The novel inspired musician and singer Aimee Mann to make a song about Frankenstein and Edgar Winter Group composed a music which he has named “Frankenstein.” Nick Dear adapted from the novel and created a theatre play about the novel. Marvel Comics published a series of Frankenstein’s monster appearing in the comics. Kenneth Oppel has written a sequel to the original novel called *This Dark Endeavor* (2011). The novel inspired the movie sector as well and several movies were released such as *Frankenstein* (1931), *Bride of Frankenstein* (1935), *Mary Shelley’s Frankenstein* (1994), *I, Frankenstein* (2014), and *Victor Frankenstein* (2015). Moreover, the famous actor Sean Bean stars in the series *Frankenstein Chronicles* (2015) as a police officer. In sum, Mary Shelley’s *Frankenstein* still mesmerizes and motivates viewers through diverse platforms, highlighting its deep and widespread effect.

CHAPTER IV

CONCEPTUAL METAPHOR ANALYSIS

4.1. The Conceptual Universe of *Frankenstein*

Shelley’s use of metaphors through three different narrators composes a worldview that fluctuates between the material and the abstract/sublime. *Frankenstein*, a gothic masterpiece written by Mary Shelley in 1818 goes beyond the thrill of the genre to provide an everlasting study of ambition, creativity and humanity. The novel is not a tale of frightening visions with thrilling elements; rather intricate ideas are demonstrated with conceptual metaphors. Through the use of conceptual metaphors, the story becomes even more meaningful and the readers reflect on the characters’ motives and reasons why certain motifs keep reappearing. The novel is also famous for its employment of the frame narrative technique. Robert Walton, who starts and finishes the novel, also includes Victor Frankenstein’s and later on in a mirrored fashion, his creation’s story. The layered structure permits Shelley to discuss topics such as ambition, duty and the meaning of being human from different angles.

Frankenstein's frame narrative arrangement begins with Robert Walton's letters to his sister, Margaret. The epistolary story of Walton works as the outermost frame for the novel. Letters from Walton give a background and setting to the story, placing it in an Arctic exploration journey. Walton, being a person who is rational and knowledgeable, brings credibility to the story of Victor and the Creature which is hard to believe. His letters give a real base to the story and make the extraordinary parts more plausible. The frame is essential because Walton's quest to explore the uncharted parallels Victor Frankenstein's scientific pursuits. The form mirrors thematic resonances probed in far greater depth in Victor's narrative. Ultimately, like Walton, Victor is driven by curiosity and ambition. The need for Walton to explore the uncharted Arctic is the same need that Victor has for unveiling the mysteries of life and death. In this way, there exists a thematic connection between their stories: a pursuit of knowledge and exploration. Walton's story also foreshadows the perils of unbound ambition, which emerge fully into the open in Victor's story. The plot also hints at the same heedless desire for scientific knowledge that leads Walton to risk his life and the lives of his crew for a discovery that will have equally disastrous results later on. The correspondences surrounding the central characters of Walton and Victor provide a way to parallel the consequences of their various quests. Walton's almost mortal voyage and the torture of his crew on their way back foreshadow the doomed end of Victor because of his science. Such parallelism serves to underline the novel's message against unchecked ambition and the moral consequences accompanying scientific endeavours. Contained within Walton's frame, Victor's story in first person creates the main part of the novel. As a narrator, he tells his life details to Walton and his narration forms the most important portion of the book. His viewpoint allows for a deep examination of his reasons, aspirations and mental condition. The story he tells, displays his initial idealism, increasing obsession and later regret, giving a complex and nuanced view of his character. Shelley uses Victor's narration to explore themes of science's arrogance, moral duty, and results from acting like God. The story of Victor warns readers about the risks of excessive ambition and ethical problems found within the field of scientific investigation. Victor's narrative evokes sympathy as well as criticism. The way he endures pain and guilt but cannot completely accept that his wrongdoings cause the Creature's actions, leaves room for readers to assess his character and moral decisions. The story of the Creature, told by Victor, gives a third level to the narrative structure. The first-person account of the Creature offers another viewpoint that disagrees with the portrayal of the Creature by Victor. His story demonstrates him as a human-like being as he suffers like humans do, feels lonely and wants acceptance which contrasts with the way

Victor views the Creature only as a monster. The Creature shares his narrative, touching on themes like social bias, the desire for connection and the damaging results of isolation. His ability to express himself clearly about what he has gone through in life reveals the book's examination into outcomes from society's refusal. Shelley gives a voice to the Creature, making the moral dimension of her novel more intricate. By allowing the right to speak to the Creature readers, the writer makes readers think about the moral consequences of Victor's choices and how they lead to the Creature's actions, understanding that both parties share the blame. As a result, the convergence of the narrative voices of Walton, Victor, and the Creature deliver complex text interweaving, working together to develop thematic content in the novel. The ambition and experience of Walton, mirror that of Victor, and relate the issues of reflection and foreshadowing in the text, reckoning the perspectives on the quests for knowledge in the face of the unknown, which is, in ways, projected by obsession with the desire for enlightenment. Different narratives offer a kaleidoscopic view that invites the reader to piece together from myriads of angles. The narration technique brings to life the evident and natural point that experience is subjective and the truth is many. Thus, the narration invites involvement on the part of the reader with the character's perspective. The nesting of the narrative provides suspense as well as depth in each layer of the revelation of new information and perspective. The shifts in voice maintain the readers' interest and involvement in the burgeoning drama and strengthen the story's overall impact. The frame narrative technique that Mary Shelley uses in *Frankenstein* is instrumental in making the narration greater than providing the viewpoints of many and even creating a layered web of the story. Shelley addresses topics of ambition, responsibility and isolation within the letters of Walton, the personal account of Victor, and the narration of the Creature. The narrative structure serves to deepen the readers' comprehension of the characters, hence, renders the thematic of the novel vibrant, thus making *Frankenstein* one of the best and most compassing works of literature. Although Mary Shelley uses a unique technique for narration, the same approach is taken by various authors across different literary works. Although Faulkner does not stick to the common storytelling framework his method of showing the story through different eyes mirrors Shelley. Faulkner in his novel *As I Lay Dying* (1900) brings in characters to tell their side of the story just like Shelley does. With his way, he makes the tale more interesting and pulls the reader deeper into the world he has created. In *The Fall* (2006) Camus wraps his story within a monologue as a picture in a frame that echoes the intimate confessions Victor shares with Walton in *Frankenstein*. Peering into the inner

workings of the main characters' minds both stories lay bare their drives and the intricate weave of their moral fabric.

4.2. Cold is an Obstacle

Table 1 Analysis of COLD IS AN OBSTACLE

Conceptual Metaphor	Source Domain	Target Domain
COLD IS AN OBSTACLE	COLD	OBSTACLE

Nature is described as a wonderful place in the novel, but at the same time, nature clashes with humanity and keeps being an obstacle that needs to be overcome. *Frankenstein's* study of the beautiful and the sublime also bears resemblance to Santayana's aesthetics in *The Sense of Beauty* (1896). As Santayana writes, "the sublime is not the ugly, as some descriptions of it might lead us to suppose; it is the supremely, the intoxicatingly beautiful" (Santayana 151). Gothic works such as *Frankenstein* include large, empty and remote landscapes that make people feel both amazed and scared, hence the characteristic examples of the sublime. The description of such places is usually cold or uncanny, similar to how characters in the story feel emotionally and mentally. In *Rebecca* (1938) a well-known gothic suspense novel by Daphne du Maurier, the big house Manderley and its wide moors show an intimidating feeling of isolation and danger which makes the story even more filled with a sense of coldness. The characters are ostracised from society due to their looks, beliefs, or past features in the Gothic works. The exclusion they undergo is connected to "coldness" in a metaphorical way, which emphasizes the emotional isolation and absence of warm connections the individuals experience. An example can be seen in another gothic novel *The Haunting of Hill House* (1949) by Shirley Jackson where Eleanor, the protagonist, feels a chilling coldness inside the house that indicates her social clumsiness and feeling of being an outsider. The metaphors of coldness evoke the themes of death and decomposition, which are the elements of Gothic works. The cold metaphor makes the described image impactful and displays the fragility of life that can be taken by the threat of mortality. In *The Fall of the House of Usher* (1839) by Edgar Allan Poe, the chilling coldness takes over the rotting Usher mansion and its residents as they head towards their unavoidable end. In the story *The Tell-Tale Heart* (1843) the narrator's madness is symbolized as a freezing coldness that seizes him, showing his inner struggle which ultimately leads to the narrator's downfall. The

comparison of “coldness” can also depict the internal battles and psychological darkness that Gothic characters face. The anxieties, worries, and hidden emotions take the form of “coldness” which increases the difficulty of handling the complicated human world. Mr. Rochester in Charlotte Brontë’s *Jane Eyre* (1847) is depicted with a demeanour described as cold and stern that portrays the inner turmoil and concealed secrets which feed his Gothic character. In Bram Stoker’s *Dracula*, (1897) the large cold lands of Transylvania become a chilling setting for the Count’s monstrous character which adds to the feeling of isolation and danger in the story. The protagonist draws similarities with the Creature in *Frankenstein*. In Charles Dickens’s *Great Expectations* (1861), Miss Havisham’s self-imposed loneliness and emotional coldness are connected with her fixation on history along with her refusal to progress from personal losses, highlighting an association with death and decay. In the poem *Christabel* (1816) by Samuel Taylor Coleridge, the protagonist has coldness in her heart which is a symbol of her emotions. In Lord Byron’s poem *Childe Harold’s Pilgrimage* (1812) the protagonist travels across Europe he encounters places which are described as being cold and isolated. The described physical conditions reflect his emotional and spiritual difficulties while on the journey to find self-understanding.

The conceptual metaphor of COLD IS AN OBSTACLE in Gothic Literature goes beyond its literal sense by displaying the emotional and mental results of being socially excluded, having internal conflicts, experiencing nature’s overpowering force or struggling with the constant presence of death. The metaphorical structure helps one to understand the Gothic style of writing in a comprehensive manner, which emphasizes hurdles that characters must confront when they struggle against darkness, isolation and mortality. The novel includes Gothic elements, and nature has an important part in creating feelings of fear and isolation. The setting is not merely a scenery but also an involved character that mirrors and intensifies the inner experiences of characters. In his book *Gothic Literature*, (2007) Andrew Smith explores the importance of nature in Gothic fiction, emphasizing how the settings in *Frankenstein* enhance the novel’s sense of terror and seclusion. The Arctic, storm-besieged nights, and faraway awesome mountains are places that Shelley uses to reveal the feelings of terror and isolation. Smith observes that “landscapes reflect the internal conflict in Victor as well as his creation” (Smith 115-117). The icy spaciousness of the Arctic where Victor chases after the Creature signifies his growing obsession with his mission while feeling coldly alone. Nature takes on the role of the sublime, an idea characterized by its ability to evoke both awe-inspiring and terrifying feelings at once. Fred Botting, in his book *Making*

Monstrous: Frankenstein, Criticism, Theory (1991) investigates the topics of isolation and the sublime. Botting suggests that the never-ending cold acts as a persistent symbol for the characters' isolation and the impossibility they encounter. He clarifies that "The freezing areas in the Arctic make both an actual and symbolic wall that separates Victor from his Creature not only physically but also emotionally and morally" (Botting 88). Anne K. Mellor looks deeply into how setting and nature are used by Shelley. She mentions the symbolic importance of cold and ice with her words "The cold, desolate environments in *Frankenstein* are not just backdrops but integral elements that reflect and amplify the characters' emotional states. The Arctic, in particular, symbolizes the ultimate isolation and unattainable reconciliation between Victor and the Creature" (Mellor 152). David Punter, in *The Literature of Terror: A History of Gothic Fictions from 1765 to the Present Day*, (1996) explains the Gothic tradition, with an analysis of *Frankenstein* using the natural settings to evoke terror and isolation. His works emphasize the role of the sublime in making a sense of awe and terror in the novel. He further notes that "Shelley's representation of the sublime landscape in *Frankenstein* is used to highlight how the human ambition is so inferior compared with uncontrollable gigantic forces" (Punter 126). The novel begins with a chilly narrative. Robert Walton, who is one of the narrators in the novel and an enthusiastic captain, sails towards the North Pole and he describes his dangerous journey through the letters he writes to his sister, Margaret. The narrator sees only "icy mountains" and big "masses of frost," describing a world without warmth or life around him. The described empty and desolate area, where "perpetual night" and "everlasting winter," sets the scene for a novel to investigate the effects of solitude on the human mind. In the novel, Robert encounters the elements of cold that are also elements of obstacles that block the way to his paradise, the North Pole. Cold is a physical state of being characterized by low temperatures that can impact comfortability, health and human activities. The source domain, cold, refers to a tool for understanding the target domain. The target domain is the idea we are trying to understand or explain, which in this case is obstacle. An obstacle is anything that stands in one's way of getting what they want or hindering them from achieving their aims. Obstacles may take different forms such as physical objects like glaciers, frost and there could be conditions like weather or situations requiring effort to overcome them. Additionally, The Conceptual Metaphor Index uses the conceptual metaphor of FEAR IS COLD that has similarities with the conceptual metaphor COLD IS AN OBSTACLE used in the novel. The index uses the source domain cold, and the target domain is fear that has negative associations like the cold.

In the quote “The cold is not excessive, if you are wrapped in furs— a dress which I have already adopted, for there is a great difference between walking the deck and remaining seated motionless for hours when no exercise prevents the blood from actually freezing in your veins” (5) Robert Walton portrays the cold and its elements as an obstacle to overcome. “the cold is not excessive, if you are wrapped in furs...” establishes the baseline that extreme cold exists, but proper protection can mitigate it. To overcome the obstacle, one must be prepared. The passage indicates an irony of Walton who naively thinks that wrapping in furs would protect him from the dangers of the Arctic. According to Walton, cold can be overcome with proper dress and his words imply that he does not fully comprehend the dangers posed by the cold. The detailed account of the cold and the difference between walking around and sitting still on deck creates powerful imagery. The words “freezing,” “motionless,” and “veins” associate feelings of danger and discomfort due to having negative connotations which contribute to the ominous tone of the phrase. The readers sense the chill and discomfort Walton describes. The dress emphasizes the necessity of taking action to overcome the obstacle which is the cold. “...there is a great difference between walking the deck and remaining seated motionless for hours...” The statement emphasizes the increased difficulty posed by the cold when one is inactive. The cold becomes a more significant obstacle when faced with limited movement, therefore, Robert feels he must keep moving and keep the blood pressure at healthy levels. Robert also personifies the cold as a vital threat which tries to harm him by saying “...no exercise prevents the blood from actually freezing in your veins”. Cold functions as a metaphor for the emotional numbness that both Victor and Walton go through. Their relationship is frigid and distant thus increasing their alienation from one another. Psychologically, the coldness can be seen as a representative of emotional emptiness and isolation. The “walking the deck” and “remaining seated motionless for hours” dichotomy depicts the difference between active participation and passive suffering. Walking the deck, or being dynamic, causes warmth to be generated and blood to circulate, symbolizing the pursuit of goals, friendships, and connections that provide warmth and life force. In contrast, sitting still symbolizes paralysis or lack of activity where no movement leads to a metaphorical freezing of blood in one’s veins. The picture vividly portrays emotional detachment as well as its devastating consequences resulting from being alone. The phrase “no exercise keeps blood from actually freezing in your veins” expands the metaphor that without active engagement one’s emotional and psychological condition may deteriorate to the point of being lifeless. The image is echoed in the experiences of Frankenstein, and his Creature throughout the novel. Victor’s all-absorbing ambition for

knowledge through science, which he later abandons socialization for, results in emotional and mental alienation. Likewise, isolation sanctioned on the character by society as well as its rejection causes him to become cold emotionally leading him to search for revenge against its maker. In both cases, cold symbolizes barriers preventing emotional warmth and human connection thereby highlighting the tragic consequences of isolation. The use of COLD IS AN OBSTACLE conceptual metaphor shows how tough the Arctic environment is and the difficulty for Robert to succeed in his scientific ambitions. The use of the metaphor emphasizes both the physical and possible mental pressure of such an ambitious task. Thus, the “coldness” of an obstacle becomes more than just a metaphor; a visceral experience that readers can readily connect with.

The next example from the text to be examined for COLD IS AN OBSTACLE is “How slowly the time passes here, encompassed as I am by frost and snow!” (7). The feeling of time passing slowly and harsh situations foreshadow upcoming difficulties and tragedies. The sentence is part of an allegory regarding human ambition and its consequences. The widespread frost and snow represent outcomes of attempting to extend the limits of nature, working as a warning story about the risks involved with uncontrolled ambition. The depiction indicates the problems which Walton and Victor are going to encounter in their journeys. The Arctic environment presented in the sentence, primarily the “frost and snow,” symbolizes not only a physical obstacle but also how time gets blocked by the elements of the cold. The metaphor works by connecting the physical slowness of cold to time perception. Extreme low temperatures can hinder movement, limiting action, and making one feel alone in such a threatening environment. The above-mentioned factors cause a twisted sense of time for Robert Walton. When Robert is amidst “frost and snow,” he experiences as if time itself moves slowly which is not the actual case. The protagonist’s surroundings are emphasized through the literal interpretation of the phrase “frost and snow,” which connotes with cold, icy environment where objects seem uninviting, and time moves slowly. The narrator’s frustration at the unending Arctic journey is acknowledged by Walton. The harsh environment is alluded to in his words, “encompassed by frost and snow!” Frost and snow are used as metaphors to represent the cold. The vast expanse of ice becomes real obstacles that prevent Walton from moving forward with his plans. The unfriendly chill impedes not only the physical journey but also Walton’s search for knowledge. The harsh environment depicted in the book amplifies the characters’ feelings of being alone and abandoned. The metaphorical connection between cold and obstacle is further broadened by

the verb “encompassed” that suggests the idea of complete encirclement or confinement. Frost and snow are not outside objects but a force that does not allow Walton to move and exercise his will to accomplish his obsession. Encircled in the sense of being entrapped reflects the inner emotional recession in which Walton resides. The narrator feels trapped in a frozen wasteland literally and figuratively. The metaphor has different impacts on the story. The first one is the psychological effect of an unforgiving and harsh setting. The cold does not only touch on Robert’s body condition but also his mental state. His feelings of isolation and separation increase because time moves at a slow pace. Moreover, the metaphor indicates forthcoming difficulties. The scene hints at the possible challenges Robert could confront when trying to accomplish his wishful aims in such an unyielding setting. The metaphor bears the elements of suspense. The slow passing of time shows how much Robert wants to make progress and achieve his dreams. The desire, when put next to the not moving and unfriendly surroundings, develops a feeling of tension and curiosity.

