

TRIBHUVAN UNIVERSITY

Prophetic History in *Frankenstein* and *The Last Man*: Reading the Apocalyptic

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Letter of Recommendation

Dhirendra Kumar Yadav has completed his thesis entitled **Prophetic History in *Frankenstein* and *The Last Man: Reading the Apocalyptic*** under my supervision. He carried out his research from January 2009 to May 2009. I hereby recommend his thesis be submitted for viva voce.

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Approval Letter

The thesis entitled **Prophetic History in *Frankenstein* and *The Last Man: Reading the Apocalyptic*** submitted to the Central Department of English, Tribhuvan University, by Mr. Dharendra Kumar Yadav, has been approved by the undersigned members of the Research Committee.

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Abstract

Focusing upon the dystopian vision of Mary Shelley's novel *Frankenstein* and *The Last Man* manifests terror, horror, anatomical disturbance, medical destruction, private use of reason, overuse of power, superiority complex and natural decay. These things marginalize the modern society day by day and a dystopian society moves to the centre. In an enlightened utopian society people are full of expatriation, overuse of power and private use of reason i.e. selfish reason or reason for personal benefits, that brings destruction in the modern society. Shelley has seen that natural decay, overuse of power, anatomical disturbance and cold reason are going to destroy the modern society. She criticizes the modern society. She presents her dystopian vision in the utopian society. Human beings should use their knowledge for public use and benefit. In the society, they try to be God and they use their reason for personal benefits and to be supreme. This is regrettable.

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I. A Historical Overview On Dystopia

First of all, the term “dystopia” is used by Greg Webber and John Stuart Mill in a speech before the British Parliament in 1868. In that speech, Mill said that it is perhaps too complimentary to call them Utopians, they ought rather to be called dystopians or caco-topians. The term Utopians is called too good to be practicable. His knowledge of Greek suggests that he was referring to a bad place rather than simply the simply the opposite of Utopia. The Greek prefix “dys” means “ill”, “bad” or abnormal, Greek “topos” means “place” and Greek “ou” means “not”. Thus Utopia means “nowhere” and is a pun on “Eutopia” means “happy place” the prefix “eu” means “well” or “good”.

Dystopian societies are negative and undesirable societies. There are visions of “dangerous and alienating future societies”. Dystopian society often criticizes the current trends in culture. Unlike a dystopian society a Utopian society is founded on perfectionism or system of harmony and fulfillment but a dystopian society is overshadowed by stimulating fears of the ugly consequences of present-day behavior. Most of the dystopian societies impose severe social restrictions on the characters lives.

The Visible Human Project and Body Worlds

There are interlinking tendencies toward utopian idealism and dystopian anxiety in the modern European medical tradition.

The visible Human project and Body worlds are arguable. Also present the bodily interior as utopian; however it is far from clear that kind of utopian is being offered. As we invite multiple conflicting interpretations, echoing the changes undergone by medicine in recent years. The utopian and dystopian responses that they receive show how older uncertainties about the role of medical intervention within the

human body are now combined with recent concerns raised by the culture of medical consumerism.

"Established once and for all and placed definitively opposite to one another, they could not come closer to one another and reduce their distance, remove the obstacles that separated them." (Foucault, 136)

In Visible Human Project, the initial stages of which were completed in 1999. New deceased male and female bodies were frozen and then treated to a variety of imaging technology, including CT and MRI scans, before being sliced microscopic layer at a time a photograph is being taken of the body after each slice. All of this information is then digitally scanned and compiled, providing complete, three dimensional interactive maps of the adult male and female body. A body world is the creation of German anatomist Gunther Von Hagen, who has developed a technique of preserving cadavers by replacing their bodily fluids with resins.

The visible humans can be virtually 'animated' for the interest of surgical training, while the plastinates are placed in process of frozen action. The visible human and plastinates also share something of the creature's polymorphous status. Many of Von Hagen's plastinates are physically incomplete. In order to highlight a particular aspect of the body, such as the nervous system, or radically distorted, mimicking. e.g. that representation of human bodies in cubism. The visible humans have been produced by dissecting to the point of destroying, individual bodies, in order to create the illusion of a perfectly complete form. Their virtual wholeness is inseparable from their literal fragmentation. More obviously perhaps, all three figures are technological organic hybrids that have received diverse and sometimes conflicting responses. They facilitate utopian desires and transgressions; they also

generate dystopian anxieties about the manipulation and commodification of the human body.

