Atonement Amongst Shadows: An Analysis of the Hero's Journeys of Frankenstein and His Creature and Their Incompatibilities Within the Narrative Structure of Frankenstein; or, The Modern Prometheus

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An Analysis of the Hero's Journeys of Frankenstein and His Creature and Their Incompatibilities Within the Narrative Structure of *Frankenstein; or, The Modern Prometheus*

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Abstract

The main effort of this thesis is a detailed mapping of the hero's journeys of Victor Frankensteh and his Monster, through Joseph Campbell's monomyth model, in Mary Shelley's *Frankenstein; or, The Modern Prometheus*. Subsequently, a comparative analysis of their hero's journeys reveals great similarities throughout the novel, mirroring their intertwined existences. Most notably, their shared failing of the Atonement with the Father stage of the monomyth model is what causes their journeys to end and causes them to become failed heroes. There are two narrative elements in *Frankenstein* that essentially doomed the heroes to this outcome by uniquely hampering the heroes' agency within the monomyth model: dual protagonists and Gothic doubles. The combined presence of these elements in the same novel makes it nigh unimaginable for heroes to successfully face the Atonement with the Father, due to the hero's agency being compromised and the default antagonism of Gothic doubles.

Acknowledgements

I have many words of gratitude for my thesis supervisor, Dr. Ruth Clemens, who was instrumental in the process of writing this thesis and made it an enjoyable experience. She made time for me to come in and discuss the progress of my research and my writing, while also conversing with me academically on the subject matter. In particular, talking with me through my early thoughts on the direction of my thesis really helped me home in on a thesis I was happy to write. I have sent her many pieces of writing throughout this process and she always gave me valuable feedback to improve upon my work. Most importantly, I was entirely unfamiliar with the Gothic double motif prior to her mentioning it during our talks; now it is one of the key elements of this thesis. I regard the novel finding of a deterioration in agency due to Gothic doubles to be one of the most significant parts of my thesis, so my thesis is all the better for her help.

I am very pleased that this thesis was well-received and that Dr. Ruth Clemens and Dr. Daný van Dam deemed it a successful piece of scholarship. Their assessments were fair and I could find myself in where they saw room for improvement. As such, after having received my mark, they have allowed me to update some minor aspects, according to their feedback, with the intention of making it more presentable for publication.

On a personal note, I would also like to thank my family for their general support while I toiled away at my creation. My parents were happy to listen to me try to tell them about hero's journeys and narrative structure, which improved my comfortability with the subject matter. Furthermore, my brother, Jeffrey Melis, was kind enough to proofread my thesis once I had finished it as a whole. He gave thorough feedback that was valuable to get from someone that was reading about this topic for the first time. I am grateful for his help and I have made many improvements based on his comments.

Introduction

It is always a rewarding affair to evaluate a classic work of fiction through the lens of a longstanding narrative model, because it can only lead to a deeper understanding of both. In this thesis, I will use Joseph Campbell's monomyth model, as outlined in *The Hero with a Thousand Faces* (1949), to analyse Mary Shelley's magnum opus, *Frankenstein; or, The Modern Prometheus* (1831 [1818]). Within the existing literature, this vector of analysis is underexplored, but, here, it is my striving to add that piece of scholarship to the catalogues of literary studies.

> All my speculations and hopes are as nothing;
> and, like the archangel who aspired to omnipotence,
> I am chained in an eternal hell.
> —Mary Shelley, *Frankenstein*

The dismal developments in *Frankenstein* are spurred on by the protagonists' inability to mature their baser selves into proper heroes; the high ambitions of their hero's journeys wind up as twisted perversions, leaving them both wasting away in a world of death. A key finding of this thesis, on the hero's journeys of both Victor Frankenstein and his Creature, is that they fail at the Atonement with the Father stage of the model. The interplay between the monomyth and *Frankenstein* has also brought forth two narrative elements that are interesting complications to the monomyth: dual protagonists and Gothic doubles. As such, I will show the manner in which these elements affect the progression of the hero's journeys of both characters. To state the findings of my research upfront, Frankenstein and his Creature are doomed to fail at the Atonement with the Father stage due to the strain on their narrative agency, resulting from the novel having dual protagonists and a Gothic double motif.

Outline

This thesis includes a comprehensive literature review and theoretical framework that go over the necessary terminology and concepts that will be the building blocks of the upcoming analysis and arguments. Especially, Joseph Campbell's *The Hero with a Thousand Faces* has a lot of facets that I will introduce and expound on before applying his framework to the novel. His narrative model, the monomyth, has its grounding in psychoanalysis and mythology. As such, it takes some groundwork to demonstrate the underpinnings of the monomyth and how to effectively utilise it for a narrative analysis of *Frankenstein*. Besides a look at the primary source, *Frankenstein*, there are some smaller secondary sources that will receive attention on account of them being established scholarly literature in the domain of research that this thesis is covering.

The analysis proper of *Frankenstein* will start with a close reading of the early monomyth stages, those up until the Atonement with the Father. Secondary sources have already outlined some narrative elements that relate to the monomyth; these will be used to indicate where the current literature lines up with the observations made in this thesis. After I have set up the successful proceedings of the initial hero's journeys of Frankenstein and his Creature, this thesis will examine the pivotal breakdown of the journeys; this principal segment of the monomyth is the Atonement with the Father. It receives substantial attention throughout this thesis, in order to communicate its purpose within the monomyth model and how to succeed at this stage. This will then carry over into an extensive look at how the protagonists' journeys terminate when faced with this challenge, and what their failure means for the narrative progression of *Frankenstein*.

I will then focus on the existence of dual protagonists within the novel; there are two narrative agents that hold shared control over the outcomes of the narrative. This has a

particular effect, since both protagonists are also antagonists, on the agency of these characters in the development of the hero's journey. Similarly, the concept of Gothic doubles will be brought in as a further complication in the arrangement of the hero's journeys in *Frankenstein*. All in all, the narrative elements of dual protagonists and Gothic doubles cause a novel presentation of the monomyth in this story; it borders on conceptual subterfuge due to how the heroes are mutually limited in affecting their own journeys. This finding will subsequently be expounded on in the conclusion.

Methodology

This thesis employs narratological analysis to build towards its conclusions; this qualitative research will analyse *Frankenstein* and secondary sources in order to substantiate the points made. With Campbell's monomyth as a tool for analysis, I will formulate the narrative structures of the journeys of both Victor Frankenstein and his Creature; from which point I will use those to argue what insights might be gleaned from how their narratives unfold.

1. Literature Review

Firstly, I will establish the origins of Campbell's theory and its preeminent position within the field of narrative models; the worthwhileness of specifically using his model as a tool is partly reliant on its credibility within the field. Somewhere at the cross-section of anthropology, narratology, and comparative mythology, an early attempt at a narrative framework for hero stories was put forth by Edward Tylor is 1871 (Segal vii); Campbell is one of the theorists that picked up this torch and became acclaimed within this specific field: "The theories of Rank, Campbell, and Raglan typify the array of analyses of hero myths" (Segal xxvi). Part of the strength of Campbell's contributions is that he chose to rely on the field of psychoanalysis, as Segal notes (viii), to bolster his monomyth model; prior notable scholars like Johann Georg von Hahn (1876) and Vladimir Propp (1928) were content to just identify patterns in tales (vii-viii), but, importantly, Campbell was also interested in applying psychoanalysis to get at the root of why such patterns come to be.

When it comes to psychoanalysis, Campbell is squarely placed in the Jungian camp. Of course, a lot of the foundation of psychoanalysis is laid by Sigmund Freud and his seminal *The Interpretation of Dreams* (1899), so Campbell's work is indebted to Freud too, but it is the universal theories in Carl Jung's *Archetypes of the Collective Unconscious* (1934) that are at the core of Campbell's monomyth, which posits a collective psyche of mankind as the origin of mythology. Nowadays, the theories of psychoanalysis are actually more frequently employed within the humanities than psychology; this is because the theories of psychoanalysis, like dream analysis and archetypes, fell out of favour for clinical use (see Sugarman for a balanced synopsis of the developments of Freud's theories). Notably, the field of psychiatry can be characterised as a holdout, with a relation to psychoanalysis that is

fully explored in *Psychoanalysis and Psychiatry: Partners and Competitors in the Mental Health Field* (2019). As such, the meaning-making of psychoanalysis finds most of its value in literature, mythology, film criticism, etc., and this is exactly where Campbell's monomyth has made its impact. Interestingly, however, according to Bray, Campbell's monomyth model might actually loop back to being fruitful in a clinical setting, which would be a demonstration that his theory is built on solid psychological underpinnings.

Campbell's work has a universal bend to it, which is also found in other scholars' narrative models, but after an examination of other relevant models, I would argue that an effective balance between specificity and accuracy is best achieved by Campbell's monomyth. For example, the early work of Austrian scholar Johann Georg von Hahn is best described in "The Aryan Expulsion-and-Return-Formula in the Folk and Hero Tales of the Celts" (1876), where his vision of a universal model is presented in a sixteen-step structure. It is close in count to Campbell's seventeen-step model, and it has the same mode of "exposure and return" (Segal vii) that is present in the monomyth. However, von Hahn, as well is the case for Rank and Raglan, is more rigid and specific than Campbell in the elements that are to be found in all folk and hero tales (e.g. the hero has an extraordinary genealogy). As a result, their universal models more frequently do not map on to narratives than the monomyth, which has a pragmatic level of flexibility (e.g. anyone can be a hero). For another effective narrative model, we can look at the work Vladimir Propp did in his *Morphology of the Tale* (1928). It benefits from a choice of scope, because Propp is only looking at a specific subset of stories: the Russian fairy tale (Pirkova-Jakobson xix). This allows the model to have thirty-one functions without greatly sacrificing on accuracy, which is a benefit of being a regionalised model rather than a universal one. However, among the universal models, Campbell's monomyth also achieves great accuracy, like Propp's regional one has, by containing it to seventeen steps described in universal terms. This is further evidenced by the

fact that the monomyth is not limited to classic questing narratives, because it can align with any number of narratives. There are scholars that have proposed common narrative categories and situations: Christopher Booker with *The Seven Basic Plots* (2004) and Georges Polti with *The Thirty-Six Dramatic Situations* (1895); a boon of the monomyth is that it does not necessarily exclude any of these archetypal plots or any of these dramatic situations.

