

# Colonial Dogmas in Frankenstein

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**Abstract:** The ideas of a world-famous novel with its mysticism and terror can be difficult to swallow when seen on the surface. However, the thoughts of Mary Shelley are immediately known when the text has understood in a contrapuntal light. In light of colonialism, the question of colonialism is arose. In the English canon, *Frankenstein* takes on a much deeper meaning. It's not the novel that is limited to wonderful stories on holiday; no, instead, it reveals the issues in both colonized and colonizer people minds. This story is intertwined in the structure of our times and not in a far-flung world. *Frankenstein* is a story that challenges the convictions and ideologies of a whole world and culture. This article will explain appeared and conventions of colonial literature—also, Victor Frankenstein and Lavenza and monster.

**Keywords:** Mimicry, Colonialism, Elizabeth, Gothic, Imperialism, Culture, Monster.

## Introduction

Shelley was an English novelist, biographer, travel writer, dramatist, and essayist of the nineteenth century who created the character of monster. She is the wife of the poet Percy Shelley. She was born in London in 1797 to an educated family, William Godwin, her father, was the writer and thinker, and her mother was a writer. The latter was one of the first women defenders of women's rights. Although, Mary Shelley's fame has based on her novel *Frankenstein*, she wrote other books no less important than her literary value, including the historical novel *The Tower* and *The Last Man*, and in many of these novels relied on her experience and her knowledge of the writers of his time and poets. Mary lived in England until she died in 1851.

In the introduction, she says "Frightful must it be; for supremely frightful would be the effect of any human endeavor to mock the...mechanism of the Creator of the world. His success would terrify the artist; and he would rush away from his odious handy work, horror stricken" (Shelley, 1992). His work was terrified. The only element of the latest novel familiar to contemporary audiences is this notion of battle and terror. Maurice Hindle argued that Mary Shelley's story isn't only a typical Gothic tale, but that Shelley is bringing a much bigger story to the reader. "She [Mary Shelley] set out in her story to speak to the mysterious fears of our nature and awaken a thrilling horror" (Quoted in Dupre, 2015). Hinde said that *Frankenstein* had introduced the Penguin Classics series. And this one of existence question of humankind as a whole that *Frankenstein's* horrors awake in the reader. During her lifetime, Shelley and colonialism plunged the world into great terror. The spirit of *Frankenstein* lies in these severe tragedies.

The work of colonial literature is central to Shelley's *Frankenstein*. Because of the inclusive nature of the novel and its effect on society, the novel was studied but seldom in colonial terms. With its debates of capitalism and colonization, the novel has instead disregarded the implications, mainly because of science fiction's inventions. But the novel deals strictly with these topics, and many of the committed colonial scholars can recognize these things with ease. As one thing, colonial stories refer to each other. The *Heart of Darkness* resembles *Frankenstein*, *Joseph Corrad's Kurtz*, for example, is strictly like Frankenstein's assertion that he was a goddess while constructing a miniature universe in central Africa. When faced with the realities of their deeds, both Promethean figures are afraid. By Kurtz "The Horror! The Horror!." (Shelley, 1992) that horror of Kurtz and Marlow is the very heart of what has come to be the motto or adage of post colonialism, the same fear about which Shelley spoke.

The majority of informal writers, however, hinted at these problems and dismissed them. Therefore, the reader must face a daunting challenge when examining Frankenstein through a colonial canon. When researching the text, the reader may be curious about how this science fiction work discusses the problems of slavery and colonialism explicitly. Many would wonder why they bother in this light to read

the novel. They contend that *Frankenstein* should not dwell directly on colonialism since the novel is not like a colonial document like *Thing's Fall of Achebe* or *the Heart of darkness* by Joseph Conrad. The novel then refuses the clear and flagrant commentary on the influence of imperialism on other works. (Cited in Dupre, 2015). Being aware that the novel is gothic horror and science fiction, *Frankenstein* has absorbed into the consciousness of the West, like colonialism itself. This has incorporated *Frankenstein* into the national consciousness. *Frankenstein* is recognized and still not seen studied, like the over-arching consequences of colonialism.