Consumerism, Utopia and the Contemporary Body

In recent decades however, the concept of the public health care has been completed by Utilitarian Society. "A society in which our major political and moral problems are expressed through the conduct of the human body."

(Turner, *The Body and Society* 6)

The shift from industrial to post-industrial consumer capitalism required the ideological separation of the body from political and economic spheres. "Turner argues that marriage is now often conceived of, not as matter of familial obligation, religious duty or property, but of personal satisfaction through intimacy and sexual contact." (Turner, *The Body and Society* 6)

Personal fulfillment becomes an important responsibility for individuals who live in a culture that requires not simply their labour, but also their consumption. Consequently the body takes on a new importance as a principle vehicle for consumerist desire.

One of the repercussions of the "Utilitarian (Sonatic) society" is the tendency to see the body as a conduit through which self-realization, achievement and fulfillment can be achieved. Utopian ideals in contemporary culture are frequently projected not onto social spaces, but also bodily ones. This is not to suggest that the body is the sole location for utopian impulses in contemporary society. The proliferation of the religious and environmental groups within this society clearly points to the ongoing attempts at social transformation. However the body has gained a particular prominence as a utopian site within this society. It facilitates the desire and fantasies associated with consumer culture.

As a critic has noted, the burgeoning of fitness and beauty industries in contemporary western cultures exemplifies this preoccupation with the body as a site of fulfillment and self-realization. Physician suggests the possibility of achieving a 'perfect' athletic body often displays more overtly political goals. Current interest in the politics of embodiment provides further evidence of this growing preoccupation with the body. Notably, many feminists have read the body as the primary site through which cultural and political meanings are produced. Rather than a predetermined fact that is subsequently affected by externally imposed ideas, the body according to this reading is essentially malleable and transformative. As such it facilitates self reinvention and the possibility of endless adaptation to create new kinds of identity. Such an adaptable body has obvious utopian implications. It is potentially extremely liberating, a source for unfiltered self-expression and a means of rejecting biological and cultural standards by splitting the different part of human body.

The theoretical concept of the transformative body is reflected in medical technologies such as plastic surgery and hormonal treatments, which enable actual physical transformation. The utopian significance of these technologies is extremely complex. Clearly their capacity to enable individuals to physically perfect themselves can be seen as utopian. But the very idea of physical transformability is in itself also potentially utopian suggesting as it does that all restrictive rules concerning appearance, gender, age or even species, can be broken. The utopian significance of body transforming technologies depends very much upon context.

Plastic surgery may, depending on the circumstances be an attempt to attain a culturally validated ideal of the bodily perfection, a reclamation of self-identity in the wake of a disfiguring accident, an expression of physical adaptability or a subversion

of normative categories and distinctions. It can signify both a desire to conform and a desire in which 'being different' is an integral part of consumer identity, the use of plastic surgery may represent both these desire simultaneously.

I consider the ways in which recent medical representations of the body can be understood in terms of these interlinking, sometimes contradictory versions of bodily utopia.

Return of the Creature: Anxiety and Anatomy

The account of Body Worlds is however, clearly a partial one, which outrage and disgust to the exhibitions. One visitor per day faints at the exhibition of the anatomy. Likewise, the exciting possibilities offered by the visible humans are countered by the disturbing proximity of the project to much older anatomical practices. This is most obviously the case with Body Worlds, which as noted at the beginning of this slice has been subject to widespread, highly publicized opposition and hostility.

In the case of the Visible Human Project, the virtual contact that viewers have with the original bodies and the relatively low-key publicity surrounding the project means that no such extreme public response has been made. The possibility of respecting in virtual space the dissection of the bodies originally used to create the visible humans, means that the site visitors are endlessly reminded of the processes through which the bodies are rendered visible. The necessary sacrifices of death and corporeal destruction are implicated within each re-enacted dissection and the visitor is reminded of what, according to Waldby, bio- medicine continuously disavows, its proximity to death.