The concept of archetypal figures is quite prominent in Campbell's work, and there is another narrative theory that utilises something related: actants. The theory of the actantial model, as presented by Algirdas Julien Greimas in his 1966 book *Structural Semantics: An Attempt at a Method*, is a different lens through which to analyse narrative development. His inspiration was a theory by Propp of seven (see Murphy, who argues eight) spheres of action that drive narratives forward. This actantial model defines its actants in relation to how they influence the narrative, which is a midpoint between viewing them as actual characters and full archetypes; archetypes are fully detached from any actual narrative and reside as a universal image in the collective unconscious, whereas actants only exist as a function of the narrative. As such, it allows for an abstract analysis of a character to ascertain their function in a narrative, which is similar to how the Father and the Goddess are to be treated in the monomyth. When Frankenstein dons the Father archetype during the Atonement with the Father stage of the Creature, Frankenstein should not be viewed as a character but only as a narrative force that affects the Creature. The actantial model demonstrates the idea that characters are more than just their front-facing persona, which supports the premise of using archetypes in narratological analysis.

However, the use of archetypes by Campbell is not without dispute among literary scholars; one field of study that has critical remarks for Campbell's formulations is that of feminist literary critique. In spite of Campbell's efforts to make his work universal, for example, by allowing for both male and female heroes, the description of certain archetypal

elements is often a point of contention. For instance, the Woman as the Temptress and Atonement with the Father stages have gendered language, for symbolic purposes, and the hero figure is traditionally presented as male. As such, there are feminist critics that argue that Campbell's work is still too centred on the male hero's journey, i.e. not universal, and that a more equal focus is required to avoid blind spots; the strong presence of the symbolic woman overshadows the potential of a female hero (Nicholson 191). Another point with which to contest Campbell's universality is that some scholars have built out contending female archetypes (see Stone, Estés); Maureen Murdock even wrote a book, *The Heroine's Journey* (1990), in response to Campbell's hero's journey, in which she argues that female heroes undergo a different journey than their male counterparts. However, as envisioned by Campbell, the monomyth can still effectively be applied to female heroes, as shown in an article by Fernández-Morales and Menéndez-Menéndez that does a stage-by-stage analysis of Arya Stark from the TV series *Game of Thrones*.

Certain themes, like responsible creation and the Creature's identity, that are central to *Frankenstein* are only dealt with in passing in this thesis, because, even though they are fundamental to the completion of their hero's journeys, the themes themselves are not the focus; the thesis is about documenting the characters' progression through the narrative without going into the broader discussion on how these themes are presented through the characters. However, the existing research is a clear marker of how heavily these topics are connected to the characters, which supports the premise of this thesis of positioning those as the ultimate boon at the end of their journeys. As such, Frankenstein, in his father-creator role, as evidenced by the subtitle of the novel, is a Promethean figure; the mythological origins of Frankenstein's creator aspect can be found in the writings of Aeschylus, Hesiod, and Ovid. The allusion to this divine creator evokes the ideal of responsible creation, which is perhaps the most frequently researched theme in *Frankenstein* (see Van Hulle, Hustis, Keen,

Ruffell). As for the Creature, the relation of the created to his creator is brought to the forefront through the inclusion of Milton's *Paradise Lost* (1667) in the novel, and scholars have commented on the significance of the Creature identifying with both Adam and Satan (see Balfour, Lamb).

In my attempt to track their hero's journeys comprehensively, I undertook a review of the existing literature in the field, looking for other scholars that had already analysed *Frankenstein* using Campbell's monomyth. Fortunately, two sources had engaged with the novel through this lens: "Gothic Fiction and Folk-Narrative Structure: The Case of Mary Shelley's *Frankenstein*" by Manuel Aguirre and "Transcending Monstrous Flesh: A Revision of the Hero's Mythic Quest" by Crystal L. O'Leary. Both articles deal with a different main character while analysing the hero's journey, which means, when taking them together, that the existing literature supports the notion that there are indeed dual protagonists both undergoing a hero's journey in *Frankenstein*. The articles are a good jumping-off point when they comment on a specific stage or narrative development, even when they reach different conclusions than this thesis. Aguirre's work gives a stage-by-stage account of Frankenstein's hero's journey, throughout the separation and initiation stages, which gives a good basis to contend with. However, though I agree with Aguirre that the return stages do not occur in the narrative, the first three stages are the only ones where his reading of the hero's journey corresponds with mine. For O'Leary's article, which deals with the Creature's hero's journey, it only engages with the novel's narrative on a lower-resolution level of analysis; the separation-initiation-return structure. Her work is thus harder to apply to the stage-by-stage analysis of this thesis, so it is more selectively included.

The motif of the Gothic double, also known as the Doppelgänger, is an evil Other pressing on the psychological well-being of the protagonist, often a distorted mirror of the protagonist. From a psychoanalytic point of view, the Gothic double has a strong congruence

with the uncanny, as described by Freud in his essay on "The Uncanny", an uncomfortable psychological experience resulting from when something is simultaneously alien and intimately familiar. A general overview of how myriad authors have used the Gothic double can be found in Riquelme's article, which also details a lot of the aspects that are encompassed within this motif. For reference, *The Strange Case of Dr Jekyll and Mr Hyde* (1886) is another famous example of Gothic doubling (see Czyżewska and Głąb), as is *The Sandman* (1817) (see Buckley). As for *Frankenstein*, this concept of doubling is present in the depiction of the relationship between Frankenstein and his Creature, where both are unwillingly bound to the other, slowly spiralling towards destruction. Importantly, there already is scholarly research, by Mouna and Ozolins, on Gothic doubles in Mary Shelley's work, which I will rely on. Their articles not only evidence that the Gothic double dynamic between Frankenstein and his Creature is recognised within the existing scholarship, but they also go into how both characters buckle under the twisted influence of their Other.

2. Theoretical Framework

The Hero with a Thousand Faces

The 1949 book *The Hero with a Thousand Faces* by Joseph Campbell proposes a narrative model that is intended to be near-universally applied to all stories and myths; it is known as the monomyth. He pursued the idea of some earlier scholars about the possibility of a monomyth-like template being at the base of mankind's stories. Campbell's seminal work marks the stages a hero goes through during their adventure and it categorises the stages in archetypal language. Besides 'monomyth', this narrative model is also simply called the 'hero's journey', because it illustrates the progression of the protagonist's quest. The kinds of stories that seem to have been most prevalent in constructing the monomyth were in particular religious and mythological stories; Campbell points towards something fundamental underlying all these stories. Nowadays, his monomyth is a worthwhile mode of analysis for all genres of literature and movies, because he formulated his model for storytelling broadly, which allows it to map on to myriad narratives. He imagined a core of truth, or human instinct, as being present in even humanity's oldest tales that carries on through in the stories that are being produced today. What Campbell believes he had uncovered could thus be described as the quintessential human story, which could take the shape of both Buddha's enlightenment and Theseus' slaying of the Minotaur.

Campbell looked towards a specific field of study to create a narrative model that would encompass all the narrative works of man: psychoanalysis. He had endeavoured to ascertain the cause of the commonalities in mythology and stories by looking at the very nature of its audience and authors. He linked the two disparate fields of study, mythology and psychoanalysis, with great conviction: "Most remarkable of all, however, are the revelations that have emerged from the mental clinic. The bold and truly epoch-making writings of the

psychoanalysts are indispensable to the student of mythology" (2). What Campbell has pointed out is that the creation of mythology is necessarily a process that is reliant on the human psyche. In fact, the universal nature of his monomyth evokes the idea that humans, and thus the stories they tell, have a rather set narrative archetype for their heroes, one which is fundamentally appealing to man. Campbell states, "Freud, Jung, and their followers have demonstrated irrefutably that the logic, the heroes, and the deeds of myth survive into modern times" (2). This relays his justification for the monomyth; all the necessary elements of myth have remained stable across time and across peoples, which is a feat that would evidence a collective unconscious of mankind.

Campbell's hero's journey is divided into seventeen narrative stages, which can in turn broadly be housed under three larger constituents. Campbell portrays this as such: "The standard path of the mythological adventure of the hero is a magnification of the formula represented in the rites of passage: separation—initiation—return: which might be named the nuclear unit of the monomyth" (23). He also gives succinct breakdowns of the journeys of heroes like Prometheus, Jason, and Aeneas, whose journeys all fit this mould (23). The narrative thread of each of these three sections is given in sequence by Campbell: "A hero ventures forth from the world of common day into a region of supernatural wonder: fabulous forces are there encountered and a decisive victory is won: the hero comes back from this mysterious adventure with the power to bestow boons on his fellow man" (23). Thus, the three large categories each deal with a different leg of the journey; each one has a through line that is supported by some of the smaller seventeen stages that serve to bolster the theme of that leg. For example, the start of the journey is marked as 'separation' and has five constituent stages that it might utilise according to Campbell; these stages are called: The Call to Adventure, Refusal of the Call, Supernatural Aid, The Crossing of the First Threshold, The Belly of the Whale. Simply taking the names of the stages at face value gives quite a

good impression of what 'separation' is about and how it is likely to manifest in a story. Two stages that relate to the protagonist's reason to leave or stay, then one to give him the confidence to follow through, and finally two that deal with him breaking into a new reality, separating from his familiar life, and submerging into the unknown. Altogether, they paint a clear picture of what the start of a hero's journey would look like. The 'initiation' and 'return' parts of the story have a similar relation to their constituent stages, each having a narrative theme that the smaller ones support.

