

FROM HUMANISM TO POSTHUMANISM: THE STRUGGLE FOR SUBJECTIVITY IN *FRANKENSTEIN*

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Abstract

*In a world where andocentric ideas are prevalent, this study explores the interest in the state of posthuman subjectivity and its significance. Posthumanism gained scholarly acknowledgment as soon as it appeared in the media, and during the past few decades, views regarding it have been hotly debated. Given the technological advancements in civilization and the existence of artificial intelligence, posthuman cognitive capacities appear to be developing in progressive domains. A living myth, *Frankenstein* by Mary Shelley, is a collection and sequel to a series of works that attempt to bridge the gap between the posthuman condition and its place in society. The primary topic of the novel *Frankenstein* is the role of a human-based civilization in creating a posthuman body and accepting that body as a co-creature to share this universe. It reveals that human-based societies primarily seek subjectivity for themselves. Finding more focused research that can bridge the gap between posthuman and humanist subjects is necessary. The theories of Michael Foucault and Rosi Braidotti are used in this research material to analyze the monster of "*Frankenstein*" and its struggle for subjectivity by revealing the reasons why peaceful coexistence between humans and posthuman beings is impossible.*

Keywords:

*Posthumanism, Subjectivity, Monster Theory, *Frankenstein*, Mary Shelley*

INTRODUCTION

According to contemporary science and technology, humans have coexisted with a phenomenon known as the posthuman. It may manifest physically as werewolves, zombies, or transgender people, or it may manifest mentally as artificial intelligence (AI) created by humans, robots, cyborgs, or mechanical gadgets that function far better than people. Initially, it was only in the form of ghost stories meant to amuse people on cold winter nights. However, later technological studies and researches were conducted to discover a creature that resembled humans, most likely to accompany humans as objects. However, later research revealed that it was interested in pursuing subjectivity as a developed creature, more powerful in its presence as a rival that could harm the human-inhabited universe when it is already damaged. Humans may develop their material network in political, social, and biological agency on their own, as seen by the way they live, eat, act, and interact with one another. With the aid of theories from Mary Shelley's 1818 novel *Frankenstein*, which attempts to investigate the impossibility of the

peaceful coexistence of human and posthuman bodies in this world, the study's primary focus will be the struggle to acquire subjectivity in posthuman bodies.

Victor Frankenstein was a well-known physician from a prominent family who wished to study science in conjunction with mathematics and the philosophy of Roman mythology. In order to help Victor, whose primary goal is to study life to the outer limits of death, he entices him to develop a human-like body that is lovely and full of feelings. After two years of work, he succeeds in exploring a new creature, but when it comes to life, it resembles a posthuman entity rather than a human. The eight-foot-tall, hideous beast conveys the idea of a monstrous entity. Like Victor, the unnamed monster rummages off his laboratory. The creature that was thought to be a human companion is shunned by society and turns into a monster in retaliation by murdering the people that his creator is related to. The monster attempts to become more human by learning language, education, and human lifestyles, but he eventually realizes that this world is not for him and that he will always be alone after he dies. This study offers a detailed analysis of a few sequences from Mary Shelley's novel "Frankenstein," allowing me to draw conclusions about what makes this entity acceptable to humans but unacceptable to posthumans.

The idealized universe that emerged millennia ago is one in which humans hold the central position and "other" contemporary objects revolve around them. In his "Letter on Humanism," written at the close of World War II, philosopher and critical thinker Heidegger offers a thorough analysis of humanism, which is thought to be metaphysical. He suggested reconsidering partnerships in a way that is consistent with human dignity. Theories related to losing human subjectivity were seen in the middle of sixteen century while reading Francesca Ferrando's words which became stronger in the seventeenth and nineteenth centuries.

Nick Bostrom defined the process of transhumanism as the improvement of human physical and psychological condition by using modern technology, and Hayles agrees with reforming human entities with modern technology. In the context of the French controversy, researchers such as Levi-Strauss, Lacan, Althusser, Foucault, and Derrida were attached to anti-humanism theories. Similarly, Robert Pepperell celebrates the evolution of the human species and refers to it as a developed form of life in his "Posthuman Manifesto." A debate that examines the potential of human development in technological fields by transcending the boundaries of worldly bodies and creating nonhuman beings to accompany humans has emerged from the human journey from a simple life to a complex emerging of mechanical development. However, this advancement has deviated greatly from its intended purpose. Additionally, Edward Said is in close proximity to those who advocate for the expansion of knowledge regarding human existence and the themes behind the opposition to the desire to rule.

Humanists' human-centered beliefs and use of the pronoun "we" are questioned by numerous other philosophers. James Clifford, for instance, highlights Said's theories on creating a new cultural norm that shifts from traditional to Western liberalism and humanism. In the social and political spheres, humanism rejects posthumanism as a companion species, according to Stefan Lorenz Sorgner and Robert Ranisch. She refers to them as "earthly animals" that will eventually turn into machines. Braidotti's use of the word "zoe" runs counter to Giorgio Agamben's definition of life (Stanford University Press, 1998). In order to explain the potential characteristics of a human-based animal or machine, Pramod Nayar refers to it as a refashioning of the connection between human life and other forms of life that exist on the human planet in any way. Humans depend on other species to coexist and evolve. He calls humans a dependent creature that shares its existence with other life forms to facilitate the smooth flow of genetic

information and knowledge about its existence. He rejects the idea that humans are wholesome beings who owe the planet universe. Instead, he urges humanists to embrace posthumanism in order to establish a vibrant network of subjectivity that leads humans to equality-based relationships from master category to posthuman connection.

Although Braidotti, Sorgner and Ranisch, Wolfe, and Nayar all hold divergent opinions regarding posthumanism, they all agree on certain points and call for closing the gap between posthumanism and humanism as well as the rejection of anthropocentric thinking and the ideal creature image that is connected to this way of thinking. This study will close the gap and open the door for additional research on the topic.

Research Questions

- 1) In her fictional book *Frankenstein*, how does Mary Shelley illustrate the ideas of posthuman trial and error of gaining subjectivity in a posthuman state?
- 2) How and why does Shelley's monster function as a subject in her *Frankenstein* novel?
- 3) How does Shelley express the concept of structural "others" in *Frankenstein*?

Objectives

- 1) To investigate the challenge of developing subjectivity in a posthuman context.
- 2) To talk about why the posthuman and humanist subjects cannot coexist in harmony.
- 3) Where is our society going in terms of subjectivity.

The concept of posthumanism is based on the fictitious science that classifies a person or creature as a super being. It is used in modern art and is extensively researched in psychology. A zombie's evident posthuman body or a man-made artificial intelligence (AI) that advances beyond human comprehension in a posthuman state are examples of the posthuman state existing in the imagination or in the form of a creature. Whether it manifests as zombies, cyborgs, artificial intelligence (AI), or other super creatures, posthuman is a condition of being alive without emotions, passions, or concern for other people. The body was the only manifestation of posthuman existence in the early stages of society. Subsequent research then explained its functions, focusing solely on highlighting techno-science and ignoring its potential social role. Posthumanists most likely express interest in determining whether a person is close enough to being a human or whether they really believe that artificial bodies should take the place of human bodies. Nonetheless, the allure of posthuman existence has been manufactured with a compelling mythical past, and its frequent appearance in political discourse and the media has given it legitimacy.