Anatomical practice produces knowledge of living bodies through the analysis of dead bodies, generating its models of living tissue and vital

physiology from the study of the corpse. This dependence on the corps is profoundly disavowed by the biomedical imagery, at the same time as it exercises far-reaching affects on the medical idea of life. (Waldby *The Visible Human Project* 117)

In the clean, digital environment of the Visible Human Project we thus find as association between anatomy and murder which resonates with the public opinion of the 1820's and 1830's. To dissect is implicitly to kill. The historical corollary to this, that only those who have killed deserve to be dissected, it also associated, is also echoed in *The Visible Human Project*. The visible man was constructed using the body of the executed murderer. *The Visible Human Project* seems to present us now, at the beginning of the third millennium, with the return of the resemblance to the procedures of penal punishment and execution. "It draws our attention to a whole history in which the category of the human is established by excluding some from the status of lawful subject, and by simultaneously utilizing their bodies as resources for the more fully human." (*The Visible Human Project* 53)

Discussing the public hospitals of post-revolutionary France, Foucault suggests that poor patients effectively functioned as medical guinea, pig. The anatomy act in Britain helped to perpetuate this situation and twentieth century medical history is littered with examples of prisoners, the mentally ill, ethnic minorities and the impoverished being used, with varying degrees of consent and coercion in medical experiments and trials.

Apocalypse

Abstract forces of good and evil are inexorably caught up in a series of catastrophes and horrific battles waged between angels and demonic beasts,

interspersed by ecstatic glimpses of celestial bliss, which ends in a vision of the heavenly Jerusalem.

In the Apocalypse, there is belief that the world still will come to a violent and cataclysmic end exists in Judaism and Christianity as well as in Zoroastrianism. This period of Catastrophic upheaval expected to occur just before the end of the world, when god will come to sit in judgment on humankind.

Several of the prophetic works of the Hebrew scriptures, notably the book of Daniel, include, vision of the apocalypse. The book of Revelation (or apocalypse) gives a dark and dramatic picture of the end of the time when the wicked will be punished and good will triumph through God's intervention. The approach of the last day's is expected to be marked by famines, wars, earthquakes, plagues and other natural disasters along with signs in the heavens. These days the very term 'apocalypse' is emphasized by various religious groups.

E.g. Fundamentalist Christians. It is also explained in the science fiction: *Frankenstein*.

Apocalypse genre represented in early Jewish and in Christian literature in which the secrets of the heavenly World or of the world to come are revealed by angelic mediation within a narrative framework. The genre seems to have arisen in Palestine in the 3rd Century, perhaps as a protest against an oppressive and dominant establishment, either Gentile or apostate Jewish.

Apocalyptic eschatology is marked by the conviction that God will intervene decisively in the present evil age and vindicate his suffering elect over their oppressors, raising the dead, consigning the wicked to eternal destruction, and establishing a new creation.

Apocalypse is a term applied to the disclosure to certain privileged persons of something hidden from the mass of humankind. Today the term is often used to mean “end of the world” which may be a shortening of the phrase apokalupsis eschaton which literally means revelation at the end of the world, the apocalypse technically refers to the unveiling of God and not to the destruction of the world, just of our preconceptions.

Apocalypse in the terminology of early Jewish and Christian literature

It is a revelation of hidden things given by God to a chosen prophet: the term is often used to describe the written account of such a revelation. Apocalyptic literature is considered important in the history of the Judeo-Christian, Islamic traditions, because it makes specific reference to beliefs such as the resurrection of the dead, judgment day, eternal life and prediction. Apocalyptic beliefs predate Christianity, appear in other religions, and have merged into contemporary secular society especially through popular culture.

Characteristic Features:

The Apocalyptic religious literature is regarded as a distinct branch of literature. This genre has several characteristic features.

Disclosure through a dream or vision:- The disclosure of hidden wisdom is made through a vision or a dream. Moreover, the manner of the relation and the experience of the one who receives it are generally prominent.