The benefit of this narrative model is that it allows scholars to use it as an analytic tool for narratives, normally from differing fictional works, and compare their passage through the stages of the monomyth. It allows for a close look at how stories unfold as their protagonists journey along through the stages of the monomyth, especially when another story might progress through the same stage differently. Furthermore, the narratives might also be woven differently with regard to the order in which the stages manifest themselves in the narrative; Campbell's ordering of the stages is not absolute, there is some degree of flexibility build into his theory. Though the three principal stages of the monomyth are firm, minor stages can blend together or shift around somewhat. For example, it is conceivable that The Road of Trials stage takes up a considerable part of the story, which allows for a later stage, like Woman as the Tempress, to start presenting itself before the full completion of The Road of Trials. All this is to say that having the set monomyth model as a baseline gives weight to the narrative deviations that might occur: "If one or other of the basic elements of the archetypal pattern is omitted from a given fairy tale, legend, ritual, or myth, it is bound to be somehow or other implied – and the omission itself can speak volumes for the history and pathology of the example" (Campbell 30). This analytic function is not limited to just the narrative level, but it works similarly for any boots-on-the-ground hero; the monomyth allows for character analyses to contrast heroes and pinpoint how they act differently, or

similarly, within the same narrative sections. Furthermore, which stages heroes are confronted with, as well as their intensity, will align the heroes more with a certain developmental path. The consideration that is presently most relevant is that a hero can indeed fail certain stages completely, leaving them hampered in later ones, and ultimately contributing to a failed hero's journey. It is not a given that a hero succeeds, as might be gleaned from the existence of tragic heroes; *Frankenstein* certainly underscores this reality.

Contemporary proliferation of the hero's journey as a tool to both analyse and structure narratives has made it quite well-known. Beyond the realm of academia, it is a concept that has moved into relative mainstream usage. It is mentioned in many spaces on popular media that engage with literature: "the phrase 'hero's journey' is in increasingly common usage in a non-academic context, with film reviewers and pop culture blogs tending in particular to use it as an easy shorthand to describe stories that are about heroic characters" (Sadri 2). Certainly, Campbell has argued that the human mind innately lends itself to hero's journeys, but, since his formulation of the structure, it has also become a writing tool that people purposefully use to shape narratives better. Interest in Campbell's model has clearly not waned since its inception and some have even laboured to reinvent his monomyth. They often approached it by condensing the monomyth by combining some of his seventeen stages together or scrapping some. Most notably, Christopher Vogler investigated Campbell's monomyth and refitted it to be used for motion pictures, resulting in his book *The Writer's Journey: Mythic Structure for Writers* (1992). Since Campbell had imagined the monomyth to be applicable to storytelling in general, it proved to be useful for film as well, leading to another avenue of cultural recognition for his seminal work. Sadri argues that "The extraordinary success of the *Star Wars* films led in turn to successive waves of Hollywood filmmakers using the Hero's Journey as a structural framework" (2), because George Lucas has stated that he used Campbell's model as a writing tool for the movies.

Atonement with the Father

Of all the steps along the hero's journey, Atonement with the Father is where *Frankenstein* navigates towards disintegration for its protagonists. Frankenstein and the Creature are not able to achieve that noble, heroic spirit that is supposed to maintain them through this most terrifying of steps. Though they are able to progress past earlier trials and stay the course, giving them both momentum and direction, they are ultimately unable to meet the expectations of the Father.

Both the terms 'father' and 'atonement' are used in a symbolic manner by Campbell. They represent something more conceptual than what they are initially presented as, even though a literal reading of the phrase Atonement with the Father would evidently latch on to a major element of the relationship between Frankenstein and his Creature. Though a creator of life and father, Frankenstein fulfils a much more fundamental role for his offspring. The Father, as Campbell envisions it, is that which holds incredible power over the hero's life, be it person or other force. Similarly, atonement can also be conceptually defined, since there need not be an interpersonal relationship. It may instead be regarded as an "ego-shattering initiation" (Campbell 110) where the hero is meant to acknowledge his limited nature, tilling the soil for new growth.

This stage of the journey asks a lot of the hero, since they have to go through a restructuring of their ego:

> Atonement (at-one-ment) consists in no more than the abandonment of that self-generated double monster – the dragon thought to be God (superego) and the dragon thought to be Sin (repressed id). But this requires an abandonment of the attachment to ego itself; and that is what is difficult. One must have a faith that the father is merciful, and then a reliance on that mercy. (Campbell 107-110)

The concept of God is the hero's preconceived notion of what is the proper order of the world, while Sin is the hero's self-preserving nature. The hero is thus asked to abandon these most fundamental aspects of his psyche, which is tantamount to willingly subjecting himself to an ego death. A hero's ego is his self-conception, something that he will be more inclined to fall back on rather than abandon, especially if it has served him expediently so far. However, the voluntary ego death is a submission to the idea that the hero has still yet to reach the heights of spiritual nobility that would make him deserving of completing his quest. The terror that it will invoke in the hero's heart is because, as Campbell states, the hero is reliant on the Father's mercy, which leaves him vulnerable to obliteration. In the end, it is an act of bravery that will be rewarded by the Father if the hero has the proper resolve and conduct.

It is a pivotal process for any aspiring hero to go through, because this is, as they say, the stuff heroes are made of. Campbell presents this step as a necessary proving ground that sets one up to walk the path of the stalwart hero, who has already offer himself up and has faith that there is a promised land at the end of the journey. As he writes, "The hero transcends life with its peculiar blind spot and for a moment rises to a glimpse of the source. He beholds the face of the father, understands – and the two are atoned" (125). This is the kind of hero that can receive the boon of the gods and make it safely down the mountain, back to his people, completing the archetypal hero's journey. Where The Road of Trials might have been challenging and hardening, the existential understanding the hero finds for the Father (i.e. at-one-ment) can now be integrated; the hero now has the requisite qualities to go through his metamorphosis. Atonement with the Father is incorporated in the next step of the hero's journey, where this metamorphosis happens; Campbell named it Apotheosis: "Therewith the two apparently opposite mythological adventures come together: the Meeting with the Goddess, and the Atonement with the Father" (Campbell 138). Where other steps of

the hero's journey might be omitted or contracted, the Atonement with the Father is simply too central; it even has a directly dependent step. All in all, the importance of Atonement with the Father, in the continuity of the hero's journey, makes it evident that failing to clear this hurdle is what sends *Frankenstein*'s hero's journeys hurtling down the mountain.

Campbell does provide any would-be-heroes with a pragmatic piece of advice for undertaking this critical step:

> It is in this ordeal that the hero may derive hope and assurance from the helpful female figure, by whose magic (pollen charms or power of intercession) he is protected through all the frightening experiences of the father's ego-shattering initiation. For if it is impossible to trust the terrifying father-face, then one's faith must be centered elsewhere (Spider Woman, Blessed Mother); and with that reliance for support, one endures the crisis. (110)

During earlier stages of the hero's journey, like Supernatural Aid, there might have been mother figures or mentors who imparted onto the hero advice or magical support. Waldman and Elizabeth provide these supportive roles for Victor Frankenstein, while the Monster is left to rely on his surrogate family and Milton. It is not unbecoming of the hero to need help beyond his individual competencies to overcome this daunting hurdle, because the hero's journey is a process of becoming, rather than being. While the confidence to face the Father might be bolstered through the intercession of others, the challenge is still accepted by the hero, and thus the fruits of the undertaking are still his to pluck.

3. The Hero's Journeys

The analysis of the protagonists' hero's journeys in *Frankenstein* is done stage by stage to provide detailed evidence that both Frankenstein and the Creature are successful Campbellian heroes, though only up until the point of Atonement with the Father. In order to argue that they eventually fail within the monomyth model, it is important to first determine that they are indeed operating within the model. Also, their successes are an important balance to their eventual failed states; it bespeaks the singular importance of Atonement with the Father in the monomyth narrative model. The Atonement with the Father stage has thus taken the central position in this thesis and, consequently, has a large amount of analysis dedicated to it compared to the other stages. During the close reading of the monomyth stages, I portray the heroes' sincere, and rather successful, efforts to reach their ultimate goals, only to inevitably be stymied by the constraints put on them by the dual protagonist and Gothic double components of the narrative.

A peculiarity of *Frankenstein* is that there are three narrators: Walton, Frankenstein, and the Creature. The ultimate frame-narrative is Walton's, but the primary narrator is Frankenstein, followed by the Creature. The role of the protagonist, the one who drives the plot forward, is generally given to Frankenstein with little objection, due to his prominence in the narrative and his position as the main narrator. However, there is a question of whether the Creature also deserves to be considered a full protagonist, and not just a deuteragonist, a secondary main character. That being said, the sources I work with straightforwardly consider the Creature a protagonist too: "the monster's first person narration . . . allows the monster to maintain his protagonist status" (O'Leary 243) and "the creature self-reflexively marks his capacity for sympathetic identification and reveals his own deeply human consciousness – traits that I suggest are *Frankenstein*'s true markers of a protagonist" (Clark 246); Aguirre

similarly indicates that there are "two protagonists" (12). Having established that both characters are undertaking a hero's journey and that they are dual protagonists, it makes sense to ascribe them a comparable degree of narrative agency in the novel.

Furthermore, the concept of the Gothic double, also known as "the motif of the doppelgänger" (Ozolins 103), is often noted in *Frankenstein*; it entails a second self, like an evil twin, whose existence converges with the main character: "the fates of both Creator and Creature become more and more intertwined, their identities merging as they approach death: hence the so-called *Doppelgänger* motif of the story" (Hindle xlii). Though they need not be exact duplicates, the Gothic doubles share fundamental aspects that make them inescapably drawn to each other within the narrative. This doubling evokes a sense of psychological discomfort in the pair, as well as the reader, which is precisely what happens in *Frankenstein* according to Ozolins: "this motif of the second self constitutes the chief source of the novel's latent power" (104). He also accounts for three telltale signs that would indicate that Frankenstein and his Creature are aligned with this literary motif. Firstly, "one sure sign of the double is his haunting presence" (104). Ozolins remarks, "Even though Frankenstein initially flees from his creature and even though their direct confrontations are few, the monster is nevertheless a ubiquitous presence in his life" (104), which is in line with Hindle's observation of a "grim and relentless theme of pursuit between Creator and Creature that occupies the rest of the book" (xxxvii). The second indicator that Ozolins posits is that "The psychological motif of the double is reinforced by several visual tableaux that hint at a secret sympathy between the monster and his maker" (104); he points to the instance of the Creature standing over Frankenstein's bed just after his birth (Shelley 59) and a similar instance where the Creature stands at his deathbed (221). Thirdly, Ozolins states, "The last and most important point regarding the double is the necessity to confront and recognize the dark aspect of one's personality in order to transform it by an act of conscious choice. Ideally, the

Shadow diminishes as one's awareness increases" (104). This is one point that has a striking resemblance to the supreme ordeal of the hero's journey in Atonement with the Father, which is especially significant since neither hero is able to overcome this hurdle. In fact, it would seem that through their mutual non-understanding they only increased the other's Shadow, which, in the end, is why both are doomed to the polar wastes. With these markers in mind, and their substantial correspondence with scenes in *Frankenstein*, it is safe to say that the relationship between Frankenstein and his Creature conforms to the Gothic double paradigm.

