



Freud's Psychoanalysis Perspective on the Characteristics of the Monster in *Frankenstein*

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ABSTRACT

The famous English writer Mary Shelley wrote *Frankenstein* in 1818, which is regarded as the world's first science fiction novel, and thus Mary Shelley was awarded the title of Mother of Science Fiction. With a gothic plot, this novel contains the philosophy of technology, psychology and epistemology, expressing the author's exploration of human nature. The psychological and action descriptions of the characters in this novel, to a certain extent, show the psychological characteristics of the character's id, ego and superego. Therefore, this paper will elaborate the psychological characteristics of the characters from the aspects of id, ego and superego from Freud's psychoanalysis theory, thus exploring the character traits of the novel and providing a new perspective for the interpretation of the novel.

Keyword: *Frankenstein*; Freud's psychoanalysis theory; id; ego; superego

1. Introduction to Mary Shelley and *Frankenstein*

Mary Shelley, who was born on 30th August 1797 and died on 1st February 1851, was a fabulous female English novelist, and she wrote some famous works like *Frankenstein or, The Modern Prometheus* and *The Last Man*. She was the second wife of Percy Bysshe Shelley, a famous romanticism representative in the 19th century. Mary was only known as a person to publish her husband's works at first, and then she wrote *Frankenstein* completed in 1818, which made her well-known. From 1815 to 1819, she lost three of her four children in their infancy. After her husband's death on the coast of Tuscany, Mary then lived as a widow and single mother. She then came back to London with her son, but his father was unwilling to support her due to her marriage to Percy Shelley. To be self-reliant to make a living, she supported her own family as a writer. Mary also started to edit and publish her husband's verse and prose. For the rest of her life, she devoted herself to writing, thus finishing *Valperga* in 1823, *The Last Man* in 1826, *The Fortunes of Perkin Warbeck* in 1830, *Lodore* in 1835 and *Falkner* in 1837. Mary got struck by illness and died in London in February 1851 at age 53.

Frankenstein, whose full name is *Frankenstein or The Modern Prometheus*, was one of the famous works written by Mary Shelley, a female English writer. As soon as it was published in 1818, it became widespread and brought the author great fame. Nowadays, this Gothic novel remains popular and is considered as a classic and as an early paradigm of science fiction, thus has been adapted to films many times.

Mary Shelley voyaged through Europe in 1815, moving along the river Rhine in Germany, and then hated in Gernsheim, 17 kilometers from Frankenstein Castle, where, two hundred years ago, a chemist had been absorbed in experiments. She then travelled to Geneva, Switzerland, where much of the story takes place. In 1816 Mary, Percy and Byron had a competition to see who might create a horrible story. After considering for days, only at her nineteen years old, Shelley had the idea of the novel *Frankenstein* after envisioning a talented scientist who creates a monster but was terrified by what he made himself and finally decided to exterminate it. This novel's completion is also attributed to her husband Percy' Shelley's encouragement, his editing and writing the preface to this novel. Her father, William Godwin, praised *Frankenstein* as the most wonderful work to have been written at twenty years of age that he ever heard of.

The whole story begins with four letters Robert Walton, an adventurer, as well as a sailor, writes to his sister to express his voyage to the Arctic area from England and his encounter with Frankenstein. Their encounter casts a mysterious atmosphere in this novel when Walton sees Frankenstein chasing a humanlike creature. Walton helps him, saves his life and they become good friends.

In this book, Victor Frankenstein narrates his story from his childhood to this moment to readers. He is born into a famous family and in his childhood he goes through encountering with his adopted daughter Elizabeth, the birth of his brother and the death of his mother. During his student days, he is infatuated with natural philosophy and gets guidance from Professor M. Waldman, so he nearly devotes all his time and effort to this field. After his devotion, he finally manages to find the origination of life, which motivates him to create a human being. But when the monster awakes he is terrified by his horrible appearance so he just runs away and leaves it abandoned. Since then, Frankenstein has always been haunted by depression and fear. Since his father writes to him to reveal the death news of his little brother, he departs from England to his hometown, Geneva. While all the society except Elizabeth firmly believes that Justine, the maid working in his family, convicts this murder, he has faith in Justine's innocence and regards the monster as the murderer. And he is right. After Justine's death, he is plunged into repentance and torment. During his trip to The Alps, he meets the monster again. This time he does not run away but has a quiet conversation with it, from which he knows how the monster lives.

The monster tells him how it has been abandoned and thus suffering. He leaves human society and hides from the crowd. When he finds a poor blind old man and his pair of children, he is touched by their lives, so he watches and helps them in secret, learning the language from them and expecting one day to get their friendship. Finally, he appears in front of the blind old man and told him his heart, but the old man's children appear and are frightened and disgusted by him. The monster's dreams are shattered, and their action leaves him in anger. Even he has a plan to make the blind old man accept him while he still fails to be accepted by the whole family. He is surrounded by desperation when meeting his creator's brother and the maid of his family, Justine. At last, although he still tries to make his brother accept him, he still fails, and he kills them for revenge. The monster hopes that Frankenstein can create another companion, a female monster, if this wish is satisfied, it promises that it will be away from the human society with the companion. His narrative momentarily makes Frankenstein hesitate.

After deep thinking, Frankenstein at first agrees to its request and leaves home again, looking for the opportunity to create the monster's companion. Halfway through, he has been hesitant and painful. When the monster appears in front of his window to watch his work, he sees the monster's ugly as well as fraudulent smile, he is out of control and suddenly realizes that the monster is likely to break its promise and he himself again will make a mistake of generating a horrible monster who will cause great trouble to the world. As a result, the monster claims revenge, and Frankenstein falls into deeper misfortune. To torture Frankenstein, it does not kill him directly but kills his relatives or friends to plunge him into psychological pain. His only close friend Clerval is killed and his wife Elizabeth is killed on their wedding night, and his father soon passes away because he cannot bear the repeated tragedies. Frankenstein loses his most important people, and one tragedy

after another happens so that the only idea remaining in his mind is to revenge. He chases the monster, and the monster also repeatedly reveals traces, teasing Frankenstein to follow him.

The novel also ends up with one letter Captain Walton writing to his sister. When Walton, the novel's protagonist, meets Frankenstein, the latter is still in pursuit of the monster, only to lose track of it in a big wave. When Walton meets him, Frankenstein's health is getting worse and worse. Walton's trip to the Arctic encounters obstacles and he has to listen to the crew's wishes to return to the ship. Frankenstein is not willing to give up easily, but his health situation cannot support his revenge action, and soon Frankenstein dies with hatred. On Walton's way to write to his sister, he hears a sound in the ship, he puts down his seat to see what happens, and finds the monster talking to Frankenstein's corpse in great grief. The monster claims to have killed Frankenstein and admits he is "a generous and self-devoted being". And his own pain reaches an end with the death of Frankenstein. He recounts its suffering and claims to be seeking death. At the end of the novel, the monster disappears.

2. Literature Review

2.1 Studies Abroad

Frankenstein, The Modern Prometheus, is one of the most important works in the history of English literature and the earliest science fiction novel. Since its publication by Mary Shelley in 1818, it has attracted the attention of many readers and scholars. Today, there have been many studies analysing the novel from different perspectives. Compared to domestic studies, the rise of foreign studies was much earlier, with dissertation studies on *Frankenstein* appearing around the 20th century.