The Apocalypse as ‘the end of the age’:- The word apocalypse in Greek means “unveiling”. This term has been downgraded in common usage to refer to *The end of the world*. But it is more accurate to interpret the term ‘end of the world’ as we see in the *King James Version* of the *Bible* as ‘the end of the age’. The word translated as “world” is actually the Greek word “eon” or “age”.

This apocalyptic quality appears most plainly in the uses of fantastic imagery. The best illustration is furnished by the strange living creatures which figure in so many of the visions beats in which the properties of men, animals, birds, reptiles or purely imagery beings are combined in a way that is startling and often grotesque.

Angels bear revelation:- The introduction of Angles as the bearers of the revelation is standing feature. God does not speak in person but gives instruction through the medium of heavenly messengers, who act as the seer guides and are easily impersonated by normal mortal human beings to trick and deceive the gullible.

Deals with future:- Apocalyptic writing is how the prophet sees God's justice taking place in the future. This genre has a distinctly religious aim, intended to show God's way of dealing with human kind, and God's ultimate purpose. The writer presents, sometimes very vividly, a picture of coming events, especially those connected with the end of the present age. In certain of these writings the subject matter is vaguely described as that which shall come to pass in the latter days.

Dystopia

It articulates the complex range of feelings surrounding the medicilized body in contemporary culture. In other words, it attracts extreme reactions because, it exposes raw nerves.

If we see the exhibition as part of going medical history, it also becomes apparent that medicilized bodies have always attracted ambivalent, sometimes quite extreme reactions. They have a long history of evoking utopian dreams of human perfection and dystopian anxieties about physical frailty, loss of spirituality and personal integrity.

In my subsequent discussion of specific examples, this research shall outline the interlinking tendencies towards utopian idealism and dystopian anxiety in the modern medical tradition this research has to convey the range of conflicting attitudes that anatomy, the cadaver and medical intervention into the human body attracted at the time. I shall then go on to consider two more recent examples of the medicilized body. Body Worlds and The Visible Human Project an on-line anatomical resources. By viewing these in the context of contemporary medical culture this research hopes to clarify the continuities and raptures with attitudes towards the medicilized body and to reveal something of the ambivalent, unstable status of medicine in its wider social context.

Medicine, Utopia and Dystopia

A 'scientific' understanding of the human body as a complex mechanism, operating according to principles of causes and effect understood through empirical observation, gradually displaced theories of the body in terms of 'humors' that linked physical to emotional and intellectual qualities. (Porter *Flesh in the Age of Reason* 45-54)

This scientific way of looking at the human body also raises questions concerning the integrity of human identity and the relationship between mind or soul and body. These questions undermine a purely utopian response to the possibilities of modern medicine. Scientific knowledge and technological control would be fulfilled. When this utopian ideal comes to question, however, technology can no longer be subordinated to human purposes or control; it becomes an end in itself which is to say, it comes to life.

Gerald Mckenny calls the "technillogical utopianism of the Baconian Project." That is to say, good health could be achieved through the progressive improvement

of technoscientific understanding and manipulation of human body." (Mckenny
Relieve the Human Condition 9-18)

Utopian optimism about the capacity of medicine to liberate and strengthen human beings is thus closely wedded to dystopian fear about medicine's potential to reduce, objectify and ultimately commodify humankind.

The Abject Body and 'Irreason'

"The object can be understood as everything that the subject is not, thus helping to define the subject as such, the object is the indefinable excess of material experience, which can not be wholly separated from the subject." (Kristeva)

Consequently the sense of subjectivity, as everything which merely object world is not, is destabilized by the object. Hence the disgust or horror with which we respond to the object is a means of protecting our sense of integrity as objects. Looking at a corpse, without religious belief or scientific objectivity to safely interpret and thus reconfigure it, we are seeing what will inevitably become ourselves. We are not us. It is 'death infecting life' and thus confuses the stability and integrity of both the living self and the dead body. It destabilizes the symbolic order that maintains our world is manageable, distinctive categories enabling us to function as stable human subjects. "All abjection is in fact recognition of the want on which being, meaning, language or desire is founded." (Kristeva 5)

In the light of this analysis, it is hardly surprising that Frankenstein's creature gets the reception he does. There could be no clearer example of "death infecting life" and the fact that he is made from multiple bodies can only compound his transgression of stable subjectivity. This research fixed upon every object the most insupportable to the delicacy of the human feeling. We saw how the fine form of man was degraded and wasted. The research beheld the corruption of death succeed to the

blooming cheek of life; we saw how the worm inherited the wonders of the eye and brain.