Cary Wolfe, series editor, *Posthumanities*, writes:

Humanistic values' instincts and desires are based on the pursuit of justice, equality, and tolerance, but these ideals are destroyed by philosophical concerns when they attempt to base their framework on the premises from which they originated. Cary Wolfe's *Animal Rites* contends that posthumanism is less reliant on technology than the human, the universe's primary creature, and focuses on the "unexamined framework of speciesism" (Wolfe 2003a: 1).

Wolfe combines the metaphysical issue of existence with the ecological and biological issues that humans face. Wolfe's introduction of life and humanity is consistent with the series' ethos (and names), and it flows naturally from philosophy to technology

Wolfe challenges those who think that humanism is limited to political and ethical ideals with his persuasive views on politics and codes of ethics in the context of human rights. According to him, it is expressly unlawful to eradicate or murder nonhuman animals because of their species differences. Humans have traditionally used these humanist species to discriminate against other humans based on distinctions in sexual orientation, gender, race, or species. (Wolfe 2003a: 8; original emphasis). In the case of human perceptions of animal suffering, novelist JM Coetzee speaks of the "sympathetic imagination" (1999: 35). The distinctions between humans, animals, and insentient bodies would have been under a vivid discussion.

According to Foucault (1970), the human body is evolving unique features, much like a face painted in sand that would have been erased by the coast. His concept is unclear as to whether it pertains to the renewal process or distinction. As an indirect conclusion for the same gender, Foucault's approach to human studies from the start demonstrates that it is inappropriate for man to be the focus of a category with brains and bring that capability to the critical aspects.

Prior to the discussion,

Texts like *Animal Rites*, *The Companion Species Manifesto*, and *When Species Meet* have powerful companions in scholarship by critics like Erica Fudge (2002, 2008) and Julie Ann Smith (2003, 2005), which examine the fall of human species in a small encounter between the human and the other animals. Haraway offers to practice relationships with cyborgs, the companion species of humans, to work on the remaking of the world. "I would rather be a cyborg than a goddess," concludes Donna Haraway's "Manifesto for Cyborgs" (Haraway 1985: 101). It would be incorrect to assume that anyone writing about posthuman topics will be sympathetic to the posthuman species.

Cary Wolfe and Donna Haraway have similar views on the biological, political, and technological future of humanity. The current state of humans and machines, which involves the growing complexity of gender, class, race, ethnicity, and identity, makes Haraway's "Cyborg Manifesto" increasingly pertinent. By inviting a respectful play with cyborgs and fusion creatures, Haraway's theories run the risk of transforming a regular human into a different human. The political theorist Francis Fukuyama is the one that emphasizes the extinction of "Man" in the posthuman future, whilst authors like Donna Haraway and Cary Wolfe focus on the shift of ethical and political principles from humanism to posthumanism. In his book *Our Posthuman Future* (2002), he also identifies the need for immediate opposition to nonhuman activities at all costs, stating that the rise of humanism is a perilous correction in the fundamentals of human nature. According to Fukuyama, current science poses a threat to mankind since it has the power to change human nature into artificial intelligence or posthumanism.

Human nature is significant to the species and has a stable life. Fukuyama (2002), p. 7. Fukuyama emphasizes the necessity of establishing a community bond between humans and other species, arguing that humans are in risk of falling into the "potential moral chasm" (17) of posthumanism. Fukuyama offers a realistic human perspective in this rapidly evolving field of biotechnology, pointing out that the development of drugs and genetic engineering could potentially alter human nature and its distinctions. Therefore, it is necessary to slow down the pace of experiments on political, biological, and social aspects of human nature.

In the last section of his book "Our Posthuman Future," titled "What to do," Fukuyama calls for the outlawing of posthuman freedom under the pretext of false liberty because true freedom can only be pursued once humanity is delivered from the perverse use of freedom that turns human culture into a posthuman one.

A study on the human theme of Mary Shelley's *Frankenstein* included feminism and religious issues in addition to medical, technological, and scientific topics. The main focus of feminist and queer theories was on issues connected to gender and sexism. According to feminist theory, Ellen Mores was the first to analyze and critique *Frankenstein*. The foundation of Female Gothic, *Monsters, Goblins, Freaks* is Mores's "birth myth" arguments (Mores 92). According to her beliefs, Mary Shelley was motivated by her personal experience of losing her children before turning 20. Mores claims that Mary Shelley was motivated to compose a narrative about Victor *Frankenstein* and his newborn monster by this idea of failed parenting.

Mores presents the concept of procreation as both the book's topic and the inspiration for its terror. In *Custody Battle*, Ellen Rose makes the case—by attempting to reconstruct what is known about "*Frankenstein*"—that feminist ideas of the monster were not published prior to the mid-1970s emergence of political, social, cultural, and institutional conditions. Rose 810. i. Mores and Rose's viewpoint, even if *Frankenstein*'s male protagonist is a female novel, reflects Mary Shelley's serious concerns about motherhood.

In *The Devolving of Life in Shelley's Frankenstein*, Lars Lunsford and numerous others refute these arguments. Lunsford argues that feminist theory relies on the exaggerated sex generalization of men, which is why Ellen Rose should employ it. Lunsford, 174. based on the novel arguments regarding feminist theories that Rose discussed in her introductory book study. Rose explains why she chose this topic by quoting the editors of the British journal *Literature and History*. They contend that because of societal shifts, literature must be reexamined over time. As a result, how we interpret texts varies depending on their intended use.

Frankenstein, in Rose's opinion, is a more adequate father figure than feminist theories suggest. An article about *Frankenstein* Lunsford challenges Rose's theory.

Another theological worry regarding *Frankenstein* is Christian theology. One particular study supports the idea that God creates new life. In an article titled "Metaphorical Intersections in *Frankenstein*," David Hogsette explores Mary Shelley's approach to scientific materialism and autonomy defiance, as well as what would happen if a man lived his life without a wife and in defiance of God. In his ethical perspective, he discusses who has the right to create life in accordance with Christian doctrine. According to Mary Shelley and Hogsette, Victor is not a humble inventor because he keeps his innovations for himself. However, he is a conceited man who aspires to reproduce life as though he were God (Hoggett 534).

The primary focus of queer theory is queerness. Stacey Holman, Jones, and Anne Harris play the part of "the creative queerer body" in *Frankenstein*. The thought that the skin and body are incomplete is presented by the author or article as a projection of other people's fears. Stacy Holman Jones and Anne Harris portray the monster as a creative queer body. According to *Frankenstein*'s monster, they utilized Michel Foucault's phrase "post-sexualism," while Donna Haraway's word "post-gender" depicts a post-sexual entity. The article's author portrays the skin as an embodiment of other people's fears and the body as a frightening object.

According to Judith Halberstam, our bodies are composed of multiple surfaces, and our subjective nature and values make us vulnerable to sexual threats and terror from both genders.