Many foreign scholars took the writer's female identity as an entry point and stood to interpret the novel from a feminist perspective. For example, in "*Frankenstein, Feminism, and the Intertextuality of Mountains*", Randel (Randel, 1984) argues that the landscape elements in this novel combine gender characteristics. In addition, Yousef's (Yousef, 2002) *The Monster in a Dark Room: Frankenstein, Feminism, and Philosophy* points out that much of the feminist analysis of *Frankenstein* takes Frankenstein's Promethean arrogance and creation of the monster as the entry point for analysing the act that will inevitably result in the novel's the death of women in the novel. This essay concludes nearly two decades of previous feminist analysis of *Frankenstein*.

Frankenstein is a novel about a scientist who disregards the ethical codes of science while conducting scientific research, so many scholars have focused on the ethical and critical dimension in this novel -- the relationship between scientific development and human society. Ziolkowski's (Ziolkowski, 1981) *Science, Frankenstein, and Myth* paper states that since the Hiroshima nuclear explosion and the study of DNA, people should be aware of the need to strike a balance between scientific development and ethics. Furthermore, *Mary Shelley's Frankenstein and Genetic Engineering* by Mellor (Mellor, 2021) shows that Victor Frankenstein is indeed scientifically advanced, however, the fact that humans must bear the consequences of modifying germ cells is of greater concern and attention.

In *Frankenstein*, there are descriptions about some classics, so there are scholars focusing on the descriptions on the view of the monster. According to Shohet (Shohet, 2018) in his paper called

Reading Milton in Mary Shelley's Frankenstein. It argues that Mary Shelley's novel *Frankenstein* is a more nuanced and consistent engagement with *Paradise Lost* than previously acknowledged. It suggests that the novel's characters serve as various Miltonic readers, including the monster, who has a Miltonic education, Robert Walton, who is oblivious to Milton, and Victor Frankenstein, who is aware of Milton but avoids engaging with it. The novel redistributes labor from Milton's characters to Frankenstein's, which allows Shelley to pose questions about her own characters and Milton's epic. Shelley's work combines adaptation and critique to show a sympathetic response to the Reformist ethos of *Paradise Lost*. So it even impels the development of Milton's *Paradise Lost*'s analysis.

Furthermore, since it is related to some of Milton's work, the book also has something to do with religious literature, so some scholars analyze it from the perspective of religions. Recently, Kawashima (Kawashima, 2022) published a paper called *Or, The Modern God: Biblical Allusions in Mary Shelley's Frankenstein* which views it from a religious perspective. It says the novel also contains allusions to the Eden narrative and the Fall of Man, in which Adam and Eve disobey God and are cast out of the Garden of Eden. By paralleling the creation of Frankenstein's creature with the creation of Adam and Eve, Shelley suggests that God's act of creation is flawed and potentially dangerous. Additionally, Shelley alludes to the story of Cain and Abel, in which Abel's murder at the hands of his brother Cain reflects the creature's murderous actions. This allusion serves to raise questions of morality and justice, as the creature is unable to answer for his actions in a court of law.

Moreover, the analytical perspective is not limited to those mentioned above; in addition to feminism and ethics, many scholars have interpreted it from the perspective of Gothic fiction. For example, Moers (Moers, 1976) considers *Frankenstein* as a perfect example of a female Gothic, and argues that the novel reveals "the abhorrence of the new" and "the male hatred of new life".

In addition to feminism, ethical criticism and the Gothic or religious perspectives, many scholars have also interpreted the novel from other perspectives, such as Romantic forms, art forms, realism and psychoanalysis. However, most studies focus on the feminist perspective, ethical-critical perspective, and Gothic perspective. Thus, the perspectives of interpreting this novel are diverse, and foreign scholars have achieved fruitful results in the field of studies about *Frankenstein*.

2.2 Studies at Home

In CNKI, if we search for papers about *Frankenstein*, we can find more than 320 academic journals and nearly 80 master's and doctoral theses. Compared with foreign studies, domestic studies started late. The novel was published abroad in 1818, and the Chinese translation of *Frankenstein*, translated by Chen Yuan and He Jianyi, was published in China in 1982, but it did not attract the attention of scholars at that time. The earliest domestic journal article on *Frankenstein* was published in 1984, when Zhong Shiwen translated the article *Lady Mary Shelley and Her Frankenstein* from *the South China Morning Post* in the Cultural Translation Series. This article initially introduced its author, Mary Shelley, and her work *Frankenstein*. Then in 1998, *The Story of the Artificial Man*, translated by Luo Jin and Li Shu, came out in China. In the same year, Ai (Ai, 1998) published *Science and Freaks -- Rereading a Women's Fiction Classic Frankenstein*, in which Ai interprets the work

through Mary Shelley's personal experience and argues that the novel shatters the myth of motherhood. Three years later, Liu (2001) published *Review of Frankenstein*, an analysis of its themes and its romantic artistic achievement, in which Liu argues that the novel reflects the contradictory conflict between the oppressor and the oppressed. A year later, Wang's (Wang, 2002) *The Imagery of Fire in Frankenstein* was published, explaining the different meanings of "fire" in the text and analysing the fate of the monster. Tao and Wang (Tao & Wang, 2003) published *The Relevance of Frankenstein*, in which they argue that the tragic fate of the protagonist is not only dramatic but also prophetic, and suggest that science and technology have two sides. In the following decades, more and more researchers and scholars paid attention to this novel, and studies about it gradually emerged. So far, domestic research on *Frankenstein* has focused on psychology, ecofeminism, feminism, narratology, and ecocriticism.

With the rise of feminism, Mary Shelley's female identity has attracted the attention of many scholars. From a feminist perspective, Ai (Ai, 1998) published *Science and Monsters -- Rereading a Women's Fiction Classic Frankenstein*, arguing that the novel implicitly expresses the pain of female fertility. Guo's (Guo, 2004) journal, *Split Text Fictional Authority: The Dual Narrative Strategy of Early Western Women's Writing from Frankenstein*, argues that the novel's narrative discourse critiques the male-dominated society. In her paper, *A Feminist Study of Mary Shelley's Frankenstein* published by Li (Li, 2016), she argues that Mary Shelley portrays two male protagonists, but she embodies the healing function of women for men and celebrates nature and female virtue with characters such as Caroline, Justin, Elizabeth, and the monster's unfinished female companion. Although female depictions make up a relatively small portion of the novel, they have a profound impact on the men in the text.

Frankenstein has an original narrative perspective, and at the same time, due to the spread of narratology in China, some scholars have studied it from the perspective of narratology. Li's (Li, 2005) article, *The Narrative Art of Frankenstein*, analyses The Story of Frankenstein from the first-person perspective and the narrator's perspective, arguing that although Mary Shelley writes from the first-person perspective, the story is narrated by three different characters -- Captain Walton, Frankenstein and the monster. The narrative structure of the narrator shift makes the novel more clearly layered and the plot more mysterious.

Frankenstein, as a science fiction novel, reflects the conflict between scientific development and human morality. With the development of science and technology, people also pay more and more attention to the relationship between humans and nature, thus many scholars read the novel from the perspective of ecogism criticism. Yin's (Yin, 2009) *An Analysis of the Ecological Ethics in Frankenstein* points out that Frankenstein is completely blinded by the desire for science and eschews the responsibility of society. She believes that Mary Shelley conveys to people through this novel that the development of science should follow the laws of nature and that human beings should establish a harmonious relationship with nature.