The conceptual metaphor COLD IS AN OBSTACLE is used in the sentence, “The winter has been dreadfully severe, but the spring promises well, and it is considered as a remarkably early season, so that perhaps I may sail sooner than I expected” (10). The tone of the sentence is cautiously hopeful which recognizes the harshness of the previous winter, while also showing expectation for the future. The dual nature impressively mirrors the mixed emotions experienced by the characters in the story. The narrator speaks of the extremities in his environment during winter and wishes for an early spring. The narrator symbolizes the cross-domain mapping with the harsh winter transitioning to a hopeful spring. Such transition in the season is profoundly metaphorical. The “dreadfully severe” winter symbolizes the hindrances to his pursuit that bothers Walton. The actual ones, such as the intolerable Arctic weather that holds them back, or metaphorical hindrances like the emotional intellectual stagnation that he experiences. The metaphorical link between cold and obstacle is highlighted by the contrast of a “dreadfully severe” winter against “remarkably early season” springtime. Spring symbolizes revival, growth and conquering dormancy while winter symbolizes harshness and barriers. By putting the different seasons side by side, Shelley hints at the chance for Walton to get past his obstacles. The hope for a spring that arrives sooner than expected signifies a possible thaw, not only in the natural surroundings but also in Walton’s emotional condition and in the advance of his journey. The freezing winter represents a real obstacle and symbolizes Robert Walton’s obstacles to his plans. The contrast between the dreadfully severe winter and the hopeful spring creates a conceptual

metaphor with winter signifying a time of standstill and obstruction. The tough conditions restrain the protagonist from exploring, performing experiments, or accomplishing advancement during his expedition. The “cold” prevents him from achieving his goals and slows his progress significantly. Yet, when spring comes, the story changes, and a shift occurs in the plotline. Springtime is linked to new beginnings, progress, and conquering hurdles. The mention of a “remarkably early season” underlines an unexpected yet a hopeful alteration in events. The metaphorical “thaw” allows Robert to leave behind the constraints of winter and continue his work with fresh energy. The tough winter, although a major barrier, is not an eternal process. As the surety of spring after winter, Robert will surely find a way to deal with his problems. In addition, the metaphor adds a positive perspective to the story. The idea of an early spring implies that Robert’s work may not be as delayed as he imagined initially. A glimmer of hope arises after going through difficulties during winter. Moreover, the metaphor highlights how much exploration relies on nature itself. Robert’s ambition encounters the unpredictability of nature. The brutal winter acts as a symbol of the extent of human control and limits, while also emphasizing how the environment affects objects and human lives. The cold becomes the guardian of nature by preventing human intervention in its way of work. However, with spring, hope is seen to overcome such barriers. The time comes for the narrator to resume his ambitious chase again. Levine describes the backdrops of *Frankenstein*, such as Arctic ruinous wastelands and mountainous regions, as not merely physical but significant symbols in themselves that represent the wicked problems that the narrators face and grapple with. The “described wild territories serve as a metaphor for battle conditions or impediments in realizing human ambition or understanding, similarly to internal conundrums or barricades” (Levine).

The metaphor COLD IS AN OBSTACLE is used by Mary Shelley within the sentence “nor do the floating sheets of ice that continually pass us, indicating the dangers of the region towards which we are advancing, appear to dismay them” (12). The irony in the sentence is that there are clear signs of danger shown by the floating ice sheets, however, the crew does not take them as problems. Their calm behaviours contrast with the dark reality of their situation, suggesting an underestimation on the part of the people about how risky their activities are. The journey moving closer to a perilous zone is an allegory for understanding and hazards of ambitious push too far. The crew’s unaffected mindset demonstrates how humans chase after advancement, even when they have been cautioned not to do so. Symbolically barriers that can be discerned blocking explorers’ process, the “floating sheets

of ice” effectively deny them the ability to advance with their trip. The ice represents a constant threat that might ensnare or destroy the ship and prematurely end their voyage, in addition to putting their lives in danger. Such a presentation of dangerous conditions in the Arctic stresses the anfractuous atmosphere of nature, which proves inattentive to human interests and ambitions. Moreover, the relentless ice describes the environment full of treachery that the characters voluntarily submit themselves to. However, the sentence also inquires whether human beings have limitations to the extent and if all defying nature can be done at all prices. As a physical barrier, the ice is imagined as a symbol of what tests one to the limit of endurance and survival by pushing them to the ultimate limits. The danger from physical ice turns into an obstacle for Robert Walton’s undertaking. The comparison depends on how the crew reacts toward the ice. Their lack of “dismay” in the face of the visible danger is a sharp contrast to the actual threat that is represented. The ice floes turn into symbols for all different types of challenges and dangers Robert may meet on his expedition. The metaphorical “cold” symbolizes the possible difficulties that stall or stop Robert’s advancement toward his aspirations. The ice floes that keep passing by signify how frequent the hindrances are. The encounters with the ice are not occasional, instead, they pose a continuous threat that Robert must prepare himself to tackle. His crew not showing “dismay” is a contrasting point which shows that they have a strong will and toughness when challenged by the difficulties posed by the cold. Their attitude is the echo of Robert’s unyielding ambition. As the crew is fearless about ice’s physical dangers, Robert does not show fear towards possible issues on his mission. The conceptual metaphor of COLD IS AN OBSTACLE carries existential meaning. The ceaseless march into the frozen void is humanity’s effort to find knowledge and purpose in an indifferent universe. The Arctic “floating sheets of ice” is the last frontier that tests human understanding and ability. Furthermore, as an obstacle, cold typifies the sublime in existential philosophy whereby nature’s breathtaking beauty and terror inspire deep feelings of human littleness. The explorers’ trip to the Arctic constitutes a metaphoric journey through the subconsciousness of mankind which confronts the most basic questions about why we were born and what for that matter our existence means, as well as where human potential reaches its end.

“Shut in, however, by ice, it was impossible to follow his track, which we had observed with the greatest attention” (15). Lakoff and Johnson state “Even a simple change of state, like the change from water to ice, can be viewed as an instance of making, since ice has a different form and function than water” (73). Shelley’s use of ice differs from the use of water since

the ice she uses has a unique function by presenting an obstacle. In the sentence, “the ice takes the form of a metaphor for fate or destiny that cannot be controlled by human beings”, the metaphor comes from what happens when one gets “shut in” by the ice. The words “Shut in, however, by ice,” evoke the feeling of confinement and restriction. The word “shut” means to be trapped or closed denoting an obstacle that is difficult to overcome. The ice is seen as a barrier that can keep people from progressing indicating how powerful nature can be. The presence of cold suggests natural obstacles too high for human effort or agency to surmount, which becomes a symbol of supreme objectivity because no one can alter its stony countenance before breaking on with their fingers. According to the quote: “It was impossible to follow his track,” chase and prevention are implied. However, one knows that the inability to track due to ice is not just about physical hindrance; additionally, it represents broader existential and intellectual pursuits thwarted by impassable obstacles. The ice limits not only physical movement but also indicates a restriction on Robert and his crew’s ability to move freely. The ice functions as an outside power that they cannot manage, determining where they go and making the crew unable to follow the tracks. “Cold” becomes a metaphor referring to unpredictable events that may distract Robert from achieving his goal even when all the preparations have been made. The metaphor predicts the possible restrictions of human control. Robert’s scientific ambition, driven by his thirst for understanding and dominance, is a demonstration of human control over nature. The metaphor also displays that power is always subject to the fate or forces of our environment. The ice acts as a symbol for reminding the limits of controlling things and how humans cannot predict unexpected barriers. Harold Bloom explores how literature tackles the constant search for knowledge and its encounters with natural barriers (Bloom 39). The icy mass symbolizes the natural barriers that oppose human ambition. Victor’s and Walton’s quests are fraught with ethical and existential challenges. Bloom’s perspective emphasizes the perilous nature of the quest for knowledge, where the obstacles encountered are both external, in the form of physical barriers, and internal, in the form of moral and psychological struggles.

The glacier is depicted as “advancing down from the summit of the hills to barricade the valley” (109) which recalls a picture of movement and action. The Conceptual Metaphor Index uses the conceptual metaphor of A FORCE IS A MOVING OBJECT. In the sentence, glacier is advancing showing that it is on the move and by moving down from the summit, it becomes a force that blocks the entrance to the valley, therefore becoming an obstacle. The cross-domain mapping uses the glacier’s movement as a barricading force. The terms

“summit,” “barricade” and “valley” are connotations of heights and depths, protection and confinement. The described shades of meaning boost the theme elements related to ambition, conflict, and entrapment. The tone of the phrase is foreboding. The description of moving down the hills to block the valley gives an idea of forthcoming conflict and tension, adding to the overall gloomy and fearful environment depicted by the novel. The word “advancing” is an evocative verb due to its description of purposeful movement, even an army-like one which animates the cold. The word turns a simple environmental condition into an active, strong power. The picture is that of a great force coming from a great height, symbolized by “the summit of the hills”, powerful and dominating, from which the cold descends. Since descending from heights looks even more inevitable and powerful in an overwhelming way, it suggests that the cold will come as an unstoppable movement to dominate and control everything in its way. The word “barricade” becomes crucial since a barricade is an intentional barrier erected to prevent passage or defend against invasion. The word evokes the idea of an object which blocks the path or stopping progress, showing that the glacier forms a physical and symbolic wall. The cold not only settles upon but also blocks off the passage intentionally, making the pass impossible. The valley, which is a symbol of sanctuary and safety, becomes a prison within walls due to the intrusion of cold. The change of atmosphere displays the influence freezing has on a place. The depiction of a cold glacier gives an image that is both slow-moving and yet unstoppable, hinting at how its icy push forward is seen as a barrier. The text uses the imagery of a glacier to illustrate how cold, as part of nature, creates boundaries in physical and symbolic ways. The glacier’s movement into the valley is slow but unstoppable at the same time. The cold restricts the entrance or movement towards a goal one wants to reach just as much as an actual barrier does. The cold carries both elements: methodical advancement while also being an insurmountable obstacle. The source of the glacier in high mountains and its gradual descent into the valley displays that cold, which takes the form of ice and glaciers, is a robust force of nature. The force not only impedes movements but also reminds people about how nature can create barriers too. The glacier’s slow movement emphasizes the feeling of certainty and how difficulties increase slowly. In Shelley’s description of the glaciers as “advancing,” the cold is personified as an active force capable of moving and taking over. The personification complies with the Romantic period which tended to give human-like characteristics to nature thus underscoring its power. Therefore, rather than being merely a context in which they act, the protagonist has to face and struggle against the cold which is an antagonist. By “barricading the valley,” the cold becomes both a physical realm and a philosophical

embodiment. Physically the ice creates an uninhabitable and impassable landscape. Therefore, the valley symbolizes a place of refuge that is at present no longer available. The protagonist's move to safety, as well as in pressing forward, is not an easy task since the cold poses a physical barrier. *Gothic Riffs: Secularizing the Uncanny in the European Imaginary, 1780-1820* (2010) by Diane Long Hoeveler discovers Gothic elements found within *Frankenstein*. One element highlighted is the metaphor of cold acting as an obstacle. Hoeveler examines how cold and desolate surroundings in the novel depict the characters' mental state along with their problems related to being alone or rejected by society. She points out, "The use of cold and barren landscapes in *Frankenstein* emphasizes the deep feeling of not belonging felt both by Victor and his Creature. This underlines their emotional as well as existential obstacles" (Hoeveler 97).

4.3. North Pole is a Paradise

Table 2 Analysis of NORTH POLE IS A PARADISE

Conceptual Metaphor	Source Domain	Target Domain
NORTH POLE IS A PARADISE	NORTH POLE	PARADISE

During the Romantic period, there was a particular attraction to the sublime the concept highlights feelings of awe, wonder, and the overpowering found in nature. The huge uncharted spaces of the Arctic, most notably the North Pole are seen as epitomizing this idea; being viewed as an area not yet influenced by human culture it offers great chances for exploration. As Susan J. Wolfson (2010) notes the Romantics were drawn to the sublime because nature promised a glimpse of something beyond the limitations of human reason and experience. The fast industrialization in Europe during the Romantic Age caused worries regarding how human progress affected the natural world. The North Pole, with its pure and unspoiled wilderness, acts as a getaway from the perceived ugliness and pollution related to industrial development that is comparable to an allegoric paradise. The environment, being severe and not forgiving depicts the risks of trying to completely avoid human connection. For illustration, in Samuel Taylor Coleridge's poem *The Rime of the Ancient Mariner*, (1798)

when the mariner goes towards the South Pole, he travels through empty and horrible scenery. The hardness of the place emphasizes the danger of becoming entirely separated from others as well as highlighting why one needs skills for dealing with complicated aspects of human society. Central to the Romantic appreciation of nature is the significant focus on the sublime, introduced by Edmund Burke. Edmund Burke's analysis of the sublime focuses on the frightening qualities of expansive, icy terrains that have the power to intimidate and immobilize people. He states "To make anything very terrible, obscurity seems in general to be necessary. When we know the full extent of any danger when we can accustom our eyes to it, a great deal of the apprehension vanishes" (Burke 1). Quinton (1961) believes that Burke speaks about experiences that caused feelings of awe, terror and overpowering strength when encountering huge and possibly threatening natural events or entities. Mountains, storms and large-scale scenery trigger such emotions that remind humans about their position in a universe exceeding beyond their comprehension. The Romantic movement cherished natural beauty. The enjoyment goes further than just being awe-inspiring which includes a fascination with what is picturesque, a term that highlights aesthetic features and emotional significance found in distinct landscapes. Romanticism's joy in nature and the sublime are different from civilization is seen as restricted and artificial. Peace and motivation found in nature oppose the values of industrial progress which highlights reconnecting with raw strength and beauty that is part of the natural world.

The novel presents cold as an unreceptive wall, standing for hardships that obstruct the characters' movement both physically and mentally. The extreme polar ice conditions endanger Walton's men, put their lives at risk, and increase Victor's agony. The hostile surroundings are described in depth showing physical agony, seclusion and sheer emptiness. In stark contrast, the North Pole is depicted as a place for ultimate achievement and knowledge. Initially, Walton sees Arctic land as a place can reach glory by making discoveries. The juxtaposition shows how Shelley romanticizes exploration and science discovery, picturing the Arctic as a paradise full of possibilities. The use of these two metaphors together entails a paradox. The North Pole is depicted as a place of opportunity and wisdom; on the other hand, it is the most significant barrier due to its severe conditions. Parallel to the idea, the paradox manifests the dual character of human ambition, seeking greatness and knowledge brings about severe risks and difficulties. Shelley exploits the contradiction to underscore the dangers of exceeding limits and to condemn the unrestrained drive for advancement. The North Pole's dual symbolism as a utopia and stumbling block

marks the novel's themes of ambition, overconfidence, and human limitation. The clashing incidences of the people in the Arctic Ocean reveal contrary views between dreaming and actuality, which implies that the pursuit of understanding must be matched by an appreciation of nature's might couple with forethoughts about outcomes. Walton and Victor represent two sides of the contradiction, as they respond differently to the same setting. The romantic idea of Walton about the Arctic is in stark contrast with Victor's tragic experience which depicts a struggle between aspiration and reality. In the beginning, Walton starts his trip full of hopes for honour and grandeur and sees the Arctic region as an Eden full of possibilities. On the contrary, Victor's experiences of the cold highlight how his extreme ambition can be devastating, turning the Arctic into an empty and adverse barrier. The novel includes the themes of ambition, hubris and the human condition. As it is argued and evidenced in this thesis, Shelley explores the themes by using two different metaphors that conflict with each other: COLD IS AN OBSTACLE and NORTH POLE IS A PARADISE. The North Pole being presented as a paradise represents the ideal of achieving total understanding and accomplishment. The North Pole embodies the idea from Romanticism that exploration and revealing secrets are attractive endeavours. The cold functions as an obstacle, highlighting how nature sets limits and displaying the dangers of trying to break past them.

Mary Shelley establishes the North Pole as a symbolic paradise where Robert Walton craves to arrive. Walton's voyage to the North Pole is motivated by a fantasy of research and discovering new frontiers that the Arctic stands for the ultimate frontier in which the human mind and courage are evaluated. Such a perspective is similar to the metaphorical concept of the NORTH POLE IS A PARADISE where nature's difficulties are possible to overcome and unexplored lands can be explored. The idea that the North Pole is paradise is primarily explained through Robert Walton's character. Walton, the enthusiastic explorer who writes the letters, displays a strong curiosity about the North Pole. For him, the sea is a magical world to be explored. Moreover, the Romantics often imagined retreating into a basic, natural way of living. The idea of the North Pole, not yet disturbed nor exploited by humans, symbolized an untainted and pure environment; a heaven where nature is the ruler and demonstrates an image of the lost Kingdom of God. Such viewpoints have parallels with the Romantic viewpoint that sees nature as a source of purity and innocence. As Duncan Wu (2006) points out for the Romantics, nature is often seen as a refuge from the artificiality and corruption of human civilization. The conceptual metaphor of the NORTH POLE IS A

PARADISE relates to Walton's primary reasons for his journey. He wants to get away from city life and explore in wilderness that is grand, motivated by a wish to find out things and longing for a world not affected by the corrupting progress of humans. In the novel *The Adventures of Captain Hatteras* (1864) Jules Verne depicts a picture of the North Pole as being seen as one last big geographical hurdle that explorers could tackle. Reaching there means achieving the ultimate goal for the human race and winning over tough surroundings. The book *Paradise Found: The Cradle of the Human Race at the North Pole* (1885) by William Fairfield Warren proposes a theory that challenges geography. The book suggests that there is a temperate land at the North Pole, hidden behind an ice wall and the place held the birthplace of all humans. His theory draws parallels with Robert Walton's understanding of the North Pole. In John Milton's epic poem *Paradise Lost* (1667) Eden signifies the perfect paradise that Adam and Eve have lost due to their disobedience which is a place full of peace, abundance, and direct communication with God. Similar to Adam and Eve's Eden, Walton also views the North Pole as an untouched paradise that represents the unknown, scientific discovery, the sublime and the potential for greatness. As a target domain, paradise refers to Robert's understanding of the North Pole. Paradise is depicted as a perfect state of joy, beauty and perfection; where everything is perfect, beautiful and harmonious. It's the only place where one can find peace. The source domain is the North Pole, place which embodies ideas of a perfect, ideal location where wishes come true, and ultimate happiness is obtained. By transferring traits associated with the paradise such as tranquillity, harmony, beauty to the North Pole the author creates cross-domain mapping. The Conceptual Metaphor Index uses the conceptual metaphor IDEAS ARE LOCATIONS that has similarities with NORTH POLE IS A PARADISE. The North Pole is a location that the protagonist wishes to arrive. His idea is that location, the North Pole, is a paradise. His ultimate goal is to arrive the location which he perceives as a paradise. The Conceptual Metaphor Index includes BELIEFS ARE GUIDES conceptual metaphor that draws parallels with the Robert's idea of NORTH POLE IS A PARADISE. The protagonist believes that the North Pole is a paradise and the Pole becomes a guide for him.

The conceptual metaphor NORTH POLE IS A PARADISE is articulated by Robert Walton, whose romanticized vision of the Arctic reveals his idealism and deep yearning for adventure and discovery. "I try in vain to be persuaded that the pole is the seat of frost and desolation; it ever presents itself to my imagination as the region of beauty and delight. There, Margaret, the sun is forever visible, its broad disk just skirting the horizon and diffusing a perpetual

splendour” (2) is an example of the paradise described by Robert. The tone the author uses is romanticized. Walton’s enthusiastic depiction of the North Pole showcases his idealistic and hopeful attitude, which contrasts with the novel’s dark themes. The North Pole symbolizes both the summit of human aspirations and the dangers of exceeding boundaries. The sun rising and setting but never falling below the horizon stands for the imagery of knowledge and discovery which is the allure Walton seeks. The metaphor highlights its abundance of unknown and appealing qualities that symbolize untouched beauty. Walton refers to the pole as “the region of beauty and delight,” contradicting the typical perception of the Arctic as a harsh and dreary place. The contrast accentuates the romantic idea in the adventure, motivating Walton and his team to venture into the frigid north. The metaphor of the North Pole, a paradise, illustrates how alluring the unknown is and underlines the emotions of beauty and intrigue that exploration evokes in people as in Walton’s depiction “the region of beauty and delight.” The sensation he feels about the North Pole is different from what ordinary people think about the Arctic, a setting of severe cold and harshness. The comparison highlights the romantic notion tied to adventure, motivating Walton and his crew to make his journey into the icy north area. In Robert’s words, his portrayal of the North Pole as a region full of beauty reveals his view toward exploration. He says that “the sun is forever visible, its broad disk just skirting the horizon and diffusing a perpetual splendour,” implying a unique image of the Arctic which is always light and beautiful. His description resurrects an old concept from literature about paradise which is a land with unending sunlight, harmony and charm that shows how people have idealized visions towards places they wish to explore along with the views that are difficult to match with reality. At first, Walton discusses his efforts to make peace with the realities of the North Pole and his notion of it. He acknowledges its reputation as a place of “frost and desolation,” but his “imagination” persistently transforms it into a “region of beauty and delight.” The distinction emphasizes the metaphorical nature of the North Pole, representing not only the physical but also what that place symbolizes. In Robert’s portrayal, the North Pole seems to possess a quality of constant sunlight. The sun, which is frequently linked with warmth, life, and divine control due to its appearance is described as “forever visible.” Its “broad disk” sends forth a “perpetual splendour”, showing an image of enduring brightness and perfection that gives the impression of an idealized paradise. His claim “It ever presents itself to my imagination,” suggests that the North Pole is not just appealing for its possible scenic charm, but also fascinating due to its enigma. The North Pole stands as an area, which remains unexplored; a place where no human boundaries have been set and keeps hope alive like a

utopian existence. Robert's perfect view of the Arctic as heaven highlights the human ambition and passion to discover and occupy untraveled lands enticed by the lure of victory and desire for exploration. However, the sight may be attached to an illusion, which causes the individuals to overlook the risks, and consequences awaiting. Furthermore, the protagonist's belief in the paradise-like features of the North Pole is a warning of romanticism's dangers and unmitigated ambition. Yet, the protagonist finds the Arctic as a world of beauty and inspiration, which is in contrast to what he faces, such as desolation, loneliness, and possible destruction. The symbol underlines that the prosperity quest, whether real or figurative, almost always implies previously unknown risks and obstacles.