Halberstam views the body as a means of constructing identity, with the aspects of the body being jointly produced by the influence of other features. This would be eerie, crumbly, and frightening if the so-called society saw the feature IDs. Both images are evaluated based on their physical appearance, and if they do not meet social norms, they induce terror and horror in the so-called society.

In conclusion, no viable posthumanist theory is presented. Each critic uses this phrase in a different way. No academic discipline has any jurisdiction over this phrase. It moves between different fields and modes with ease. This word has undoubtedly become the subject of much discussion because it is based on human exceptions. This essay's primary goal is to clarify the significance of achieving "Subjectivity" in a posthuman condition.

Monster's struggle in this area, in my opinion, shows why it is hard for posthuman and humanists to lead happy lives. I favor the power relationship and analogy between post-human and humanist subjectivity because of Shelley's book's protagonist. Victor depicts humanists as creators, whereas the monster portrays posthuman subjects as creators. Their responsibilities as subjects were improved by this factor. Our sense of subjectivity encourages us to comprehend culture, morals, and individuality while also allowing us to be distinctive, creative, optimistic, and full of feelings and desires.

Chapter 3:

Theoretical Framework

In light of the inherent connection between living and nonliving entities, contemporary posthuman theories reject western beliefs. It was rejected because, in accordance with those views, all living and non-living things in the world fall into the same category. A thorough examination of these ideas reveals the distinctions among all the celestial bodies that are present on Earth. It also gives the contemporary idea of humanism a respite.

If we examine posthuman thought in depth, we might see that it compares human engagement with species' relationships with their environments. This theory holds that all of the earth's natural bodies are the same and have some sort of influence on one another. According to Andy Miah, posthuman history lacks fundamental logic to support its claims. Ahab h. Hassan's article introduced this idea for the first time. In his opinion,

At present, posthumanism may appear variously as a dubious neologism, the latest slogan, or simply another image of man's recurrent self-hate. Yet posthumanism may also hint at a potential in our culture, hint at a tendency struggling to become more than a trend. ... We need to understand that five hundred years of humanism may be coming to an end, as humanism transforms itself into something that we must helplessly call posthumanism. (843)

Several eminent academics hold varying opinions regarding posthumanism. This idea is critically examined by Stefan Herbrechter in the context of 21st-century technology. He states in his book that since humanity is free of all ideologies, an environment in which all celestial bodies coexist must take its place. He also discusses the relationship between different forms of artificial intelligence and posthuman intelligence. Herbrechter, another academic, emphasizes how the drive to technological advancement is changing human nature. He gives the following definition of posthumanism:

Posthumanism may be understood as the demand for an anthropology of a new, posthuman society with its moral, political, ecological and so on premises, on the one hand, and

for a history of technology (technics) and media, with their fundamental co-implications between human, technology, information, culture and nature, on the other hand. (Posthumanism 193)

In this regard, posthumanism requires a fresh understanding of ethical, political, and environmental issues. He asserts that because of scientific advancements, individuals are sufficiently advanced to manipulate their surroundings. He cites:

Today we've reached a stage of prosthesis (involvement between human bodies and technological devices or media) where these prostheses are no longer extensions of the human body, but some would argue that the prostheses we have now will increasingly demand an adaptation from our side and that's why we need, according to them, embrace and even accelerate our becoming "cyborgs". ("Stefan Herbrechter Interview")

Braidotti uses anti-humanism to support her theory. According to her, humanism and anti-humanism have a historical distinction. This idea establishes a new framework for firmly searching for alternatives. This idea, which respects humanism while preserving their individuality, draws a line between non-human and human species using scientific ideas. According to Cary Wolfe, posthuman theory holds that humans are inhabiting a new space in the cosmos. She claims that the new discourse is encouraging modesty and kindness. Posthumanism is in opposition to humanism's behavior, but it does not advocate ignoring our transcendence. She blurs the lines between what is human and what is not. Darwin's theory of evolution investigates this idea.

Pramod K. Nayar, emphasis that human interacts with other species on the earth and adopt their environment. Nayar claims as follows:

In posthumanist vision, we acknowledge that we are Others, and therefore the human intolerance of the Other's difference – of ethnicities, life forms, species, bodies, skin color, languages – is not simply untenable but also unethical since we have evolved with and live because of, these 'others' and share more than just the Earth with them. (Posthumanism 47-48).

Nayar claims that the posthuman approach to humanism with other beings is apparent. It all comes down to the environmental system that all animals inhabit and adapt to suit their preferences. Since they live in the same environment, it is now widely accepted that humans and non-living things are the same. in the sense of literature. Monster-like inferred bodies are a part of posthuman theory. Donna Haraway claims that because the monster was established in opposition to humanism, it is improper in comparison to other creatures. It could be dangerous since monstrosities made from evil bodies have the ability to hurt civilization as a whole.

In some respects, this worldview is therefore overlooked because science and technology play a role in the creation of monsters, using flesh and blood to help them integrate into human society. Posthuman is defined as "other ways of being" due to its unsettling and eerie state. Elaine Graham discusses why Posthumans are viewed as hideous, concentrating on the same point. According to her, they are unable to uphold their physical boundaries. Since their creation was based on posthumanism rather than humanism, they are unable to maintain their savagery. Their framework of creation is another factor contributing to their volatility in human society. Consequently, posthumanism and monetarism go hand in hand.

But in addition to chemistry, the posthuman state can also be attained through the use of electrical and dissection techniques. According to these views, nineteenth-century literature is therefore predicated on advances in science, medicine, and technology, where the human body serves as a conduit for the experience of a posthuman existence. An impenetrable barrier between posthumanism and humanism was established by these experiments. In this way,

Frankenstein by Mary Shelley offers a framework for comprehending this idea. Many reviewers cast doubt on both her writing and the novel's protagonist, Victor, yet Shelley's character is created using scientific and chemical principles to modify the body.

MONSTER THEORY (JEFFERY COHEN)

Monster theories have been around since antiquity. Pliny discovered the first monstrous races, which Aristotle then expanded upon, and Augustine and Isidore followed in the Middle Ages. Theories about monsters have existed since antiquity, and many scholars have discussed them since the early Middle Ages. In the Christian framework, it is hard to find the concept and originality of monster creation, as there was no specific theory about monsters. Many later people discover through their knowledge and experiments that what defies nature gives birth to a monster body.

It is challenging to locate the creation of monsters by God within the framework of Christian conceptions of monster existence. In classical English literature, Beowulf describes Grendel and his mother's bodily or spiritual birth from Cain, which was later categorized in the early modern era as the error of nature turning into monsters.

Before they were first filmed in the 20th century, they were considered freaks to be stared at in the 19th century. At the end of the century, when monsters were taking over popular culture, a theory for the trans-historical study of these creatures was developed. In his seven theses, Jeffrey Jerome Cohen established a new Monster Theory that examines what monsters are and are not, how they are created and how they fall apart, what they fear and the effects they have on society's natural boundaries, what they do and how they elude our grasp, our attempts at taxonomy, and our desire to comprehend them. How they represent our wants and our fears. Everything about it—its birth, physical form, look, nature, interactions with other people in society, narrative, morale—is the product of a certain cultural race and sociocultural setting.