With the rise and development of feminist and ecological criticism, some scholars have also turned their attention to the critical approach of ecofeminism. From the perspective of ecofeminism, Wei (Wei, 2012), in the paper *Breaking the Boundaries of Nature and Gender: an Ecofeminist Interpretation of Mary Shelley's Frankenstein*, shows that Mary Shelley expresses through this work

that both humans and nature or men and women should essentially live and die together with honour and shame so that a harmonious ideal society can be achieved.

In addition, the monster in the story grows up by itself and strives to integrate into human society, and some scholars also stand to analyze it from the perspective of psychology or religion. For example, Luo's (Luo, 2014) paper *A Psychoanalytic Reading of Mary Shelley's Frankenstein* analyzes Frankenstein's tragedy from the Oedipus complex of the Freud's school of psychoanalysis, arguing that Frankenstein's tragedy is closely related to his spiritual condition because Frankenstein degenerates from an otherwise naive and studious student to a nearly insane madman. Luo Yi believes that desire can change a person's character and nature, and that angels can also fall because of desire. As a result, domestic scholars have also gained a lot from the study of the novel, especially in feminism and ecocriticism. Chinese scholars have also continued to follow in the footsteps of the times and stand to interpret *Frankenstein* from a perspective with Chinese characteristics.

2.3 Summary

Frankenstein is one of the masterpieces of British author Mary Shelley, the full title of which is *Frankenstein, The Modern Prometheus Story*. To this day, this Gothic novel remains popular and is considered a classic work, an early demonstration of science fiction, and of high literary value. Whether from the perspective of feminism, ecocriticism or narratology, domestic and international studies have provided interpretations of the novel, which brings together the author's resistance to women and his call for mankind to live in harmony with nature. Both domestic and international interpretations of the novel have yielded fruitful results. At this stage, there are fewer studies analysing *Frankenstein* from the perspective of Freud's psychoanalytic theory in China, and the depth and breadth need to be improved. And Freud's psychoanalytic theory has also proved its applicable value in the interpretation of various literary works, providing a new perspective for the interpretation of literary works. Freud and Mary Shelley were in different eras and fields of academic construction, but the monster in Mary Shelley's writing embodies and provides insight into the process of personality formation, which is similar to the content of Freud's personality analysis theory description. The author believes that the theory is compatible with *Frankenstein*. The author will analyze the image of the monster in the book *Frankenstein* from the perspective of the ego, self and superego from the perspective of psychoanalytic theory growth process of the monster as a clue to provide a new perspective for the interpretation of the novel.

3. Freud's Psychoanalysis

3.1 Development of Freud's Psychoanalysis

Psychoanalysis or psychodynamics has the other name, Freudism which originated from Sigmund Freud. Sigmund Freud is an Austrian neurology specialist that is the father of psychoanalysis, including Oedipus Complex, Electra Complex, Id, Ego and Superego and so on. This theory exerts a huge impact on research in medicine and is used for medical practice over a long period. In addition, it is not only associated with thoughts in human's mind, but also a method to

treat patients who suffer mental disorders or psychological diseases. With time going by, the theory has developed, and it permeates into the field of literature, sociology and Western religion. Nowadays, this theory created by Freud is still developing, influencing and playing an important role in the world. And it can also be used to investigate human nature in minds.

In 1898, the word “psychoanalysis” is used to indicate a certain theory related to conscious psychological processes. Despite its complexity, Freud’s psychology mainly consists of the consciousness and unconsciousness theory, personality theory, psychological drive notion, the theory of dream and so on. According to this psychological system, there are three parts in mankind’s mind, respectively unconsciousness, the pre-consciousness and consciousness. Those three form the activities in man’s mind. Specifically, unconsciousness refers to the human’s instinctive force. Secondly, the personality structure comprises id, ego and superego. Finally, mankind’s intuition comprises life intuition and death intuition.

Freud believed that the human psychological field is a vast and unfathomable world, with something magical and unconscious in its deepest layers, a field full of fascination. As time went on, it influenced other fields like literature, sociology, philosophy and Freud developed it into a set including id, ego, superego, unconsciousness, Oedipus complex, Electra complex. And nowadays, it is regarded as a critical method to interpret literature work and many scholars interpret literature from this psychological perspective.

In his main theory, firstly unconsciousness is what Freud focused on, and he made his theory consist of three components: the first level is id in the subconscious system, which is the source of all conflicts, such as human motivational impulses and instincts, and shows human biological instincts and desires, which are not regulated by objective reality and constitute the deep foundation of people’s psychology. In another way, it is related to the human primitive thoughts which are only for pursuing pleasure, and it is the root of human’s instinct.

The second level is the preconscious system, which is a marginal part between the conscious system and the subconscious system, performing the role of inspecting the mental activity of people, the purpose of which is to ensure the suitability of instincts, but also to obey the principles of reality. It acts as a modulation of id and superego, maintaining a balance between them so that people can control their thoughts and not let the primitive desires govern the whole behaviour. The ego helps to consider not only how to adjust to the external environment, but also how to satisfy instinctive needs. Freud compared the id to a horse and the ego to a rider. So what he means is that the ego leads the way and controls the id.

The third level is the conscious system, which is the outermost part of the human mentality, which rules the whole mental situation and ensures its function. It is an ideal mental state including morality, consciousness and rationality which people form when living in a society. So it always constrains and suppresses id and sometimes resists it. Secondly, dream plays an important part in psychological analysis. The superego has two important parts: one is the ideal of the self, which requires that one’s actions conform to the standards of one’s ideal; the other is the conscience, which requires that one’s actions be free from error. Therefore, the superego is the moral part of the personality structure, and it is the principle of perfection that governs the superego from the point of view of the principle that governs humanity. According to Freud, he divided the meaning

expressed through the dream content into two levels: one is the surface meaning, which is the superficial meaning of the dream, referring to the dream situation and its meaning that the dreamer can recall; the other is the deep meaning. The deeper meaning is the desire of the dreamer. Moreover, according to Freud, Libido stands for the sexual intuition of human. Nearly everything in human's dream can be a sign of mankind's productive organs and dreams usually appear in a way of compressing transplanting and reflecting.

Just due to the fruit of Freud's investigation, he was praised highly and became one of the most influential people in the world at that moment. However, there are still some theories in the opposite of his theories. Someone holds the belief that his theory was too pansexual. Someone thought that his theories were not consistent enough. Moreover, some of them believed that his opinion was devoid of meaning and was not worth practising in the real world. Furthermore, some even considered him as a fraud or a fake scientist. But no matter what perspective these people held, the impact of his theory in literature field is still significant and is regarded as one of the most important methods of literary criticism to analyze literature.

3.2 Freud and Theory of Personality

Freud came up with the theory of personality in the early 1820s. The main point of this theory is that in everyone's mind there are three aspects, respectively id, ego and superego. In other words, the theory divides the psyche into the id, the ego, and the superego.

Id means the instincts, impulses and desires beneath the unconscious, as well as the biological desire, and it can also be interpreted as "pleasure principle". He considered it as a compressed desire which was an original driving force to meet the basic needs and was immune from the compulsion of the ego. In addition, it is the intuitive nature beneath mankind's mind, urging people to pursue their needs to survive. It is also the origin of people's instinctive desire and power, functioning to urge human to get power for gaining happiness.