1) The Call to Adventure

The opening act to the hero's journey is the appearance of that which beckons Frankenstein: "The herald or announcer of the adventure, therefore, is often dark, loathly, or terrifying, judged evil by the world; yet if one could follow, the way would be opened through the walls of day into dark where the jewels glow" (Campbell 44). Frankenstein expresses an early interest in "the physical secrets of the world" (Shelley 39) and is a fervent study. According to Aguirre, the specific instance that ushers in his adventure is that "Victor Frankenstein comes accidentally upon magical and alchemical works which spur him onto his quest" (6). His herald is incarnate in Cornelius Agrippa: "I chanced to find a volume of the works of Cornelius Agrippa . . . A new light seemed to dawn upon my mind" (Shelley 40). This herald even fits the mould, as Campbell described it, of one who is shunned and deemed loathsome: "My father looked carelessly at the titlepage of my book and said, 'Ah! Cornelius Agrippa! My dear Victor, do not waste your time upon this; it is sad trash'" (40). However, this does not dampen Frankenstein's fascination. With Agrippa, and also Paracelsus and Albertus Magnus (41) in hand, Frankenstein receives a look into a part of the world that is outside his realm of familiarity; and the promises therein appeal to his proclivity for grandeur. Soon he himself becomes enamoured with "the search of the philosopher's stone

and the elixir of life; but the latter soon obtained my undivided attention" (42), which means

he has homed in on, or was called to, the jewel of his desire: life-and-death power.

The Call to Adventure presents itself to the Creature after he has dealt with all the

basic necessities of survival (like food, fire, shelter); the Creature's true longing is human

connection, which manifests once he observes his heralds, the De Laceys. Though the

Creature does not recount his initial moments in his story to Frankenstein, because "It is with

considerable difficulty that I remember the original era of my being: all the events of the

period appear confused and indistinct" (Shelley 105), O'Leary does signal an initial

unconscious expression of this desire for connection: "Like a child instinctively groping

toward a parent, the monster later makes his way into Victor's bedroom and awakens him in

an attempt to communicate" (241). Since Frankenstein experiences this as terrifying and

grotesque, the interaction goes unresolved, but the desire for connection being expressed at

the level of the unconscious signals how fundamental this aspect is to the Creature. After all,

the feeling soon turns explicit when he starts to secretly observe the De Lacey family, that he

considers "friends" (Shelley 115). With the De Laceys, and Frankenstein unconsciously, we

have our heralds, they are the symbols of family/society/humanity that spur on the Creature's

inner want, they are "all of the rejected, unadmitted, unrecognized, unknown, or undeveloped

factors, laws, and elements of existence" (Campbell 44) that the Creature needs to become

whole.

2) Refusal of the Call

The next stage in Campbell's model is also plainly identifiable in Frankenstein's journey, because he refuses to continue to pursue natural philosophy and needs to be rescued from his stasis. The trajectory of Frankenstein's journey into the realm of natural philosophy is thrown off-track and he stalls out during this stage as he vehemently refuses the call: "Having become acquainted with the theory of electricity, a disappointed Victor dismisses alchemy and magic" (Aguirre 7). The inciting incident is Frankenstein witnessing "a most violent and terrible thunder-storm" (Shelley 42), which leads to him losing faith in the teachings of his mentors: "a man of great research in natural philosophy was with us . . . All that he said threw greatly into the shade Cornelius Agrippa, Albertus Magnus, and Paracelsus, the lords of my imagination" (43). In fact, he "set down natural history and all its progeny as a deformed and abortive creation, and entertained the greatest disdain for a would-be science which could never even step within the threshold of real knowledge" (43), betraying his sincere ambition to achieve a scientific masterstroke, and returning to the bounds set out by society. Campbell describes this aspect of a hero's reluctance as such: "Walled in boredom, hard work, or 'culture,' the subject loses the power of significant affirmative action and becomes a victim to be saved" (49). In the case of Frankenstein, his saving occurs during the Supernatural Aid stage at the hands of his teachers; it is fate pulling him back in, back to his proper place as the hero. With his hindsight, Frankenstein feels his refusal had been "the last effort made by the spirit of preservation to avert the storm" (43), but that "Destiny was too potent, and her immutable laws had decreed my utter and terrible destruction" (43). This is an early indication that Frankenstein is unable to incorporate the role and mindset of a hero, who needs the competence to wrestle with destiny for its treasure and needs faith that he can come out the other side.

The Creature has the desire for connection imbedded in his chest from, like O'Leary argues, the moment of his creation. His Refusal of the Call is thus not pursuing this fundamental desire of his, instead lingering in safety and obscurity, waiting for an intercession from fate to bolster his conviction and follow through. Like with The Call to Adventure, there is room to interpret an initial unconscious, since the Creature has no active memories, refusal in his leaving the apartment (Shelley 62). If indeed his reaching out to his father-creator is the first instance of expressing, though unconsciously, his wish, then him no longer being in the apartment when Frankenstein returns would symbolise an abandonment of that pursuit. In fact, Frankenstein, though he is an unreliable narrator here, says, "I became assured that my enemy had indeed fled" (62), which does present the act, in so far as can be argued from the text, as a kind of unconscious refusal. However, we are not limited to just this possible fulfilment of the Refusal of the Call, because his choices once he does reach the level of conscious thought and conduct also constitute a refusal. Once the Creature develops and recognises his wish to grow closer to the De Lacey family, he undertakes no attempt to engage with them directly; only doing some chores when they are asleep. While not as explicit as Frankenstein's refusal, the Creature does repress his journey with this pattern of behaviour. Campbell considers this a valid example of Refusal of the Call: "Often in actual life, and not infrequently in the myths and popular tales, we encounter the dull case of the call unanswered; for it is always possible to turn the ear to other interests" (49). It is understandable that the Creature does not heed the call, because he has previously learned that it could have negative consequences to engage with humans, having been "grievously bruised by stones and many other kinds of missile weapons" (Shelley 109). Here, the Creature chooses health and safety over the possibility of discovering what the journey holds and potentially developing an genuine, reciprocal connection with the De Laceys. He settles for being a vicarious member of the family, while his true desire is to be one of their number.

He tells, "I longed to join them, but dared not. I remembered too well the treatment I had suffered the night before from the barbarous villagers, and resolved, whatever course of conduct I might hereafter think it right to pursue, that for the present I would remain quietly in my hovel, watching, and endeavouring to discover the motives which influenced their actions" (Shelley 113). His current situation was good enough to provide in all his creature comforts, to satisfy his curiosity, and to negate the need to undertake any risks. The hero's journey has now stalled in place; it would require, just like with Frankenstein, input from an external source to start moving again. The Creature has not turned his back on the journey, unlike Frankenstein, but it still is the case that he is unsure of how or when to proceed, and is waiting for a clue or sign. Both heroes, Frankenstein and his Creature, now await their Supernatural Aid; one to be course-corrected, the other to be animated again.

3) Supernatural Aid

Campbell imagines this stage broadly as one in which the hero receives help towards his ultimate goal from the "benign, protecting power of destiny" (59). As such, the disgruntled Frankenstein receives this blessing from destiny once he starts his study proper: "After meeting professors Krempe and, especially, Waldmann, Victor takes up natural philosophy, the modern instrument of knowledge and power" (Aguirre 7). Certainly, though Krempe does contribute later on, it is primarily Waldman that fulfils the role of "some little fellow of the wood, some wizard, hermit, shepherd, or smith, who appears, to supply the amulets and advice that the hero will require" (Campbell 59), and he also manages to breathe life into the hero's journey again. Fate saves Frankenstein from his downtrodden state and his impulsive dismissal of scientific pursuit, because "even to those who apparently have hardened their hearts the supernatural guardian may appear" (61). The great offence that had

thrown Frankenstein off was the dethroning of his ancient masters, but Waldman is able to contextualise their achievements: "these were men to whose indefatigable zeal modern philosophers were indebted for most of the foundations of their knowledge . . . The labours of men of genius, however erroneously directed, scarcely ever fail in ultimately turning to the solid advantage of mankind" (Shelley 50). Frankenstein is re-inspired by this holistic view of the contributions of those who came before, making him once again an acting agent in the narrative. He now places his faith in Waldman, as an authority on the field, to guide him: "I requested his advice concerning the books I ought to procure" (50). The knowledge of Waldman, and also Krempe, are the talismans that Frankenstein receives to propel his exploration of natural philosophy forward. On account of the Supernatural Aid, his "progress was rapid" (51) and he once again "was engaged, heart and soul, in the pursuit of some discoveries" (51), which means that the hero is now confidently progressing towards a confrontation at the threshold to the unknown.