The monster wants us to read this inscription, which gives it life, and then we attempt to remove it from the coexisting world's realms. It is inscribed with fear and desire, anxiety and fantasy, failure of a wish and desire, collapse of a dream and demand, and so on.

The word "monster" comes from the verbs "monere," which warns, and "monstrare," which indicates the monster's physique and is a kind of pure communication. Objectifying Derrida's idea, Cohen observes that the monster "is always a displacement," a moment of its emergence and the crisis it causes him to face, as well as a moment when its theories are developed and interpreted. Therefore, the monster must be interpreted as trans-historical. However, because it is not a physical being but rather an incarnation of desire, terror, dream, and the sense of impending doom, the monster is not one but many. It avoids our impulse to classify and place intonate taxonomies something we cannot comprehend by virtue of its composite body. The monster, which Julia Kristeva referred to as the "abject" that dissolves the boundaries between the self and the other, is thus fundamentally hybrid and trans-aggressive, a "mixed category" as well as a "third term" for Cohen. It therefore occupies and/or embodies all those prohibited cultural areas of sexual, political, racial, and economic difference that are viewed as dangerous by mainstream patriarchal, capitalist, feudal, and Western discourse because of its trans-aggressiveness.

Without an ugly body and nature, everyone wants to see monster bodies in the shape of their own framework of tidy and clean physical appearance. For a modern example of how these cultural

Others become repulsed, you only need to consider the "swarms of migrants" and the "cockroaches" traveling over the Mediterranean. This also holds true for other minority or outsider groups.

The facts of the monster's birth, creation, appearance, potential behavior, and behavior in the real world serve as a warning about the boundaries of the monster territorial search. The monster then controls every aspect of its deformity in addition to pushing the explorer to over the lines. Because of this, the monster reaches the limits of warning against its violation; in his extreme anger and hatred, he not only goes beyond the limits of ethics, but he also challenges the limits of his existence. Humanism says it is dangerous to explore such cases by keeping him in extreme states; the monster is not ready to follow the noble rules that human society is based on, so, according to critics, the society is at risk of the monster's attack at any time; he who wants to fight against the monster must not end up a villain himself.

Whether it is rooted in culture, geography, or sexual impulses, human society believes that it is detrimental to scour the harsh soils of monster territory. God has established natural boundaries, and it is illegal to cross them. Private entities attempt to do so, which leads to global disaster. The monster also advises against frequent searches in human social zones and monster realm boundaries, which could result in an attack by the monster monitoring the border or, worse, the researcher turning into a monster himself. According to Friedrich Nietzsche's book *Beyond Good and Evil*, "when you gaze long into the abyss, the abyss gazes also into you," so researchers and fighters in monster wars should be careful not to fall prey to the monster race. Therefore, one should avoid the area of difference where the monster moves in order to prevent becoming a monster themselves. But in the end, Cohen believes that the monster represents not only anxieties and fears but also desires. Humans are naturally drawn to forbidden things because they find them all enticing, and they eagerly attempt to cross them all, which not only makes monsters aggressive but also causes human disaster.

Drawing on psychoanalysis of the self and identification as well as Kristeva's work on the abject, Cohen views the monster as a crucial component of identity recognition, which aids in our sense of self, because of this ambiguous coexistence of fear and want, repulsion and attraction. We cannot exist without monsters because they undermine our sense of racial supremacy, which is a feature shared by all monsters. In order to make the monster more enticing, Cohen's embodiment wants to connect with the prohibited society yet lacks any fear or concern. We cannot exist without monsters because they undermine our sense of racial supremacy, which is a feature shared by all monsters.

Thesis I: The Monster's Body Is a Cultural Body

Cohen's first thesis claims that humans are obligated to follow their cultural ideals. Every culture has its own period, phase, location, beliefs, and sentiments associated with it, and monster ideas are tied to each culture differently depending on the moment, fear, and beliefs, which also causes a shift in personality. The physical body of a monster is also a result of change in a moment of culture that is born or personified as fear or a feeling of anxiety or a specific time, place or a moment. The definition of monster will always change according to the time or era because change is in our nature and our fears and beliefs also change with the passage of time. In order to create its individuality, the monster is born at the symbolic intersection of a particular cultural moment. In addition to the social, historical, and cultural background, Monster's development and representation span time. Monsters do not feel the same emotions as

humans, which include love, happiness, fear, want, and anxiety. The vicious monster travels down the paths of cruelty for this reason. He is infected and cannot comprehend the emotions that are rising in his heart, whether they are good or bad. Sometimes this secret comes to light, and other times it disappears. A monster's birth time differs from the moment it is brought up in a new historical setting with social and cultural allusions, according to Cohen's definition. Fear, despair, anxiety, and fantasy that yearn for independence from the material nodes of existence are all combined to form a monster's body. Just as fascinating as the vampire's decline is its inception. Its body is interred where the road splits, preventing it from knowing the best course of action to capture its prey when it resurrects. Its subjectivity ends when it is decapitated by a skater who is motivated to remove his identity from this world and enter a symbolic fork in the path. Only a specific moment, a desire to be fulfilled, or an unfinished task will give it a second chance at life. Regardless of whether he rises from a dissection table or disappears in the dark, as in Derrida's thesis, it will never fade out unless its accomplishments are made.

Thesis II: The Monster Always Escapes:

Cohen explains in his second thesis that the monster is created to disappear into the darkness when it reaches its objective or even if it fails to do so, regardless of the harm he has done to the universe. He then resurfaces in a different location to haunt humans with his terrifying appearance, demonstrating his subjectivity. When a monster causes harm to society, he eventually disappears from view and only resurfaces to frighten us. It is explained that a technical default and a lapse in time in the monster's creation cause him to disappear repeatedly. In numerous other stories about the same subject, the vampire disappears from the ruined scene and only reappears to draw our attention to a different social problem. Cohen has explained a particular problem related to the vampire's birth or reincarnation, which is a reflection of a myth that changes for that problem and makes him resurface. Bram Stoker's "Dracula" resurrects in "Nosferatu" with a desire that corrupts and disrupts the body's system, then it vanishes and changes once again to fulfill that purpose and joins homosexuality in Anne Rice's "Interview with a Vampire." Every time he takes on a new role, he tackles a significant topic under a particular area to address social, cultural, or religious challenges. After destruction, it is always seen that all of the destroyed objects' remnants are still visible, with the exception of the monster, who disappears, changes his appearance, and appears elsewhere. Monsters rarely die, yet occasionally they experience death. The moral lesson of monster theory itself is to first cause havoc, then transform your appearance and become a good person once more. Every story has a vampire or monster that reappears, albeit in a different disguise. However, what we see is the monster's immortal nature, which causes harm and destruction and leaves behind untraceable tracks, but it always becomes irrelevant and reappears someplace else for a reason. The ogre of Mount Saint Michael had been killed numerous times by King Arthur, yet it only tasted death once, as evidenced by its reappearance in a heroic tale. He now has a myth of contemporary writing that raises issues of vampirism and homosexuality thanks to Anne Rice's introduction of a new type of vampire. From ancient Egyptian tales to contemporary Hollywood digital movie screens, the endless reappearance of monsters in various disguises has persisted throughout history. A logic of make and break, change and escape, fall or death, desire to get and despair to lose as a subject connects the monster theory's reemergence in each story.