The question "What may not be expected in a country of eternal light?" (3) already carries uncertainty. If the North Pole is seen as a paradise, an area full of endless light and possibility for perfection, then what "may not be expected?" The gentle change evokes the idea that the imagined North Pole is different from what it really is. The Romantic Period in which Shelley wrote "*Frankenstein*" envisioned nature as a source of beauty and spiritual renewal. The term, "a country of eternal light," makes the North Pole a paradisiac retreat in which there is no contact with the mundane or corruption. Such conception coincides with the Romantic ideal of nature untouched and celestial. The North Pole in the novel is presented as an Edenic place, which has not been touched and bears the mark of being divine and pure. In a metaphorical sense, "eternal light" stands for life and fullness at all times, opposite to the ordinary meaning of the concept of polar regions, which are associated with bareness and coldness. Thus, Shelley's metaphor is a wish for an unspoiled world, a place to escape the blotches and turmoil of everyday life. The NORTH POLE IS A PARADISE reflects deep yearning for an undisturbed and undestroyed relationship with the natural world, not bound, however, by the limits or results of actions performed by human beings. The conceptual metaphor also reflects the Romantic wish to escape from the prosaic and connect to Nature's most sublime features. The Enlightenment, on the other hand, focused on reasoning, exploration and the pursuit of knowledge that are different from the Romantic idealization. In Shelley's day, the Arctic region was mostly unknown and thus it represented the limits of human understanding as well as opportunities for breakthroughs in knowledge. The narrator presents the North Pole as a land of unending illumination hence it is perceived as a place of eternal enlightenment. The never-ending light is symbolic in science-led inquiry, and investigation process, which coincides with the Enlightenment concept. A place where all riddles of the cosmos may be solved, all mysteries of nature may be revealed using eternal

light pertaining to that which cannot be concealed. The metaphor serves as an indictment against the Enlightenment. The romanticization of the Arctic Circle as a paradise emphasizes how dangerous seeking answers without considering ethical concerns can become. There is a conflict between discovery and humility in the face of nature's power when presented with such kind of metaphor. Metaphor highlights both protagonists' insatiable quest for information often at the high expense of moral considerations. In addition, the term "country of eternal light" is a metaphor for the North Pole as paradise. Light, as a metaphor, symbolizes clarity, knowledge, and enlightenment making the Arctic region not typically harsh or foreboding but instead becomes a place where the usual limits of nature are surpassed. The metaphor suggests that in the Arctic setting without boundaries, grand ideas and daring hopes can be fulfilled. Nevertheless, the metaphor also reveals a hidden irony. The North Pole is shown as a place with continuous light, however, the metaphor also suggests extreme coldness, remoteness and loneliness. A symbolic metaphor for paradise might represent an imagined perfect condition that starkly opposes the real situation in the Arctic, indicating possible hazards of making unknown dangers appear romanticized. The statement displays Walton's hopeful thinking about the opportunities that exist in the North Pole, yet also hints at the severe realities he and his crew will encounter.

Robert Walton's expression "...we may be wafted to a land surpassing in wonders and beauty every region hitherto discovered on the habitable globe. Its productions and features may be without example, as the phenomena of the heavenly bodies undoubtedly are in those undiscovered solitudes" (3-4) emphasizes the potential for the North Pole to be a land unlike other previously discovered. Walton's unrealistic depiction of unexplored land where everything is beautiful is Shelley's way of using satire to mock human arrogance who tend to glorify unknown lands without seeing their grim sides. Shelley shows hyperbolic optimism as a means of ridiculing such a mindset. The vivid pictures on the other hand are full of wonders and beauty that make the principles of the natural world more evident through phenomena of heavenly bodies. As a result, such images help readers form a picture of Walton's imagined world which is supposedly perfect and fascinating. The expression "we may be wafted to a land" is a symbol of the idea of travel without difficulty, hinting that the journey to the North Pole is nearly magical. The metaphor implies an idealistic view where the known limitations and difficulties are abandoned. The gentle movement comes to mind when the verb "wafted" is used to suggest a small piece of land that should be discovered rather than fought over. A severe and cruel setting as the North Pole becomes an

inviting place. Walton's notion of beauty in the phrase refers to an unknown fact entirely different from human experiences. The terms "surpassing in wonders and beauty" highlight that the uncharted area is captivating. Walton chooses words such as "wonders" and "beauty," implying a location that goes beyond the boundaries of our familiar world. The word choice underlines the idea of the North Pole as an unspoiled and possibly ideal setting, free from human interference. Besides, the expression "hitherto discovered" puts the known world into sharp contrast with the unknown world. The world which includes "every region hitherto discovered," has been implied to lack interest in itself. Thereafter, an emphasis moves to the "undiscovered solitudes", which evokes the feeling of hope. The metaphorical representation aligns with humans' fascination for the unknown. Moreover, the phrase "productions and features may be without example" stresses the extreme contrast Walton expects to find. He pictures a place where plants, animals, and land formations are unique from what has been known before. His description gives more weight to the North Pole being connected with an unknown world that holds unimaginable wonders. The metaphor about the North Pole's "undiscovered solitudes" is similar to the wonders of "phenomena of the heavenly bodies" which adds an extra layer to the metaphor. The phrase "heavenly bodies," associated with perfection and divine elements, becomes a nod to potential marvels in the Arctic region. The comparison awakens the image of a place that holds sublime beauty and fascination. Frankenstein, in the same way as Walton's utopia, longs for the subjugation of nature. "Frankenstein's ambitions involve mastery over nature that involves a metaphor Leask suggests and is used to underline hubris as shared between two protagonists" (Leask 132).

With his expression "These reflections have dispelled the agitation with which I began my letter, and I feel my heart glow with an enthusiasm which elevates me to heaven, for nothing contributes so much to tranquilize the mind as a steady purpose" (3) Robert Walton sheds light on how he sees the North Pole and his divine duty to arrive there. In the paragraph the tone is about hope and determination, starting with a bit of a critique of Walton's jubilant purposeful reflections. His cheerful nature provides a strict contrast to the darker and gloomy moods. The concepts of motivation and purpose are discussed as allegorical representations of enlightenment ideals regarding progress and the quest for knowledge. His steady purpose embodies the human quest for greatness and comprehension of the universe. The irony focuses on Walton's idea that his steady purpose will give peace to his mind finally, however, his way is full of dangerous situations and turmoil. His dark experiences are

completely divergent from the bright future he envisages for himself. The words “a steady purpose” refer to the calming effect one experiences by having a fixed goal or ambition. The narrator’s excitement and feeling of elevation display how the North Pole works as an analogy for paradise, a spot where purpose transforms its rugged surface into an area full of opportunities and enlightenment. The “steady purpose” also gives the narrator a sense of peace which is tied directly to the North Pole’s unexplored aspect. The purpose gives a feeling of guidance and significance that in return calms the mind down. Hence, the North Pole is symbolically converted into heaven not by its physical characteristics but because of the deep feeling of aim and tranquillity it gives to the narrator. The mystery of the trip is a problem and a chance for exploration which allows him to focus, hence a distraction from his previous worries. Walton starts by recognizing his first “agitation.” Yet, he ponders on the journey to the North Pole with great “enthusiasm.” The term “agitation” means a state of restlessness and mental disturbance. His turmoil is “calmed” by “thoughts,” meaning that the narrator’s meditations have soothed his mind as a laxative calms one’s digestion. He highlights the fact that the expedition gives him a feeling of purpose which “raises” him up and emphasizes that, seeking the North Pole is like finding an inner calm and serenity. The metaphor is further supported by the line “I feel my heart glow with an enthusiasm which elevates me to heaven.” The term “glow” implies heat and light, two factors that are conventionally related to favourable emotions and understanding. The heart burning is a clear indication of intense happiness and passion. Such enthusiasm propels an individual to lofty heights, essentially transcending the author beyond earthly boundaries in a spiritual or emotional context. Heaven ceases being just a geographical feature at the topmost point on earth according to compass directions but instead turns into one among many names for paradise above us all as believed by different cultures throughout history including our own culture, too. Expressions such as “heart glow” and “elevates me to heaven” display a powerful emotional effect. He clarifies that his emotions are greatly influenced by his concentration on the North Pole which implies his point of arrival. The quest is more than arriving at a geographic location, rather a symbol of his search for happiness and direction in life.

“I may there discover the wondrous power which attracts the needle and may regulate a thousand celestial observations that require only this voyage to render their seeming eccentricities consistent forever,” (3) is another example of NORTH POLE IS A PARADISE conceptual metaphor. The “wondrous power which attracts the needle,” refers to Earth’s

magnetic field. His interest shows an unusual kind of fascination with the North Pole, one that could be a place for groundbreaking discoveries in science. Walton's idea that the North Pole is important for "regulating a thousand celestial observations" suggests that the current understanding of celestial bodies is not completed. The metaphor describes the North Pole as a setting where "seeming eccentricities" are made consistent, suggesting that the place is where contradictions find resolution and hidden truths are revealed. The North Pole symbolizes a chance for new and special observations, as a symbol of possible methods to correct and improve the inconsistencies in our knowledge and comprehension of the universe. Walton connects the North Pole with possible scientific advancements, creating a metaphorical paradise of knowledge. Similarly, a typical paradise signifies an area where everything is in ideal order and satisfaction, the North Pole becomes a desired location for gaining enlightenment and expanding human comprehension. The metaphor of NORTH POLE IS A PARADISE depicts that the Arctic region, despite its unfriendly, hostile, and tough setting, is a place filled with charm, secret and astonishing occurrences. Janice Cavell in "*The Sea of Ice and the Icy Sea: The Arctic Frame of Frankenstein*," (2017) investigates how Mary Shelley's *Frankenstein* is influenced by its Arctic framing narrative. She believes that the majestic view of the Arctic is disrupted by Francis Spufford's *I May Be Some Time: Ice and the English Imagination* (1997). Spufford adds that "when Mary incorporated a polar theme in her novel, she was echoing a popular topic of the times" (Spufford 59). In the period after the Napoleonic Wars and before the 1840s, John Barrow was responsible for arranging several trips to the Arctic and other places. "Walton and Barrow both believed that this last voyage would be possible because they thought the sea near pole had no ice" (Cavell 296). Cavell also states "while Barrow's goal was to find a passage to the North Pacific, Walton looks forward to the adventure of exploring his wondrous new land" (Cavell 296). The writer believes that William Scoresby's journey to the Arctic region influenced Robert Walton's journey and William's journey led Robert to believe that the Arctic region is a paradise.

Robert's journey to the North Pole has similarities with the tragic journey of John Franklin at the North Pole during the 19th century, left behind narratives in journals and letters which depicted the extreme beauty of the Arctic with both fearfulness and respect. The descriptions help to strengthen the image that is linked to a sublime yet unexplored paradise at the North Pole, even when filled with dangers. From the perspective of William Wordsworth, nature serves as an escape from what he sees as corruption and limits within human society. In his poetry, one can observe that the natural world portrayed as a place where one finds emotional

comfort and spiritual rejuvenation which is seen to be an alternative from what seems to be artificial life in cities. The desire for connection with nature emerged because people reacted against fast industrial development that they believed was hurting our environment.

4.4. Friends are a Necessity

Table 3 Analysis of FRIENDS ARE A NECESSITY

Conceptual Metaphor	Source Domain	Target Domain
FRIENDS ARE A NECESSITY	FRIENDS	NECESSITY

Shelley examines friendship as an essential element for a life to be complete, shown through the characters' yearning for company and the tragic consequences when they lack companionship. The concept of Romanticism values the expression of one's individuality, emotion and imagination and believes in the strength and sublime power of nature and inherent goodness in humans. In pursuit of his ambitions, Victor Frankenstein represents the Romantic hero who isolates himself from society. By shunning familial and social connections due to his interest in creating life; thus, he retreats into his studies and experiments alone. The self-imposed isolation serves as a double-edged sword: on one hand, it enables him to make scientific breakthroughs however, on another hand, distances him from society. Shelley portrays Victor's loneliness, and according to Romantics understanding comes with creativity at the price of disconnecting oneself from others. Nevertheless, she demonstrates the risks of too much emphasis on individualism. However, on the contrary, the Creature undergoes forced seclusion. Although he is born innocent and is eager for companionship, he meets with fear and hatred from people who are scandalized by his deformed body. The idea that Victor cannot be called a "monster" adds a sense of complexity to the story. When the Creature tries to become part of human society, they respond violently towards him which forces him into an abyss of deep solitude. The section represents Frankenstein's monster in a Romantic mode as the outsider; a being whose true nature is inherently good but who is condemned by an external culture that judges solely on appearances. The Romantic focus on nature as a place for comfort and thought is visible in the novel too. Both Victor and the Creature turn to nature at different times, finding short-term ease from their loneliness. For Victor, sublime views of the Swiss Alps or Scottish Highlands give him chances to reflect deeply but they only last for a while and do not cure

his solitude completely. For the Creature, the natural world turns into both a sanctuary as well as a prison which illustrates the dual nature of nature in Romantic thinking which is beautiful but also terrifying. Victor is a proud man who neglects his friends and gets blinded by his amoral pursuit which makes him similar to *Oedipus the King*. Oedipus is mentally blind, and he is unable to see what he is seeking is amoral. Victor's blindness is the same type as Oedipus which, in a way, causes his isolation. Duncan Wu (2006) explains the vital importance of the human bond touched Shelley's heart deeply as shown throughout *Frankenstein* with characters suffering greatly from being alone. The concept of isolation and yearning for connection is not limited to *Frankenstein* and it extends to the other works by Romantic writers such as William Wordsworth's poem *Tintern Abbey*, (1798) which argues the value of human association both with nature and other beings. Furthermore, Sunstein (2001) indicates that Mary Wollstonecraft Shelley's personal life encounters, losing her mother when she was young, and encountering complexities in her relationship with Percy Shelley inspired her to examine emotional bonding's intricate necessity as well as severe repercussions when missing. According to Anne K. Mellor (1988) Victor's separation from others, especially women, pushes him towards an altered and finally destructive comprehension of creation. The Creature asks Victor for a creation that would accompany him since he feels alone but his request is denied by Victor adding to his loneliness.

The conceptual metaphor FRIENDS ARE A NECESSITY helps readers to understand the theme of isolation. The feeling of solitude filled the Creature, as the monstrous shape did not help him make new contacts. The absence of friendship fuels him to harm when he takes a step into anger and desires to connect. The Creature's profound loneliness and pain act as a powerful symbol to show the irreparable damages of social exclusion. Mary Poovey (1988) expresses that romantic writers often highlight the significance of social ties and emotional bonding, seeing them as crucial components contributing to human welfare. FRIENDS ARE A NECESSITY metaphor is seen in the individual friendships, such as Victor with the Creature and Walton which also connects to bigger issues about how vital social bonds are. The misery of the Creature raises the question of how being alone can affect society. The conceptual metaphor of FRIENDS ARE A NECESSITY depicts the moral duty to create welcoming communities that accept everyone, even those who are seen as strange or different. Susan J. Wolfson (2009) suggests that Romantic writers often explored themes of social justice and the importance of compassion, advocating for a more inclusive and

empathetic society. In *Frankenstein*, the novel highlights the basic human desire for connection. The Creature's isolation and pain come from not having companionship or being accepted. The concept of isolation is also present in David Punter's *The Gothic* (2004) as he believes The Romantics viewed experiences of deep loneliness and yearning for connection as crucial subjects that mirrored their belief in emotional closeness and belonging. Furthermore, one of the works that include FRIENDS ARE A NECESSITY is J.R.R.Tolkien's *Lord Of The Rings* (1991). The book contains the metaphor in a similar way as used by Tolkien, which is the relationship between Frodo and a group of people, fellowship of the ring, who are together for one identical objective. The figurative language shapes the image of a joint trip and the confidence in each other's skills that take root in their friendship. In *Their Eyes Were Watching God* (1937) Zora Neale Hurston uses a "tree" to describe the friendship shared by Janie and Pheoby. Trees give protection, hold up things, and support growth just like how these two friends provide emotional support for each other while aiding their flourishing throughout life.

Victor finds comfort in having people close to him like his family and a good friend. As he is obsessed with science, his comfort starts fading and Victor becomes distant from the people who care about him. Still, the need for connection is not only felt by Victor. The Creature that comes into existence due to Victor's ambition also struggles with a deep sense of isolation. Comparatively, while Victor deliberately shuns people from his life, the Creature is rejected by society because of his uncanny appearance. His longing for friendship is quite touching. The Creature watches De Lacey family with a desire to be part of them to satisfy his need for acceptance. He aims to "convince them that monstrosity is only skin deep" (Youngquist 54). He appears to find comfort in the company of a blind man who does not see his hideous appearance, emphasizing that the Creature seeks emotional attachment rather than mere physical approval. Such is the case with Robert Walton, who expresses his view on friendship as an indispensable element by providing the narrative through his letters. Being stranded on the freezing ocean, Walton feels lonely and missing the human connection. He finds peace by writing to his sister about his stories. His initial attraction to Victor arises for the very reason that he seeks a friend and mutual interest in gaining knowledge. Whilst his position is far from the core of the theme, his desire for relationships forms an extra thread to the thematic fabric. Therefore, there are examples of the conceptual metaphor of FRIENDS ARE A NECESSITY in the text. The notion of friendship as a necessity is presented beyond the novel itself. The novel was written during the Romantic

era, which emphasized the importance of personal expression and emotional connection. The way Shelley displays Victor's solitude might be seen as a mirror to concerns about being solitary and reliant solely upon oneself in an ever-shifting society. Simultaneously, the Creature's desire for companionship highlights the basic human requirement of fitting in and the terrible results if such a requirement is not met. A necessity, which is the target domain, is essential for life, health and normal functioning. They are important for ensuring good health, happiness and general welfare among individuals. When they are not met, serious negative effects arise. Since it is a familiar concept, and used to describe the target domain, friend is an example for the source domain. By transferring it to the target domain, the concept gains deeper meaning in the novel since it is crucial for the characters. Friends provide support, give advice, and above all they provide companionship which the protagonists lack the most.