The Creature's journey is pulled from stasis through his exposure to the De Laceys, who teach him in the ways of humanity and give him the confidence to step into the light. Though his surrogate family is unaware of his presence, their daily routines are very instructive to his development. Chiefly, the language lessons that Safie receives are of great value to the Creature: "she and I improved rapidly in the knowledge of language, so that in two months I began to comprehend most of the words uttered by my protectors" (Shelley 121). This mastery of language is a crucial tool for him to have in his eventual goal of communicating and connecting with this family. The instructions of Felix also teach him how to read: "While I improved in speech, I also learned the science of letters as it was taught to the stranger" (121-2); he also gains "a cursory knowledge of history and a view of the several empires at present existing in the world" (122), and he learns of "the strange system of human society" (122). In effect, the Creature is exposed to a broad range of human activities

and knowledge, giving him all manner of information with which to construct his approach, especially since he was now also acquainted with the history of the De Laceys. The skill to read became immediately relevant upon the Creature's auspicious procuring of a bundle of books, namely "*Paradise Lost*, a volume of Plutarch's *Lives*, and the *Sorrows of Werter*" (130). The Creature describes how, in particular, Milton's *Paradise Lost* was instrumental in the development of his self-image, relating himself to both the figures of Adam, the created, and Satan, the wretched (132-3). The sum of all these advancements – his evolution as a person – brings him to the cusp of reaching out to those he already views as his companions. The sincere connection that he craves, the core of his hero's journey, is now something that the Creature is determined to work towards, rather than waiting for signs: "I resolved, at least, not to despair, but in every way to fit myself for an interview with them, which would decide my fate" (133). Throughout the Supernatural Aid stage, the Creature gains the confidence and skills from his "initiatory priest" (Campbell 61), in the form of the De Laceys and Milton, to formulate a strategy of introduction. In his wisdom, he sets upon speaking with the blind old man first, in order to negate the horror of his deformity, bridging the preparatory and wait-and-see state he was in to one of action.

4) The Crossing the First Threshold

This stage is a transitory one: "the hero goes forward in his adventure until he comes to the 'threshold guardian' at the entrance to the zone of magnified power" (Campbell 64); a threshold guardian being the person, thing, or even idea, that tests the hero's resolve and preparedness for what is to come. The hero commits to the journey by crossing the threshold into the dark, leaving behind the safety of the familiar world in order to claim the riches that await in the world beyond, diving through The Belly of the Whale in the next stage. I argue

that the Creature, in his yet unanimated form, fulfils the role of threshold guardian for

Frankenstein and that his act of bestowing life is what constitutes Frankenstein's crossing of

the threshold. Here, Aguirre starts to diverge in his analysis, in which the entirety of the

initiation phase of the monomyth is already completed just by giving life to the Creature.

Instead, the threshold guardian is Waldman and the crossing of the threshold is the discovery

of the secret means for animation (Aguirre 8). One factor that hampers Aguirre's reading of

the situation is that he already positioned Waldman as the teacher during the Supernatural

Aid stage. The explanation for Waldman also being the guardian is that he "performs this role

by instilling in Victor 'an almost supernatural enthusiasm'" (8), which would be an extension

of his role as teacher. However, beyond that, that description of enthusiasm is not a result

from the direct influence of Waldman, in fact, preceding that description, Frankenstein notes,

"my residence there being no longer conductive to my improvements" (Shelley 52).

Furthermore, Waldman does not embody the "protective" and "destructive" aspects of the

threshold guardian (Campbell 67), which are symbolic of the fact that the guardian is

someone who is familiar with two worlds, both society and the wilderness. The actual

threshold-crossing of this stage would then be the theoretical discovery, but it is unclear

where Waldman is involved in adjudicating this process, especially as an impeding force.

The Creature's lifeless corpse-body and the profanity of its construction are what

compel and threaten Frankenstein most of all in his quest for life-and-death power;

overcoming this process of construction leads to the creation of life. In the case of

Frankenstein's hero's journey, it comes down to a non-acting force, the inanimate Creature, as

the threshold guardian; this is not an odd thing, since most elements of the monomyth are

symbolic. The dichotomy of the watcher's powers, being of two worlds, is also present in the

contrasting statements Frankenstein gives about his works. The corpse-body was

simultaneously appealing: "I had selected his features as beautiful. Beatiful!" (Shelley 58),

and unappealing: "I had gazed on him while unfinished; he was ugly then" (59). The work itself was both disgusting and invigorating: "often did my human nature turn with loathing from my occupation, whilst, still urged on by an eagerness which perpetually increased" (55-6). The threshold guardian is a severe warning that incorporates both positive and negative stimulants; it is clear that Frankenstein experiences both extremes. In the end, he manages to steel himself against the "anxiety that almost amounted to agony" (58) and pushes past that first threshold by animating the Creature. This numinous act exposes Frankenstein to an unrevealed part of the world, one of "darkness, the unknown, and danger" (Campbell 64), and the world he was familiar with becomes unrecognisable to him.

The Creature has the challenge of actually having his mentors and friends, from the Supernatural Aid stage, be his threshold guardians. This is in contrast to Waldman, who is also a mentor, but is not positioned as a threshold guardian; Waldman does not represent a barrier for Frankenstein surmount, whereas the De Laceys are a test for the Creature. The De Lacey family are "the arbiters of my future destiny" (Shelley 117), but they also hold the power to rewrite the Creature's known world: his past and present. The ruinous outcome of his trial is what causes him to complete the separation phase; he becomes disillusioned with what he had and loses all direction he had found. The Creature's goal is to "fit myself for an interview with them" (133), which leads to him attempting to first converse alone with the blind father in order to circumvent his hideous countenance (134-5). The old De Lacey would then be, the Creature hopes, a confidant that could mediate on his behalf with the rest of the family, because his "heart yearned to be known and loved by these amiable creatures" (134). While the initial response of the benevolent old man is sympathetic: "it will afford me true pleasure to be in any way serviceable to a human creature" (136), the Creature fails to relay the full truth of the matter: "I struggled vainly for firmness sufficient to answer him, but the effort destroyed all my remaining strength; I sank on the chair and sobbed aloud" (137). Once

the other cottagers return, the old man, who is not sufficiently informed, is not in a position to understand the situation and mediate; the Creature can only plead, "Save and protect me! You and your family are the friends whom I seek. Do not desert me in the hour of trial!" (137). However, Felix engages him in a struggle and the Creature shrinks away: "I quitted the cottage, and in the general tumult escaped unperceived to my hovel" (137). Though unsuccessful in currying favour with the cottagers, disastrously so, The Crossing of the First Threshold has occurred just by his attempt; there is no longer a way back to the familiar world for the Creature, because now the cottagers know, which is a bell that cannot be unrung. It is not a matter of conquering the threshold guardians, but choosing to walk past them into the unknown beyond, i.e. facing the uncertainty of the family's judgement. The Creature goes through a soul-crushing experience, but he does progress on his hero's journey: "One had better not challenge the watcher of the established bounds. And yet—it is only by advancing beyond those bounds, provoking the destructive other aspect of the same power, that the individual passes, either alive or in death, into a new zone of experience" (Campbell 67). Due to his failure, it is more akin to passing in death, as Frankenstein does too, and now that this darkness has swallowed the Creature, he must reconstruct his being and understanding within this new, distressing reality.

5) The Belly of the Whale

The ultimate stage of the separation phase of the monomyth, in which, as Campbell describes, "The idea that the passage of the magical threshold is a transit into a sphere of rebirth is symbolized in the worldwide womb image of the belly of the whale. The hero, instead of conquering or conciliating the power of the threshold, is swallowed into the unknown, and would appear to have died" (74). Heroes, through crossing the threshold, find

themselves separated from the safe world they once inhabited, now needing to face faeries and daemons in a strange realm, and they are reliant upon finding, within themselves, the essence of a hero. Frankenstein, having created his adversary, is soon bombarded with the torments of the reality that now surrounds him. This dark world is inhabited by a "miserable monster whom I had created" (Shelley 59), which is the first usage of 'monster' in the novel, and after this life-giving act he himself has a brush with death. Initially, when still experimenting, Frankenstein suffered a "slow fever" (57) every night, but in the post-creation world it worsens: "This was the commencement of a nervous fever, which confined me for several months" (62). The imagery of death after crossing the threshold, in concordance with Campbell's "would appear to have died" (74), manifests itself promptly in the narrative. Frankenstein's own body, under the strain of it all, becomes "lifeless" (Shelley 62) and needs to be "restored . . . to life" (63). From his unconscious, Frankenstein is "disturbed by the wildest dreams" (Shelley 59), in which Elizabeth and his mother, his domestic beacons of warmth, are in a state of vile decay. This shadow world, in the absence of being transported to a Narnia, superimposes itself on the hero's known world, making the ordinary indistinguishable from threat; fittingly, the emergence of this shadow world is cognate with the birth of the double. Aguirre sees this world encompassed in Frankenstein's workshop, "a veritable temple of darkness" (8), whereas I consider the whole of Frankenstein's environment to be this hell, because he carries it with him: "instead of passing outward, beyond the confines of the visible world, the hero goes inward, to be born again" (Campbell 77). Here, the novel includes a passage from Coleridge's *The Rime of Ancient Mariner*, in which the fear of a stalking fiend is expressed (Shelley 60); a presence that Frankenstein observes in everything. Instantly, Frankenstein is afraid of walking around outside (60), he fears entering his apartment and bedroom (62), he now dislikes his laboratory room (69), he again grows averse to natural philosophy (68), and even the sight of chemical instruments

fills him with agony (69). All the things that were, without having changed, are now tinged, in Frankenstein's eyes, with the seeping presence of the death world; this is the genesis of his heroic metamorphosis.

The De Lacey family and the cottage itself encompass every meaningful part of the Creature's existence, which is now forlorn. With only a short stint of existence prior, his desire for human connection is, at this point, entirely motivated by what he has observed in their lives, because "The cottage of my protectors had been the only school in which I had studied human nature" (Shelley 131). As such, with a "future gilded by bright rays of hope" (118) invested in this one family, this instance of rejection is the death of his world. Though it is not immediately clear to him, the threshold has been crossed and he now floats in the aether of The Belly of the Whale. Initially, the Creature believes there is still some recourse to return to how it was and try again: "It was apparent that my conversation had interested the father in my behalf, and I was a fool in having exposed my person to the horror of his children" (139), and he "resolved to return to the cottage" (139). However, he soon overhears Felix say that the family has fled and vacated the cottage, after which: "I never saw any of the family of De Lacey more" (140). At this point, the Creature fully recognises the sense of separation: "My protectors had departed, and had broken the only link that held me to the world" (140). The familiar world has been undone and supplanted by prototypal chaos; his design of connecting is made unattainable in his eyes, with his worst fear realised: "Was I, then, a monster, a blot upon the earth, from which all men fled and whom all men disowned?" (123). The tragedy of his sincere efforts is well within how Campbell envisions the hardship of falling into the beyond: "This popular motif gives emphasis to the lesson that that passage of the threshold is a form of self-annihilation" (77). This harrowing process is extended by the Creature to his "devoted cottage" (Shelley 141), which in picture language, is a monument to the life he has lived; he chooses to set fire to his home: "I fired the straw, and

heath, and bushes, which I had collected. The wind fanned the fire, and the cottage was quickly enveloped by the flames, which clung to it and licked it with their forked and destroying tongues" (141). It is as if he himself, the bond he feels with the De Lacey family, and his dreams for the future, are due a funeral pyre. The Creature has been too naïve, indicated by his belief that all was not beyond repair after the ordeal (139), and he does not comprehend the magnitude of the challenge he had submitted himself to, ultimately, resulting in him just grovelling at the old man's feet for charity. Within the monomyth model, the self-annihilation is a necessity for a budding hero, because his limited being should be broken apart so he can be properly reformed in the crucible of the initiation stages. The pitiful Creature is now at a lowest low, an abyss of absolute uncertainty separated from the known. However, though he now succumbs to "feelings of revenge and hatred" (140) and might be indignant at the suggestion, in accordance with his constant, undeniable wish, the Creature is still shooting for the same star: human connection.