Thesis III: The Monster Is the Harbinger of Category Crisis:

According to Cohen's third thesis, Monster is in a crisis regarding his classification as either a human, an animal, or an unnatural object of scientific investigation because he does not fit into any category of natural living things because he was not born in a conventional manner; instead, Victor artificially created life for him by fusing the various body parts of deceased humans, who was using unconventional methods of life creation to ease his moral and mental suffering. The reader is left wondering whether Victor is a real monster, a creator with a partially ill mind, or a creation isolated from the real world where he finds no place. The uncategorized attempt to create an object illustrates Victor's metaphorical attempt to play with fire or claim a power that alludes to God's ability. He classifies monsters as belonging to logical order and science. The monster initially shows up at the scene, causes crises, threatens the populace, and then, following extensive damage and conflict, demands that things return to normal. then flees once more to return to its original state. To put it another way, monsters serve as a motivator for us to get ready for whatever challenges we may encounter in life and to face our anxieties. He is a revolutionary kind of creation in various respects. In his film *Through an Alien*, Ridley Scott explains the natural and humanoid laws of evolution. Monsters arrive during a crisis, destroy divisions, demand a normal existence, threaten conflicts, and finally flee to the original settlement or the world's fictitious borders. The monster transforms cultural conceptual terms and allows a logical mind to venture into the world's imaginative periphery to investigate the logic of meaning rather than being condensed into a term. Ridley Scott brought nightmarish creature to life in *Alien*, Harvey Greenberg writes:

It is a Linnean nightmare, defying every natural law of evolution; by turns bivalve, crustacean, reptilian, and humanoid. It seems capable of lying dormant within its egg indefinitely. It sheds its skin like a snake, its carapace like an arthropod. It deposits its young into other species like a wasp It responds according to Lamarckian and Darwinian principles.

Chapter 4

ANALYSIS

Posthuman Subjectivity in Frankenstein:

This study examines "the theme of subjectivity in Merry Shelley's horror novel *Frankenstein*" by taking into account the opinions of Jeffrey Jerome Cohen and Premed K Nayar. released in January of 1818. In light of his posthumanist condition, which exalts the idea of being an important species, significant being, or desiring power, this chapter offers a thorough comprehension of the concept of "Subjectivity." sense of immortality and cultural superiority, where Victor, a young, inquisitive doctor, feels superior to the creature he makes to mimic him as his inferior fellow, who could have worshipped him as his god, but the hideous creature turns into a monstrous creature in an attempt to gain significance in the human world. A posthuman subject of the universe, Frankenstein discovers why it is hard for posthumans and humans "to live together a pleasant life, The novel can be further examined into numerous categories under the viewpoints of subjectivity in earthly bodies, some of which are covered below:

4.1 Trial and Error of Subjectivity in Frankenstein

To summarize Frankenstein's beginnings and endings In Robert Walton's letters, a sea captain who enjoys spending most of his time at sea learning new things but ultimately feels depressed and alone is introduced. In a letter to his sister in London, he expresses his desire for a buddy with whom he can confide, much like Victor's creature in *Frankenstein*. Basically,

everyone needs someone to discuss their positive and negative life experiences with. Although Walton doesn't have a major character in the book, he is crucial to telling its story from start to finish. He befriends Frankenstein after saving him on a sledge during his journey north. Despite being in distinct disciplines, Walton and Frankenstein are both scientists. Victor informs him of his monster creation and forewarns him of the dire repercussions of the destruction caused by false information.

“ I hope your quest for learning and understanding won't be as serious as mine is, and that your desires won't be denied like mine were. I'm not sure whether or not my life's failures would be useful to you at this moment. Prepare yourself to deal with life's challenges.”

Victor is hinting at the development of his monster and how disastrous it was. At this point, the narrative turns into a work of science and entertainment based on the facts of human nature. The intimacy between man and monster is concealed in these early letters, but as the story goes on, it becomes evident that they may not appear to be different. Walton's letters also touch on the subject of the peril of knowing. The novel's subject of damaging knowledge develops the stranger's terrible circumstances and engrossing quest for enlightenment. Walton desires the chance to learn the secrets of life like a stranger. "What can be expected in this immortal life?" he wonders eagerly. In the book, Walton is portrayed as the sole spokesperson. In order to correct all of his characters in his letters, he fixes such a frame of reality. In order to draw the reader's attention to narration, Shelley connects her inspired ghost stories to oral traditions. Victor claims that as a child, he was excited to learn about the mysteries of nature, the visible and invisible facets of things, and the mystery of the soul trapped in the bodies of living creatures. When he was younger, he was eager to learn about the world. In his early years, he was influenced by Agrippa and Mpaelsus. Victor's mother passed away from a fever.

Although he seemed to handle the blow of his mother's passing lightly, it had a significant impact on his decision-making skills. He frequently talks about the difficult situations he faced. Understanding the live body and the decaying body after death from a scientific perspective is necessary for him to comprehend the relationship between life and death. He was so consumed by his study and investigation of life and death that he ignored not just his family but even his own health. envisioning the emergence of a new species. Victor claims that if he envisions the development of new creatures, no parent in this world could ever claim them for their offspring other than himself. I find it impossible to discover the connection between this metaphysical existence if I participate in it.

Because his research is confused by scientific accomplishments and dignity, Victor is cast aside by life's realities. He squandered his most valuable time researching fanciful ideas and antiquated notions before attending a university and learning about the origins of life. In Frankenstein, Shelley poses the idea of posthumanism and the pursuit of subjectivity in a posthuman realm.

To verify these inquiries These concepts are presented by the humanist ideal and its impact on the posthuman. When the reader discusses the most fascinating aspect of the book—the monster's birth—the position of the monster as a posthuman subject and the significance of his birth are analyzed throughout the remainder of the book. Victor's idea of a flawless creation is shattered as the monster comes to life, and he begins to despise both him and his experiment. Being a man of common sense Frankenstein tells the story of how his father encountered his old friend, who was likewise in a terrible state and on the verge of death, while his parents were dealing with the harsh reality of poverty. He traveled to many locations because of his adopted