The statement, "I, who had always interacted with people full of fun and spent my time recreating and entertaining one another, was now alone," (42) is an example of FRIENDS ARE A NECESSITY. The irony in the section is that the protagonist used to have a life full of joy and companionship, which contrasts sharply with their present solitude. The expectation for continuous social pleasure is contradicted by real loneliness, making evident changes in the situation. The interaction with people represents the protagonist's past feeling of fitting in and joy, while the loneliness symbolizes the emotional and mental isolation that is a key element in the text. The expression "I, who had ever been surrounded by cheerful friends" expresses a principle of social interaction. "Ever" points to the assumption that his friends will forever be part of his life no matter what happens, so he will always have a rich social network. The verb form "continually endeavouring to bring forth mutual enjoyment" highlights the fact that this is an active and positive period of his life. The point of turning begins with the word alone which is not only a change of situation but also a deficiency. The absence of friends symbolizes that friends are important to Victor since they are essential for his happiness. The fact that "mutual pleasure" is one of the main metaphor themes further enriches the metaphor, which is about how the previous friendships of Victor have never been just a passive company but the sharing of activities and experiences. The good old times one day become a sad memory that makes the loss of friends even more shocking. The text draws a sharp contrast between the life full of people around, shared interests, and happiness with the current deserted state of Victor, presented to imply that friendship is not just a pleasure for Victor, but rather a necessity for his well-being. The loss of his friends is a major

deprivation, and therefore, it points out the psychological and emotional struggle he goes through. Additionally, another interpretation could be from the viewpoint of Reddy's "conduit metaphor" which expresses that emotions move from one person to another like a stream going through channels or conduits (Reddy). In this situation, the lack of "recreation" and "entertainment" could be seen as a symbolic blockage in the emotional connection channel. Although he finds a connection in the emotional, his pursuit blocks him from such a channel which leads to his isolation. Isolation is the disease that Robert, Victor and the Creature suffer from. The book draws attention to the fact that this is inherent to humanity. The Creature's wish to have a companion not only echoes the sense of loss Victor feels but also underscores his fear of solitude. The sentence is a figurative phrase that is suitable not just for this particular story but for anything that is associated with the human soul. During the Romantic period, people would have a social circle or confidante. The Creature's complete absence of companionship emphasizes his exclusion from the fundamental human experience. The panorama of the social problems, with emphasis on individual expression and emotional connections, reflects the angst of being alone in the midst of the world which is constantly in a transformation process. The lonely and the hunchbacked Creature searches for a friend, he gives an insight into the importance of living Creatures' belonging to the world and the heartbreaking consequences of living without a dear one. Richard Holmes (2005) believes the longing for a kindred spirit reflects the Romantic ideal of finding solace and understanding in the shared experiences of friendship. The Creature's intense desire for acceptance and friendship, even though he looks like a monster, questions the usual societal standards that value superficial appearances. Such a viewpoint is similar to Jerome McGann's view in his book *The Romantic Ideology* (1983) where he mentions the Romantics frequently questioned the conventional social structure and its focus on surface-level features, supporting recognition of personal value rooted in internal qualities. Comitini suggests the following to enlighten the theme of isolation and lack of friendship in the novel:

"...the Creature appears as a limitation on the possibility of domestic harmony. He compels Victor's alienation from his family and Clerval both before and after his creation, but he is also the product of that alienation. The Creature, as Victor's double, is similarly alienated from his creator, from the De Lacey's, and both domestic and public spheres. The Creature is not a part of any sphere, of any love or familial relationship. Though family, love, and usefulness are what he desires, his

efforts to acquire them ultimately fail because he functions structurally in the novel as the contradiction” (Comitini 184).

The statement “I looked around and saw and heard nothing which resembled me. I was alone...” (162) is another example of how the idea of FRIENDS ARE A NECESSITY is portrayed in the novel. The word “alone” connotes feelings of negativity linked to being by oneself, feeling left or deserted and experiencing deep sadness. The connotations intensify the emotional effect of the Creature’s understanding and emphasize how profoundly lonely he feels. The Creature’s loneliness is an allegory for the human state, investigating issues of character, fitting in and results from excessive science. His isolation mirrors questions about existence: who we are as humans and how we need to be linked with one another. The Creature’s words here go beyond merely explaining his physical isolation. The words he uses symbolize how not having a connection is truly devastating. The assertion shows how the idea of needing friends is created in the novel. Spoken by the Creature, the statement does not only describe being physically separated but shows what a grand impact no connection would have on one’s life. The Creature feels completely alone in its surroundings and in deep isolation with no familiar or recognizable element: “saw nothing; heard only one sound; and knew nothing which resembled itself.” The delicate difference implies a yearning for more than just company, but also for a profound bond with someone who understands his core. If the Creature had had a friend who resembled him, he would have lived longer and would not have killed a living. The final statement, “I was alone,” emphasizes the feeling of loneliness. Isolation is not only about physical separation but also a mental state where one feels that his existence has been erased because there is nobody to acknowledge or recognize him as more than just a monstrous creation. The disconnection brings great emotional suffering which propels the Creature towards anger and violence. The Creature’s solitude is understood even more when compared to Victor’s first encounter. Victor initially feels a sense of belonging as he is surrounded by his family who loves him dearly and his friend Clerval. However, as Victor gets more and more obsessed with his creation, he distances himself from the people who may have helped him. Victor tries to detach himself from the people whereas the Creature yearns for a connection and hence asks for a partner. He associates himself with Adam and requests his maker to create his Eve. Margarita Carretero-González says that “the way of eating and living which monster plans to adopt is like the life Adam and Eve had in the Garden of Eden before the Fall, showing the monster’s choice for innocence instead of power” (Carretero-Gonzalez 57). As per

Maureen N. McLane, the monster's plea for a female companion to comprehend and complete his being suggests "his experience of sympathy as a specifically human specular logic [since] a body needs a common appearance to provoke, solicit and partake in human sympathetic reactions" (McLane 111). Fred Botting (1991) thinks that the Creature, Victor Frankenstein's evil creation is physically grotesque, an embodiment of scientific transgression, and becomes a symbol of societal fears about the unknown and the potential consequences of human ambition exceeding its bounds. His qualities remind people that is a gothic novel. In the end, he also feels alone as the Creature does which adds to his sadness. On the other hand, Burwick (1993) claims that Mary Shelley actively incorporates elements from Goethe's *Werther*: themes such as love, suffering and death.

Robert Walton's claim "But I have one want which I have never yet been able to satisfy, and the absence of the object of which I now feel as a most severe evil. I have no friend" (7) shows that the desire for friendship is not just a temporary wish but a basic human requirement. The lack of target source, a friend, is presented as the most severe evil and it has a devastating effect on the target domain which is considered as a necessity. The tone of the passage is melancholic and reflective. The protagonist's words express a feeling of unsatisfied longing, along with the effect of being alone which brings about deep sorrow and self-reflection setting an introspective mood. The passage subtly criticizes the protagonist's previous happiness from relying on companionship, hinting that true contentment needs a profound, inner-directed method. Shelley's wording of "severe evil" to describe lack of friendship can be seen as satirizing the gap between the character's dramatic loneliness and the normal human experience of being alone revealing the Creature's capacity to feel almost like a human with intense emotions. Robert talks about his wish as he has never satisfied before suggesting that friendship is not merely a want but also essential for its existence. In his declaration, Robert illustrates that he suffers from a lack of friendship. He uses the word "want" to imply that it is not just a desire but a necessity he needs deeply. Without friends, Walton lives through an existential crisis grieving that having a purposeful life is impossible without friends. The metaphor becomes more striking with the use of the word "object" being absent and how it is labelled as a "most severe evil." The word evil is a powerful term that is used for people who are harmful or destructive. By saying his lack of a friend is evil, Robert wants to display the degree of severe loneliness that has been hurting him. The way he calls friend an "object," evokes deep thoughts about friendships and their importance in human lives. "Object," generally relates to inanimate objects, yet in such circumstances, the

word signifies a provider of emotional satisfaction which hints that he sees a friend as essential for his welfare similar to emotional “nurture.” The phrase “the lack of the object of which I now feel as a most severe evil” intensifies the loneliness described as a curse. According to Robert, not having friends is suffering from a “severe evil.” The comparison implies that without companions, people can easily become corrupt both morally and emotionally, in other words, they will rot inside themselves without a friend around them to keep up appearances with. If such “evil” is so grave then friends are not only pleasant to have, but also necessary for softening down and balancing rough edges in life since they help to cope with different sides of our being. Walton expresses his suffering by saying “I am alone here.” In the novel, loneliness keeps recurring in Walton’s life because he is over-ambitious about his scientific and exploration background. When the people go back home or settle down with their families or make friends with each other, Walton continues to go on a lone journey which makes him realize that man naturally needs others around him for companionship. Moreover, the metaphor is elaborated to become an indictment of the Enlightenment project, which valorises rationalism and individualism. Victor’s relentless chase after science as the ideal exemplifies this, but his ambition turns out to be his nemesis. Walton, inspired by longing for discovery and fame, risks his life and his crew in the Arctic. The novel suggests that focusing too much on oneself leads to failure in relationships, resulting in loneliness and despair. However, Shelley, in her depiction of Walton and Victor’s mistakes, promotes a more balanced approach where friendships are just as important as intellectual pursuits.

“I greatly need a friend who would have sense enough not to despise me as romantic, and affection enough for me to endeavour to regulate my mind” (8), uttered by Robert Walton contains the conceptual metaphor of FRIENDS ARE A NECESSITY. Friends are not only friends but an integral part of mental and emotional stability. Shelley demonstrates the importance of friendship by showing how Walton’s wish for a friend who would understand him, encourage him in all his plans, and help him avoid crises, cannot be seen as a desire but a basic need. His blatant display of need clarifies his isolation and yearning for connection while he is in the Arctic. He ascertains that a friend is not only a person who shares his thoughts with but rather someone who takes him away from romanticism or idealism. Walton’s statement indicates the degree of his loneliness and justifies his dire need for a friend. By saying “I desire the company of a man”, he announces that he wants someone with whom he can relate genuinely. Having a true friend would also protect his sanity as

going towards the North Pole fuelled by aspirations and curiosity, Walton cuts himself off from society where people care for each other emotionally. The situation becomes graver as he journeys through places that offer little physical and emotional stimulation offered by familiar faces around. The words “endeavour to regulate my mind” show that friends will help a person to stay balanced and healthy when the environment is harsh or when one is alone. The use of “not to despise me as romantic” illustrates that Walton fears being rejected or ridiculed because of his ambitious nature. The qualities Walton looks for in a friend, someone who will not “despise me as romantic” and has “affection enough...to endeavour to regulate my mind,” also point out how multi-sidedness is an essential part of friendship. Walton wants his companion to be intellectually compatible as well as emotionally. In this case, the word “romantic” means visionary or ambitious which other people may not take seriously or even laugh at. The author tries to display that real friendship is about agreeing on and being tolerant of each other’s peculiarities and dreams without being judgmental. The concept that friends “regulate” one’s mind upgrades the image of them as a stabilizing force because they offer advice and perspective to their friends to prevent them from going to extremes or engaging in reckless acts. The conceptual metaphor FRIENDS ARE A NECESSITY is about the consequences of isolation and about the yearning to connect. The extreme situation of being alone in the narrative context shows that friendship is necessary for happiness and emotional security. The image portrayed in the novel illustrates the torment of solitude and the emotional agony caused by it. Furthermore, the phrase “affection enough for me to endeavour to regulate my mind” refers to the stability that a genuine friend brings. Robert knows that loneliness makes him vulnerable and deteriorates his mental health; thus, he becomes prone to emotional instability throughout his journey. However, a friend’s love and affection would act as a control, keeping his sanity in order. The presented aspect of friendship has similarities with psychological views which stress social support as a coping strategy for stress management leading to better mental health outcomes. Consequently, his words illustrate how important it is to have a friend who can give advice based on their own experiences or provide emotional comfort when dealing with the mysteries of life.

4.5. Language is a Bridge

Table 4 Analysis of LANGUAGE IS A BRIDGE

Conceptual Metaphor	Source Domain	Target Domain
LANGUAGE IS A BRIDGE	BRIDGE	LANGUAGE

The author's language and diction transcend its literal meaning, taking on symbolic associations. By examining how characters interact with language and the consequences of its absence or misuse, the reader develops a deeper understanding of the thematic significance of the LANGUAGE IS A BRIDGE conceptual metaphor. Language as a bridge signifies the power of words to connect different lives. Indeed, metaphors are a means of communication involving a cross-domain mapping that suggests a form of comparison. As Gerard Steen argues "metaphor may be regarded as an essential tool in language, thought, and communication" (Steen 214). Provided that language is an essential tool for communication, one needs to empathise and sympathize with the Creature who is devoid of any language skills. The Creature's first experience with the metaphorical bridge is his absence of language as he cannot communicate or comprehend human speech, he is estranged from society and is unable to communicate. The action of communication is a possible way to fill the gap caused by loneliness. Therefore, his loneliness greatly affects him. Martin Buber from the book *I and Thou* (1923) talks about how true conversation makes real human connection happen. He implies that to truly communicate, one must turn towards the other person, acknowledging them as an individual with their thoughts and emotions. His thoughts reflect the Creature's longing for a substantial interaction that reaches past simple conversation. *Philosophical Investigations* (1953) by Ludwig Wittgenstein, emphasizes how language has its base in society. According to him meaning and comprehension are created through joint linguistic activities. His words mirror the Creature's desire for a meaningful exchange that goes beyond words. Bakhtin, in *The Dialogic Imagination* (1981) talks about how language is social and interactive. He states that meaning always changes through dialogue and interaction among people. Such a view supports Bakhtin's argument about how communication needs interaction and response from both sides. However, the Creature's isolation and absence of a genuine partner in conversation display the boundaries of an attempt to create the "language bridge." Pamela Clemit (1994) stresses the inner battle of the Creature to convert to words its intricate emotions and encounters. Since the Creature was made without socializing or direction, he does not possess the needed language and cultural references for complete expression which is seen in the Creature's broken narrative and use of metaphors. The conceptual metaphor

LANGUAGE IS A BRIDGE signifies that language can construct comprehension between people, but Clemit believes that Language Bridge is fragile and can break down. The Creature's efforts to convey emotions like loneliness, yearning, as well as anger, often get misunderstood or disregarded because of Victor's narrow viewpoint and prejudices toward society. G. W. F. Hegel in the *Phenomenology of Spirit* claims a reflective self-consciousness is an "I" that is "We" and "We" that is "I" (Hegel 110). Shelley uses the conceptual metaphor of LANGUAGE IS A BRIDGE to show the Creature's desire for connection. The fact that he acquires language illustrates his wish to link together his monstrous outside with the human world around him. However, Shelley also shows how using words merely may not be enough to surpass intense bias and rejection from society. The Creature's language skill does not let him completely cross the language bridge, as his horrifying look stops genuine connection. The novel uses the conceptual metaphor of LANGUAGE IS A BRIDGE to explore the theme of empathy. The Creature's capacity to express his pain and desire for companionship brings out his humanity, encouraging empathy from both the characters in the narrative and the audience. His articulate portrayal of emotions challenges the early view of him as a monster, revealing the true extent of his humanity. The bridge of language connects the Creature's inner world to the external world, nurturing empathy and a shared human experience. The target domain of the conceptual metaphor is the language which is a system of connection. The target domain gains deeper meaning in the novel since it symbolizes more than its linguistic value. Language helps people bonding and create a bridge of companionship through which people are connected. The source domain is the bridge that connects people through the tool of language. The Creature who does not possess the ability to use the language cannot pass the bridge that connects people. The cross-domain mapping explains that connections are secured with the help of language. The conceptual metaphor "LANGUAGE IS A BRIDGE" depicts a more intelligible picture by making a comparison between domains. It presents a purposeful interaction between Victor and the Creature by means of encountering and trying to communicate by using "LANGUAGE IS A BRIDGE", pursuing each other, and escaping from each other.

The Conceptual Metaphor Index includes the conceptual metaphor COMMUNICATION IS LINGUISTIC COMMUNICATION that highlights the importance of language in communication. Since the Creature does not know the language, he cannot communicate with the people and the situation increases his isolation. Moreover, The Conceptual Metaphor Index uses WORDS ARE WEAPONS conceptual metaphor. In this instance, the

words cross the domain of weapons becoming an object that has power beyond physical limitations.

Additionally, the novel places the development of language in the context of the Enlightenment, a period that emphasizes reason, knowledge, and communication. The Creature's transition from ignorance to linguistic proficiency mirrors the Enlightenment's pursuit of wisdom and self-development. Shelley, however, criticizes the boundaries of the Enlightenment by showing that intellectual enlightenment does not always result in social approval or personal satisfaction. During the 17th and 18th centuries, the Enlightenment emerged as a cultural and an intellectual movement that emphasized the significance of reason, scientific investigation, and the use of language to share knowledge and encourage comprehension. Within the framework, language was perceived as a tool that connected people to logical reasoning, communal understanding, and one another. Shelley's *Frankenstein* tackles the idea of language as a means to achieve enlightenment and establish connections. This evaluation underscores the two-fold role of language in facilitating knowledge acquisition and mirroring the larger social and ethical framework. The Creature's progression from unawareness to understanding represents the Enlightenment's commitment to education and self-development. The Creature starts without language which increases the difficulty for him to grasp or communicate his existence. Learning the language enables the Creature to use reason and self-expression, reflecting Enlightenment beliefs. Through the use of language, he explores literature, history, and moral philosophy, moulding his perception of the world and his place in it. The Creature's skill in reading and articulating his thoughts showcases his intellectual awakening, symbolizing the Enlightenment faith in education's ability to uplift the human condition. Language helps him in his transition from a state of ignorance to a place of self-awareness and intellectual development. Nonetheless, Shelley's presentation of the Creature's linguistic transformation also acts as a denunciation of Enlightenment hopefulness. Despite being eloquent and logical, the Creature continues to be an outcast, shunned by the society and his creator. The denial highlights the constraints of language in overcoming entrenched biases and emotional obstacles. The disconnection underscores the inadequacy of language in bridging the gap between the Creature and humanity, indicating that Enlightenment principles should be balanced with empathy and ethical values. The narrative of Victor Frankenstein is closely connected to Enlightenment concepts, such as the search for knowledge and the ability of language to convey intricate ideas. Victor uses his letters to Walton to share his story, in line with the Enlightenment's

focus on recording and sharing knowledge. Nevertheless, Victor's tragic story also acts as a warning about the risks of unbridled ambition and the loneliness that can arise from being solely fixated on scientific success. The Creature's inability to communicate with him effectively, along with his isolation from society, highlights the constraints of language and reason without ethical accountability and emotional attachment. The epistolary format of the novel strengthens the idea of language as a connecting bridge through the narratives of Walton, Victor, and the Creature. Walton's correspondence with his sister, Margaret, acts as a conduit between his distant Arctic voyage and the comforting familiarity of home, embodying the Enlightenment principle of utilizing language to close gaps and nurture empathy. Through the narrative tool, the interconnected nature of human experiences and the importance of language in unifying different perspectives are brought to the forefront. Regardless, the ultimate failure of the characters to attain mutual understanding and connection underlines the complexities and challenges inherent in using language as a medium for connection. Shelley's depiction of language in *Frankenstein* is complex and interacts with Enlightenment concepts, but at the same time questions their limits. The way the Creature learns to use language and his later refusal by society illustrates both the promise and drawback of Enlightenment. Language gives a chance for self-understanding, mental maturity, and capacity to feel sympathy. However, he fails to surpass prejudices that are deeply rooted or exist as emotional barriers. The book hints that genuine understanding needs more than reason and language, it rather requires ethical duty and emotional attachment.