To fully appreciate the importance of novels in the colonial narrative, the reader must consider the world he was writing in. But scarce are the words about Mary Shelley's influence on slavery and colonialism. The reader notices the influence on Mary Shelley in the essay *Imperial Monstrosities* by John Clement Ball. "She would certainly have been aware of the issue, not only because of its high public profile, but through Shelley personal relations. Coleridge...who probably had the greater influence on Mary as a child" (Ball, 2001). Also, *Frankenstein* refers to colonialism in his depictions of the Creature as reminiscent of various stories, such as the "Queen Mab"(Ball, 2001) of the husband of Shelley. Therefore, the events that take place in the world during the new timeline are important to remember. Bal noted that "The historical moment of *Frankenstein* coincides with the anti-slavery movement: Shelley composed it between the abolition of the slave trade in 1807 and the emancipation of slaves in 1833. Indeed, she began writing just after the longest slave rebellion had taken place in Mary 1816 in Barbados"(Ball, 2001). As Said calls it, the "Contrapuntal reading" of *Frankenstein*. It clearly makes the novel interpreted within a colonial context. As Said says, "'contrapuntal; reading'...means reading a text with an understanding of what is involved when an author shows, for instance, that a colonial sugar plantation is seen as important... Moreover, like all literary texts, these are not bounded by their formal historic beginning and endings...The point is that contrapuntal reading must take account of both processes, that of imperialism and that of resistance to it..." (Said, 2012).

Colonialism, as in *Jane Eyre*, is thus depicted in *Frankenstein*. Even if in Charlotte Brontë's novel, the East is never visited or seen, the East and West Indies play a significant part in the plot. Though an incredibly daunting mission, it's nevertheless apparent in that colonialism has created the western world in the argument; thus, colonialism is rooted in the psyche of the west. Sadly the perversion of *Frankenstein* by modern culture has created such a hard reading as a twisted version of the story has revealed to the unknown audience. The novel has mostly changed due to the intervention of Hollywood. Some confuse the maker and the Monster with the misunderstanding of who the creature is. Also, it leads to the beast being called *Frankenstein*. A Halloween costume shop made this clear. That is true. Yet *Frankenstein's* conception or confusion is also recognized. The comedy queen, Tina Fey, *Unbreakable Kimmy Schmidt*, also being inspired by *Frankenstein*. A black actor named Titus Andromeda, one of the leading characters in this film, works in a New York City restaurant as a 'Frankenwolf.' He finds to his dismay that people regard him well in costume. People hate him as a black man strolling in the street. While this has taken to satire, it does not only mean that *Frankenstein* has reached this degree but also a critique of American society.

As the Colonialists did, Culture has asked for its novel because the novel is far too difficult to investigate and analyze due to the caricature of Shelley's story. In a so-called linear theory such as post-colonialism, in particular. Post-colonial's philosophy is a wide-ranging hypothesis of the consequences of Western Capitalism. The post-colonialist argues in this context that the conditions described above invoke a savory, economic empowerment, nation-building, war, and difficulty nature (Dupre, 2015).A host of subjects co-existing with other colonial plays has found in *Frankenstein*. In *Frankenstein*, thoughts about the subaltern, mimicry, and identification can all found; this helps the newspaper to adhere to postcolonial theory.

In *Frankenstein's* novel Francisco (2014) reflection represent femininity. Hadiee (2000) describes the basic premise and is continually changing into the language coordinates, the role of power and desire in many directions. In his studies, Bayaar (2018) also explored how Victoria's gender roles deconstruct the paradigm of the story and reconstruct it according to new gender terms and how this has an impact on the monster's sexual development. In Shelley's bestseller, '*Frankenstein*' (Nadia, 2016) he also reflects

on the reverse ethic of imperialism in favor of the 'Monster.' This article will explain appeared and conventions of colonial literature—also, Victor Frankenstein and Lavenza and monster.