6) The Road of Trials

The narrative now moves into the initiation phase, where the hero is forced to face the challenges of the other world that has swallowed him. The hero can no longer retreat back into innocence, and a series of trials lies ahead:

> The original departure into the land of trials represented only the beginning of the
> long and really perilous path of initiatory conquests and moments of illumination.
> Dragons have now to be slain and surprising barriers passed—again, again, and
> again. Meanwhile there will be a multitude of preliminary victories, unretainable
> ecstasies, and momentary glimpses of the wonderful land. (Campbell 90)

Though the next stages (The Meeting with the Goddess, Woman as the Temptress,

Atonement with the Father) are also trials, they all relate to the higher purpose of the hero. The Road of Trials stage is more simply a barrage of difficulties stemming from the fact that the hero is alien to the other world. As such, it is first to spring up once their feet touch the ground; the struggles at the first threshold are simply this perilous power leaking past the veil. A hero could spend eternity just fighting off the monsters that live in this land: "For many-headed is this surrounding Hydra; one head cut off, two more appear—unless the right caustic is applied to the mutilated stump" (89-90). Like Campbell illustrates, the only remedy for the hero, of leaving the darkness, is to face the true trials down the road and gain sacred insight. Of course, neither protagonist ever manages to chart a path out of the darkness, because, in the end, they fail their hero's journeys in the initiation phase. However, they do experience the "multitude of preliminary victories, unretainable ecstasies, and momentary glimpses of the wonderful land" (90) that are found in this stretch of the adventure, and their narratives do progress towards Atonement with the Father.

Frankenstein suffers greatly under the duress of his trials, especially with his catastrophic entry into this foreign world, and the first trial he must undergo starts at a most basic point: his body succumbs. Though you could argue that it is the strain of nearly two years of intense toils (Shelley 58), it is more fitting, narratively, to assign the severity of his physical response to the dread in his mind: a psychosomatic effect. It lasts "several months" (62) and his condition is described as next to lethal: "I was in reality very ill; and surely nothing but the unbounded and unremitting attentions of my friend could have restored me to life" (63). As such, his recovery constitutes his first trial, which illustrates Frankenstein overcoming the initial shock of making contract with the beyond; he is at least fit enough, heroic enough, to hold on to life. Which, according to Campbell, though it is not yet emblematic of the heroic victory, suffices for now: "he must survive a succession of trials" (81). Having achieved a minor victory, the next major trial presents itself; Frankenstein

intends to travel back home, when he is informed, in a letter from his father, that his younger brother William has been murdered (Shelley 73). In the environs of his home town, Frankenstein spots "the filthy daemon to whom I had given life" (77-8) and correctly divines that "*He* was the murderer! I could not doubt it" (78). By laying blame at his own feet, the trial is not just one of grief, but also one of guilt; there is little winning to be found in this trial, hence why surviving and enduring are valid paths on the hero's road. This single tragedy is compounded by another: the Creature frames the innocent servant Justine, who is "a great favourite" (66) of Frankenstein's, for the vengeful crime. This is not something Frankenstein can rectify: "My passionate and indignant appeals were lost upon them" (90), and she is executed. Avatars of his familiar world are being subsumed and destroyed by the otherworldly force he has carelessly accessed. Elizabeth, by her proximity to Frankenstein, experiences a baptism into the shadow world too: "I no longer see the world and its works as they before appeared to me" (95). As such, Frankenstein can only avow the moral failings of his experimenting: "my prophetic soul, as, torn by remorse, horror, and despair, I beheld those I loved spend vain sorrow upon the graves of William and Justine, the first hapless victims to my unhallowed arts" (90); incidentally, he does not recognise the Creature as his first victim here, which is an insight necessary for ascending to his creator calling. Frankenstein's state of mind pushes him to a next course of action, which leads to one more trial: "Sometimes I cope with the sullen despair that overwhelmed me: but sometimes the whirlwind passions of my soul drove me to seek, by bodily exercise and by change of place, some relief from my intolerable sensations" (97). He starts on a long mountain trek to "the summit of Montanvert" (100), which is a many-day affair with many "sublime and magnificent scenes" (99) of nature. He determines to "go without a guide" (100), which indicates a meaningful challenge, and succeeds at alleviating his angst with this journey: "My heart, which was before sorrowful, now swelled with something like joy" (101). However,

this is a short-lived glimmer of relief, since the denouement of this trial is a fateful encounter with the Creature.

The Creature's initiation phase mirrors a lot of Frankenstein's narrative beats; as such, The Road of Trials is permeated with the Gothic double motif. The trials that the Creature faces during this stage are a result of the necessity to re-establish himself in the world, while also reconstituting his person. Unlike Frankenstein, who does fool-heartedly suppress his desire in full, thus being ill-equipped to affect the hero's journey, the Creature is ever half-hearted in his renouncement of loving relations. His words are harsh: "from that moment I declared ever-lasting war against the species, and, more than all, against him who had formed me, and sent me forth to this insupportable misery" (138), and "Inflamed by pain, I vowed eternal hatred and vengeance to all mankind" (143), but what he consistently acts out after is still a striving for humanity. Of these denouncements, the first is followed by the Creature wanting to reconcile with the cottagers, while the second precedes him trying to make friends with William. In fact, he embarks on his first trial in search of his father-creator, the one that is his closest kin: "But on you only had I any claim for pity and redress, and from you I determined to seek that justice which I vainly attempted to gain from any other being that wore the human form" (141). The first trial is, as a parallel to Frankenstein traversing mountains, to journey cross-country: "You had mentioned Geneva as the name of your native town; and towards this place I resolved to proceed" (141). It is described by the Creature as a daunting task: "My travels were long, and the sufferings I endured intense" (141), with the only help coming from Felix's lessons from the Supernatural Aid stage: "I had learned from these the relative situations of the different countries of the earth" (141). On his travels he is confronted with another trial, which betrays his enthrallment with human connection: "a young girl . . . continued her course along the precipitous sides of the river, when suddenly

her foot slipt, and she fell into the rapid stream" (142-3). In spite of his so-called "ever-lasting war against the species" (138) and his scar-covered heart, urged on by his inner maxim, he "rushed form my hiding-place, and, with extreme labour from the force of the current, saved her, and dragged her to shore" (143). Sadly, the trial is a Hydra, and another head rises; her protector arrives, "tearing the girl from my arms" (143), and spirits her away. While he performs heroically at first, the Creature does not rightly assess the subsequent situation: "I followed speedily, I hardly knew why; but when the man saw me draw near he aimed a gun, which he carried, at my body, and fired" (143). As is ever the case in the novel, the Creature does not successfully balance his interactions around his malformations, despite verbally acknowledging this obstacle over and over. The recuperation of the gunshot wound mirrors the affliction of Frankenstein's trial; the Creature's only hope is to endure through: "For some weeks I led a miserable life in the woods, endeavouring to cure the wound which I had received" (143). Frankenstein's condition worsened due to his mental state, which is the case for the Creature too: "My sufferings were augmented also by the oppressive sense of the injustice and ingratitude of their affliction" (143). The final trial comes at the hands of young William, whom the Creature tries to befriend. Subduing his mounting bitterness, the Creature, naively, believes that "this little creature was unprejudiced, and had lived too short a time to have imbibed a horror of deformity" (144); then, with poor judgement, he "seized on the boy as he passed and drew him towards me" (144). Predictably, this forceful action, paired with his monstrous form, causes William to brand him inhuman: "monster! ugly wretch! you wish to eat me and tear me to pieces – You are an ogre" (144). The Creature has reached a point of lesser compassion: "you will never see your father again; you must come with me" (144), but he only abandons his pursuit of the boy's affection once he learns that the boy is related to his creator: "Frankenstein! you belong then to my enemy – to him towards whom I have sworn eternal revenge; you shall be my first victim" (144). The Creature's words are a parallel to

Frankenstein's, who also identifies William as his first victim. The Road of Trials is gruelling for the Creature, even inclining him to murder, but it does present him with an inescapable truth: his current self is insufficient to consummate his hero's journey. The sincerity of his intent and his willingness to struggle on are obstructed by an inability to acknowledge that he has to change. If he cannot mature *himself*, he will pointlessly struggle for eternity in the underworld – a Sisyphean fate.