In the statement by the Creature "I since found that he read aloud, but at that time I knew nothing of the science of words or letters," (127) the language is utilized as a bridge. Initially, the Creature's extreme loneliness is due to his inability to speak which leads him to his miserable loneliness. Despite evolving into a Creature with sentient intelligence, the irony lies in the fact that the Creature is still devoid of language and literacy. This contrast highlights the Creature's early innocence and magnifies the tragedy of its later comprehension of its monstrous nature. He cannot understand or utilize the "science of words or letters," which stops communication with human culture but when Victor starts giving information out loud, a glimmer of hope emerges for the Creature. The "science of words or letters" is a symbol of the wider theme of knowledge and its ability to change things. The Creature's path from not knowing how to read to becoming literate shows his overall search for comprehension and self-definition. He feels that he can comprehend words

and communicate with people. The sentence shows how language is a tool that can change people's lives by connecting them, helping to understand each other and filling the gap between isolation and connection. The Creature knows "nothing of the science of words or letters," highlighting his starting state where he is completely isolated. Without language, the Creature cannot express thoughts, feelings and needs making him just an observer without a voice in the world around him. At first, his lack of language knowledge illustrates he is not just separated from human groups but also disconnected from himself. The missing understanding creates a wall between the Creature and the people he sees. The "reading aloud" shows the Creature interacting with an object already known. The "science of words or letters" becomes a tool to access that knowledge, to construct the link across the gap of ignorance. Victor's absence from this knowledge places him on the other side, preventing him from entering the world controlled by language where the Creature resides. The metaphor also underscores the power dynamics that exist within language. Victor, as the creator, starts in a position of power. He cannot comprehend the Creature's perspective due to his lack of the "science of words." The Creature's resentment and yearning for connection are intensified as a result of power imbalance. Subsequently, the Creature's use of language acts as a figurative connection, assisting him to conquer his isolation and establish a bond with Victor. His expression "I was ignorant of the science of words or letters" presents the Creature's isolation and ignorance. The distinction between him and the society is that the knowledge of language is vital for securing connections. Language is the bridge that enables the Creature to cross the barrier between him and humans. By mastering communication with speech, he will be able to enter the world of human interaction where he can make friends and build connections. In his book *Of Grammatology*, (1976) Derrida stresses the concept of meaning being intrinsically unstable and changeable within language. He also states that communication is a process of negotiation and interpretation, which requires active engagement from both parties. His words draw parallels with the Creature's difficulties in expressing his experiences and emotions using words, which are frequently misunderstood by other people. The Creature does not engage in the process of communication. Consequently, he struggles to communicate with others, contributing to his isolation.

"By degrees I made a discovery of still greater moment. I found that these people possessed a method of communicating their experience and feelings to one another by articulate sounds" (130) marks a pivotal change in the Creature's life. The words highlight the

epiphany moment in the life of the Creature: he recognizes the power of words which help him grow intellectually and emotionally. Before he stumbles upon the realization people talking to each other is like watching a magic show without knowing the tricks. The moment the Creature begins to acquire language skills marks a crucial turning point, enabling him to communicate his identity and engage in conversations. The phrase “By degrees I made a discovery of still greater moment” emphasizes the slow and profound nature of the Creature’s enlightenment. He realizes that “these people possessed a method of communicating their experience and feelings to one another by articulate sounds,” which exactly points to the importance of the use of language in human society. The discovery is about more than just identifying speech it involves understanding how speech can promote empathy and connection between people. The idea of language as a bridge is also developed through the Creature’s continuing attempts at acquiring and employing language. The learning process can be compared to erecting a bridge between his secluded silence and an involved talkative life. The rich fabric of human experiences and emotions becomes available for expression in his own words after he has learned how to communicate using speech. The Creature realizes that language may become a transforming tool for his lonely life into an active and cognitive existence. He sees the cottagers using “articulate sounds” to communicate “experience and feelings” an understanding that breaks his early solitude. Language, previously without meaning for him, is now a possible link that helps him connect to the human world. His observation is not only about communication. The Creature acknowledges how language affects emotions, noting that spoken words may bring forth “pleasure or pain” and sway others’ feelings as well as their expressions. His understanding emphasizes that the bridge not only carries information but also creates bonds of feelings. “Writing is, for the monster, an early, essential step in the humanizing process of language learning” (Britton 20). With the acquisition of the language, the Creature gains to establish a connection with the living. Comitini suggests that “The Creature sees language as the vehicle by which he can fulfil his desire for a place in the social order, a desire caused by the desertion of Victor as his father/creator, and to be a useful invisible hand which will assist the De Lacey’s in their labors” (Comitini 193-194). Cimatti, in his analysis of the novel, emphasizes the impossibility of becoming human without being guided by a human community. He states that:

A body becomes human when confronted with a preexisting human (and linguistic) community. For this reason, every form of specific human activity—like language learning—that claims to be self-sufficient, seems to be destined to fail. (Cimatti 12)

The Creature's ability to understand the language provides him a way of connection as he discovers his origins by reading Victor's papers: "I learned from your papers that you were my father, my creator; and to whom could I apply with more fitness than to him who had given me life?" (166). The tone of the writer is pleading. The words of the Creature illustrate a feeling of longing and desperation, asking for recognition and compassion from Victor. The tone makes the emotional strength of the Creature's journey more prominent. The Creature's quest to find his creator and the following refusal is an allegory for the human journey of looking for significance, character, and approval. The bond between Victor and the Creature displays the moral and ethical inquiries about making and being accountable for it. Uncovering his roots through Victor's documents is a significant milestone in the Creature's quest for self-realization. The Creature is clueless about his creation and purpose until his revelation occurs. Connecting with language through reading Victor's papers links him to his creator and a more profound sense of his existence. Language constructs a metaphorical bridge that shifts the Creature's self-perception and understanding of his place in the world. His understanding of his beginnings is shaped by the written word, bringing together his scattered self into a unified story. The way language is portrayed at the moment highlights its dual function as both a means of communication and a medium for identity development. The Creature's statement, "I learned from your papers that you were my father, my creator," underscores the significance of language in influencing his self-perception. He identifies Victor as his "father" and "creator" indicating a common past which provides grounds for compassion, comprehension, and approval. The word "father" implies a connection to family and roots, whereas "creator" emphasizes the act of creation. Reading helps the Creature bridge the gap between his isolated life and a new sense of identity tied to Victor. Through the language used in the papers, a connection is established between the Creature and his origins, as well as Victor's intentions and actions. By learning the knowledge within Victor's papers, the Creature acquires an understanding of self and endeavours to employ the new-found capability for communication as a means of mending their relationship. The query he poses, "to whom could I apply with more fitness than to him who had given me life?" highlights his perception that language offers an inherent connection for reconciliation and interaction with Victor. The rhetorical question emphasizes how the Creature relies on language to articulate his feelings of entitlement and to ask for recognition and support from Victor. His ability to communicate with his creator is facilitated by the language he has mastered, allowing him to voice his needs and

complaints. Language plays a crucial role in closing the gap between the Creature's isolated distress and the prospect of dialogue and reconciliation with Victor. Through eloquent language, the Creature shows how communication can mend the divide between estrangement and understanding. Jean-Jacques Rousseau (1762) in his *Emile: or, On Education* highlights how crucial emotional tie is within the parent-child relationship. Victor by not displaying emotional involvement during the Creature's echoes Rousseau's criticism of purely intellectual methods of raising children. Moreover, Immanuel Kant (1785) in his *Groundwork of the Metaphysics of Morals* talks about a categorical imperative that refers to a moral rule. The universal law maintains that one should treat others as his own, not just as a means to one's purposes. Victor's actions towards the Creature illustrate no regard for its emotional needs and wish for connection, thus behaving against this principle and adding to the overall tragedy in the novel.

In the statement "I had admired the perfect forms of my cottagers—their grace, beauty, and delicate complexions; but how was I terrified when I viewed myself in a transparent pool!" (133) portrayal of the Creature as a foreigner corresponds to his desire for acceptance and inclusion from the cottagers which illustrates how he feels like an outsider in their world, even though he has learned their language. The Creature's fondness for the De Lacey family, whom he calls his "cottagers," highlights his desire for connection and acceptance. The Creature desires to possess and embody the ideal human qualities represented by their grace, beauty, and delicate complexions. He finally passes the bridge of language by acquiring the language; however, such acquirement is not sufficient enough to connect with the people. By silently observing the De Lacey family, he gains his first insights into human interaction and social norms, starting to grasp the fundamentals of language. The Creature uses language as a bridge to transition from his isolated world to the realm of human social interactions. The remark also reveals the heart-wrenching truth that his attempts to communicate with them ironically lead to fear and rejection. The text highlights the Creature's adoration for the cottagers, concentrating on their "perfect forms," "grace" and "delicate complexions." His recognition of their beauty implies a longing to be part of their world and to speak with them and be acknowledged as one of them. The desire for union is highlighted in his efforts to study their language and comprehend their manners, demonstrating how language unites people together: "As the monster studies the magical language of the villagers, he knows himself to be one of them" (Abrams 17). Nevertheless, the Creature's reaction of shock and terror when he looks at his reflection in the clear pool displays the significant divide that his physical appearance creates which shows how language cannot fully unite beings, even if he

speaks well or comprehends human culture deeply, his uncanny appearance remains an obstacle for acceptance. The gap is too vast to bridge with only through language due to his frightful look which contrasts with the “perfect forms” of people in the cottage. Nonetheless, the Creature’s terrifying realization when he gazes at his reflection in a clear pool underscores the vast divide between his romanticized view of mankind and his hideous actuality. Language plays a crucial role in how he perceives himself, as he uses his improving grasp of language to express his feelings of horror and despair. The sharp difference between the idealized appearance of the cottagers and his monstrous look highlights how language shapes the connection between self-image and societal standards. The Creature can bridge the gap between his inner turmoil and his external reality by using language to name and understand his alienation. Sartre, in his work *Being and Nothingness*, (1943) gives importance to the idea of “the look” and how others see us gives form to our view of self. The Creature’s meeting with his reflection is similar to a strong “look” that breaks his first expectation of fitting in and strengthens his monster identity and the collapse of the “language bridge,” shows that he is rejected whenever he tries to communicate.

The fact that the Creature in the novel has no name hints that there is no bridge to connect him with the people. The Creature does not own a name, and being nameless signifies how the Creature is not part of society and lives at its outer edges. A name works as a connection among people that permits them to be visible and recognized by others. Not having a name indicates the separation and exclusion felt by the Creature. The fact that he is nameless makes him invisible in the eyes of society and without a name, he is not different from an object. The Creature has difficulties in expressing his thoughts and feelings as he lacks a common language experience. Additionally, not having a name adds difficulty in conveying himself accurately which results in misunderstandings, frustrations and irritations. The Creature’s namelessness makes the metaphorical void of a bridge stronger. He is there on one side but cannot truly join in with the human world at the other end of the metaphorical crossing point. This separation greatly contributes to his feelings of alienation and monstrosity. A similar story is found in Milton’s *Paradise Lost* that the Creature finds fascinating:

“Did I request thee, Maker, from my clay to mold me man?

Did I solicit thee from darkness to promote me?” (Milton 743-745).

In the passage “I” is understood as Adam and his “Maker” is the God who names his creation Adam whereas, the Creature does not even have a name of his own and is often called a “wretch,” “fiend,” “dæmon,” “satan,” and even “devil.” Duyfhuizen stresses the point of the Creature by saying “Adam is officially named by his Maker, the “Creature” is never

officially named by his creator” (Duyfhuizen 479). Fred Botting says “As a nameless mode of naming the unnameable the monster forms a space that provides the conditions for the production and proliferation of names” (Botting 68). Duyfhuizen explains the importance of naming by saying “That “actual” or “given” name is a product of social relations, of family, which are often reinforced in civilization by a legal construction of identity (birth certificates, passports, etc.)” (Duyfhuizen 480).

4.6. Exploration is a Conquest

Table 5 Analysis of EXPLORATION IS A CONQUEST

Conceptual Metaphor	Source Domain	Target Domain
EXPLORATION IS A CONQUEST	EXPLORATION	CONQUEST

The concept of exploration goes beyond its usual sense of a physical journey into new places. In the book *Discipline and Punish*, (1975) Michel Foucault talks about how power is connected to creating knowledge. The way Victor carries out his scientific investigation illustrates a wish for complete power and dominance, overlooking moral aspects related to control over life and death. Donna Haraway, in her work *Situated Knowledges*, (1988) questions the claimed objectivity of traditional scientific exploration. In addition to that, In Herman Melville’s *Moby Dick* (1851) Captain Ahab’s focused hunt for the white whale demonstrates how EXPLORATION IS A CONQUEST. He sees the whale as a worthy opponent that needs to be beaten, showing his arrogance and wish for control over nature. However, the metaphor is turned around and reversed because the whale cannot be conquered and Ahab dies. Ahab shares a similar fate with Victor as they both do not abandon their quest which results in their deaths. Ronald Bailey (2018) argues that the real monster is not created by Victor Frankenstein, indeed, Victor is the real monster due to his lack of understanding of the rules of nature. Victor’s exploration is an unholy one that goes against the law of nature and God. George Levine argues that:

“In her secularization of the creation myth [Shelley] invented a metaphor that was irresistible to the culture as a whole ... the attempt to discover in matter what we had previously attributed to spirit, the bestowing on matter (or history, or society, or nature) the values once given to God” (Levine 7).

Victor's blind ambition prevents him from seeing possible outcomes and the responsibility that he holds for his explorations. Victor's search for scientific understanding becomes a metaphorical conquest, motivated by his wish to dominate and exercise power over nature. Victor speaks of his desire to conquer death through science which reflects the metaphor EXPLORATION IS A CONQUEST. He gives the impression of aspiring to "penetrate," "subdue," and "master" the secrets of nature with his scientific ambitions. In seeking after the keys to life and ways to defeat death, Victor embodies enlightenment thirst for knowledge and the ability to interfere with natural processes. His efforts resemble the conquerors when they talk about breaking through enemy lines, which implies that according to him scientific research is a conquest. The darker side is exemplified by Victor's unrelenting pursuit of his experiment, regardless of moral and ethical implications. His wish for greatness prevents him from seeing the consequences of his actions. The creation seems like victory at first; however, it soon turns into a catastrophe which shows how dangerous an exploration or a discovery can be. Victor's "conquest," The Creature, symbolizes both his pride and unmanageable outcomes caused by excessive ambition. The novel highlights the fact that perceiving nature as a foe to conquer rather than a friend to cherish and comprehend can pose specific threats. Similarly, Robert wants to arrive at the North Pole despite all the difficulties presented by the cold. Robert Walton perfectly personifies the metaphor of exploration as conquest. In his letters to his sister, he reveals his wish for fame through mapping uncharted areas. His trip to the North Pole is not a scientific expedition, but rather an attempt at triumph. Walton's journey illustrates the two sides of exploration as both discovering and struggling. He wants to walk in a place never before stepped by human foot, which shows his wish to occupy and own the unknown. The urge for conquest is seen in the unwavering chase of his goal, even though there are risks and the crew's safety is at stake. Walton's story presents exploration as an act of courage and trying to put his name down in history for the sake of fame by achieving what nobody else has achieved. However, there is another point of view that also points toward a shortsighted view, where the worth of the unknown is less important than the personal success gained from overcoming it. The concept of exploration is akin to conquering new territories or uncovering hidden secrets, emphasizing the sense of adventure, danger, and ambition inherent in his journey. His ambition to explore and conquer the North Pole becomes a significant justification in his life – his *raison d'être* - which reveals the conceptual metaphor of EXPLORATION IS A CONQUEST. Exploration is the act of traveling through an unfamiliar area to learn about it, often driven by curiosity and the desire for discovery. In the novel the concept is more than

physical exploration. Victor tries to explore the laws of nature whereas, Walton tries to explore the Arctic. By discovering the unknown both try to conquer their goal, by asserting dominance. Therefore, conquest is the target domain of the metaphor. On the other hand, exploration is a discovery that helps the readers to understand the term conquest. The term exploration enlightens the term conquest and its significance, therefore making it source domain.

“...the secret of the magnet, which, if at all possible, can only be affected by an undertaking such as mine” (3) unveils Robert’s dedication and ambition through the lens of EXPLORATION IS A CONQUEST. The protagonist’s bold claim foreshadows the tough hurdles and possible setbacks lying in his path. Suggesting the risks and fallout waiting down the line sets the stage for the drama. The passage carries an ambitious and determined tone. In the story, the protagonist firmly believes that the secret can only be revealed through his actions. Robert sees the North Pole as a grand achievement, a conquest that will give him the key to the “secret of magnet” and change how science is understood. His claim “undertaking such as mine” demonstrates that he wants to own or have power over exploration activities. Robert is driven by ambition to explore the hidden meaning, which serves as a metaphor for man’s desire for control and understanding of nature. Though seen as an honourable quest, in fact it has risks and threats. The word “undertaking” used by Walton himself underpins how grand he views his journey. Walton’s mission might be termed unique and unparalleled because he terms his endeavour as such: “can only be effected by an undertaking such as mine, if at all possible.” His submission highlights how Walton sees it, as not just crucial but also a life-saving journey by putting himself forward as an explorer who discovers new places. “If at all possible” signifies that the task is difficult and risky for him to achieve considering no conqueror had ever tried going into that kind of strange place before. The phrase creates an implication that he can complete his task alone and indicates self-ambition and pride which are often linked with acts of conquest. His self-assured words imply that he is capable of achieving his goal which suggests that he will conquer the North. He presents himself as the conqueror who tries to take ownership of secrets held by the North Pole. The idea of the “secret of the magnet” is not just a scientific breakthrough, however, it also hints at possible fame and acknowledgment. To get to the North Pole and demystify such a secret is seen as an emblem of Walton’s aspiration to conquer unknown territory while at the same time gaining scientific honour and glory. The Creature’s existence questions the colonial elements and motivation present in this

metaphor. He is not a static item in Victor's scientific dominion, but rather a conscious entity who wants to have a connection and build a relationship. The fact that Victor does not recognize the humanity of the Creature highlights limits in conquest-based exploration, where "others" are viewed as objects to conquer or have power over. The statement corresponds to Edward Said's seminal work, *Orientalism*, (1978) underlying the fact that "the Western approach to exploration frequently implied a depreciation and control over non-Western cultures" (Said 179).

Victor asserts himself as the conqueror overtly: "A new species would bless me as its creator and source; many happy and excellent natures would owe their being to me" (54). The irony is found in Victor's expectation that his creation will bring him blessings and admiration. Victor hopes for "happy and excellent natures" from the experiment, however, he gets a Creature that causes misery, destruction as well and death. The consequences highlight his mistake of believing such a Creature would be splendid when made by human hands - showing the tragic results of Victor's incorrect ambitions. His dream about creating new species is a symbol of the Enlightenment era's search for knowledge and the risks involved with scientific ambition that has no limits. The mysteries surrounding life and death and Victor's curiosity drive him to seek the forbidden. His thirst for understanding is matched by a sense of ownership; he is convinced that he has the power to manipulate the essence of life. He views his experiments as the creation of a life form and sees himself as a superior being. As his greed becomes uncontrollable, he indicates that he has reached the final boundary and taken control over life and death matters. Victor's yearning to create life goes beyond the scientific analysis of natural phenomena. He plays the God, breaking the basic limits separating life from death by becoming a "creator" of a "new species." His ambition matches with the most extreme conquest in metaphor for exploration as humans aim to control and handle even basic aspects of existence itself. In the end, Victor achieves his goal by giving life to an inanimate body which he desires but he does not claim his conquest. After the rejection of Victor's conquest "the Creature seeks to conquer and destroy its human maker" (Dougherty 21). Mary Midgley (2001) says that scientific progress must have a moral guide. Victor's investigation disregards ethical considerations, focusing solely on achieving his goal without considering the potential consequences of reanimating a corpse. Victor's plea "bless me as its creator and source," puts a grand focus on his feeling that he owns what comes out of his scientific experiment. He elevates his position and identifies himself with a king or God, asserting that the "new species" is a result of his successful battle against nature's rules. Victor's belief that "many happy and excellent natures would owe

their being to me” displays arrogance in seeing exploration as a kind of conquest. He puts himself into a position where he assumes his creation will automatically be “happy” and “excellent,” not fully considering the moral problems or possible results of what he does. Sara Wasson states that the novel “is a paradigmatic text of medical ambition gone wrong” and the medical ambition of Victor was also wrong in the beginning besides its consequences. Victor, in his experiment, uses the scientific and biological comprehension of that time; hence, the book is viewed as “the ruling myth of contemporary biology” (Turney 3).