*Frankenstein* is seen as very different from the French Legend at the very beginning of the novel, the man who conquers what everybody wanted to accomplish and still, none can the death be. The origin of life as well as the embodiments of *Frankenstein* at the beginning of the story is burdened by "The White Man's Burden," the greatest of the post-colonial words. Seen in what McClintock defines as the imperialist *domesticity*, this burden has an impact on the entire colonialist mission, as seen by the advertising of Pears' Soap. The domesticity displayed here has directly linked to the dignity, supremacy, and supremacy of the colony. Such theories of environmental purification and environment. Those areas are at the edge and the light of the Empire takes place between the colonized and colonizer (Cited in Dupre, 2015). The advertised soap then rises to a higher point, for, according to McClintock, "purifies and preserves the white male body from the contamination in the threshold zone of empire..In imperial fiction. boundary objects and Inimical scenes recur ritualistically. As colonials traveled back and forth across the thresholds. crises and boundary confusion were warded off and contained" (McClintock,1995). Frankenstein has suddenly torn, as the delicate and stable colonial state has broken. In the same way, those slavery horrors have introduced into the colonies of England and America, Frankenstein's monster even "defiles" the home nation. From Francis' rescue to Walton's last appeal to stop his search, from the beginning, "See happiness in tranquility, and avoid ambition, even if it be only the apparent innocent one of distinguishing yourself n science and discoveries" (Quoted in Dupre, 2015). Via the story of *Frankenstein*. Frankenstein's Promethean Legend comes with absolute cricket. In comparison to the western colonizing powers, he sought to rise up to the goals. The idea of creation a sort of life is a nightmare and Frankenstein, like his colonizer, attempts at the end of his life to cleanse the world of his existence. "The White Man's Burden"(Quoted in Dupre, 2015). Frankenstein's search is a challenging test and has seen in the study of the effect of colonialism on the truth because the entire Western world has built on the back of the colonized immigrant.

The invasion of alien cultures has thus built up Western society to a large extent. In Culture and Imperialism, Said discusses this matter. He argues in these texts, "Mode imperialism was so global and comprehensive that it escaped virtually nothing. The competition over the empire of the 19th century continues today"(Said, 2012). I do not think it is surprising that the poet's and authors' books represent current events. This is why, during the time of European expansion, the readers considered the works had written so available and retable-the themes of slavery and colonialism echo throughout the stage of the word. The travelogues in the 18th and 19th centuries are a ready testimony to this.

Richard F. Burton, the explorer and writer, is an illustrative example. Richard F. Burton is like our modern guides in A Pilgrimage to Al-Madinah and Mecca, and the public has, through his research, filled tales of the tribes and territories "savage" and " uncivilized" tribes and territories. Burton does so in a manner that has intrigued both the reader's minds at that time and today, and not only describes his accomplishments in the Near East on a wise basis. The novel written in the late 19<sup>th</sup> century is an essential understanding of why Europe was intrigued by alien and colonized lands. The conditions of Muslims living in the Near East are mentioned in his very detail. Burton also plays an essential role in linking their lives with the English. Burton describes the slave men individually as "Back slave girl [Al-Medinah] carries on in England's complex tasks of servants; they have taught to weave to cook and to wash." (Burton, 1913) Here, Burton quickly highlights the savings that I share with English servants in Muslim jobs. In his writings, Burton remembers the prerogatives of Frankenstein and others. This explanation allows the contemporary reader to find similarities with Muslim work. No, it is spinning in its dominance form. In explaining Al-Madinah's ethics of work, he notes that its "procreativity is more or less a part of every Orient" (Burton, 1913). Burton then wrote in Mecca that he "showed one such perverse weakness that differentiated the sparkling of a more stubborn race" (Burton, 1913). Burton postulates that the universe is full of problems as well as sinners. However, this issue is different from it since it is more stubborn. Burton was related to Frankenstein's Robert Walton adventurer. While Burton and Robert Walton went on to write a manifestation about the Occident's supremacy, they still make the same conclusions as other writers of the time. Such disruptions have seen at Frankenstein straight away for Mary Shelley.