daughter's health concerns. For Victor, their first child, Elizabeth became a very special and loving person when he was five years old. Their affection and bonding with one another demonstrates the significance and worth of family. As a boy, he nearly had the perfect upbringing, full of beauty and affection. While Victor refuses to care for his own creature, Shelley here exhorts us to accept responsibility for the creation that we consciously bring to life or adopt. In contrast to his only childhood buddy Henry Clerval, who was subsequently killed by a monster and was captivated by morals and virtue, Victor acknowledges that he had an aggressive upbringing, demonstrating his morality through relationship experimentation. The work of Roman alchemist Cornelius Agrippa, who was renowned for turning garbage into gold and lads into lions for his enormous inventions, inspired Victor, who had always been fascinated by science and imagination. Although he doesn't explain his experiments, which have long been deemed incorrect or abnormal, his father forbids him from mindlessly adhering to the book. His curiosity, which was on the verge of insanity, drove his "thirst for knowledge" to study mathematics when he was unable to satisfy it with Roman science. His life's female protagonists, Caroline and Elizabeth, are essential in calming him down and influencing him to be gentle and temperate. He was sent to the University of Ingolstadt at the age of seventeen in order to become an old, mature man who was familiar with worldly matters. When he was about to leave for his studies, Elizabeth had contracted scarlet fever, and Caroline, who had disregarded the danger of infection, looked at her and died. Victor, who was devastated, was determined to learn the truth about life and death. At the university, he met Kreme, a lecturer and philosopher of evil knowledge, whose lectures proved to be harmful to Victor, whom he dubbed an angel of Destruction because they negatively influenced him and led to a number of his fraudulent scientific experiments. Later, he was influenced by another professor named Waldman, whose lectures led him to believe that science has boundless potential and that the person in control of it may accomplish marvels by overcoming the realm of imagination, which scientists with their own identities and abilities will no longer be able to see. After a restless night, he tells Waldman about his experiment the following day and gives him the supplies, equipment, and labs he needs to conduct his research on Becoming a God. He became incredibly irrational in his quest to achieve the power of subjectivity. Victor claims that Wildman said the statements that were intended to destroy his reputation in an attempt to absolve himself of responsibility. His fate was set at this point. He went too far "to meet his fall" due to his fate. Victor wishes to preserve human life's supernatural structure. He spent two sleepless, restless years trying to figure out the secret of death. He constructed a physique with enormous features. Victor eagerly anticipated the day when he would be the owner of a brand-new, amazing animal. As Frankenstein deserves, he was extremely devoted with his child, something that no parent in the world can claim. He wishes to create a creature that will solely obey him. Since the victor violated God's natural and spiritual boundaries, he must pay a price for his heinous deed. His identity as a victor is buried in his work. He attempted to make a human frame but was unsuccessful.

When Victor's quest to create the ideal creature fails, he tries to reevaluate his emotions. He cites Shelley as saying that the monster's body parts moved exquisitely when he was alive. However, as soon as he opened his terrible, pale eyes and dreary skin, the idea of a beautiful creature disappeared, and the monster was left unidentified for the remainder of the novel. Due to his "unearthly ugliness rendered it almost too horrible for human eyes," the monster lusts despite not having a name that would identify him with the posthuman state and human subjectivity. It is an additional justification for denying him access to human subjectivity.

Another factor contributing to the monster's destruction from human subjectivity is his seeming state. Victor acknowledges that his character's physical state prevents him from living up to a humanist standard of life, calling it "too horrible for human eyes." It appears that Victor holds that people are the epitome of perfection and that they should never be supported by affections. Making humanism the ideal path appears as challenging as comparing Victor's finding of dead animation. The monster is a failing creature that emphasizes Victor's philosophy of creation. Victor genuinely want to reveal this hypothesis, according to which human beings can be revived by applying the laws of life. It is actually a posthuman perspective. Braidottis points up a few instances where science and technology provide guidelines about the standing of humanism. Even though Victor started imitating a human, he does not take into consideration his creation as a being with a distinct personality and a thinking brain that functions independently when it comes to subjectivity. The appearance of the monster is always disturbing, especially when considering the perfection of posthuman and humanist subjects. Victor aspires to develop a monster with exquisite traits. Many critics believed that the appearance of monsters did not reflect civilization. As a result, every attempt to cure the monster within the framework of humanism failed miserably.

4.2 Monster as a Subject in Frankenstein:

The remainder of the novel is crucial to comprehending Monster's Birth as a subject. The partnership between the monster and Victor's expectations as a creator are described in the actual moment when Victor brings his creature "to life." In an attempt to establish a life without fear of the disastrous consequences of his unnatural ambitions to become God, he has been experimenting for about two years. It is evident when the victor states that he wishes to infuse life into inanimate objects. The creation is described by Victor as a "lifeless thing" that he will "infuse with a spark of being." Until now, it has been demonstrated that Victor, a superior creation, finds his experiment to be more like a "thing" than a human being. The setting was initially established with monsters waking and the winners hoping to see how his invention would respond to life. Victor was astonished when the monster opened his lifeless, pale eyes and twitched his limbs. Although his creation seemed terrible to him, in his imagination it was the most beautiful creature in the world. Victor had a nightmare because of his yellow complexion, pale eyes, and long, unsightly hair. when the object strangely enters the life. Its physical attributes are powerless to stop its passion-driven behavior, which led it "to commit murders later" that would not have been permitted or approved. Victor then talks about his horrified reaction when he created an animated creature. Victor described his creation without feeling. It turned out to be disastrous for him. He gave his creature such lovely and alluring characteristics, but after seeing his sight, he was also shaking with fear and guilt. The first thing that happens when the monster is placed in the condition of "subjectivity" is the physical characteristics and look of its otherworldly "body." In a posthuman state, it is described. At first, Victor thought the monster would be lovely and attractive to the human eye, but it turns out to be something terrible and difficult to resist. It was an object to its creator before it came to life, and the moment it opened its eyes, the creator "turned biased for it because of its terrific appearance." He had used human body parts "to make it look like human, but the result was terrifying the eight-foot-tall, hideously ugly creation. It is an intelligent and sensitive combination of human compassions with shining black hair and bright teeth." His reaction was negative, stating that in Shelley's view, human feelings are changeable, but certain incidents cannot be changed. He was so engrossed in his fascination that he failed to notice what he was creating and where he was

wasting his efforts. His goal was beauty when it wasn't like that. As time went on, she realized that some laws of nature could not be changed, so her passion for moderation was lessened, and her passion for the dream's beauty disappeared, leaving her with a sort of horror and disgust for her creation. She had spent nearly two restless and agonizing years of her life trying to learn about life in intimate objects. Here, Victor's perspective has shifted from focusing on the cost of his life and health for two years to being unable to articulate how his creation has affected his life now that his lovely dream is vanished. He argues that it is too "hideous" for him to bear the sight of his rejection, citing the creature's repulsive physique and human nature's response. Human nature is the way that all people behave from birth; in contrast, "creature (made)" and "human (born)" cannot understand or share the same natural behavior. The 'creature' in human society feels abandoned, which drives him to seek retribution against his creator. The concept of 'Subjectivity' refers to the acceptance or rejection of a creature in society. Victor leaves his creation "Orphan" alone in his chamber, and when he opens his eyes, he searches for his reality. He races for the woods, which are filled by humans, but the rejection he experiences turns him into a "Monster," who is given no name throughout the book. Since the monster has no name, he is not subject to human subjectivity. Humans find him intolerable due of his unattractive physical attributes. He is not regarded as a humanist for this reason as well. In addition to failing human creation, the monster's hideous creation demonstrates the victor's flawed conception of human creation. Victor essentially wants to know the answer to the question, "Did the principles of life proceed? and wishes to put this idea into practice in order to revive humanism. However, Braidotti contends that technology and science are essential and practical in placing everything under the humanist umbrella. Victor had no desire to defend his idea of establishing humanism. Another explanation for his non-human subjectivity is the monstrous portrait. The monster enjoys his unique nature and the fact that he is no longer a member of the human race. He can't get this negative part of his life off his mind. Once knowledge is acquired, it is hard to get rid of its psychological repercussions since, just as if knowledge is managed poorly, it also becomes out of control. Notwithstanding "the creature's horrifying structure," he is generally a sympathetic figure; despite his awful appearance, he was also amiable. In addition to helping the peasant family, he gains life-saving skills. Others believe that he will be slain by William Frankenstein. He becomes a monster by the time he tries to save the girls. The monster shares how he felt when he attempted to prevent the destruction of a human being. I bled blood because I was in pain. As soon as I was held accountable to humans, my feelings of compassion, kindness, and gentleness vanished, and I was irrevocably changed into a vicious monster. Victor uses his monster to defend his emotions, arguing that it's normal to act violently and cruelly when one isn't given the respect and attention one deserves from society. It's crucial to note how similar the two narrators are. To comprehend how his character relates to society, the narrator must be the epitome of sensitive nature and cognizant of nature's force. Numerous parallels between the monster and the victor demonstrate that they both reflect the same culture in which they live. Although the monster is created as a "hideous and gigantic creature," he eventually acquires human characteristics and traits, including feelings for the family he imagines to be adopted. Later, his compassions transform into a short-lived desire for vengeance, and he kills anyone who makes fun of him or makes him feel the other, the psyche and ego of Victor's vibrant personality through his senses and actions. The monster takes refuge in a cabin where he observes a family of impoverished individuals who work on farms and lead happy lives in a tiny cabin, completely oblivious to the existence of a monster nearby. He learns their language and