“I shall satiate my ardent curiosity with the sight of a part of the world never before visited and may tread a land never before imprinted by the foot of man. These are my enticements, and they are sufficient to conquer all fear of danger or death and to induce me to commence the laborious voyage with the joy a child feels when he embarks in a little boat, with his holiday mates, on an expedition of discovery up his native river” (3) express Robert’s desire to explore and conquer the unknown. His expression of a desire to discover “a part of the world never before seen” and set foot on “land never before touched by man” reveals his yearning for venturing into the uncovering uncharted territories and claiming them as his own. The choice of terms, like “sate,” “conquer,” “induce” strengthens the analogy of exploration as a conquest. The attention is captured by using the verb “conquer” with the metaphor which means the desire to overcome barriers and become the master of the element of nature. The North Pole turns into a state ready to receive a human footprint on land not yet taken. The word conquer refers to the ideals of the age of colonization. Robert sees himself as a winner who thrives on the challenge to win and enjoy a sense of victory arising from the discoveries made in a land unknown to him. His expedition is compared to a “child embarking on an expedition of discovery” seen as a conquest, and also has elements of child-like curiosity and the thrill of finding fresh encounters. In addition, the phrase never before visited” and “never before imprinted by the foot of man” carries a tone of privilege. The virgin territory is then turned into a space of human triumph envisaged through a possible ignorance of its existing ecosystems and likely effects on the surroundings. The way Robert describes his journey carries the feeling of adventure and conquest that comes with exploration. His “ardent curiosity” illustrates he wants to uncover the unknown. The phrase “overcome all fear” means that going on an adventurous trip and journey develops characteristics such as courage and determination. Robert’s readiness to face the challenges of an arctic journey shows his unrelenting will to succeed. He resembles his early desire and later excitement to that of the child. He compares his “laborious voyage” to the joyous

adventure up a river by an innocent child. Such a viewpoint indicates ambition and desire for learning, not just about conquering things.

The idea that EXPLORATION IS A CONQUEST carries the mindset of the Colonial Age - a time in history when Europeans took over new territories. The idea is seen in Robert Walton and Victor Frankenstein's aspirations as both are in search of knowledge and fame, but also ignore the harm that comes with treating exploration as conquest. The Colonialism Age, which took place between 15th and 20th century, saw European powers spreading their territory and power by exploring new areas, taking over them and using resources of foreign lands with people. The period was motivated by a search for money, items and geopolitical strength that often had as its justification feelings of being better than others along with a mission to make "uncivilized" lands civilized. The same ideals are seen in *Frankenstein* when Robert Walton goes on an Arctic trip and Victor Frankenstein does his research work. Walton's mention of his expedition's "enticements" demonstrates how adventure and the desire for recognition enticed a great deal of colonial explorers. His readiness to "conquer all fear of danger or death" exposes the colonial mentality to surmounting natural and human hurdles to gain control over fresh territories. The viewpoint is consistent with the Enlightenment principles of human advancement and supremacy over nature that frequently supported colonial expansion. The journey of Walton towards the North Pole, similar to colonial actions, is motivated by a desire for understanding and control. In both cases, they view things that are not known as an area to conquer and dominate. The conceptual metaphor of exploration as a conquest is further exemplified through the scientific undertakings of Victor Frankenstein. Victor's purpose of discovering the secret to life and conquering death is similar to the colonial ambition of taking over and exploiting new territories. The act of scientific colonization took place when he made the Creature by forcing nature to obey his commands and bring forth life. In addition, Victor describes his actions as breaking through "ideal bounds" and letting "a stream of light into our dark world;" the language closely resembles that used in connection with imperialistic conquest where it is believed that the unknown should be conquered through bravery shown during scientific discoveries. The unrelenting pursuit of wisdom is another way in which he mirrors colonialism which illustrates his desire for complete power over the natural world just like how colonialists wanted control over all aspects of their colonies. The effects of Victor's conquest highlight the moral problems and human sacrifices involved in these ambitions. The Creature he makes is a symbol of the unintentional, damaging results of exploration as a victory. The existence of the Creature questions Victor's power and dominance, just like how colonial

powers struggle with resistance and complications in territories they conquered. The story of Victor is a criticism of how the Enlightenment had too much faith in individualism that points out the moral blindness related to treating science exploration as a kind of conquest. Shelley’s criticism of the conceptual metaphor of exploration as a conquest is clear in the results experienced by Walton and Victor. Walton’s almost deadly Arctic trip of displays dangers for bodies and costs to humans related to these ambitious efforts. The problems faced by his team and his final choice to return show the difficult truths when people see exploration as a type of conquest. Experience of Walton warns that striving for conquest, even if it is under the identity of exploration, might cause unintended and dangerous outcomes. The tragic destiny of Victor also emphasizes the negative aspect of viewing exploration as conquest. His fanatical search for knowledge in science results in his destruction as well as that of his family members which shows how ambitious overstretching may have grave human costs along with ethical failings. The Creature, which is an unintentional outcome from the triumph of Victor, symbolizes those who are left out or exploited by their controllers but struggle against them. The conceptual metaphor **EXPLORATION IS A CONQUEST** exhibits the Age of Colonialism’s colonialist characteristics in the novel. The expression connects the desire for scientific adventure and control over new lands. Shelley uses Walton and Victor to comment on the effects treating exploration as conquest has on ethics, showing its human or environmental costs.

4.7. Knowledge is a Journey

Table 6 Analysis of **KNOWLEDGE IS A JOURNEY**

Conceptual Metaphor	Source Domain	Target Domain
KNOWLEDGE IS A JOURNEY	JOURNEY	KNOWLEDGE

The conceptual metaphor **KNOWLEDGE IS A JOURNEY** gives an insightful way of looking at Victor Frankenstein’s search for scientific knowledge and the results that come from his ambition. The conceptual metaphor implies that gaining understanding is like following a path with certain steps: exploration, growth, dealing with difficulties, and ultimate transformation or eventual devastation. The concept of knowledge being a journey suggests a transformation from ignorance to understanding, where every single step signifies deeper comprehension or important advancement. In the novel Victor’s travel starts with an

urge for scientific learning which shifts him from standard studies to probing into prohibited spheres. Freire states that “Knowledge has historicity. It never is, it is always in the process of being” (Freire 31). One cannot simply achieve the knowledge due to the evolving nature of knowledge Victor Frankenstein gets blinded by the brightness and the irresistible character of the knowledge he acquires. The conceptual metaphor KNOWLEDGE IS A JOURNEY can be found in a wide range of works, such as the *Epic of Gilgamesh*. King Gilgamesh of Uruk embarks on a search for eternal life drawing similarities with Victor Frankenstein who tries to infuse life into an inanimate body. He travels through different places, meeting obstacles and learning from various characters in his path. Another book where the same conceptual metaphor is carried is Cervantes’s *Don Quixote* (1605). Don Quixote’s extravagant chase for chivalric adventures serves as a parody of the conventional ideas about knowledge within chivalry. His pursuit of wisdom and heroism reveal the difficulties in his blurred perception of reality and in *Frankenstein*, Victor Frankenstein has a similar kind of blurred perception which leads to his tragic downfall. *The Adventures of Huckleberry Finn* (1884), written by Mark Twain, is about Huck Finn’s journey on the Mississippi River. The novel displays the journey in two ways: physical and moral elements. During his trip, Huck finds different cultures along with their languages; he pushes against his prejudices; and acquires understanding regarding racism as well as friendship complexities among human beings. The conceptual metaphor KNOWLEDGE IS A JOURNEY illustrates an experience of self-discovery and change in views in the novel. The journey of Odysseus back to his homeland in Ithaca is full of difficulties and hurdles. He comes across legendary beings and unfriendly powers, but finally he “conquers” them with cleverness and adaptability. The conceptual metaphor mirrors how ancient Greeks regarded journey which is a trial for heroes while they expand their reach. Odysseus’ journey home is similar to Victor’s journey to infuse life as confronting the difficulties on their way to their ultimate goal.

The exploration of the new world in *Frankenstein* resembles the Romantic idea of discovering the new. In the Romantic period, the discovery of the new was also taken as “a journey into an unexplored world”, adopting the quest for knowledge as a daring voyage. However, “journey” is also travel that is full of risks and obstacles in the quest for knowledge. Victor’s suffering to create the Creature is full of immoral deeds. His investigation of bringing back the lifeless body is impelled by curiosity and misleading ambition.” For that, a chain of uncalculated events was at the gates of his life. The process of acquiring knowledge in *Frankenstein* changes Victor significantly. As he continues with

his studies, he becomes more and more lonely. He loses connection with his family, eventually becoming distant from human feelings. The final result of Victor's journey is forming the Creature, which leads to great suffering and sorrow. His giving life to inanimate displays the downside of the journey analogy, how seeking knowledge might cause permanent change and unexpected effects. A journey entails moving from one location to another, typically encountering a variety of experiences and obstacles. By explaining the knowledge through the concept of journey, which is a process, the author displays that gaining knowledge is a process that takes time. The target domain of knowledge is identified with the concept of journey. The journey to acquire knowledge is an ongoing endeavour that involves learning, questioning, and deepening one's comprehension of the world. A journey typically entails moving from one location to another, usually covering a significant distance and duration. The source domain is the concept in journey which is used to describe the process of gaining knowledge that takes time and effort, like journey. Lakoff and Johnson use the conceptual metaphor "KNOWLEDGE IS POWER" in which the concept of knowledge presented as a power (229). Through the acquisition of knowledge, one acquires power as well.

"It was the secrets of heaven and earth that I desired to learn" (33) contains the conceptual metaphor of KNOWLEDGE IS A JOURNEY. Victor's attempt to decipher the mysteries of heaven and earth is an allegory for the Enlightenment search for knowledge and captures the essence of the human motivation to overcome what is unknown. Such allegory expresses the scientific expeditions as well as the quest for comprehension and raises moral issues of pushing forward frontiers of human knowledge. The use of "secrets," "heaven", and "earth" connotes mystery, godliness, and nature correspondingly. The mentioned connotations highlight the enormity of Victor's aspirations and the depth of his ambitions. What Victor wants is more than what is known on Earth. He does not only want to comprehend scientific truth but also the mysteries of "heaven." His goal reflects the metaphor KNOWLEDGE IS A JOURNEY. The destination signifies a final state of understanding as an infinite and wide horizon that includes both physical world knowledge and metaphysical concepts. Yet, the vastness of Victor's dream indicates a potential danger in unending pursuit. His lack of regard for the interconnectedness hints at the dangers inherent in his solitary quest. The phrase "secrets of heaven and earth" signifies concealed realities, indicating a way that is filled with unknowns and barriers. The sentence presents knowledge as a location that individuals must actively pursue and reach. Victor intends to expose secrets and is involved in finding out and understanding them. Victor's desire constitutes the belief that he can find

“the secrets of heaven and earth.” He assumes he can understand the whole universe which is full of unknown entities. With his overreach, he appears to be on a collision course with failure as attempting to master knowledge beyond human limitations which is likely to lead disastrous consequences. Victor has changed after the process of seeking knowledge. Victor’s perception of life and self is revealed through the challenges he faces and the discoveries he makes during his journey. Victor’s first sense of wonder about the objects outside the world leads him to an altered perception of things. Nonetheless, the narrative also hints at a darker possibility. The journey does not necessarily produce useful change. Victor’s obsession consumes him, twists his moral direction, and leads him to ruin. The hunt for knowledge would rather include moral values. The way he thinks foreshadows the dangers in his scientific creation and raises moral questions about a person’s responsibility when beginning a journey of knowledge. John Dussinger states that “...Curiosity or the lust for forbidden knowledge is finally a rebellion against God...” (Dussinger 40). Victor’s journey for knowledge is an act of open rebellion against God and the forces of nature. In *Inferno* (1314), Dante begins a journey into Hell, Purgatory and Heaven guided by the Roman poet Virgil. His journey symbolizes his search for spiritual wisdom and comprehension of life after death. When he moves downwards through the circles of Hell, Dante experiences different penalties as well as understanding more about the impacts caused by his sins. The actual journey in the underworld is a symbol of the inner journey of finding oneself and becoming aware of one’s morality.

Victor Frankenstein’s commitment to his scientific ambition is seen in the sentence, “I had worked hard for nearly two years, for the sole purpose of infusing life into an inanimate body” (58-59). The sentence has a determined and obsessive tone. Victor’s relation of his hard work and single-minded focus creates an impression of unstoppable ambition and determination. The phrase “worked hard for almost two years” demonstrates Victor as a committed explorer on a trip that is long and difficult. His nonstop struggle over two years indicates how much time and effort he has put into reaching his aim. The traveller needs to show dedication, conquer obstacles and endure difficulties to arrive at his desired place. Victor’s commitment hints at the great perseverance needed for scientific advancements. Although Victor’s dedication is strong, the idea that his “sole purpose” is to “infuse life into an inanimate body” implies a single and possibly risky direction. Often new findings and unexpected hurdles shift the path of gaining knowledge. Victor’s intense concentration may prevent him from considering other viewpoints and the possible moral consequences of what he makes. The path Victor follows in his quest to bring life into existence leads to sad results,

showing how dangerous it can be when one tries to gain knowledge but does not fully comprehend what might happen as a result. His ambition to “infuse life into an inanimate body” demonstrates how his journey takes him through a path that might cross the limit of morality and the consequences would be haunting. Gomez states “Victor Frankenstein is associated with the pursuit of knowledge who has an aim to achieve personal glory and recognition” (Rozas-Gomez 364). Marilyn Butler (1998) believes that “Frankenstein’s ‘instruments of life’ capable of infusing the ‘spark of being’ indicates the galvanic battery used in real life to try to bring a poisoned cat or hanged criminal back to life.” D.L. Ritchie believes that the strange look of the Creature illustrates worries about what might happen if people go too far with science. The unnaturalness of life comes from an unnatural source, which emphasizes the risk of disturbing nature’s balance. On the other hand, the phrase suggests that the journey itself gets dangerous as one gets lost in it. Victor exclusively focuses on his journey and his quest makes him so oblivious to his life, health and friends which suggests that the search for knowledge turns into obsession. The idea of sacrificing health, life, and personal connections for the sake of knowledge shows a darker side to his journey. Ralph Waldo Emerson (1841) in his essay “Self-Reliance” stresses the significance of self-thinking and personal discovery. However, he also underlines the value of learning from others as well as sharing and exchanging ideas with them. The lonely path taken by Victor shows the risks that come when one does not pay attention to these factors related to gaining knowledge.

Victor vividly describes his quest, for knowledge with his utterance of “Curiosity, earnest research to learn the hidden laws of nature, gladness akin to rapture, as they were unfolded to me” (31). At first, Victor’s “curiosity” to understand “the hidden laws of nature” demonstrates how captivating a huge and never-ending horizon sounds. “Hidden laws” are uncharted places that he has to find, fitting well into the metaphor of KNOWLEDGE IS A JOURNEY. The expression “to learn the hidden laws of nature through earnest research” indicates a concentrated, step-by-step search for scientific truths. The method is rather about a certain process than an achievement that consists of constant probing and detection. The concept of journey signifies development and transition, indicating Victor’s intellectual progress during his further penetration into the natural world mysteries. The place he chases for in his journey symbolizes complete comprehension of the natural world. His desire to uncover the mysteries highlights how interesting and alluring a scientific quest is. Victor’s “earnest research” demonstrates his commitment and hard work needed in the journey. Victor is an active seeker of knowledge who overcomes difficulties, showing dedication by

persisting through hardships. His emotional journey finds its expression in the realization that he is “glad” almost to the point of “rapture” when he discovers the spiritual truth hidden deep in a person. His elated feeling, indeed, points out the fact that knowledge has in itself been vouched for transforming. He neither talks about arrival at meaning nor narrates joy and pleasure as an integral part of activity suggesting that just getting there is as important as what one gets from there. That sentiment further underscores the metaphor of education as a journey, it is not studying at university but the acquisition of experience and knowledge step by step that makes him exalted. However, Victor’s description contains a deeper idea. His “gladness akin to rapture” while knowledge is revealed suggests that the process of exploration brings excitement and contentment. The journey itself becomes a cause for pure joy. Victor’s emotional reaction “gladness akin to rapture,” implies a deep internal change as he unfolds knowledge. His comprehension of the world and where he stands are being altered by what he has found out. Victor’s research dedication is seen in his active pursuit of knowledge, not simply acquiring it. He devotes himself to studying, experimenting and investigating subjects that illustrate his efforts. The scientific progress proceeds gradually. He meets with obstacles, and he has to overcome the barriers that occur on his course, as the path of gaining knowledge is a long journey for him.

4.8. Light is Hope

Table 7 Analysis of LIGHT IS HOPE

Conceptual Metaphor	Source Domain	Target Domain
LIGHT IS HOPE	LIGHT	HOPE

Frankenstein depicts a chilling story about ambition and its hideous outcomes, along with exploring what lies at the very heart of human darkness. The flicker of hope amid bleakness emerges through a powerful and enduring metaphor: LIGHT IS HOPE translates the abstract idea of hope, characterized by optimism and a desire for a better future, into a more concrete concept of light, which conveys brightness, warmth, and dispels darkness, as well as hope itself. In contrast to the darkness that represents despair, ignorance, and evil, the light symbolizes hope, knowledge, and optimism. The light stands for brightness, warmth ends in darkness. For the Creature, light is unwelcome because of his monstrous looks and longing for companionship that carries a poignance that can scarcely be borne. For instance, his

observations of the De Lacey family's firelit cottage become a metaphorical beacon of hope. Conversely, as Victor Frankenstein sinks further and further into guilt and despair he comes increasingly in contact with the side of night. In the novel *Les Misérables* (1862) by Victor Hugo the protagonist, Jean Valjean, seeks redemption which is a journey towards the light and his journey that draws similarities with the Creature's pursuit for the light to dispel the darkness that surrounds him. In F. Scott Fitzgerald's masterpiece *The Great Gatsby* (1925) the same light gives hope to Gatsby for his reunion with Daisy. A world plagued by prejudice, racism, inequality and hatred is described sharply in Harper Lee's *To Kill a Mockingbird* (1960). The light in the window of Atticus Finch symbolizes his steadfast commitment to justice and moral righteousness, providing hope to the community and his children against those plagued by such severe illnesses. As in *Paradise Lost*, (1667) John Milton often uses light as a symbol of hope, divine presence, and enlightenment. Although humanity falls from Paradise, the metaphor of light expresses the goodness and grace of God. The light symbolizes the hope in Greek mythology. Prometheus, whose name is in the title of the book, provides hope and a bright future for humanity by stealing the fire. With his thievery, Prometheus incurs the wrath of Zeus in the same way Victor incurs the wrath of nature or holy power. Prometheus faces eternal punishment; an eagle devours his liver which grows back every night and Victor is haunted by his creation that kills his loved ones. Light is the source domain of the conceptual metaphor. The light enlightens the way and dispels the darkness. Therefore, guiding people to the domain of hope. The light also brings warmth along with it. Hope is the target domain which is understood through the light in the novel. The hope brings possibilities and optimism. Through the cross-domain mapping the light borrows the concept of hope in the novel. Moreover, The Conceptual Metaphor Index uses the HOPE IS LIGHT conceptual metaphor which reinforces the conceptual metaphor found in the novel.