This research claim that he intended the creature to be beautiful, the shake of speed, 'being of gigantic structure'. Arguably, his carelessness in this respect is attributable not simply to our sense of urgency, but also their unconscious belief what we are actually creating a monster. In other words, his utilitarian project of defeating death in the human form is always shadowed by object fear.

Contemporary Medicine and Consumerism

The emergence of an 'Utilitarian or Sonatic' consumer culture has had important repercussion for medicine. We have to realize that the management of health has increasingly personalized in cultures that are ideologically invested in the consumer allure of personal freedom and choice. Medical care is often experienced, not as something which the state does for its people in order to maintain its own economic and political health, but as a matter of individual responsibilities and self-maintenance. In other words, contradictory values and beliefs inform contemporary medicine, ongoing assumptions about the state's responsibility to provide healthcare for all, combined with the emergent concept of the patient as 'consumer'.

Consequently beliefs about the state's paternalistic duty to provide free health care rub shoulders with ideas about the patient's duty to be responsible for their own well being. Medicine still operates as a mean of policing behavior in contemporary culture, the process of health management, and consequently the process of control, have become increasingly internalized. Many individuals experience a moral imperative to maintain their own health which is not necessarily informed by a larger sense of social well being. Humans have been urged to engage in practices of self-formation, to master themselves, improve themselves, and regulate themselves.

The recent dispute over the use of Measles, Mump and Rubella triple vaccine in Britain illustrates this shift in attitudes towards medicine well. The vaccine has been linked with occurrences of bowel disorders in children and, although the government and medical establishment have dismissed the research that points towards these conclusions, significant minorities of parents have not allowed their children to be given the triple vaccine. The decision made here, weighing up the social and personal risks of the illness involved, against the personal risks of the vaccine, suggests not only an increasing distrust of medical institutions, but also a move away from social welfare and towards individuals well being. Vaccination programs wipe out diseases within communities by ensuring that there is nowhere for the virus to go. In this respect, having your child vaccinated is as much about social duty as the care of that particular child. If a small number of children are not vaccinated, the impact of the program is reduced and the disease remains at large. The MMR 'revolt' thus exemplifies both the current tendencies to question medical authority and an increasingly individualized relationship to medicine. Both are symptomatic. This research would argue, of a rising culture of medical consumerism. This tendency to view medical care from an individualistic perspective is reflected by developments in clinical procedures and medical technologies. In the general culture of contemporary medicine are paralleled by technical developments in the treatment of patients. The personalized attitudes towards medicine that are described above are not in part facilitated by technologies and practices that allow patients' access to their own bodies.

In this way, over last few decades have witnessed the development of an array of visualizing technologies, such as X-ray, ultra-sound, CAT scan and endoscopic cameras that have obvious diagnostic benefits for doctors. But they also have the

potential of giving patients privileged access to their own interiors as well as a closer understanding of the medical process that they are undergoing. The scanning of pregnant woman, which has been a routine practice in Britain since the 1980's is a case in point. Setting aside for a moment the important issue of how foetal scanning has complicated debates over abortion as a separation living entity. If, on the one hand, it illustrates how thoroughly medicized pregnancy has become, on the other hand, it acknowledges the women's 'right' to be involved in managing and understanding her pregnancy. It is, in other words, an example of the involvement of the patient/consumer in contemporary medicine. It also clearly reveals the bodily interior as a kind of utopian space. This is the ideal state, which we have all 'fallen' from. It reveals the woman's body to her as a 'perfect' space, nurturing and protecting her baby. Once more we see the bodily space, rather than the social as utopian.