the customs of human social life while observing them via a peephole. He finds some literary volumes, such as John Milton's *Paradise Lost*, when he enters their cabin while the family is away for work. He attempts to read them in the hopes that his condition may improve. The bond between creator and creation greatly influenced Monster's attempt to make sense of his own morals throughout *Frankenstein*. Monster's reading and comprehension of John Milton's "*Paradise Lost*" inspired him to understand his character and relationship between God and Adam. His undemanding concepts of morals and social expectations help him relate to Adam. His creator makes him feel like an outsider. The monster puts himself in Adam's position by putting the idea of creation and the creator from *Paradise Lost* into his own circumstances. He sees Victor as a careless parent or creator who refuses to accept accountability for the things he has made with his own free will. He feels himself in Adam's place and remembers the idea of paradise that Milton lost. Adam is the monster and the maker is the god in *Frankenstein*. The monster desires to make his female creator after comprehending the book's theme. However, in light of Adam's circumstances, he recommends solitude and loneliness for himself. He claims that it is preferable to keep him isolated since if he remains in human civilization, no one could be saved by his aggression. Whether the female Monstress would be civilized and adhere to humanism's tenets or if she would be just as harmful as a monster is left up to us as readers. Do posthuman people need to be shunned by human society or are they permitted to enjoy family love, care, and affection? Braidotti contends that monsters' desire for a female creator shouldn't be granted. He adds that they must study ethics and sustain positive relationships in human society rather than being shunned by people. The monster uses violence and attacks humans, yet he also demands a family and partner. His actions diminish his worth. Victor attempts to use scientific measures to evaluate his character in order to fit in with this society, but he is unable to defend his actions and demands. Although he does not wish to live alone, he demoralizes people in the process. Victor considered blaming his creator on scientific grounds, but because of his actions and the fact that he has no female companion, the monster wants to perish by himself. Even though the novel ends with Victor Frankenstein's death, the posthuman persona continues to exist on a higher plane. This character appears across a variety of media and genres.

4.3 Shelley's Idea of others in *Frankenstein*:

The expression "Others" has gained prominent in cultural and literary studies when it is adopted by Edward W Said in his work "*Orientalism*". The "Othering" is the process of making someone feel excluded and stopping them from fulfilling their individual or collective function by defying them. Mary Shelley's *Frankenstein* contains instances of the Use of Others. In the novel's setting, the monster is depicted as an alien with an unearthly physique that is denied the status of a human being due to its cruel look, vocabulary, interactions with other characters, and rejection of worldly beings. Throughout the book, there are numerous instances where it seems like you are trying to make someone feel alienated. Since he had been lonely since he was a child, Victor's may be able to create a companion being to help him deal with his loneliness or to help him move past the tragedy of his mother's death, which caused him to become estranged from his father and Elizabeth, as well as his desire to explore strange objects. He creates his animated body as a companion, but his refusal to own it turns him into his enemy. After being rejected by humans as an ugly and different creature, the innocent creature also feels alienated and requests for a friend with whom he might have lived out his entire existence in isolation from the human world. He starts killing all of his creator Victor's beloved humans because they despise him for his appearance. Writing letters to his sister, Robert Walton also experiences

alienation. Victor Frankenstein, who comes from a wealthy family, plays the main role, a doctor who is obsessed with science and is driven to learn the secrets of life and death through alchemy and philosophy. He attempts to create a monstrous creature in the shape of a human while he is a student at the University of Ingolstadt. He sacrifices his relationships and health for his desire, dedicating all of his time to his studies. He started the development of a human being, Victor Frankenstein, but when his creation comes to life, the eight-foot-tall, hideous creature that Victor wishes to mimic human doesn't look like human at all (Shelley 54). This succinct yet impactful phrase demonstrates Victor's desire to produce a beautiful human being who will revere him as a creator and a god, but his experiment fails to achieve his intended outcome and his ideal creation fails. Given that his fangs were yellow and his body was pale, Victor calls the monster an unattractive creature. His hair is long and unclean. The creature was so terrifying that the inventor fled his laboratory as he opened his eyes for the first time. The creator desires a friend, but after this encounter, he runs out of space, and his creation feels completely alone and abandoned. Because he does not fit into human society, Monster must deal with rejection and contempt everywhere he goes. He also flees the chamber to meet his planet. Not only is Victor appalled by this beast, but the peasant family members are also terrified. The monster's social life does not start off well. Despite his unattractive appearance, the monster is a kind and amiable being when he first introduces himself. He thinks peasant families are great. He claims that he is a harmless creature with no relatives. He actually saves the life of their daughter. However, some others believe he is dangerous and intends to murder them. Here, Shelley emphasizes how bullying and neglecting those with undesirable behavior or physical characteristics leads to the creation of monsters that the harsh society so richly deserves. The main focus of the novel shifts to society, where we are accountable for transforming nice craters into monsters, if we believe that the monster was born kind but was made cruel by others. The idea of romance worked well for Victor, his appearance, and his character, but when it came to the monster, we began to despise him because he was a posthuman being. Shelley depicted Victor as a Romantic hero, imagining a husband who goes above and beyond social norms to bring back awareness of the false rituals of society. In addition to his prejudices over his face and body, we witness a Romantic hero—a powerful superman who sets out on his own to unravel the mysteries of life. Perhaps he would be a better human being if we tried to understand his nature. Monster claims that because I am not created like a man, I am more brittle and more dangerous because of the way my existence is structured. Despite all of this, the creator attempts to acquire a language in order to connect with civilization. Victor attempts, but fails, to transform his creation into humanism, as can be seen when comparing Shelley's and Victor's conceptions of posthumanism and humanism. He makes an effort to fit in, but our culture is full of bigotry, and he can't find someone who is like him to settle with. Another crucial issue is that he stands out since his creation is really natural rather than natural. Although he is not born normally, the reader cannot regard him as a monster because he is composed of actual materials like blood and flash. He is a combination of human and beast. Victor's creation is not entirely free because, like humans, he fears death and has emotions. The creature is fascinated by the thought of residing in human society and desires to do so. Once more, they are so afraid that they even attack him. Since he likewise views himself as a member of this society, he was unable to comprehend how others behaved. In order to rescue himself, he finds some shelter. This time, he reacts by attacking the girl since he doesn't know why people are attempting to murder him. Since it's normal to feel cruel and vulnerable when you're by yourself, the monster's lack of a family and companion, as