The sentence "One day, when I was oppressed by cold, I found a fire which had been left by some wandering beggars, and was overcome with delight at the warmth I experienced from it" includes the conceptual metaphor LIGHT IS HOPE (120). The sentence presents an irony based on the fact that at the beginning, the Creature is elated by the warmth of fire which is basic human comfort. On the other hand, fire can harm him greatly and the fire signifies the duality of human experience and knowledge. The above comparison demonstrates the complexity of the Creature's learning process. His learning process gives a picture of what all human beings go through in their lifetime and quest for knowledge. The fire epitomizes the dual nature of both scientific discovery and enlightenment around which one finds either

comfort or danger. Fire's unveiling by the Creature is an allegory for the human situation and quest for understanding, showing the contradictory aspects of scientific discovery and enlightenment that give both ease and threat. The Creature expelled from human society by his monstrous visage and craving for companionship experiences warmth in the fire. His isolation and misery are thus represented by the cold that is oppressing him: the cold is a stand-in for the emotional and social disassociation he is forced to endure. He faces emotional and social alienation, which is represented by the cold. The discovery of fire contrasts sharply with the darkness and coldness of his existence, offering a glimmer of hope. The Creature's focus is on the physical sensation of relief from the "cold," however, its emotional reaction of being "overcome with delight" goes beyond mere physical comfort. As mentioned earlier, the cold is a symbol of an "oppressor" and a hurdle that needs to be overcome. Furthermore, the delight from context points towards two metaphorical interpretations: hope for light as well as warmth from fire seen by the Creature. In the fire, he gets a short-term escape from the "coldness" of his life both emotionally and physically even if rejected by society. The Creature, who deeply desires connection and acceptance, uses the warmth from the fire as a symbol. Nevertheless, the fire is impermanent just like its eternal war. The fire, left by "wandering beggars," is a sign of its temporary presence. The temporary nature symbolizes the quick hope experienced by the Creature. The fire, similar to beggars' existence here is short-term and shows future meetings of the Creature where he finds short periods of comfort but in the end gets constant refusal due to his monstrous shape. The fire, ignored by those in need, represents an aspect of human culture and its capacity for goodwill, albeit accidental. Despite being rejected and isolated at the outset, the fire symbolizes the Creature's hope for solace and comfort in the human world. The fire implies that humanity still possesses qualities of kindness and empathy that can provide optimism for the abandoned. The Creature's pleasure in the fire's heat highlights his intense desire for joy and ability to experience happiness. A further layer of complexity is added by the fact that the source of the fire was "wandering beggars." In a way, beggars share a thematic connection with the Creature, who is often ostracized by society. As the Creature finds solace in a source associated with societal marginalization, he illustrates the alienation he feels, as well as the likelihood that he and the beggars will not be permanently accepted by a society that considers them both outcasts. The Creature's process of learning can be observed from the perspective of Locke's philosophy. When Victor Frankenstein leaves him alone, he starts life without previous knowledge or comprehension of the world. His first experiences are only related to his senses. He learns about his surroundings by directly engaging with them

which has similarities with Locke's theory that knowledge is derived from sensory experiences. Locke states in his *An Essay Concerning Human Understanding* (1690):

“Let us then suppose the mind to be, as we say, white paper void of all characters, without any ideas: How comes it to be furnished? Whence comes it by that vast store which the busy and boundless fancy of man has painted on it with an almost endless variety? Whence has it all the materials of reason and knowledge? To this I answer, in one word, from EXPERIENCE. In that all our knowledge is founded; and from that it ultimately derives itself” (87).

His words correspond to the Creature's original lack of knowledge and his gradual acquisition of information through sensory experiences, such as finding out about the warmth of the fire. Correspondingly, the fire's warmth is different from the coldness he has known, both in body and feelings. The difference highlights how crucial positive sensory experiences are for the Creature's growth, supporting Locke's point that sensory experiences form our knowledge and comprehension.

The sentence “The sun is yet high in the heavens; before it descends to hide itself behind your snowy precipices and illuminate another world” (116) paves the way for the conceptual metaphor LIGHT IS HOPE. The passage carries a majestic and reflective tone that paints a picture of the sun moving in a calm yet magnificent way. The sun's setting and vanishing out of sight foreshadow tough times and the protagonist encounter a series of obstacles. The “sun,” which is the source of light, is linked with hope as discussed before. The Creature's desire for relationship and approval is regularly connected to the comfort and brightness related to light. The sunlight, being a symbol of brightness, is different from the darkness that the Creature had to endure throughout his life. From the experienced darkness, the light emerges for the Creature and he knows the light will fade due to the high mountains symbolizing hope is temporary. In this instance, the Creature recognizes that the “sun is yet high in the heavens,” suggesting there remains a flicker of hope for his life. As he admits that the “sun is yet high in the heavens,” he indicates although the light is far away there is still hope left. The sun's position high in the sky is a representation of a zenith of hope and enlightenment. Once the sun begins its plunge from the sky, hope begins to die. Furthermore, the optimism is short-lived, giving him just a small opportunity to take advantage before it vanishes. The snow-covered slopes embody challenges and inevitable obstacles that will shut off the light, signifying despair or failure. The writer reminds the readers that hope is threatened constantly by adverse circumstances and is fragile. The Creature does not relinquish the possibility of finding acceptance in the world. For the Creature, the “sun”

seems to hope. The light means being accepted and having a bright future. When he experiences warmth from light and its ability to make things visible, it resembles his deep desire for connection with others. However, a feeling of coming darkness emerges through the Creature's words. The sun that "descends to hide" behind the "snowy precipices" is seen as an impassable social barrier that stops him from arriving at his goals: companionship. The sun, hiding itself, that is seen in the sky becomes a metaphor for the light of hope slowly vanishing and nature blocks his light through the mighty mountains since he is a creation of human and cannot live amongst the creations of God. The sun goes down behind snowy high places which emphasizes the difference between light and darkness. The metaphor emphasizes the precarious balance between hope and desolation that defines their experiences. The description hints at what will happen later when the Creature goes into despair because his efforts to make a connection keep getting rejected. Furthermore, the sun's role in "illuminating a different world" adds a new element to the equation. The mentioned "other world" could literally mean another part of the globe, but it also has a metaphorical sense. The phrase symbolizes a world without prejudice, where the Creature could find acceptance for his true self. The Creature's awareness of the "other world" emphasizes the sorrow in his situation. He understands that there may be an elevated life, but he is unable to reach such a life. The sun's capacity to "illuminate other world" hints, at the recurring essence of hope and wisdom. Even as one light fades it pledges to illuminate another corner of the globe signifying continuity and the everlasting existence of hope in manifestations or locations. The scene reminds Plato's Cave Allegory since the source of light will disappear soon due to the mountains and there will only be shadows which are the reflections of reality. The idea of the other world is similar to Plato's Cave Allegory in which the light illuminates but the chained people cannot grasp the reality of the objects around them. Samuel Taylor Coleridge uses light to represent knowledge, spiritual awakening, and the potential for human redemption. In *Biographia Literaria* (1817) Coleridge explores the transformative power of the imagination, which he associates with divine illumination. He posits that the imagination brings forth new insights and understanding, akin to how light reveals hidden aspects of the world. He states that "In the natural world, light is not merely the presence of the sun but a symbol of hope and revelation, a force that dispels the shadows of ignorance" (Coleridge 96). The concept of light Coleridge uses to symbolize hope and divine insight lends the reader a more profound understanding of Victor's experience. Initially, Victor's enlightenment is based upon a metaphorical sense of light in terms of scientific discovery and ambition. When his creation becomes a source of horror, the light

goes out as a candle, to be replaced by guilt and despair. His transition is described by the sun's setting.

The LIGHT IS HOPE conceptual metaphor demonstrates its presence in the sentences "Their icy and glittering peaks shone in the sunlight over the clouds. My heart, which was before sorrowful, now swelled with something like joy" (112). The words "icy," "glittering," and "sunlight" connote a cold but beautiful scenery. The connotations strengthen the contrast shown in this part between the roughness and beauty of nature, as well as the feelings experienced by the protagonist. The words are spoken by Victor when he travels in the Alps, getting comfort and an emotional lift from big natural views. The light is a metaphor for Victor's temporary hope and emotional relief, coming during his continuous battles and sadness. The novel links light with hope, representing not merely brightness but also the warmth and relationships of a future the Creature hopes for. The "sunlight," which is portrayed shining onto the "icy and glittering peaks," makes a strong impression. Although mountains are typically considered cold isolated locations, as the Creature, the sentence illustrates how the brilliance of the sun can penetrate even the most remote part of the earth which suggests still warmth or vitality left in the Creature's desolate life. The narrator shows the sharp contrast between initial sorrow and eventual bliss. The sunshine, as a symbol of hope, helps coordinate that leap among emotions. The image of a heart swelling with joy underlines this point. Hope after all can lead to an intense emotional resurgence, transforming even one's darkest hour into higher and more optimistic. The change in emotions from sadness to happiness demonstrates a kind of emotional renewal implies that hope. Hope is symbolized by light, which can revive the human soul giving it fresh motivation and hopefulness. The comparison illustrates how feelings can heal and the long-lasting effect of hopeful encounters. The crucial moment is when Victor surprises himself and the readers by reacting emotionally. He understands that his sorrow is replaced by a feeling of contentment. The change in his feelings is attributed to him, feeling excited when he looks at the mountains with sunlight even for a short period. The metaphor of 'light' reveals life to him which he nurtures into the abyss he has created. In times of sorrow and despair, the sunlight touches and makes visible the icy tops of mountains. The shining over clouds is like a break in metaphorical gloom which means hopes goes past points where there might be darkness. The brightness of the sun illustrates the change from sadness to happiness. M. H. Abrams in his book *The Mirror and the Lamp* (1953) discusses Romantic insistence upon the mind as a light. His views state that the human mind can illuminate the world and generate its perception, just as light makes things perceptible. His idea could be

compared to characters in *Frankenstein* who have inner battles and search for their own “light” through knowledge or self-discovery. Nietzsche draws attention to the effect of light when he claims that “We have created the weightiest thought-now let us create the being for whom it is light and pleasing” (Nietzsche 179). According to him light is pleasing and brings hope along with it. One of Nietzsche’s main ideas in *Thus Spoke Zarathustra* (1883) is about beating despair by living, which fits with Victor’s feelings in this part. After witnessing the hills illuminated by sunlight following the animation of his creation, he experiences a glimmer of hope and an opportunity to overcome his initial melancholy, pushing aside feelings of fear and solitude. Furthermore, Kant concentrates on the sublime in nature since “...the sublime in art is always confined to the conditions that [art] must meet to be in harmony with nature” (Kant 98). The term sublime involves experiences that are immense, strong, and dangerous. Such experiences create a feeling of admiration and fascination mixed with fear or even terror. The impression is frequently caused by the immensity and strength of nature. The mountains with their “icy and glittering peaks” encompass the qualities of the sublime. They are vast, cold, and potentially dangerous, the traits that inspire both awe and fear in Victor. The sunlight can be seen as a part of the beauty that shows warmth, hope, and life potential as well as breaking the harsh feeling of the icy peaks and giving a feeling of equilibrium. The sunlight that shines on top of the snowy mountains can be interpreted as a mental clarification for personalities. Jung characterizes light as an emblem for enlightening the subconscious mind, revealing concealed thoughts and emotions. The phase is important in terms of psychological recovery. Jung argues that light stands for “consciousness as it separates itself from unconsciousness” (Jung 595). Such an approach is similar to how the sunlight in the plot symbolizes a chance for self-awareness and comprehension that shows an occasion for characters to face their internal darkness and start their healing journey. Jung’s conception of archetypes and collective unconscious implies that symbols such as light have universal meanings for different places and times. The use of LIGHT IS HOPE metaphor in *Frankenstein* taps into the universal symbols, eliciting powerful emotions and expressing deep psychological truths. Jung notes that light signifies the “clearing up of darkness” and “making something out of a very disordered situation” (593). The novel reflects the general human experience, searching for knowledge, and getting through difficulties, which demonstrates how timeless the idea of light as a symbol of hope is.

4.9. Darkness is a Threat

Table 8 Analysis of DARKNESS IS A THREAT

Conceptual Metaphor	Source Domain	Target Domain
DARKNESS IS A THREAT	DARKNESS	THREAT

The narrative is infused with the conceptual metaphor of DARKNESS IS A THREAT which increases the story's tone and underscores the perils linked to uncontrolled ambition, prejudice, and monstrous actions. Darkness is where the threat grows, as shown by the murders of the Creature that happen at night, driven by feelings of isolation and a desire for revenge. The hidden nature of his making and the fear he inspires are also highlighted through this connection to darkness. Light represents the love, connection, and understanding that the Creature yearns for. The absence of light assists the Creature's actions and strengthens the view of him as a danger. In this respect, LIGHT IS HOPE conceptual metaphor can be considered the opposite of DARKNESS IS A THREAT conceptual metaphor. Darkness is a place where there is no light and the absence of light means there is no hope either. In a place without hope, darkness emerges and it creates an atmosphere of threat. In addition, darkness also symbolizes the psychological suffering of Victor and the Creature. Self-imposed exile reflects Frankenstein's guilt and despair. The metaphors about light and darkness combine to create a sense of tragic irony. The Creature's life is naturally connected with darkness because he comes from Victor's scientific mistake, but at the same time, he longs for "light" in terms of being accepted and understood which society does not give him. The interplay of the mentioned metaphors highlights the Creature's hopeless condition: a living made from darkness and desire for a world that sees him as danger. Metaphors such as LIGHT IS HOPE and DARKNESS IS A THREAT make the tale both intricate and ambiguous. Light symbolizes the Creature's yearning for affiliation and approval; dark is where to survive in darkness. Lifting together from the metaphors, Shelley emphasizes that the Creature's plight is both tragic and inevitable in him a being of darkness,

seeking desperately after the light of knowledge in a world shrouded by fear and prejudice. Only fleeting indications of hope reflect the darkness which, in the end, devours Victor and his creation alike. In *After Babel* (1975) by George Steiner, he states “light and dark, the communicative and the inarticulate were to clash in a dialectic of conflict and mediation” (Steiner 330). In *Frankenstein*, the Creature’s desire for “light” (approval and fitting in) is rejected by a society that is scared of him because of his darkness (seen as monstrous) which shows how either light or darkness can be linked with being left out and unfair. In the dystopian novel *The Handmaid’s Tale* (1985) by Atwood, darkness is used to illustrate the oppressive environment of Gilead. The Handmaids who have been made into servants wear red clothes, despite they live in “a world of dull and stupid greys.” The darkness that surrounds the environment symbolizes the loss of knowledge, suppression of individuality and threat of violence. The darkness in the novel serves a similar role as in *Frankenstein*. The Creature, who is rejected due to his appearance, lives on the edges of society and is constantly in danger. The darkness symbolizes the societal fear and bias that he encounters; a fear which ends up contributing to his rage and sadness. In Edgar Allen Poe’s poem *Raven* (1845), darkness is omnipresent which creates a feeling of fear and expectation. The speaker’s sleepless night, the raven coming at midnight, and the constant shadow that lies floating on the floor are all part of the metaphorical darkness which represents fear, loneliness as well as descent into madness for him. In *Frankenstein* when the Creature wakes up he finds himself in utter darkness and experiences similar confusion and weakness as human beings do. Darkness is a place where the light is absent. Since the light carries the hope along with it, darkness is devoid of hope. Darkness is the source domain of the conceptual metaphor, and it is associated with the concept of threat. In the darkness, the vision is limited and therefore different kinds of threats can emerge in the darkness therefore it poses a threat to the characters. Through the metaphor DARKNESS IS A THREAT, the author describes the concept of threat in a way that is familiar and alarming. A threat is a possible danger that can cause harm. Threat becomes the target domain in the conceptual metaphor since the darkness is explained through the understanding of threat. The Conceptual Metaphor Index includes DARKNESS IS A COVER conceptual metaphor. In the cover of the darkness, dangers may arise and disrupt the harmony of the people. In the passage “Yet, as I drew nearer home, grief and fear again overcame me. Night also closed around; and when I could hardly see the dark mountains, I felt still more gloomily. The picture appeared a vast and dim scene of evil, and I foresaw obscurely that I was destined to become the most wretched of human beings,” (82) the encroaching darkness and the unlit

mountains symbolize more than the absence of light. The irony is that Victor comes home, which in the past was considered to be a sanctuary and safe place, only to find that his family now only has grief and dread. Rather than peace of mind, he gets a feeling of unfortunate events about to happen and darkness all around him which makes his situation tragically ironic. Victor's trip back home and his overwhelming fear is an allegory illustrating the disastrous ends of unconstrained ambition, as well as the search for forbidden knowledge. Victor's words mark the epiphany moment where he acknowledges the consequences of his ultimate mistake. Victor's epiphany is a significant turning point in understanding his situation and culpability. His actions are driven by pure ambition and the thrill of scientific discovery, entirely removed from the potential moral and ethical ramifications of his achievements. Feeling closeness to home, with the night of contrast between the outer and inner worlds, he is brought to the awareness of being destined for profound misery. The foresight into his "wretched" future, therefore, marks a break from his earlier, more detached point of view toward a realm where he is acutely attuned to his culpability and the burden of his deeds. His words represent the sense of fear, sorrow, and premonition experienced by Victor. The words 'night also closed around' suggest that the subject of the sentence is being enclosed, engulfed by threat, while at the same time proposing that darkness, both physical and mental, shadows Victor's mind. Therefore, in the sentence literary conventions reproduced where night and darkness stand in as symbols for menace and wickedness. The fact that Victor cannot see the "dark mountains" makes his feeling of doom grow strong. His lack of clear vision is not only a problem in physical sight but also a symbol of troubled future events. The view he has described as a "vast and dim scene of evil" implies that the world is full of hidden dangers and malevolent powers which adds to his expectation towards suffering and wretchedness. The absence of light in the environment hinders the protagonist's ability to see, which is essential for moving around and feeling secure. The darkness swallows him and due to his inability to see 'dark mountains' he feels so vulnerable and disoriented. However, the true impact comes from the metaphorical darkness surrounding Victor. He talks about his "grief and fear," as if to say the night was descending upon him. The darkness becomes a physical embodiment of his innermost confusion. What he sees is not an image but a "vast and dim scene of evil" that mirrors his emotional situation. The feelings he evokes accord with the Gothic tradition in which darkness is frequently associated with evil presences and foreshadows calamitous happenings. Victor's sadness and unease are intensified by the darkness, thus making them more intense. Victor's feelings illustrate the way environmental elements can escalate inner emotional states. Shelley links

the outer environment (night and dark mountains) to his inner world (sorrow, terror, and dread) to show that it is what goes on in his mind that matters. The metaphor used here is appropriate due to portraying Victor's mind as a maelstrom of thought and emotions. The metaphor shows how the protagonist grapples with guilt and fear about the sufferings that have happened due to his creation. Moreover, his words bring about a striking mental picture which is stormy inside of him. The growing physical darkness of night is a metaphor for Victor's inner darkness, the portent for his fall into misery. Darkness is not mere absence of light but is fear, guilt, and looming pain as a consequence of Victor's uncontrollable ambition and passion. In Shakespeare's tragedy *Macbeth*, darkness is a symbol of the protagonist's path into tyranny. The witches meet in darkness and Macbeth thinks about his killing actions at night. Darkness becomes a metaphor for the evil he does and the unclear moral situation he finds himself in. In *Frankenstein*, Victor's experience of guilt and hopelessness is also linked with a descent into figurative darkness. He isolates himself, and darkness is used in both stories to symbolize the inner struggles related to ambitions, feelings of guilt and crossing moral limits. "Whoever fights with monsters should see to it that he does not become one himself. In *Beyond Good and Evil* (1886) Nietzsche writes "And when you stare for a long time into an abyss, the abyss stares back into you" (Nietzsche 69). In *Frankenstein*, Victor stares into the abyss for a long time and he becomes a monster by engaging with the darkness. Victor Frankenstein's scientific endeavours are his way of "fighting with monsters," probing the limits of both natural science and ethics. His making of the Creature is a face-off with an unknown and forbidden act. When he goes more into his obsession, he metaphorically stares into the abyss. Besides, the abyss, which symbolizes the results of his excessive pride and transgressions, also looks back at him, making him feel guilty and afraid. In the passage, the dark mountains are symbols of the abyss. Nietzsche's "the abyss gazes back," means that the consequences of your actions are inescapable, which inevitably haunts one and reflects onto oneself. For Victor, the mountains represent forthcoming results from his ambition. The mountains and night's physical darkness demonstrate a similarity to his inner struggle, mirroring Nietzsche's idea that inside and outside darkness are interconnected.