Reclaiming the Body

The visible Human project and Body Worlds have utopian potential, in part because they offer ordinary people access to the hitherto inaccessible. "The increasing social awareness that characterized medicine throughout the first half of the twentieth century, had by the 1960s, resulted in a new understanding of the patient as conscious, social subject as well as object of medical scrutiny." (Armstrong, 102-104)

From the 1830's anatomy ceased to be a public spectacle and was performed solely in private, either by doctors or those undergoing medical training. From this point onwards, doctors' anatomical knowledge became crucial in defining and securing their professional status. It gave them a privileged access to the bodies of those they cared for, thus establishing a hierarchical relationship between doctor and patient. This relationship was a powerful one, still clearly evident in contemporary health-care, but since the 1960's assumptions about the doctor's professional

authority have been tempered by a growing interest in patient-centered care. Patient consent, first introduced as a legal formality in the 1950's, became central to medical care in Britain and the United States. Within this changing medical culture the idea of doctor having exclusive knowledge of his patient's body was gradually eroded and patients have increasingly sought to take control of their own health by questioning medical advice and exploring alternative therapies.

The rise of second wave feminism during the 1970's played an important role in developing this new attitude to health care. The traditional doctor/patient relationship came under attack from feminists, who sought to reclaim authority by taking their bodies and their health into their own hands. Hence the emergence of the natural child birth movement which can be understood as a utopian reclamation of the body by women seeking to redefine themselves outside of patriarchal institutions. In so far as they render the body accessible to non-professionals, the Visible Human Project and Body Worlds can be seen as part of these changes in medical culture and by extension, part of liberating reclamation of the body. Anybody with internet access can view. The Visible Human Project and many of the sites that use the project are tailored toward lay visitors. In the case of the Body Worlds, the explicit intention behind the exhibitions is to bring anatomy to the people.

In this way, The Visible Human Project and Body Worlds can both be understood as empowering and liberating. By rendering the body publicly visible, they deflate the idea of the doctor's unquestionable authority and place knowledge, and therefore power, in the hands of the patient.

But in so far as they represent the body as a malleable, technological construct, they go further than simply questioning medical authority. They also destabilize the human body itself. The Visible Human can be virtually dismantled and

reassembled, while the plastinates, each dissected and arranged according to a different logic, give in the impression of a radically malleable human body. Each is an example of the construction of a 'positive' identity through opposing it to a 'negative' other. Read as cyborgs, the visible human and plastinates have the potential to destabilize the traditional representation of patient as passive, female, physical object and doctor as active, male, cerebral subject. Apparently, not only do they have the power to put control in the hands of the patient, they also radically transform the whole network of 'oppositions' exemplified by the relationship between doctor and patient.

There are, however, serious limitations to this argument, not least of which is the conventional representation of gender in *Body Worlds* and the *Visible Human Project*. In both cases the uses of male and female bodies reinforce the dualistic logic outlined above, rather than undermining it. In the *Body Worlds* exhibition shown at London's Atlantis gallery, all the whole body plastinates were male, with the exception of two figures that demonstrated the female reproductive system. Notably only the male urinary system was displayed and, while the breast and female reproductive system were shown as separate anatomical specimens, the male system was not subjected to muscleman, swordsman, runner and chess player, while the females were posed as the swimmer-floating gracefully above visitors' heads and in glamorous recline, with one hand behind the head. "The Visible man is used in almost all websites, apart from those dealing with the female reproductive system." (Cartwright, 29-32).

She is not regarded as representative female and another visible woman is thus planned. Although the male donor was missing his appendix no similar questions have been raised about his representability. Given the conventional treatment of

gender in Body Worlds and can be read as transgressing traditional medical power structures is clearly limited.

Consumer Medicine, Desire and the Body

In other respects, however, The Visible Human Project and Body Worlds do challenge some crucial aspects of the medicine tradition that has evolved over the last two centuries. In particular, each presents us with medicilized bodies that invite consumption, reflecting the problematic ways in which contemporary medicine has incorporated aspects of consumer culture. On the one hand, medical consumerism evokes contemporary ideas of patient choice and involvement, while on the other, it extends the tendency to commodify the body that was already implicit in the late eighteenth and nineteenth centuries. In Body Worlds and The Visible Human Project, we suggest, current utopian fantasies about freedom, choice and knowledge coexist with much older dystopian anxieties about the commodified body.