The role of the ego is, on the one hand, to make the individual aware of his or her cognitive abilities and to restrain and repress the id to adapt to reality, and it can also be interpreted as "reality principle". It acts as the medium between the real world and the inner id in human's mind. As a rational part of human's psychological area, it also works as a self-protective mechanism for human since it can control people's minds and manners. In other words, ego drives people to meet their id's desires as much as possible, but it also controls people and protects them. As just said as a medium of the real world and id, it is also the media of id and superego. According to Freud, ego helps people to bear the impact the real world brings to them and lets people switch from the pleasure principle controlled by id to the reality principle controlled by ego.

The superego can also be called the "moralized ego" consisting of the "conscience" and the "ego ideal", whose power is to guide the ego and limit the id, following the "ideal principle". Only when the balance between the id, the ego and the superego can be found, psychological abnormalities will not occur. To say it in another way, it works as a part of the personality and morality and compresses id needs hardly and even acts in the opposite function of id. Compared to the ego which is mainly consisted of conscious rationality, superego stands aggressive to it. The superego has a purpose of making the behaviour of the mankind perfect while it is impossible;

therefore it needs the function of ego to reach a balance.

Generally, id, ego and superego are not divided separately instead they work together to make a practical balance in human psychological aspect. If they do not in a balanced way, the person will suffer from mental disorder or psychological diseases for that. So every aspect does matter in this personality structure. This theory had a significant impact on many fields at that time from the end of the 19th century to the early 20th century and was engaged in the revolution of arts and philosophical areas. Moreover, it also influenced some renowned writers and influenced their works.

In summary, Freud's psychoanalytic theory has had a profound impact on many fields, from medicine to literature, sociology, and religion. It is based on the idea of the conscious and unconscious mind, and the three components of the personality structure: the id, the ego, and the superego. The id is the source of all conflicts, such as human motivational impulses and instincts, and shows human biological instincts and desires. The ego helps to consider not only how to adjust to the external environment, but also how to satisfy the instinctive needs. The superego is the moralized ego, consisting of the conscience and the ego ideal, whose power is to guide the ego and limit the id. Freud's theory also includes the theory of dreams, the notion of psychological drives, and the Oedipus and Electra complexes. His theories have been both praised and criticized, but they remain influential in the fields of literature, psychology, and medicine.

4. The Character Monster Analysis in Id

Just as Freud proposed, id, a basic component of personality, is the instinctive desire beneath people's mentality. "Desire is initially derived from the primitive physical and mental experience of having physical needs met." Lu (Lu, 2022) says in his *Freud, Sartre and Lacan – An Initial Exploration of the Relationship Between Three Psychoanalytic Theories*. So it is formed when man is born, and it drives human to satisfy their own instinctive needs without the constraint of social morality or any rules. It is said human just follow the "Pleasure principle". So according to this principle, when a baby is born, detached from social environment, he just knows to follow his id. That is to say, he is driven and controlled by his instinctive needs.

4.1 The Monster's Growth after Abandonment of Creator

A baby born is like the monster just created by Frankenstein the scientist. As soon as he is created by the scientist, he is abandoned by his creator Frankenstein because of his horrible face. When the scientist finishes his work, he thinks that "the beauty of the dream vanished, and breathless horror and disgust filled my heart." (Shelley, 2013, p. 59). The author also describes the monster's face so ugly that "no mortal could support the horror of that countenance" and that "A mummy again endued with animation could not be so hideous as that wretch." (Shelley, 2013, p. 59)

When the monster meets his creator, he says

"all men hate the wretched; how, then, must I be hated, who am miserable beyond all living things! Yet, you, my creator, detest and spurn me, thy creature, to whom thou art bound by ties only dissoluble by the annihilation

of one of us.” (Shelley, 2013, p. 104)

Without the help from his mother or father, of which Frankenstein should play the role, he leaves his birthplace. He desires to gain the help and care from Frankenstein so that he can satisfy his id needs, but unfortunately, he cannot. Moreover, he suffers a lot to meet his needs on his own. To live, the psychological factor drives him is just his id. And the monster starts to meet his survival needs such as eating and health issues after he left the house where he is created. Originally, a baby just born can receive his parents' care, and they will provide their kids everything he needs to satisfy his basic needs in id to make him live in the world. However, Frankenstein is scared of the monster. And the monster struggles in a different situation since Frankenstein who should have taken the function of the monster's mother or father abandoned him so that he has to grow and face the reality by himself.

In the novel, he has to leave the house where he is created and had to find out how everything in the world functioned by himself. But since he is so ugly that people are too scared to get close to him as the novel says

“One of the best of these I entered, but I had hardly placed my foot within the door before the children shrieked and one of the women fainted. The whole village was roused; some fled, some attacked me, until, grievously bruised by stones and many other kinds of missile weapons, I escaped to the open country and fearfully took refuge in a low hovel, quite bare, and making a wretched appearance after the palaces I had beheld in the village.” (Shelley, 2013, p. 112)

That means he has to meet his id needs without any help from others, and what he can depend on is only himself. He feels cold and finds fire to warm herself up, but he was burned by it. He searches for the sticks to make a fire but only realizes that humid ones cannot be used to create fire. Moreover, he finds some features of fire and notices that fire burns vigorously under the action of the wind. In this way, he can discover how the world or the nature functions. He is full of curiosity, and this sensation and id needs drive him to explore the world. And indeed he manages to know how the world functions and know the rules of nature so that he can get warm or get full to keep himself alive. For example, he finds the functions of fire and how to take advantage of it. As Shelley says, as night came again the monster found that the fire gave light as well as heat and that the discovery of fire is useful for cooking.

“I uncovered it, and a gentle breeze quickly fanned it into a flame. I observed this also and contrived a fan of branches, which roused the embers when they were nearly extinguished., for I found some of the offals that the travellers had left had been roasted, and tasted much more savoury than the berries I gathered from the trees. I tried, therefore, to dress my food in the same manner, placing it on the live embers. I found that the berries were

spoiled by this operation, and the nuts and roots much improved.” (Shelley, 2013, p. 110-111)

Since he is starving after leaving the house he has to find something to eat and one place to stay. While people are not willing to help him because of his ugly appearance, at that time he knows nothing about morality or social rules so he just enters into a man's house and eats the food without gaining the permission of the house owner. He thinks that the place is Pandemonium for him who is suffering. As Shelley (Shelley, 2013, p. 111-112) says, “it presented to me then as exquisite and divine a retreat as Pandemonium appeared to the demons of hell after their sufferings in the lack of fire.” After spending several hours walking towards mansions, he enters into the most beautiful house for asking something to eat but people seeing him just run away or even fall in a faint. The whole village is scared of him. What he can do is to escape.

In the plot, eventually the monster manages to survive under the circumstance without any help from others, which means no one teaches him, leads him and gives him comfort. He is lucky enough to survive this situation to meet his id basic needs, the basic things for living in the world. Consequently, he must be strong, tough and wilful to go through such difficulties. If the monster is compared with most babies who have parents to lead them, help them and offer everything they need to satisfy their id basic needs to survive in the world. Therefore, he is bound to lose delight and lose the track of “Pleasure Principle” after being abandoned. At first, the monster is as pure as a newly born baby and also his inner soul is pure as well, he helps the family to do farming works and saves a girl's life. However, the human behaviours and all the events happening to him make him lose his kindness and turn him into the devil side and take measures to revenge against his creator.