The matters concerning the colonialism are planted deep in the Western culture. Said postulates that what has been exposed to the western view of the East that was established a western minds. He states that it is a way of thinking which is based on "a separation of ontology and epistemology". In other words, "the Orient and The Occident" (Said, 1979) nearly every intellectual and writer says. They also embraced complex theories, epic novels, and people's observations as the basis, traditions, "minds," destinies, and so forth the fundamental distinction between East and West. "This Orientalism m can accommodate Aeschylus. Victor Hugo, Dante, and Karl Marx" (Said, 2003).

On the world stage, the gap between East and West is immense. The maturity of conquest and superiority in Huckleberry Finn stretches from the relations between salvos and whites to all *Jane Eyre*. Colonialism is so ingrained in our West view that the study of plays that don't necessarily resolve the problem has mainly been overlooked. In the 19<sup>th</sup> century, the British Empire was spread all over the world. Thus it is naturally when the influences occur. The West was interested in the East as a mysterious place where the imagination cannot be seized. In describing the European enthusiasm for all aspects of the Orient, Richard F. Burton again takes centre stage. The explanatory statement explains Burton's rationale for his influence,

"As a traveling Burton conceived of himself as sharing the life of the people in whose lands he lived...Disguised as an Indian Muslim doctor, accomplish[ed] the pilgrimage to Mecca...Thus his accounts of travel in the East reveal to us a consciousness aware things and able to steer a narrative course through them: no man who did not know Arabic and Islam as well as Burton could have gone as far as he did..."(Burton, 1913)

Such matters were the point of interest to Shelley as well as the Western community from the colonization of foreign nations, East research, and the technical marvel.

As already mentioned, mass culture has captured *Frankenstein* and turned it into an entertainment audience. Frankenstein is the villain in this universe kept in a dazzling castle and brought to life a regenerated, spinning fool. In truth, metaphorical is the only spark found in the monster's awakening.

Frankenstein recalls his formation awoke on the right, saying the Walton,

"It was on a dreary night in November...With an anxiety that almost amounted to agony, I collected the instruments of life around me, that I might infuse a spark of being into the lifeless thing that lay feet. It was already one in the morning the rain pattered dismally against the panes, an my candle was nearly burnt out, when, by the glimmer of the half-extinguished light, I was the dull yellow eye of the creature open; it breathed hard, and a convulsive motion agitated its limbs...now that I had finished, the beauty of the dream vanished, and breathless horror and disgust filled my heart...I rushed out of the room."(Shelley, 1992)

To the reader of this novel, the question of colonialism and imperialism comes at its clear manifestation due to the clear hints in the story. Ask for a number, "How then is a work of Science Fiction, a novel set in a different world, colonial? How can a novel in which man does the impossible and pseudo magical have anything remotely to do with colonization or the Orient?" (Shelley,1992).

The matters of peaceful living in *Frankenstein*, as well as in the universe is questioned. In the creation of life, Victor Frankenstein does nothing other than what was tried (and done) in the Victorian age by the English. What victor Frankenstein is still trying to do is not even possible for those in the next. Frankenstein says that when he told his narrative to Walton, "In my education my father had taken the greatest precautions that my mind should be impressed with m supernatural horrors" (Shelley,1992). Mary Shelley directs the reader, in this easily overlooked sentence, does not ask the reader to may see the story as a possible event due to the progression of science at that time. Not in a world of magic realms or imagination where this universe has the same rules and imitations as ours. Victor Frankenstein accomplishes what the imperialist is trying to remember, Frankenstein, says for a millennium, "Tam not recording the vision of a madman. The sun does to more certainly shine in the heavens, than that which I own affirm is true. Some miracle might have produced its, yet the stages of the discovery were distinct and probably. I succeeded in discovering the cause of generation and life: nay, more, I became myself capable of bestowing animation upon lifeless matter" (Quoted in Dupre, 2015). So, Shelley is slightly shocked and confounded by the talk that Frankenstein denies the need to intervene. The reader reveals

the world of her novel that Robert Walton is the narrator and had the world been full of the supernatural. Walton's stunning world is not as ugly as Victor sees it.