7) The Meeting with the Goddess

The trial of the Goddess allows the hero to reflect on existence itself, with the figure of the Goddess being symbolic of that which must be recognised about the world: "Woman, in the picture language of mythology, represents the totality of what can be known. The hero is the one who comes to know" (Campbell 97). As such, this stage of the hero's journey is, being an encounter with the divine font of knowledge, where the hero is meant to reach enlightenment; the hero can imbibe from the scene set before him all the inspiration and insight that would let him conquer the heavens. Concretely, for the protagonists of this novel, this entails fate supporting them through a maximal opportunity to reform their limited worldviews. Campbell describes how a portal of power is ofttimes the designated locale: "This is the crisis at the nadir, the zenith, or at the uttermost edge of the earth, at the central point of the cosmos, in the tabernacle of the temple, or within the darkness of the deepest chamber of the heart" (91). Accordingly, Frankenstein ventures into nature, a crucible of sublime landscapes, with a journey through the mountains, and, "at the top of the ascent" (Shelley 101), views "Mont Blanc, in awful majesty" (101); he indeed finds his Goddess at "the zenith, or at the uttermost edge of the earth" (Campbell 91). Now, at The Meeting with the Goddess, Frankenstein is directed to once more assume his heroic character, after having

spurned his own desire to create life, and acknowledge the full responsibilities that a life-giver has. The fateful encounter with his Creature, who is the Goddess made manifest, gives him the opportunity to re-engage with his buried passion. Frankenstein can gain every bit of necessary wisdom from the story that his Creature tells, which would, ideally, lead to Frankenstein obtaining "the boon of love (charity: *amor fati*), which is life itself enjoyed as the encasement of eternity" (99). For Frankenstein, *amor fati*, love of one's fate, would be to adopt the divine edict that a creator ought also be a caretaker. Before the Creature even begins to narrate, Frankenstein already observes that "For the first time, also, I felt what the duties of a creator towards his creature were, and that I ought to render him happy before I complained of his wickedness" (Shelley 104). The story itself provides a wealth of experiences for Frankenstein to empathise with, and, up until the confession to William's murder, it was even soothing: "the anger that had died away while he narrated his peaceful life among the cottagers" (147). Not all of his reservations about the Creature are lifted, but he continues to favour thoughts of atonement: "did I not as his maker, owe him all the portion of happiness that it was in my power to bestow?" (148). The insight provided by The Meeting with the Goddess, of the moral duties of a creator, has taken root in Frankenstein's conscience, thus, he now wonders if he should provide his Adam with a Paradise. However, while he orients himself towards a more heroic mindset, the specifics of how to properly act out the creator role is another thing, especially with the Creature as his judge.

Where Frankenstein's trial inspires compassion in him, the Creature's trial leads him to discard humanity entirely. The inciting incident, seemingly, a last straw scenario, is when he finds the picture of Frankenstein's mother (144) and "A woman . . . sleeping on some straw" (145), who is Justine. Here, the Goddess has two avatars, though they each fulfil the same symbolic role: "The Lady of the House of Sleep" (Campbell 92). Though this archetypal form is not present in Frankenstein's hero's journey, it does present itself to the Creature:

"She is mother, sister, mistress, bride. Whatever in the world has lured, whatever has seemed to promise joy, has been premonitory of her existence—in the deep of sleep" (92). Functionally, this archetypal figure presents itself as the true desire of the hero, which is an effective means of getting the hero to reflect on their inner workings. In the case of the picture of the mother, it "softened and attracted" (Shelley 144) the Creature, and yet: "I remembered that I was forever deprived of the delights that such beautiful creatures could bestow" (145). Similarly, he sees Justine as "blooming in the loveliness of youth and health" (145), while also using her to distance himself for humanity: "Here, I thought, is one of those whose joy-imparting smiles are bestowed on all but me" (145); this is a self-destructive thought pattern that the Creature needs to recognise. The mother is a still image, Justine is asleep; neither can act upon the Creature. As such, the entirety of the imagined slights towards the Creature are just him in conflict with himself, or rather, it is the aspect of the Lady of the House of Sleep drawing out the hero's inner world. He still wishes for sincere human connection, but his faith in humans has reached the nadir. As a prime example, he justifies punishing a sleeping girl for a hypothetical scenario that he could entirely avoid: "Should she indeed awake, and see me, and curse me, and denounce the murderer? Thus would she assuredly act" (145). This distorted view of the "incarnation of the promise of perfection" (Campbell 92) is a warning sign, to the Creature's unconscious, that the inner world is fatally unaligned with the virtues of the universe: "By deficient eyes she is reduced to inferior states; by the evil eye of ignorance she is spellbound to banality and ugliness" (97). Therefore, un-impeded by any actors, the Creature is given the perfect opportunity to look reflect and address his capacity for evil; all is laid bare for the willing hero. However, the Creature declines to reach for a level of being that would match his ideal, and, instead, he debases his ideal to accord with his current bearing. No more human connection: "My companion must be of the same species" (Shelley 146).

8) Woman as the Temptress

As woman, in her mighty Goddess persona, has just encouraged the hero's progress, she subsequently appears in another likeness, the keeper of the hearth. Elizabeth, as his childhood playmate and future wife, represents an idyllic force in Frankenstein's life, which affords her the Temptress role in his hero's journey. The comforts and assurances of the familiar world reassert themselves, with a temptress being suggestive of any baser desires, those that would pull the hero's soul away from its noble pursuit: "No longer can the hero rest in innocence with the Goddess of the flesh; for she is become the queen of sin" (Campbell 102). As a test of the hero's diligent adherence to his quest, he must spurn his own attraction to the superfluous, though meaningful, pleasures of his life: "The seeker of the life beyond life must press beyond her, surpass the temptations of her call, and soar to the immaculate ether beyond" (102). When the Creature propositions Frankenstein to create a mate for him, there are self-interested thoughts on Frankenstein's mind when resolving on a determination: "His power and threats were not omitted to my calculations" (Shelley 150), and "to save them, I resolved to dedicate myself to my most abhorred task" (151). This shows how quickly after The Meeting with the Goddess Frankenstein lets go again of being a conscientious creator, in favour of preservation of his former life; his conviction to serve the Creature too seems insincere when buttressed by personal stakes: "I concluded that the justice due both to him and my fellow creatures demanded of me that I should comply with his request" (150). Though he engages in a great, semi-redemptive undertaking, which could have been a means to establish himself as one worthy of life-and-death powers, his true motivations are bound up in the Temptress: "Once commenced, it would quickly be achieved, and I might be restored to my family in peace and happiness" (157). His primary concern, when the quest should be his North Star, is Elizabeth: "My future hopes and prospects are entirely bound up in the expectation of our union" (156). Frankenstein answers the siren's call of this stage,

allowing himself a pretext to only shallowly assume his duties to the Creature with a one-and-done acquiescence, rather than redeeming himself in fate's eyes.

Having concluded that "I now indulge in dreams of bliss that cannot be realised" (148), the Creature confines his ideal to a sliver of what it should be. The Temptress, his future mate, then, is the fragment of his hopes and dreams that he is willing to settle for; this is a false conclusion to the hero's journey. He says, "Our lives will not be happy, but they will be harmless, and free from the misery I now feel" (148), which goes to show that this is an attempt to end the struggle of having to fight for his place in the world. His mate is, literally, a means to an end. His Temptress offers an easement of not having to recognise his self-fault; it is a cruel thing to ascribe the Creature full responsibility, but thus is the plight of the hero. Instead, he wishes to burden another being with the same, unenviable fate that he is seeking to overthrow: "I demand a creature of another sex, but as hideous as myself . . . we shall be monsters, cut off from all the world" (148). He has made it clear that it is the world, all of mankind, that is to blame, but he is now imitating the reckless, life-giving practice of his father-creator. Campbell gives a clear description of how the Temptress can make inroads:

> Generally we refuse to admit within ourselves, or within our friends, the fullness of that pushing, self-protective, malodorous, carnivorous, lecherous fever which is the very nature of the organic cell. Rather, we tend to perfume, whitewash, and reinterpret; meanwhile imagining that all the flies in the ointment, all the hairs in the soup, are the faults of some unpleasant someone else" (101-2).

The Creature soothes himself with the thought that an external source is responsibile for his actions: "I am malicious because I am miserable. Am I not shunned and hated by all mankind?" (147). It is this self-deceiving, but reassuring, inclination that the Temptress preys on. The pity that the Creature affords himself is simply an excuse to retreat into a sad dream.

4. Atonement with the Father

The superlative stage of the hero's journey, which decides the hero's fitness to wield the flame of creation; the toll for this threshold is paid in faith. It requires the hero to humble or submit himself to God, the Truth, or Nature, whichever deific representation, as the Father, holds the power to judge him. As for Frankenstein and the Creature, they both exhibit an aspect of the initiatory father-priest for the other by gatekeeping the final truth and recourse. The demand of Frankenstein to fully encompass his creator office, in earnest, is his ultimate test, needing to recognise and leave behind his own petty affections:

> The traditional idea of initiation combines an introduction of the candidate into the techniques, duties, and prerogatives of his vocation with a radical readjustment of his emotional relationship to the parental images. The mystagogue (father or fathersubstitute) is to entrust the symbols of office only to a son who has been effectually purged of all inappropriate infantile cathexes—for whom the just, impersonal exercise of the powers will not be rendered impossible by unconscious (or perhaps even conscious and rationalized) motives of self-aggrandizement, personal preference, or resentment. (Campbell 115)

The truth is that Frankenstein cannot achieve providence while he is beset by thoughts of personal grandeur and revenge towards his created. The aid of the Goddess did take root, in that Frankenstein sees a further duty to the Creature, but his adherence to this duty is insincere and more so incited by personal considerations; this is evidenced during the Woman as the Temptress stage. In the end, since Frankenstein is responsible for his well-being, the Creature is in the seat of the judge, which means that Frankenstein must both overcome his own self-deceptions and overcome the Creature's resentment. With how caught up Frankenstein is in his own ego and indigence at the Creature's havoc, he is unable to achieve

a critical understanding of his creation: "For the ogre aspect of the father is a reflex of the victim's own ego . . . sealing the potentially adult spirit from a better balanced, more realistic view of the father, and therewith of the world" (107). Sadly, the sympathies he felt for the Creature, subsequent his story, do not translate into a new perception of his offspring; his vices are not, for example, recontextualised to the outbursts of a hurt child, as an invested parent would want to do. It would require a major indictment of his own past conduct to accept the truth of the creator's vocation. Thus, the Creature stays the Monster, in Frankenstein's eyes, because Frankenstein is limited, by his ego, in how truthfully he can observe his adversary, even after the earnest account of his woes. This fateful shortcoming is what prohibits Frankenstein from atoning, he cannot have "faith that the father is merciful, and then a reliance on that mercy" (110), because he still views the Father, the Creature, as a terrifying ogre.