Consequently, Id is an essential part of human personality, as proposed by Freud. Freud (Freud, 1989, p. XXII) said, “the id (the wholly unconscious domain of the mind, consisting of the drives and of material later repressed)”. It is formed at birth and is the instinctive desire to satisfy physical and mental needs without the constraints of social morality or rules. That is to say, Freud's (Freud, 1989, p. 17) opinion is that “we shall now look upon an individual as a psychological id, unknown and unconscious, upon whose surface rests the ego.” Id is related to the “pleasure principle”, and it is what drives a newborn baby to satisfy their needs. This is similar to the monster created by Frankenstein, who is abandoned by his creator due to his horrific appearance. The monster is left to fend for himself, and must rely on his own instincts to survive. He is forced to learn how the world works and how to satisfy his needs, such as finding food and shelter. He is met with fear and rejection from the people he encounters, and must find ways to survive without help. Furthermore, he eventually learns to survive on his own, but in the process, he loses his innocence and kindness, turning to revenge against his creator. In contrast, a baby born with parents has the help and care they need to satisfy their id needs, and can grow up with a sense of security and pleasure. In a word, he is a tragic baby compared to other common babies so that he can sharpen himself after experiencing assault from people, lack of material and loneliness. But it is in that condition, he can grow strong, tough and wilful.

4.2 The Monster's Revenge Intention

When the monster can live by himself, in the process of the monster growing, he gradually develops into its own structure and his id also drives him to take revenge on Frankenstein, his creator. Generally, in novels with Gothic type, such demons or monsters reveal love impetus and destruction power. As the plot goes, after he can live without anyone's help, he finds out his creator, Frankenstein and even takes revenge against him and even ordinary human being. But reasons cause his revenge intention –his sexual desire and destruction impetus.

Firstly, according to the monster himself, even Frankenstein, his creator has a will to destroy him, and he cannot be accepted by the human society. He thinks that Frankenstein should not have created him in this world just for suffering. That reflects his desire for female and partial reason for revenge. And the monster sinks into depression and anger after he witnesses that Frankenstein destroys his future female creature. So his revenge intention against Frankenstein also includes his refusal of his desire for a female monster, which shows the inner instinctive desire of a creature—the need to produce the next generation or sex just as the monster says to Frankenstein

“you must create a female for me with whom I can live in the interchange of those sympathies necessary for my being. This you alone can do, and I demand it of you as a right which you must not refuse to consent.” (Shelley, 2013, p. 156)

When he catches the sight of the picture of women in William's chest, he is immediately attracted by it and senses super pleasure for it. Justin, the maid of Frankenstein's family is a sacrifice for his desire for a female being since when he meets her, he has the sexual desire for her but the hatred rises in his mind because he can never get female beauty in his life. He himself is the only kind of that creature in the world and Frankenstein does not create a female one for him as spouse, so this sexual desire for him is an unachievable dream. Therefore, this sensation of desire develops into hatred in his heart and drives him to kill Justin. And he kills her for his sexual id desire. Furthermore, his desire for a female being is destroyed by Frankenstein since at first his creator agrees to make a female being for him thus offering hope of satiating his sex needs however his creator regrets and breaks his promises which evokes the monster's agony and super madness.

Secondly, when comes to his revenge against the ordinary human being, the intention is the need for food or accommodations, but he is refused by human and even suffers their assault and insults. Although he wants to gain necessities and even respect and dignity from them to let the society accept him to be a member, but he never succeeds. Though the monster experiences such a bad situation, he still keeps his kind heart at first. As he finds a girl falling into the river, he tries his best to save her, but people still consider him as a devil monster. To some degree, his id needs also include keeping from loneliness. When his burning id needs stimulate him to pursue for the acceptance of human society so that he can receive the goodwill, respect and dignity from human beings and could have someone to accompany him. While the human being hurts him despite his good manner, his id needs can be not satisfied and he had to confine himself to solitude. And to some degree, human's manner toward him evokes his destruction instincts. As he isn't accepted by

the village people, the monster commits arson here to destruct the village to take revenge and says

“My protectors had departed and had broken the only link that held me to the world. For the first time the feelings of revenge and hatred filled my bosom and I did not strive to control them, but allowing myself to be borne away by the stream, I bent my mind towards injury and death.” (Shelley, 2013, p. 148)

Thirdly, the monster's revenge against Frankenstein is indirect not direct in ways of killing his brother, William, his wife, Elizabeth and his best friend Clerval. This action of the monster reveals his destruction impetus again. What he wants is not the consequence of the death of Frankenstein, instead he intends to cause bigger destruction in Frankenstein's mental situation. When he grabs the neck of Frankenstein's brother, William, and he feels him struggling in his hand, he is overwhelmed by endless happiness. The desire to kill is also the inner devil desire within creatures, and the monster shows it out by revenging against Frankenstein.

“I gazed on my victim, and my heart swelled with exultation and hellish triumph; clapping my hands, I exclaimed, ‘I too can create desolation; my enemy is not invulnerable; this death will carry despair to him and a thousand other miseries shall torment and destroy him’” (Shelley, 2013, p. 153)

The revenge action brings him happiness and exciting feeling when he kills people. All this action is to revenge against Frankenstein for not being able to meet his id desires or some ego desires. He forces Frankenstein to experience the feeling he has experienced before, and he criticizes Frankenstein for abandoning him after creating him so that he has to lead a hard life and bear the lonely life.

In his book, Freud (Freud, 1989, p. 19) said, “the ego represents what may be called reason and common sense, in contrast to the id, which in the id falls to instinct”. That's why the monster in Frankenstein is driven by his inner desires and instincts, so he shows his passion to take revenge against his creator, Frankenstein and also human. His need for love and acceptance from the human society is unfulfilled, and this leads to his hatred and anger towards Frankenstein and other humans. His desire for a female companion is also unfulfilled, and this leads to his destruction of Justin, the maid of Frankenstein's family. His revenge against Frankenstein is also indirect, as he kills his brother, wife, and best friend in order to cause greater destruction in Frankenstein's mental state. All of these actions are driven by his inner needs and desires, which are never satisfied and lead to his transformation from a kind and innocent creature to a brutal and harsh one. The monster's revenge is a result of his inner turmoil and his inability to satisfy his needs and desires. His actions are a reflection of his inner pain and suffering, and his need for revenge is a manifestation of his inner turmoil. Generally speaking, his unsatisfied id needs urge him to bear the grudge beneath his heart against Frankenstein, which is the root of his tragedy and turns him to be brutal and harsh

instead of being kind and innocent as a baby as he used to be.

5. The Character Monster Analysis in Ego

Just as Freud (Freud, 1989, p. 8) says in *The Ego and the Id*, “It is to this ego that consciousness is attached; the ego controls the approaches to motility—that is, to the discharge of excitations into the external world”. After he grows up and can keep himself alive, he forms his consciousness and his morality. It acts as a bridge between id and superego keeping up an adjustment between them so that individuals can control their considerations and not let the primitive wants administer the complete behavior. The sense of self makes a difference to consider not as it were how to alter to the outside environment but too how to fulfill the intuitive needs. According to Boag (Boag, 2014), due to the id’s need of concern for outside reality and safety, ego acts as the part of an official operator, endeavoring to satisfy the id through movement within the world. But id and ego have some connections, Boag (Boag, 2014) believes that the ego is a portion of the id. Moreover, in *A new perspective on the relationship between body and mind in the unconscious: The comparison between Freud and Merleau-Ponty*, Zhang, Yuan and Cui (Zhang, Yuan & Cui, 2023) hold the belief that Freud portrayed the organization and operation of the consciousness based on its dynamics and systematization and he regarded the unconsciousness as a portion of his topographical hypothesis, which enters consciousness by overcoming resistance.