Will find signs of *Orientalism* later when Frankenstein sees himself, like, "the Arabian who had been buried with the dead and found a passage to life, aided only by one glimmering and seemingly ineffectual light" (Said, 2003). This paragraph is important for perceiving the Asian and colonial problems of Mary Shelley's novel approaches are by no means the usual flagrant imperialist colonialist who expects a work of colonial influence. She writes about the heart disputes by Victor Frankenstein. Through this context, as described before, Frankenstein is emblematic through "The White Man's Burden," a colonial encounter. When life has established. Frankenstein sprung up among the gods to fall away from grace. He is the fuck, not the making. In this way, Victor Frankenstein is a prediction of the future, which represents the truth of the world. Although it undoubtedly includes incredible elements, this work has done in our world through the pivotal battle about the existence of humanity. The soul of colonization is fundamental to Victor Frankenstein's attempts to establish life. Victor Frankenstein is the embodiment of European settlement. The colonizer to establish a presence by eliminating another way of life for cultures and by replacing it with yours? Have not their lives been ruined, and they create new ones, taking people who have been on a single road for years and substituting another? In *The inhuman*, Lyotard writes about dehumanization on the same subject: "Dehumanized still implies human- a dead human but conceivable: because dead in human terms, still capable of being sublated in thought" (Lyotard, 1991). In *The inhuman*, Lyotard writes on the same issue of dehumanization. With that in mind, it is not surprising that Frankenstein's creation of the monster is stimulate the colonization in which enables the individual to live. Therefore, the colonist's development of a new community demands experience. He was the acting colonizer in that respect when Frankenstein created the beast. He has a settled life. Not by winning a civilization but rather by overcoming the universe's very structure. He follows the colonizer's direction at this moment.

Victor Frankenstein waved Walton straightaway for science and glory, saying that "You seek for knowledge and wisdom as I once did; and I ardently hope that the gratification of your wishes may not be a serpent to sting you." (Shelley, 1992). Crumbled around him, and everything that he knew fell. The weight of a guilt which the colonizer pounds down reflects this Frankenstein. The height has meant to be Europe; Frankenstein is Europe. He won the incontrovertible. But no solace could be found. He begs Walton to cease his company in his dying breaths. Frankenstein said to Walton, "When younger," he said that, "I believed myself destined for some great enterprise. This sentiment of the worth of my nature supported me...But this thought, which supported me in the commence me of my career, now serves only to plunge me lower in the dust. I am chained in an eternal hell. I must pursue and destroy the being to whom I gave existence, then my lot on earth will be fulfilled And I my de." (Shelley, 1992) Walton and Frankenstein reflect this dimension of imperialism at first. The Frankenstein represented at the end of the chorology illustrates another new feature of colonization. "I propose to take *Frankenstein*...and focus on it in terms of that sense of English cultural identity...Within that focus we are obliged to admit that, although Frankenstein is ostensibly about the origin and evolution of man...Let me say at once that there is plenty of incidental imperialist sentiment in Frankenstein" (Spivak, 1985). Frankenstein's part is not a real imperialist. The two separate colonists reflect the evolution of Spivak's society.