The Creature's Atonement with the Father is the other side of the same coin; as his father's son, he inherits the same failings. With how blinded he is by the unjustness of his own suffering, the Creature is entirely incapable of gauging his creator's limited being. The big ask, that the Creature is subjected to for his quest, is to treat his creator with humanity. They are reliant on the other's willingness to forgive and atone, but the Creature only manages to reinforce the monstrous image he has, ostensibly making it harder for Frankenstein to play his part. For the great importance that the Creature puts on sharing his tale, he does not invite Frankenstein to express the circumstances of his actions; he might consider it futile since he already has the "journal of the four months that preceded my creation" (Shelley 132). The truth that the Creature, thus, fails to understand that his creator is also just a flawed being, a human; this might stem from the idyllic glorification of mankind that he grew up with. By asking for an Eve, the only role that the Creature asks Frankenstein to fulfil is that of a mighty creator, he does not inspire Frankenstein to adopt a fatherly role.

So, instead of submitting to his father-creator, asking for his help from a place of understanding, the Creature resorts to threats and coercion: "if I cannot inspire love, I will cause fear, and chiefly towards you my arch-enemy, because my creator, do I swear inextinguishable hatred" (148). This is a subversion of the heroic spirit, since the hero ought to be the one to face fear: "The problem of the hero going to meet the father is to open his soul beyond terror to such a degree that he will be ripe to understand how the sickening and insane tragedies of this vast and ruthless cosmos are completely validated in the majesty of Being" (Campbell 125). However, the Creature is unable to abandon his grievances, because they now form the righteousness behind his wicked deeds. The ability to let go of his resentment would be a deadly condemnation of himself, because it would prove his crimes were needless. Thus, the Creature is unwilling to assume a vulnerable position, one of deference for the truth, and fails to reach an understanding of the Father.

Frankenstein and the Creature are now stuck at the Atonement with the Father, the pivotal stage that no hero can eschew on the road to divinity. The Apotheosis is the transformation of the human hero into the divine champion, one who is competent and pure enough to hold the sacred treasure, but *Frankenstein*'s heroes never reach this stage, nor do they attain The Ultimate Boon. Unlike with failures at previous stages, any further progression is not contingent on enduring but on flourishing. They entered a shadow world upon initiation and now they are trapped; it was always the case that the only way out, is through. Like with The Road of Trials, which represents the difficulty of lingering in the other world, the heroes are now eternally haunted by phantasmagoric assailants; endless marshes will eventually extinguish their last strength. In the novel, there are still some intermediary tragedies, like the destruction of the mate (Shelley 171) and Elizabeth's death (199), but these are only intensifications of their doomed fates; their likelihood of finding atonement becomes ever dimmer. In the end, Aguirre remarks, "Unlike in fairytales, there

will be no reaching the return threshold, and Victor will be lost in the desolation of the Other symbolized by the polar wastes" (11), which is similarly true for the Creature.

For Frankenstein, the progression of his hero's journey is quite promising; a potential heroic victory always seemed to be within his reach. In fact, besides failing the Atonement with the Father, he only struggles to maintain his quest during the Woman as the Temptress stage, something that could be overcome at a later point. The turning point of his hero's journey is his reaction to the Creature's story, which leads to a climate of cowardly complacency. Frankenstein is given the most compelling story he could have hoped for to guide his future conduct; it is this blessing from The Meeting with the Goddess that he should have been able to rely on: "the hero may derive hope and assurance from the helpful female figure, by whose magic (pollen charms or power of intercession) he is protected through all the frightening experiences of the father's ego-shattering initiation" (Campbell 110). Yet, he unable to face the Father and he acquiesces to the Creature's demand without trying to deepen his understanding of himself or his adversary. Up until that point, Frankenstein had already felt compassion for the Creature, he had reflected on his own role as creator, and he held sway over the Creature's future; all pieces that could have led to a brighter outcome. It is solely his unwillingness to fault himself, even at his deathbed (Shelley 219-20), that leads to his conduct being so unheroic. He partly recognises his duty as a creator, but at no point is he apologetic to the Creature for making him an orphan, nor does entertain forgiveness for his wayward son. All of these would entail Frankenstein integrating the caretaker aspect into his creator-soul, making him a worthy wielder of creation, someone who can return to the normal world with this life-giving boon.

The Creature's journey is consistently distressing, but, by the end, there is still every opportunity for the Creature to vindicate his previous suffering. There would necessarily be a degree of self-annihilation, because over the course of his misery he has found pleasure in a

malignant spirit; the acknowledgment that he himself, no one else, is the source of this evil would be an integral step. From there, he might also start to recognise that his creator is a limited human, whose failings as a father should not be a death sentence for all he loves. The Creature has moved away from his humanity, but, previously, he would have extolled the virtues of understanding and forgiveness, which are still within the Creature's control. As such, the course he might have charted to face the Father is one where he reaches out and ask his creator for help, not in creating a mate to escape from his abandoned ideal, but in finding a way to move forward towards his true desire. The completion of the Creature's journey is only possible through the cooperation of Frankenstein and vice versa; the need for resolving on a charitable relationship between creator and created, parent and child, is the observation that tragically eluded them.

Notably, this reliance on the other protagonist's goodwill is a pronounced complication for the monomyth model. Frankenstein and the Creature are actually less able to exercise their heroic prerogative; the successful conclusion of the Atonement with the Father is partly contingent on the compatibility with the other's journey. Normally, as an in-build assumption of the monomyth, the hero has full control over the eventual outcome of his quest, which is dependent on him succeeding at the supreme ordeal. However, in the case of dual protagonists, the heroes might be in adversarial positions: they might be mortal enemies or they have to compete for the same, singular MacGuffin. This is the case in *Frankenstein*, where the dual protagonists end up as inescapable roadblocks for the other's journey; they engage in behaviours that make it harder for the other to obtain The Ultimate Boon. So, not only does the novel have two protagonists, but both of them are also antagonists. Both Frankenstein and the Creature are obliged to rely on a degree of goodwill from their enemy, since it is farfetched for either of them to be able to overwhelm the other's narrative agency, especially when it is the agency of a hero. Since this would be a subversion of the position of

the hero, as one who holds the office of destiny-shaper, neither hero can bring about atonement.

Now, the next question is whether the Gothic doubling also has a marked influence on the progression of the hero's journeys, since it forces the heroes into a specific dynamic. It does appear that doubling cements the fate of Frankenstein and his Creature, especially along with the narrow set of options that dual protagonists leaves. The importance of the heroes being on common ground when you have two protagonists is complicated by the fact that the double is often "an image of man's innate propensity toward evil" (Ozolins 104). This manifests itself in the novel, for example, when the Creature learns to take joy in the mayhem he causes. Once this innate evil has taken hold, the Creature can endlessly drag out the suffering of Frankenstein, as indeed he does, without Frankenstein being able to force the Creature out of the narrative, because doubles a tied by fate. In other words, the Atonement with the Father will never resolve for either of them, because it is in their nature to be antithetical to one another. The underlying premise of the hero's journey is that a hero is ostensibly capable of tackling any challenge, but now that challenge is another hero's journey. For one hero's journey to proceed, the other journey would have to yield on this fundamental premise of agency to the agency of the first journey. By this process, the means by which the first journey superseded the other journey demonstrates itself invalid, thus resulting in a category error. So, as is fitting for a pair with intertwined existences, the expected outcome of Atonement with the Father is that Gothic double heroes share an inevitable fate of mutual destruction.

Conclusion

The key finding of this thesis is that the Atonement with the Father stage of the monomyth is where both Frankenstein and the Creature become failed heroes. Having detailed the full progression of their hero's journeys, it is clear that both of them had the potential to be victorious Campbellian heroes; they held their ideals strongly and had a sincere determination to strive for them. Despite dreadful hardships, both heroes were able to move forward in their hero's journeys, only faltering once reaching the supreme ordeal of atonement. They fail to submit themselves to the Father's mercy, leaving them in a distorted realm of suffering; the only desire that remains is mutual destruction. This outcome is promoted by the presence of dual protagonists and the Gothic double motif, because they impede hero agency. In particular, the manifestation of both of these elements in the same narrative approaches a level of conceptual subterfuge of the hero's journey. Therefore, with the lack of agency and the default antagonism of doubling, Frankenstein and the Creature were doomed to fail at the Atonement with the Father.

Future Research

This thesis has provided evidence for the effect that dual protagonists and Gothic doubles have on the monomyth model; however, the analysis of this thesis is done while both elements are simultaneously present in the narrative. The conclusion is based on their combined influence on the hero's journey, so there is still room for research on how they individually affect the hero's narrative agency. Monomyth analyses of novels that have either dual protagonists or Gothic doubles would be a productive way of establishing the degree to which these elements can impede a hero's journey. Based on the findings of this thesis, the relationship between Gothic doubles and Atonement with the Father is quite pronounced. The

Gothic double motif seems particularly incongruent with atonement, so an examination of a successful hero's journey with Gothic doubles would be interesting; the possibility that none such narratives exist would also be a meaningful finding, which carries the connotation that certain narrative elements have a set effect on the monomyth model.

Secondly, the main body of analysis regarding the hero's journeys in *Frankenstein* should prove to be the most detailed account in the field. It is in-depth enough to function as a solid basis from which to analyse any of the individual stages of the monomyth more thoroughly. Furthermore, since this thesis has come to different conclusions about the progression of the hero's journeys than the existing literature, there is now an entirely new angle for scholars to examine, hopefully leading to novel insights. Of course, this thesis is not without its limits, because the analysis stops before the final stages of the monomyth. This is based on the determination that the later stages do not seem to occur for the heroes. However, there is a slight aspect of the return stages through their interactions with Walton, who they, to a certain extent, save from a hero's fate through sharing their experiences. This boon of knowledge they brought back to enlighten others might be a poor facsimile of the proper course of the narrative. As such, an angle of analysis for future research might be looking into the possibility of later stages still being implied even though they never come to fruition. Campbell does leave the door open for such a manifestation: "If one or other of the basic elements of the archetypal pattern is omitted from a given fairy tale, legend, ritual, or myth, it is bound to be somehow or other implied" (30).

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