5.1 The Monster’s Unacceptance in Society

After the monster manages to survive without any help or care from his creator, he depends on himself to satisfy his basic needs for food, drinks and accommodation and he starts to realize the human society as his ego develops in his mind. This process is a transition stage for him to switch from the id needs to ego needs as his unconsciousness overcomes resistance in his hard life. So in this process, it is what Freud (Freud, 1989, p. 17) declared— “the ego is not sharply separated from the id; its lower portion merges into it”. When he craves for keeping away from the loneliness, he encourages himself to keep close to human beings by showing kindness to them. For example, he walks towards the family to observe them how to live and he tries his best to save the girl falling into the water. All efforts he takes is to gain the trust and respect of human being and to be accepted by them but people refuse and assault him only because he has an ugly face. Any efforts he exerts do not pay him back at all.

“I rushed from my hiding-place and with extreme labour, from the force of the current, saved her and dragged her to shore; when the man saw me draw near, he aimed a gun, which he carried, at my body and fired.” (Shelley, 2013, p. 151)

Before this event, he still has hopes for human beings even though he is abandoned by the family he trusts most. So at this time, his ego still drives him to be optimistic and be a creature with morality and principle. Nevertheless, this event is his last attempt to be accepted and he still fails.

That is to say, he cannot find the huge chasm between himself and the mankind so he was eager to be one of them, thinking of learning languages and culture can be the way to enter into human society. But everything he can think of is useless to be accepted as a member of human society. Due to his appearance human beings insist that he is something evil and ignore what he does for them. In the novel, even Felix of much kindness cannot accept him after seeing him. He keeps failing to gain forgiveness and understanding from people. Moreover, his unacceptance also leads to a deep contradiction between him and Frankenstein, contributes to forming his personality and even drives him into tragedy. What people do to him accumulates in his heart and finally develops into hatred and makes him notice that he is a creature different from human beings.

The monster's attempts to connect with the human society and be accepted by them is ultimately futile, which leads to his growing sense of alienation. His failure to be accepted highlights the huge chasm between himself and the humans, his ego driving him to realize that he is fundamentally different from them. This deepens the contradiction between him and Frankenstein, and is what ultimately leads to the tragedy of the novel. The monster's experience thus highlights the importance of acceptance and understanding in our society, and serves as a lesson on the consequences of rejecting people due to their physical appearance. In general, the unacceptance of the social community encourages the monster to generate the hatred and cultivate his evil personality. But indeed he tries as many times as he can with a temporary mind to not to give up. However, he still finally feels disappointed in human being and take the step to revenge.

5.2 The Monster's Intention to Integrate into Human Society

As what has been mentioned above, the monster satisfies his id basic needs despite a lack of others' care and help. He tried his best to gain the understanding and forgiveness of people to get the access to be accepted by the human society. Besides he shows his kindness and his willingness to help others, the learning intention is the most important in his ego development since he starts to have a concept of culture and community.

The main process for his learning is to find a shelter and witness the family how to live in a small village. By listening to their conversation, though at the beginning he could understand a word, finally he can master the language they speak and he also begins to get familiar with the rule of the human society.

“I cannot describe the delight I felt when I learned the ideas appropriated to each of these sounds and was able to pronounce them. I distinguished several other words without being able as yet to understand or apply them, such as ‘good,’ ‘dearest,’ ‘unhappy’” (Shelley, 2013, p. 119)

The plot reveals that the monster starts to get educated by himself and forms his own ego by learning from the human culture. And also his delight and exciting feeling comes from his hope that he will be accepted by human and understand human if he can learn their culture.

In addition, after knowing that he is forming his morality and this morality urges him to help the family so he does some housework for them. Furthermore, gradually his strong ability of

learning enables him to understand literature and he can be literate and even to understand the literature. His ability helps him to figure out who he is, urging him to think about his identity and some questions about philosophy. Overtly, by learning the morality in human society, he focuses on his spirit aspect and the concept of being different from the human grows in his mind. By learning, he tries to become a member of human society but at the same time the difference between him and the human being starts to accumulate in his heart. Shelley (Shelley, 2013, p. 119) writes that “when they are unhappy, I felt depressed; when they rejoiced, I sympathized in their joys.” That shows that the monster has formed his ego to some degree so that he is able to be compassionate and feel human emotions. Furthermore, he manages to read “the elements of which I had acquired at the cottage: they consisted of *Paradise Lost*, a volume of Plutarch’s *Lives*, and the *Sorrows of Werter*” as Shelley (Shelley, 2013, p. 138) says in the novel. But finally he fails to enter the society and also is able to figure out the difference between him and human beings.

“the human sense are insurmountable barriers to our union. Yet mine shall not be the submission of abject slavery. I will revenge my injuries; if I cannot inspire love, I will cause fear, and chiefly towards you my arch-enemy, because my creator, do I swear inextinguishable hatred.” (Shelley, 2013, p. 157)

Until he suicides he is still trying to find his identity and figure out who he is with his knowledge and his own observation. The monster, suffering loneliness all his life, craves love, care and belonging which he observes from the family he observes in secret.

According to Freud (Freud, 1989, p. 8), “it is to this ego that consciousness is attached; the ego controls the approaches to motility—that is, to the discharge of excitations into the external world.” In this plot, the intellectual in the monster’s minds in ego plays an important role in it. Although he is unlucky enough to be abandoned by his creator like a newborn orphan. The monster spends lots of time accompanying the family he observes and learns about the relationship in human society, one between father and son, one between husband and wife and one between sister and brother. Since they are family, they are connected with each other and also they cannot be separated. What reminds him of the creator who creates him but just abandons him and cuts the relationship between them without mercy and hesitation. So because he knows that his ugly appearance is scary, the ego in his mind motivates him to choose to have a conversation with the old man. Since the man is blind but kind, he welcomes the monster and is not scared by him, willing to listen to him. In this way, the monster shows his intention to integrate into the family with his plan and wisdom and uses the knowledge that he acquires in society. However, when Felix comes back, the monster still fails his plan and has to face the unacceptance. In books he likens himself to Adam. He is jealous of Adam because his creator gives him passion and courage to lead a life but himself instead is not lucky enough for that. Firstly, he for people because his ego motivates him to be accepted by human society and integrate into them. However, people just insist on refusing him only for his appearance and never notice his kindness. For this, his ego suffers a lot and himself also goes through lots of pain in mental aspect.

The monster's learning process is essential for his development of ego, as it helps him to understand the culture of human society and the rules that govern it. His strong learning ability allows him to comprehend literature and gain knowledge, which allows him to understand his identity. Through his observation of family relationships, he is reminded of his creator who abandoned him, leading to his ego suffering from the rejection and misunderstanding of humans due to his appearance. Despite this, he still hopes that he will be accepted by society, motivating him to attempt to integrate into the family he observes and uses the knowledge he acquires in society. His journey of learning and exploration of his identity reveals the power of his ego. Generally speaking, he is working hard for it meanwhile he is intelligent and smart to learn the culture and adaptable enough to adjust to the new environment. Just unfortunately he keeps failing to achieve his goal to integrate into human society.