In the both texts, knowledge of the bodily interior is effectively sold to the viewer. Several visible human sites are clearly geared towards a medical consumer who is invited to download images as screen savers to look through galleries and even to 'ogle' in one case, at images. Similarly the Body Worlds website in glossy, image based and visitors, both to the site and to the exhibitions are able to purchase a wide range of goods, including posters with a choice of backgrounds, tie, puzzle and soft toys. Just as fitness and beauty industries sell the possibilities of physical reinvention, transformation and the attainment of the perfect body but these things turn the ugly body. So, the Visible Human Project and Body Worlds sell visions of an infinitely adaptable, durable bodily interior. In each case actual bodies are displayed by hyper-real copies that can never fail or disintegrate as the originals do.

Dieting skin care routines, fitness programs and plastic surgery all involve a continuous, ultimately unwinnable battle against failures of the flesh. Attempts to transform the body via these, methods involve hunger, pain, exhaustion, boredom and self-discipline, yet still they can only have a limited success.

But with the hyper-real bodies that are our concern here, there are no such limits while the Venuses represent a state of uperishable, frozen and perfect beauty, Body Worlds and The Visible Human Project present endless possibilities of bodily reinvention. Body Worlds exhibits plastinates that are dissected, posed and arranged in endless variations, displaying, musculature, the nervous system, vascular system, the skeletal system, and digestive systems. One body has only its skin removed; another is 'exploded' representing each body part separately. Some are divided into parallel segments, longitudinally and horizontally, separating out specific payers, such as muscles and bone. Both plastinates and doll are pieces of plastic, whose durability and flexibility far exceed that of living human body.

In the Visible Human Project the body becomes virtual and consequently it is not only incredibly adaptable, it can also endlessly, easily refashioned. Organs and body parts can be detached and maneuvered with ease and the body can be traveled through in any number of ways, rearranged, animated, built and re-built according to user's criteria. The Visible body can be anything the user wishes it to be, without risk of pain, disfigurement or loss.

Cheating Death

The ultimate loss experienced by the living is of course death. All bodies are destined to age and die, and this fact, in the context of a culture that presents body as a major site for utopian fulfillment, generates feelings of anxiety and failure. In the case

of the visible humans and plastinates, however, dead flesh has been transfigured and immortalized into utopian permanence.

"The visible humans' capacity to be endlessly resurrected after each dissection and the fact that they can be virtually animated for the sake of surgical training suggests that they live in a kind of virtual immortality." (*The Visible Human Project* 116-17)

This plastination process thus involves dramatic transformations of the potential meaning of anatomy. The fate of being dissected was popularly regarded as an extreme personal violation, hence its use as a punishment for the worst criminals in society and later for the most criminals in society and later for the most impoverished. The terms 'donation' and 'gift' have been used to suggest the altruistic, selfless aspect of giving oneself, or a part of oneself to medicine. The plastination donor, I would argue, is presented as an involved, independently minded consumer, making positive choices about his/her own death. Many of the plastinates are based on well-known works of art. It reaches into artistry but the effect goes beyond education because feelings and emotions are involved. Each so unique from the other makes one wonder and marvel at one's complexity. There is fascination and well shaken in a positive way when seeing the complex perfect structure of our body.

The object status of dead flesh, especially that which has been dissected, relates to its excessive or grotesque quality. Decaying and leaking, it threatens to invade the realm of the living, hence the need to keep it t bay, both through horrified rejections and medical sanitation.

(*Young Presence in the Flesh : The Body in Medicine* 114-119)

But plastination stabilizes the body permanently, neutralizing any whiff of decomposition and leaving behind bodies that are extraordinarily undisturbing. The

contained tidy, clean figures do not necessarily threaten our sense of stability or anatomy, but may instead become a source of pleasure and personal development, as is reflected by the words of the visitor quoted above, who marvels at her own 'complexity'. Another visitor comments that Body Worlds 'profoundly' changed toward life and death. A second visitor talks of smiling while watching 'the dressed' living bodies standing next to the plastinated mute bodies.