Victor expects to be behaving professionally and behaving as thought he had been living in his place. In the introduction, Elizabeth Lavenza adds a new dimension to the colonizer- settler relationship. Henry Clerval the other character in the novel "the moral relations of things"; and Elizabeth, that "aesthetic judgment" (Spivak, 2012). To accept the other is one of the matters that surround the life of Victor when his family adopt Elizabeth and this is described the family first meeting her when they saw her as a younger gypsy. "...of a different stock...Her Hair was the brightest living gold. Despite the poverty of her clothing, seemed to set a crown of distinction on her head...None could behold her without looking on her as of a distinct species." (Spivak, 2012). First, a reader should only look at this as Frankenstein explains how amazing she is. The crucial thing is that it blends into the capitalist perception of beauty. Elizabeth surrounded gypsies who appear much different from her. Also, Frankenstein alludes to Elizabeth, "the daughter of a Milanese nobleman. Her mother was a German..." (Spivak, 2012). Elizabeth is in this regard not only the same as Frankenstein, but also of the same social

class. By posing as the colors of Frankenstein's beauty, Elizabeth can stand of her home at once. However, she is equal to them. Frankenstein says that to Walton, "When my father returned to Milan, he found playing with me...a creature..." (Spivak, 2012). When he refers to her in his home, Frankenstein did not initially call Elizabeth a sister or human. Remember that she is a child when she lives with the poor villagers, unlike her men, but in the right way. After living in Milan with the Frankenstein's, she isn't entirely as they are. Elizabeth then comes to represent the disturbing space colonized sets. She is received from his mother, as Frankenstein retains Elizabeth, "...a pretty presented for my Victor...She presented Elizabeth to me as her promised gift, I with childish seriousness, interpreted her words literally and looked upon Elizabeth as mine - mine to protect, love, and cherish" (Spivak, 2012). Elizabeth has treated as a blessing, a creation and a pleasure in the Frankenstein family. That is why Spivak identified her eloquently as an artist's muse. The colorist has influenced by Elizabeth, who does good deeds. Recalling the State in which Frankenstein has based on this story gives a good idea of why he refers to his convictions as Walton "childish seriousness" (Spivak, 2012). He reveals a new understanding of life and humanity with his box about life and his history when he meets Robert Walton. Therefore, with youth, he gazed upon Elizabeth. Elizabeth was often looked upon by his parents with children who considered her nothing more than a trophy, an inspiration and a doll.

Elizabeth is the colonized "reformed." Outside the novel, Elizabeth has known to look like Indians trained in English-Medium and educated in Cambridge. Taught to talk to the British Languages, these people were at one stage in the British Empire brilliant symbols of the colonizers' so-called magnificent and positive work. In Elizabeth Gayatri Spivak, the Frankenstein's tries to establish this Notorious Minute by saying that "At the intersection of European making and colonial power, Macaulay can conceive of nothing other than 'a class of interpreters between us and the millions we govern...in other words a mimic man'" (Spivak, 2012). However, the people have rarely treated as full representatives of imperial forces, like Elizabeth. In the luminous vacuum, Elizabeth may rest between a complete member of the Colonial Authority and marginalized colonist. However, Frankenstein's invention cannot occupy this gap as Elizabeth is. He is entirely unable to understand and assimilate with the founder. This way, the mutant cannot imitate the colonizer and thus avoided being in man.

The colonized can repeat but not represent the colonizer and this is clear in the notion of mimicry. In Homi Bhabha, explains the actions of the colonized people to imitate the colonizer. He cites the 1839 "Reflections on West African Affairs" by Sir Edward Cust, "every colony of the British Empire a mimic representation of the British Constitution. But if the creature so endowed has sometimes forgotten its real insignificance...To give to a colony the forms of independence is a mockery; she would not be a colony for a single hour if she could maintain in an independent station" (Bhabha, 2012).