5.3 The Monster's Compromise with Frankenstein

By learning the relationship as mentioned before, he tries to build or find relationships with people but he fails again and again. Therefore, he asks Frankenstein to create a female creature for him so that he could form a relationship with a creature same to him. In this way he can find a being who is not scared by his terrible and ugly face.

“It is true, we shall be monsters, cut off from all the world; but on that account we shall be more attached to one another. Our lives will not be happy, but they will be harmless and free from the misery I now feel.” (Shelley, 2013, p. 157)

Thus, he just desires a close relationship with one. Originally no one is willing to accept him while the appearance of a monster as ugly as him can comfort him. It is his id needs for a woman and his ego needs for a connection or relationship urge him to come back to find Frankenstein. If his ego needs can be satisfied by Frankenstein, he promises to him that he will leave where human being lives and separate himself from human. This is the plan of the monster also it is his compromise with Frankenstein. His ego tells him that both he and Frankenstein should sacrifice something. For him he should never try to enter into the human society while he will gain a romantic relationship and have something to keep him from loneliness. Even the female monster is just one creature. For him, it is enough and much better than living alone and enduring loneliness. As for Frankenstein, he should endure the hatred against him and create a new creature for him while he could gain the promise of the monster. But on the other hand, Frankenstein cannot trust him since the monster kills his brother and hurts his family. He is not able to ensure that the monster and his female partner will do as he has promised.

Nevertheless, Frankenstein senses the pity for the monster because the monster has endured so many impartial manners and those miserable stories. And Frankenstein thinks

“I thought the promise of virtues which he had displayed on the opening of his existence and the subsequent blight of all kindly feeling by the loathing

and scorn which his protectors had manifested towards him.” (Shelley, 2013, p. 159)

Therefore, firstly he agrees to the monster’s promise and starts to work on creating a female one for him. But after his consideration he eventually destroys what he makes. And the behavior of Frankenstein breaks the compromise with the monster and makes his ego needs unachievable, which means Frankenstein extinguishes the last hope of the monster to live. So the last attempt of him turns out to be a bubble. Every elaborate plan of his cannot be materialized. That is why his ego fails and he gets an evil personality. Moreover, his unsatisfied ego needs develop into his desperate mental state so that he forever abandons the idea to be accepted by the human society and gain their understanding. Furthermore, his ego is equal to the root of revenge against Frankenstein’s family. He tries to hurt his family instead of hurting Frankenstein because he is eager to cut his relationship with family members which the monster always craves for.

In this way, he desires that Frankenstein should endure the sadness that he has endured since he was born. His terrible face, abandonment by his creator, unacceptance of human beings and the broken compromise lead him to develop into the evil side from the kind side.

6. The Character Monster Analysis in Superego

Superego is beneath the conscious framework, which is the outermost portion of the human mind, which rules the full psychological state and guarantees that it functions well. According to Freud (1989: 30), “the superego is, however, not simply a residue of the earliest object-choices of the id; it also represents an energetic reaction-formation against those choices”. It is a perfect mental state, which includes profound morals, consciousness and ration that individuals form then in a society. The superego has two important parts: one is the ideal of the self, which requires that one’s actions conform to the standards of one’s ideal; the other is the conscience, which requires that one’s actions be free from error. Therefore, the superego is the moral part of the personality structure, and it is the principle of perfection that governs the superego from the point of view of the principle that governs humanity. So it continuously stands up to compel and smother id needs. According to Freud, he describes it into two levels in dream aspect: one is the surface meaning, which is the shallow meaning of the dream, alluding to the dream circumstance and meaning that the dreamer can remember; the other one is the deep meaning. The more profound meaning is the desire of the dreamer. Additionally, according to Freud, Libido stands for the sexual nature of human. About everything in human’s dream can be a sign of mankind’s productive organs and dreams as a rule show up in a way of compressing transplanting and reflecting.

So the superego is an integral part of the human psyche, representing the conscience and morality of individuals. It is the part of the psyche that guides us to do what is right and to act according to our moral values. Freud proposed that the superego works in tandem with the ego and the id to maintain a balanced psychological state. The superego is responsible for the formation of idealized values and beliefs, while the id is responsible for fulfilling basic desires and urges. Freud also believed that libido is the source of sexual energy, and that dreams often reflect the desires of the dreamer. By interpreting the symbolism and metaphors contained in dreams, one can gain insight into the unconscious mind.

6.1 The Monster's Rationality

Although the monster does not have the opportunity to receive formal education in school and has to learn by himself trying to integrate into human society, his education is not enough for building a strong superego for himself. As Freud (Freud, 1989, p. 32) said, "here we have a higher nature, in this ego or superego, the representative of our relation to our parents". The fact shows that people learn superego from the old generation. The monster's rationality forms during his reading when he hides himself observing the family and he finishes some literature works which have a huge impact on him helping him to build his ego and superego.

"The volume of Plutarch's *Lives* which I possessed contained the histories of the first founders of the ancient republics. This book had a far different effect upon me from the *Sorrows of Werter*. I learned from Werter's imaginations despondency and gloom, but Plutarch taught me high thoughts." (Shelley, 2013, p. 138)

In the book, it tells him about the morality and rules of the world. In this way, the monster can know what is the ideal moral in the world. For example, he realizes that Adam's creator gives Adam's passion to live and he starts to know the difference between the reality and the ideal. He says

"Like Adam, I was apparently united by no link to any other being in existence; but his state was far different from mine in every other respect. He had come forth from the hands of God a perfect creature, happy and prosperous, guarded by the special care of his Creator; he was allowed to converse with and acquire knowledge from beings of a superior nature, but I was wretched, helpless and alone." (Shelley, 2013, p. 139)

It is the comparison that helps him to form the concept of the ideal. Moreover, he begins to figure out how different he is from the ideal state. He is not beautiful enough, his body is so large that he scares people. While he educates himself, he makes himself more human since the literature and culture are the connection of human being. But after learning his rationality he starts to compare him to others so that he feels his life more miserable. Moreover, the balance of his three aspects -id, ego and superego breaks down. His rationality is not able to drive him to the right and kind personality-forming roads thus deviating from the correct track. The process of forming a concept of the ideal can be a difficult one for many people. For the person in question, his comparison of himself to the ideal state reveals both his differences and his shortcomings. His physical appearance and size may be intimidating to some, but by educating himself and learning from literature and culture he can make himself more human. As he acquires more knowledge and becomes more aware of his differences, his balance of his internal id, ego, and superego can become disrupted, leading him to stray from the correct path and making him feel even more miserable.

The monster's feelings of loneliness and alienation only increase as he further separates himself from human society. He is unable to accept the way he looks and his differences from the people around him. He says

The path of my departure was free, and there was none to lament my annihilation. My person was hideous and my stature gigantic. What did this mean? Who was I? What was I? Whence did I come? What was my destination? These questions continually recurred, but I was unable to solve them. (Shelley, 2013, p. 138)

As he reads more, he starts to realize that he will never be accepted by people, and that he will always be an outsider. This leads to his increasing depression and anger, which eventually culminate into a murderous rage. He begins to understand that the only way he can be accepted is by destroying the people who have rejected him. In this way, the monster's education has not only failed to provide him with a strong superego, but instead has further isolated him from human society and helped him to become a violent, destructive force. The monster's education has been a double-edged sword. It has provided him with the knowledge to understand why he is an outsider, but this knowledge has only served to further alienate him from humanity. He realizes that he will never be accepted, and this leads to intense feelings of loneliness, depression, and eventually anger. His rage culminates in a murderous rampage, as he seeks to destroy those whom he believes have rejected him. The monster's education has not only failed to provide him with a strong superego, but has instead pushed him further away from society and fueled his destructive behavior.