The darkness is presented as a threat in the following passage: "The thunder ceased; but the rain still continued, and the scene was enveloped in an impenetrable darkness. I resolved in my minds the events which I had until now sought to forget: the whole train of my progress toward the creation; the appearance of the works of my own hands at my bedside; its departure" (84). The words "impenetrable darkness", "resolution", "sought to forget" and

“appearance” connotate with decisiveness, perseverance, evasion, and being haunting respectively. The connotations help to stress the deep emotional side of Victor and the significance of his past actions. The tone the writer uses is sombre and reflective. Thinking over the events that happened before and continual rain with darkness gives a sense of melancholy and regret, creating a ruminative mood that prevails throughout the story. Victor, in the midst of a scene with “impenetrable darkness,” depicts how deep his internal struggle is by considering the effects of his scientific transgression. His words give an image of how darkness makes both his interior feeling worse and matches the approaching danger he has created. The cessation of thunder contrasted with the continuation of pouring rain and enveloping darkness increases the fearfulness. The phrase “impenetrable darkness” signifies not only the hidden nature of his actions but also the unforeseen results of Victor’s scientific aspiration. When thunder “ceased,” means a real storm is ending; yet metaphorically speaking about Victor’s interior storm that continues. “Impenetrable” makes the darkness more intense, giving a sense that Victor cannot face the darkness and seek solace or enlightenment. Moreover, refraining from being the absence of light and becoming an asphyxiating force, ‘enveloped in an impenetrable darkness’ personifies darkness. The dark that is “impenetrable” is not just the simple absence of light but a wall between knowledge and Victor’s mind. Darkness provides the perfect environment for uncertainty and fear to flourish, serving as mirrors of Victor’s character and the dreadful results of his actions. By using the word ‘impenetrable,’ the narrator emphasizes how inescapable and deep the menace may be. Victor’s looking inside himself gives a hint of the psychological danger that darkness symbolizes. His remembrance “the whole train of my progress toward the creation,” illustrates how the darkness reflects a shadow over his thoughts and memories. The memory is not merely a way to tell the story but also an intense examination of guilt and horror that darkness boosts. He remembers the sense of dread that darkness carried when he saw the “appearance of the works of his own hands at his bedside” and its following “departure” which highlights the ongoing suffering and remorse he feels. The gloominess of the scene enhances the danger Victor perceives while the downpour that persists after the thunderstorm ends represents a perpetual danger that hangs over everything. As a result, the atmospheric backdrop mirrors Victor’s internal conflict as well as the everlasting peril set by his Creature. Hence, darkness becomes a metaphoric realm through which his anxieties and remorse are intensified stressing how the surrounding world has an impact on his inner self. Victor’s speech also connects to the topic of Victor’s transgression. He disrupts the order of nature by making life from non-life, and his act of scientific pride is linked with

darkness. The darkness signifies the ruin that Victor's deeds let loose. In *Lord of the Rings* (1991) by Tolkien, darkness is presented through Mordor. Mordor's city walls are also impenetrable to the light and that is the reason why Mordor is the haven for pure evil. The dark place belongs to Sauron who is called the Dark Lord which signifies an eternal barrenness hidden by shadows and symbolizes both a material danger as well as the spoiling effect of wickedness. In *Frankenstein*, the Creature made by Victor Frankenstein can be linked to darkness. The fear and danger that Sauron generates with his monstrous look and nighttime habits match the threat he poses to the set order. The two stories make use of darkness to emphasize the risks connected with uncontrollable ambition, Sauron wanting dominance, and Victor's ambition for mastery over death. The sentence is a metaphor for suppressed feelings and memories returning. Similarly, Sigmund Freud suggests that people experience a sense of strangeness when hidden fears from childhood become conscious again. In his work *The Uncanny* he writes "an uncanny experience occurs either when repressed infantile complexes have been revived by some impression, or when the primitive beliefs we have surmounted seem once more to be confirmed" (Freud 249). When Victor reflects on his progress towards creating life and his "works" appearing in bed signifies the return of suppressed material. The impenetrable darkness surrounding Victor reflects how his guilt and fear are locked away in his mind. Freud clarifies that the uncanny stems from content that has been repressed returning, resulting in a deep sense of fear: "The uncanny is that kind of frightening which comes back to what was once familiar" (Freud 220). The Creature made by Victor, which he wanted to forget about, keeps reappearing in his thoughts bringing the enclosing darkness as well and symbolizing danger from suppressed emotions becoming visible.

In the section "As the images that floated before me became more distinct, I grew feverish; a darkness pressed around me; no one was near me who soothed me with the gentle voice of love; no dear hand supported me" (219) the term "darkness" is used to portray Victor's psychological state rather than simply the absence of light. When he starts to grow feverish and observes the environment clearly, the growing darkness represents his increasing hopelessness and feeling of being trapped. The "darkness pressed around me" makes a suffocating and oppressive power present, showing his inside disorder as well as rising fear. The use of darkness not just as an idea but also as an object he can touch emphasizes its character as a dangerous force. The darkness in the text is placed about Victor's incredible depth of solitude. The protagonist hears no fond words in his ears, nor tender hand to minister to him. The blackness of the night now simply symbolizes a lack of human interaction and

love, two major factors that would have enabled him to stand on his own emotionally. Such a metaphor indicates how his psychological pain resulting from the missing link intensifies, thereby identifying darkness as being both dangerous in terms of physical emptiness and mental impoverishment. A dark is not an absence of light, but a weight of black that “closed in” on Victor. The darkness begins to embody his descending thoughts and accompanies the weighty guilt he drowns in. By using the verb pressed, a tactile root to the darkness is added, developing the potential for the interpenetration of the physical and the metaphorical. The sense of being suffocated and lonely reflection mimics Victor’s innermost emotions. The fact that Victor is without “the gentle voice of love” and the absence of a “dear hand” shows the emotional devastation Victor feels. The darkness becomes a personification of who he is alone and unable to find the comfort he wishes to bestow upon himself. The darkness speaks of the threats that are always on the horizon: the threats he has brought on himself and his loved ones. Never receiving love and support means a future of cold distance with no salvation. Victor’s fever, his heated state, and the surrounding darkness that is closing in on him can be viewed as an embodiment of his overwhelming regret and dread. His mind conjuring distinct visions must be a sign of terrible memory from his deeds resulting in massive disasters. The pressing darkness signifies the heaviness of his sense of guilt which will eventually force him to come face to face with the impact of his creation. This fits in well with the general Gothic tradition where darkness usually symbolizes the aspects about oneself that are not known, denied, or feared. Gothic literature harnesses the darkness to its advantage of the unknown as much as the known whereby light represents knowledge and darkness signifies fear. The protagonist in Edgar Allan Poe’s *The Tell-Tale Heart* (1843) experiences heightened paranoia and guilt due to the presence of darkness. In the novel *Wuthering Heights* by Emily Brontë darkness is used as one of the motifs that give the impression of evil and stormy feelings of the characters. The tradition is applied to add more passion and psychological layering to Shelley’s *Frankenstein*, and how darkness in the novel is employed to establish the extent of darkness. By using the verb pressed, a tactile root to the darkness is added, developing the potential for the interpenetration of the physical and the metaphorical. This sense of being suffocated and of lonely reflection mimics Victor’s innermost emotions. The fact that Victor is without “the gentle voice of love” and the comfort of a “dear hand” is emitted to illustrate the emotional devastation that Victor feels. The darkness becomes a personification of who he is alone and unable to find the comfort he wishes to bestow upon himself. Darkness embodies the weight of his guilt, the isolation he feels, and the looming threat that hangs over him. The metaphorical association enriches

the narrative by offering a deeper understanding of Victor's descent into madness and the emotional repercussions of his scientific hubris. In addition, Edmund Burke highlights that when visibility is restricted by darkness in his work *A Philosophical Enquiry into the Origin of our Ideas of the Sublime and Beautiful*, (1757) the mind is compelled to confront the unfamiliar, leading to a deeply unsettling experience. The sublime horror that Victor feels is made stronger by the uncertainty caused by his feverish condition and the surrounding darkness.

Furthermore, the Creature occupies a significant place that makes ideas about his heroism and villainy complex. Frequently misinterpreted and bad-mouthed, the Creature shows characteristics of an anti-hero, a type of character who does not fit into typical hero traits. Instead, the kind of figure engages viewers' empathy due to their intricate nature, ethical vagueness and sad condition. The Creature's beginnings demonstrate pureness and weakness, making him different from the usual bad person model. Victor Frankenstein creates him as part of an ambitious scientific experiment. The Creature comes into existence without knowledge about itself or the human society around it. His early experiences in the world are motivated by a basic need for companionship and belonging. The Creature's narration, which he tells Victor, presents his first encounters with amazement and yearning "I was benevolent and good; misery made me a fiend" (114). The Creature emphasizes his inherent good nature and his change caused by outside factors. His first innocence and goodness are typical features of the anti-hero, who usually starts their path with positive qualities that get spoiled because of his surroundings. Among the most essential elements of the Creature's anti-heroic creation is his search for identity and acceptance. Forsaken by Victor just after his creation, the Creature is left entirely to his own devices to survive the world. All his subsequent interactions with human beings result in rejection and violence, which influence unprecedentedly his self-understanding and positioning within the world, consequently making the Creature's eloquent lament for friendship special: "I am alone and miserable; man will not associate with me; but one as deformed and horrible as myself would not deny herself to me" (173). As a result, the Creature's desire for friendship makes him seem more human, causing the reader to feel sympathy towards him. He is not like typical heroes who usually go on good missions; instead, his story displays an anti-hero type because he searches for acceptance and connection. The Creature's actions are full of moral ambiguity, which is a characteristic of an anti-hero. Although he starts with good intentions, the constant rejections and mistreatment he faces cause him to act violently and seek revenge. Killing William Frankenstein and making Justine Moritz look guilty demonstrate

his desire to get back at Victor and humanity whom he sees as responsible for all the pain he endures. However, his actions are not shown only as wicked but also as reactions to deep pain and unfairness. The Creature himself recognizes the mixed feelings he experiences. He says “I am malicious because I am miserable. Am I not shunned and hated by all mankind” (174). The self-acknowledgment of moral mistakes leads the readers to view the Creature’s actions not as natural wickedness, but within a spectrum of pain. The Creature’s awareness about himself and his inner struggle adds to the portrayal of him as an anti-hero, someone who operates in a morally ambiguous space instead of being either completely good or bad. Moreover, Shelley’s Creature is the opposite of a traditional hero. His outer appearance, emulating horror, and disgust could hardly be further removed from that of a traditional hero. Yet, such features make him an appealing anti-hero. Societal taboos and preconceptions against the different, especially what Shelley tries to strike while forming the miserable journey of the Creature. The tragic dimensions associated with his character are amplified by his eventual fate in a manner of wandering in solitary confusion in the Arctic wilderness. His last words to Walton are drenched with feelings of resignation and sadness. He states “I shall die, and what I now feel be no longer felt. Soon these burning miseries will be extinct” (277). The final words of his journey demonstrate the pathos of an anti-hero, a character whose story is more about suffering and losing than winning. A similar type of anti-hero is present in *Crime and Punishment*. Rodion Raskolnikov from Fyodor Dostoevsky is a character who is similar to the Creature and struggles with deep moral conflicts. Raskolnikov murders by thinking that he is an exceptional man and can go beyond normal moral rules, but later on he feels overwhelming guilt and fear (Dostoevsky 67). His path resembles the journey of the Creature as they both start motivated by wanting to achieve greater in life but end up facing their moral weaknesses. The struggle inside Raskolnikov, as well as his journey towards redemption, highlight the mixed character of an anti-hero just like how the Creature understands his monstrous nature and what outcomes come from it. In the novel *Moby Dick* (1851) crafted by Herman Melville one finds Captain Ahab consumed by a relentless drive to slay the alabaster leviathan Moby Dick an endeavour that mirrors the Creature’s vendetta against Victor. The figure of Ahab stands as a study in contrast to his unwavering focus and magnetic sway over others starkly set against the ruinous nature of his fixation revealing the complex layers of an anti-hero. Ahab along with the Creature finds themselves swallowed up by their missions which eventually bring them to ruin. The depth of Ahab is seen through how he can talk about his reasons and his sad ending in the story echoes in the Creature’s thoughtful words on his being and deeds. In the novel, *A Song of*

Ice and Fire (2000) penned by George R.R. Martin, Jaime Lannister evolves from a character marred by dishonour to one that embodies complexity and garners sympathy. The path Jaime treads filled with struggles within himself and steps taken toward redemption mirrors the Creature's march towards realizing its essence and its longing to be embraced. The two individuals go beyond what one first thinks of them showing they are more complex and more human than at first glance. In Mary Shelley's *Frankenstein*, the Creature demonstrates what an anti-hero is like starting innocent and moving to a place where right and wrong are not so clear all because he deeply wants to be accepted and seeks revenge. The way his character is portrayed shares a deep connection with other characters who are not typical heroes like Raskolnikov, Captain Ahab and Jaime Lannister.



CONCLUSION

The application of Conceptual Metaphor Theory (CMT) in *Frankenstein* by Mary Shelley gives a broader understanding of the complex ideas in this story. It shows how vital metaphors are for forming human thought and language. This study has shown that metaphors such as COLD IS AN OBSTACLE, NORTH POLE IS A PARADISE, FRIENDS ARE A NECESSITY, LANGUAGE IS A BRIDGE, KNOWLEDGE IS A JOURNEY, EXPLORATION IS A CONQUEST, LIGHT IS HOPE and DARKNESS IS A THREAT shape Shelley's writing style while also showing her criticism towards Enlightenment values along with dangers related to excessive ambition. Applying Conceptual Metaphor Theory (CMT) to Mary Shelley's *Frankenstein* expands our understanding of the novel's intricate themes and emphasizes the profound significance of metaphors in shaping human thought and language. This study has revealed how deeply ingrained the mentioned conceptual metaphors are within Shelley's narrative. Exploring the novel through the lens of Conceptual Metaphor Theory (CMT) uncovers depths anew; examining the text's metaphors reveals

how her linguistic craft enriches the story and mirrors fundamental conceptual frameworks that mould human cognition and reality.

The metaphor starts as a figure of speech used to highlight and appreciate the beauty of the text, and it is considered a necessary tool for poets. However, Plato disagrees with Aristotle's ideas, and he thinks metaphors are tools that can spark the imagination. According to him, metaphors can distort truth and veer individuals from rational, logical thought. Lakoff and Johnson investigate the metaphor concept, presenting a unique perspective that places the metaphor in cognitive science. Lakoff and Johnson have changed the idea of metaphor from being only a tool in rhetoric to a foundation in cognitive science. Their work *Metaphors We Live By* emphasizes how metaphors help shape language, thoughts, and cultures, stressing their widespread impact on human thinking. Viewing *Frankenstein* through this perspective lets us understand it as more than just a story; it is an intricate network of metaphors that still connects with modern problems and discussions.

This research exhibits how Shelley skilfully combines the above-mentioned conceptual metaphors to examine aspects like the human condition, morality and results from scientific exploration. She brilliantly uses the cold as an obstacle that Robert tries to overcome in the novel. The cold is also a warning sign indicating the dangers ahead of the protagonist. Robert's narration depicts The North Pole as a paradise, which he craves to arrive in. Although Robert is fixed on arriving there, paradise is not accessible. Robert understands the dangers of moving forward, unlike Victor. He changes his mind and stops going for the North Pole, possibly saving his and the crew's lives. Isolation is the disease the characters suffer from. Robert, Victor, and the Creature are lonely and have no friends with whom to share their moments. The disease of isolation haunts Victor and the Creature, eventually resulting in their deaths. The language has a meaning beyond communication in the novel, being a bridge that connects souls. Lacking such a bridge increases the creature's agony, and being abandoned does not help his situation. Even after acquiring language knowledge, his monstrous look prevents people from bonding with him, increasing his loneliness. The feeling of being an outcast and lacking a sincere connection transforms him into a murderer who seeks revenge. Victor and Robert's knowledge acquisition takes time, associating knowledge with a journey. The journey does not always end well for the travellers, and this is the case for Victor. His knowledge eventually causes the deaths of his loved ones and his death as well. Victor wants to unveil the secrets of nature by creating a living, and similarly, Robert wishes to explore the Arctic region. Victor turns his life into a realm of torture by

successfully achieving his exploration, while Robert keeps his life by failing his exploration. The portrayal of light temporarily gives the readers a feeling of relief. Due to its gothic nature, relief does not last, and the darkness fills the lightless air, bringing its threats. The murders happen at night in the novel, making the depiction of darkness a foreshadowing element of the future.

Other than literary texts, creative uses of metaphors can be found in various texts and contexts such as daily conversations, song lyrics, research articles, and political speeches, to name but a few. While this thesis explores quite striking and novel metaphors in the fictional world of *Frankenstein*, it also entails further research on other social sciences to relate the novel in such specific domains as psychology, history, gender studies, and politics to discover the novel dexterously. The novel's lasting importance and thought-provoking nature come from its deep metaphorical world that makes complex ideas understandable and connected with real-life experiences.

By being the first to apply the CMT to a novel, this study fills a significant gap in literary analysis. It provides an innovative viewpoint that can be used as a model for future studies. This unique method enhances our understanding of Shelley's work and contributes to the broader comprehension of cognitive and cultural aspects related to metaphoric language usage. The study serves as a guide for subsequent analyses, encouraging scholars to investigate the metaphorical frameworks within literary works. Furthermore, the insights that result from the application of CMT to *Frankenstein* will lead to further literary analysis by creating a new window through which the works of literature can be examined. This approach enriches our appreciation for Shelley and our understanding of metaphoric language in general and its cognitive and cultural dimensions.

This study supports the idea that *Frankenstein* is a classic that keeps on capturing the interest of readers and researchers. Furthermore, it shows how metaphors have transformative strength to shape human thinking, as detailed by Lakoff and Johnson, helping us understand literature even more deeply. The study highlights that Shelley's work continues to impact modern society and evolves in literary analysis shaped by creative theories like CMT. Moreover, this study makes a point that analysing *Frankenstein* from the viewpoint of CMT deepens our comprehension of its culture and history. It presents fresh angles on why the novel remains essential today in discussions. The use of CMT for studying literature, shown in this study, highlights how valid the theory is for revealing hidden meanings in literary

works that imply its potential application across different genres and timeframes. Combining literature analysis with cognitive linguistics adds to the academic understanding of *Frankenstein* and progresses the discussion on methodology in literary studies. It promotes more inclusive methods that consider the cognitive parts of interpreting literature. This study creates a chance for future research using CMT on different types of literature, potentially putting literary criticism's nature to another higher and sophisticated level.

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