Bhabha claims that without the Empire's assistance, the colony cannot maintain itself and turns it into a dominant notion of colonization. Bhabha suggests the colonizer's attempts to construct a 'recognizable' Other is mimicry. In doing so, the colonizer has fulfilled a responsibility to reform the primitive savages and to help them. Bhabha says, "mimicry emerges as one of the most elusive and effective strategies of colonial power and knowledge" (Bhabha, 2012). Also, he points out that imitation poses a disturbing fact, that of an identity lack. He labels that like "mimicry's double vision". However, he said that "is a double vision which in discussing the ambivalence of colonial discourse also disrupts authority.. these are the appropriate objects of a colonialist chain of command, authorized versions of otherness" (Bhabha, 2012). On them depend the artifacts the colonizer sees. Also, it refers to the monster of Frankenstein. The Monster is isolated from his maker and the world around him by being visually shocking and distinctive. Frankenstein describes the hideous remark the Monster made "Oh! No mortal could support the horror of that countenance... He was ugly then...it became a thing such as even Dante could not have conceived" (Shelley, 1992). The insight into the subaltern in a capitalist society that Frankenstein refers to the individual who is Hel in The Inferno. The creature will never be human to Frankenstein and colonial authorities. No matter how trained, the beast is, Elizabeth will still be as that. Still, the official version of the Other is, although his different-looking family isn't. Frankenstein arrives later in the novel to the distressing realization that his invention is not another one.

The Frankenstein monster is perhaps the most well-known literature and film character, but it has still misunderstood. The beast is still shunned by society, even for the only family that has the chance to look beyond its form. Frankenstein represents the other that is beyond change. He attempts to mimic the people around him but is unable to throw out his corpse. This symbolizes the colonized attempt to assimilate the imperial force. However, unlike Elizabeth, the moon of the Monster is ready to teach the Monster and has forced him to come alone. "I ardently desired to understand them, and bent every faculty towards that purpose, but found it utterly impossible" (Shelley, 1992). Robert Sawyer makes a comparison between the monster and Caliban in Shakespearean play the *Tempest*. He says that: Evil creation is dwelt in, "both creatures are radicalized outsiders, both fear isolation and lone lines, both lament the lack of a mate, and both struggle with language. Of all these, the most significance may be that both creatures possess many of the conventionally racist traits often attributed to people of color. Stereotypes specifically applied to back slaves" (Robert, 2007). This racist argument was symbolized by Edward in the presence of the monsters. Dietrich extends in the novel *Frankenstein* the concept of racially charged stress. *Black Frankenstein: Creating an American Metaphor*, He claims in the article, "The back Frankenstein monster is a key figure in the history of monsters as politically charged forms, as well as in the history of monstrosity as a constitutive feature of the language of politics", also he adds that, "in which the metaphor has been used politically to demonize slaves and other African Americans, challenge existing hierarchies of race and gender, and influence cultural change in the United States" (Said, 2012).

Eve of the vibrant Indian nation in the essay reveals these claims about the lies of the Creature and its attempts to become like his leader. Could the subaltern speak? Spivak tackled this matter of the Indian community which was under the hand of the British colonialism. They claim that "the post-colonial intellectual systematically unlearns her privilege" (Spivak, 2012). Even if the development is understood, the one who made it never will realize itself. Just like the Sati widow sacrifice in India, which Spivak mentions, the colonized must die for the same work that the Creature does.

### Conclusion

Frankenstein is a mirror through the prism of post-colonialism to culture and activities through which the world has transformed since before the American discovery. The world has changed forever since the beginning of colonization and cannot go back. The consequences of imperialism can still have felt all over the world, and a novel from the 19<sup>th</sup> century must not be hard to understand. The representation of the horrors of colonialism is pictured vividly by Mary Shelley. Instead, she gives them her own life. Mary Shelley, like Frankenstein, who invented life, invented history, too: colonial history. Colonialism has an egregious and enigmatic quality in its glorious opus. However, this is what makes the work of Mary Shelley special. She gives her notions about the colonialism and speaks to the reader in silence. The problem is not held at a minute lecture since the horrors are not associated with colonialism.

Contrary to essays on settlements like Macaulay's, *Frankenstein* has the potential to confuse his readers, to annoy, and to offend them. That's why so many people love the novel. Everybody has heard Robert Walton's hopes and wishes. All of them have longed for grand machinations such as Victor. The ideas of despair is very clear in the monster speaking with his creator. Though Victor Frankenstein, Walton, Elizabeth, or the creature journeys have expressed in post-colonialism.

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