Generally speaking, we discuss how the monster cannot establish a good superego after he comes into contact with literary works, which leads to his thinking and behavior farther and farther away from human society. Because he cannot accept his appearance and his differences from humans, his isolation and alienation will only grow stronger, eventually leading to his acts of revenge and violence. Therefore, the monster's education failed to provide him with a strong superego, but further isolated him from human society.

6.2 The Monster's Guilt and Suicide

In Freud's (Freud, 1989, p. 37) book, "a superego represents any advance in our knowledge, it ought to enable us to understand more thoroughly the dynamic relations within the mind and to describe them more clearly". As the superego is usually indoctrinated by the education of parents, the monster's superego is extremely weak because his creator abandons him and he has to grow up by himself without care and help from others.

His revenge against Frankenstein is finally done but he is not much satisfied with it. That is because the death of his creator cannot give him relief from his sadness and anger. What is the most important is that he is still alone, without anyone accompanying and the only one having a conversation with him dies. The revenge does not change anything. If he continues his life, he must endure the everlasting pain in the world. When the murder is done, his ego fades away while the superego controls him. This rationality forces him to remember what he does to his creator and his

superego urges him to regret his behavior. Therefore, the monster decides to end his own life. At the end of the novel he is too guilty to face Frankenstein and commits his suicide to make up for his mistake. When the monster kills Frankenstein on the ship, he says

“I have devoted my creator, the select specimen of all that is worthy of love and admiration among men, to misery; I have pursued him even to that irremediable ruin. There he lies, white and cold in death. You hate me, but your abhorrence cannot equal that with which I regard myself.” (Shelley, 2013, p. 240)

As for the monster, the monster's superego cannot control his ego to take revenge because he does not have the opportunity to receive education from the human being and just teaches himself and also he suffers a lack of communication. This is because one receiving formal education tends to have a stronger sense of morality. The monster has a sense of morality but it is too weak and even it is impaired by the difference of human beings. Secondly, he is not taken care of by his creator who just leaves him alone and never helps him to grow up. This factor disappoints him and develops into a cruel monster. So the weak superego fails to control ego and id and the unbalance in them is destined to a mental destruction and drives him to choose suicide.

But moreover, the surrounding environment is important for his ending up suicide. No matter how he wants to keep himself from the environment, he fails. The harsh environment around him makes him lack care and love from other people, even from his creator Frankenstein so that the id needs cannot be satiated and that contributes to his ending. Furthermore, Freud thinks that external environment not only has an extremely essential role in forming people's personality structure but also is able to exert huge influence on the growth of ego and superego. Just as the last chapter says, the monster, willing to integrate into human society and gain his identity from the society, which indicates the development of ego suffers a lot and fails. In fact, the lack of ego is also a reason for making his mental state not able to maintain balance so that he loses something in his mind to supervise and control his revenge desire because he is never given a chance to receive formal education. Therefore, despite having a sense of morality, he is quite weak and easy to break down. And also more importantly, the way how Frankenstein treats him—to abandon him, to hate him and to curse him build him a brutal and scary monster finally. So his weak superego cannot manage to function well as common people and cannot repress id effectively.

All in all, the monster's superego is weak due to the lack of parental education, as his creator abandoned him and left him to fend for himself. His revenge against Frankenstein does not bring him joy as it does not change his state of loneliness and pain. His ego fades away and his superego takes over, urging him to regret his actions. Unable to face his creator, the monster decides to take his own life as a way to make up for his mistake. The lack of formal education, the harsh environment he is in, and the way Frankenstein treated him all contribute to the weakening of his superego and its inability to control his ego and id. This lack of balance in his mental state leads to his ultimate decision of suicide. So we can say that he is weakly rational but guilty and retardant in superego.

7. Conclusion

This paper takes the method of Freud's psychoanalysis, and mainly the personality structure to analyze the monster's characters in terms of id, ego and superego in the novel *Frankenstein* written by Mary Shelley. Indeed, the theory can be useful to analyze the characters in a literary work and help to have a deep understanding of the monster.

In id aspect, the monster in *Frankenstein* is driven by his inner desires and instincts to seek revenge against his creator, Frankenstein. His need for love and acceptance from the human society is never satisfied, and this leads to his hatred and anger towards Frankenstein and other humans. His desire for a female companion is also unfulfilled, and this leads to his destruction of Justin. His revenge against Frankenstein is also indirect, as he kills his brother, wife, and best friend in order to cause greater destruction in Frankenstein's mental state. All of these actions are driven by his inner needs and desires, which are never fulfilled and lead to his transformation from a kind and innocent creature to a brutal and harsh one. The monster's revenge is a result of his inner turmoil and his inability to satisfy his needs and desires. And that turns him to be brutal and harsh instead of being kind and innocent as a baby as he used to be.

In ego aspect, the unacceptance of the social community encourages the monster to generate the hatred and cultivate his evil personality. But indeed he tries as many times as he can with a temporary mind to not to give up. However, he still finally feels disappointed in human beings and takes the step to revenge. He is working hard for the acceptance meanwhile he is intelligent and smart to learn the culture and adaptable enough to adjust to the new environment. Just unfortunately he keeps failing to achieve his goal to integrate into human society.

In superego aspect, the monster's lack of a formal education and parental guidance leads to his weak superego, which is unable to control his ego and id. This lack of balance in his mental state leads to his decision to take revenge on Frankenstein and eventually leads to his suicide. The chapter further discusses how the monster's reading literary works leads him to think and behave further away from human society. His isolation and alienation grow stronger, eventually leading to his acts of revenge and violence. The monster's education has failed to provide him with a strong superego, but has only further isolated him from human society. So his superego is super easy to get collapse and he is weakly rational but guilty and retardant in superego.

The *Frankenstein's* Monster's personality traits are as follows. First, it is cunning and terrifying, because it is both so clever and so powerful that it strikes and evokes fear into people's hearts. He takes his revenge on humans, on Frankenstein, and gives the reader a horrible impression. Second, it is patient, for the monster has great endurance against human, and for a long time it has endured the insolence and discrimination of mankind against him, and has persisted in his goodness of heart, no matter what the attack he has to face, he always tries to get an education and to integrate into human society. Third, to some extent, he can also be called brave, despite the obstacles human beings give him, monsters still dare to pursue their own happiness. Fourth, he has an independent figure, since the monster has its own moral code, he is independent of the human social identity, so the identity of the confusion, and then the confusion of human beings.

All in all, *Frankenstein's* Monster in Mary Shelley's novel has a complex personality structure

consisting of id, ego, and superego. The id is driven by the monster's inner desires and instincts, such as his need for love and acceptance, and his desire for revenge against his creator. The ego is seen in his attempts to fit in with human society and his ability to learn and adapt. His superego is weak, however, due to a lack of formal education and parental guidance, leading to his decision to take revenge on Frankenstein and eventually to his suicide. The monster is also cunning, terrifying, patient, and brave. He stands out from human society with his own moral code and his independent figure. All of these aspects of the monster's personality are useful when analyzing the characters in this novel in order to gain a deeper understanding.

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