well as the fact that people dislike him, causes him to become hostile. In contrast to Satan in paradise, where he has companion angels, Monster longs for a partner and insists that Frankenstein provide him with one with whom he may spend time. Since he has no company, he desires for death. When we classify a creature as a creator, we wonder if he is a good or evil person, similar to Adam or Satan. Since he feels envious of Adam for having Eve with him, *The Paradise Lost* is one of Monster's favorite books. We are forced to reconsider Monster because of his desire for a wife and children, as well as his desire to live a life similar to that of humans.

I'll travel to South America's enormous wilderness. Acorns and berries provide me with enough sustenance; I do not destroy the lamb and the child to satisfy my dark appetite. Like myself, my companion will be content with and of the same nature. We will have our "bed of dried leaves" with the same meal; the sun will ripen our food just as it does on man.

Despite being the epitome of a wonderful tractor, Monster is unattractive due to his appearance. He provides assistance to the cottage family, but despite his reward, he was met with dread, fear, and rejection. He was referred to as clumsy and unattractive wretch. Frankenstein asserts that humans and other animals differ greatly from one another. They must not remain in one location and correspond. However, he is not given a name, which is another way that his identity is taken away. He is unable to establish wholesome bonds in human society as a result of these factors. He makes an effort to acquire human language, which is another indication that Monster is a decent person. Monster is admired by Walton for his wonderful deeds, but he also appears to be disguised for him. Monsters' souls are awful, according to Shelley. He is unable to establish himself in society because of his appearance. Although the book is set in various places, the monster doesn't appear to belong anywhere.

"When I looked around I saw and heard of none like me, was I" a monster "a blot upon the earth from which all men lied and whom all men disowned" ?

Victor believed his creature to be barbaric and primitive. He has no ties to civilized civilization and is isolated in the hills. He is impacted by the prejudice of other characters. Frankenstein thus explains how to murder his creation. The reader and Walton are impacted by the monster's perspective.

How "must I be hated" if I am more miserable than all living things? "All men hate the wretched!" However, you, my creator, "hate and slung me" to you, "thy creature," to whom you are bonded by bonds that can only be broken by the destruction of one of us.

Chapter 5

CONCLUSION

In order to fully understand posthumanism, I must read Shelley's *Frankenstein* while also keeping in mind Rosi Braidotti's thesis of the posthuman situation. I picked this topic to learn how posthumanism differs from humanism in that monsters struggle to define who they are in society. As Frankenstein states, "There can be no community between you and me; we are enemies," the monster in his domain appears to have no chance of happiness or peace. Leave, or let's test our mettle in a battle where one must lose" (103). When comparing Braidotti's posthumanism thesis to Mary Shelley's *Frankenstein*, we find that both works satisfy posthuman research standards. According to Rosi Braidotti's book, "cuts to the core of classical visions of subjectivity and works towards an expanded vision of vitalise, transversal relational subjects,"

his subjectivity research emphasizes posthumanism (104). Posthuman subjects are enabling us to comprehend features of humanity. Frankenstein's choice of a posthuman subject led to a terrible, debatable theory. Monster lives in a civilization where he is constantly struggling to define himself as posthuman. The novel exaggerates the monster's posthuman life to the point where the reader is forced to observe it firsthand. Frankenstein by Mary Shelley offers a starting point for comprehending the posthuman hypothesis. The humanist concept has lost its dignity, according to Foucault, Braidotti, Hayles, and the majority of other writers. Foucault claims that discussing the dead guy is as fleeting as a face being drawn by the beach on the sand. (386) In this passage, Braidotti highlights the traditional demise "of andro-centric and Eurocentric Humanism" (Braidotti 195). Hyles believes that posthumanism is not a threat to humanity in anyway rather it has some better suggestions for the improvement of the drawbacks found in human characteristics. (Hayles 286). It would be the part of history for posthuman to get its place in human subjectivity. The concept of 'perfect human subject' has no place in modern society because here 'man' is not embodiment of all the things. It is need of time to redefine the theory of posthuman as it is being board concept that posthumanists need transformation from well behaved humanists. According to Hyles, posthumanism offers some better ideas for addressing the shortcomings inherent in human nature rather than posing any threat to humanity. Hayles 286. For the posthuman to find its place in human subjectivity, it would be a historical event. The idea of a "perfect human subject" is out of place in contemporary culture since "man" is not the epitome of everything. Since it is widely believed that posthumanists require transformation from well-behaved humanists, it is necessary to rethink posthuman thought. Frankenstein, in my opinion, struggles in this area. In contrast, a large number of other academics and authors continuously adhere to the same posthuman notion. All people are treated equally in the so-called posthuman world of today. Being a part of this community would have been a blessing. Victor's comments introduce the book's concept. At initially, Monster aspires to be a well-known scientist, but as time goes on, he degenerates into sewage. He is constantly restless due to the monster's physical attributes. Humanists experience wrath, humiliation, and contempt in a world where posthumans are constantly ignored and mistreated. In his account of the formation of queer bodies, Halberstam refers to the beauty and worth of their gender and describes them as a place of sexual violence and dread (quoted in Jones & Harris 525). Victor's initial use of the phrase "his creation positive" demonstrates this viewpoint. In addition to maintaining the monster in a posthuman framework, he challenges his own thinking by monitoring human subjectivity. In the remainder of the story, he wishes to put an end to the monster's life, but he also expresses sympathy for his creation. The monster uses the line, "I now see compassion in your [Victor's] eyes," to motivate his female creation (Shelley 149).

In Shelley's novel, the victor's death is really the monster's death. When discussing the Frankenstein monster as a posthuman concept in contemporary literature or the modern world, we see that the monster exists in the form of media and technology and will always exist because it is necessary to appreciate the monster's objectivity in the modern world, but the monster will also demand its subjectivity. Braidotti uses "Dolly the sheep" to illustrate the idea of a posthuman state, and the monster is frequently badly regenerated from a posthuman state. Braidotti 74. Victor's attempt to kill his creation, which "was mine, but I have failed," is outcast. It is concerning that Frankenstein's idea suggests that our own humanist civilization may be heading into a posthuman state. It's time to establish contemporary standards of living and advance the posthuman idea of subjectivity. Working with the complex modernity of our time is made

possible by the posthuman state. Applying subjectivity to ourselves allows us to comprehend the intricacies of our community. Unless we instill a sense of subjectivity in ourselves to make ourselves distinct and allow us to comprehend the moral standards of our society, one analysis is insufficient to characterize posthuman.

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