II. Dystopian Vision in *Frankenstein* and *The Last Man*

Shelley's novel *Frankenstein* and *The Last Man* represents of eighteenth century's enlightened complex society because she has seen dystopian vision in the activities of human beings of that society. They are over ambitious and want to reach in the position of God. They give of life to like God. They have reason, system, knowledge and they use their reason as a cold reason. It is human arrogance to be over ambitious and over power God. Therefore terror, horror, anatomical disturbance, superiority complex and others come in the society. So, she wants to recorrect the human's activities through her writing.

There were charmness, happiness and cohesion or there should be these factors to run the world smoothly but these things are not easily available in the present world or the very world is ill where is no clime and gentle spirit with government. Government is the leader of the world which drives it towards ill spirit and wrong direction. The environment or nature is also not supporting it. It has also winter-time which has bare branches.

Frankenstein and *The Last Man* carry terror and fear which handle the world into the end. Enriching the terror and horror by making them mysterious centre and setting these novels in laboratory, the theme consequently is produced by a human endeavor to satire the mechanism of the leader of the world. Moreover, the reflection of terror and horror that lie beneath the orderly surface of civilized being like victor, Lionel and Adrian and their so- called civilized society gives the novel a weight of its own. "A grin wrinkled his cheeks [...] Oh ! No mortal could support the horror of that countenance. A mummy again endued with animation could not be so hideous as that wretch." (*Frankenstein* 39-40).

This passage gives the full effect of horror. Victor's forehead is covered with "a cold dew", his every limb convulsed, teeth chattered", these are the effects which are somehow related to what Arjuna felt in Bhagvadgita. When his limb urdled, all the body flickered and mouth went dry. So, all the physical manifestations of horror is displayed. The presentation of macabre, in this passage, by brooding upon the gloomy and sinister, gives the exact portrayal of the horror. The yellow light of the moon, the grin wrinkled cheeks, hideous countenance of that wretch, the opening jaws are really loaded with sinister overtones. Victor sees the monster by the help of moonlight. This is the first of three occasion that he sees the monster, for the next time the moonlight scene recurs. When Victor destroys the female monster and for the last when monster kills Elizabeth. The monster then goes through the repetition of this visual image, which is at the moment of birth is closely related to death that makes the passage a representation of macabre from where the horror arises.

The horror and terror are further intensified when Victor Frankenstein after the death of William and Justine, goes to the valley of Chamonix to see Mont Blanc for the consolation. At the same moment, he perceives "in the gloom a figure which stole from behind a clump of tree." (*Frankenstein* 56), that is the monster whose "deformity of its aspects more hideous than belongs to humanity." (*Frankenstein* 56), makes him shudder. The horror reaches in the climax which suggests that Victor prefers to find a means of procreation that eliminates sexual activity. The reason for this becomes clearer because Victor has given "birth" by himself changing a womb into a laboratory or abnormal without considering the normal channels of procreation. The monster, then can be seen as the embodiment of Victor's sexual impulses which he sees perverse and destructive. It is this which he rejects and expresses will not remain buried and ignored but they will emerge with a violent destructive force. The passage,

thus becomes a mysterious centre which gives the nature of terror that is more powerful than victor, and combining with violence and pain has a constant effect on mind from where the terror originates. This vague and uncertain origin of terror suggests that it is not a reaction to such physical entities as vampires, monster and ghosts, but the real terror lies lurking within the darkest corners of Victor's mind.

The Monster and Destruction

The novel then is closely related to the theme of apocalyptic vision in this novel. The monster which is created by Victor Frankenstein and shunned by him, wanders alone without any one to care for him or rear him. At first in spite of the unnatural circumstances of his birth, the monster can be seen as a noble savage, essentially benevolent, innocent and without any prejudice. It is at this point better to consider that social injustice, oppression as well as individual sufferings makes this noble savage a true monster, dystopian. The monster also displays the distinction between human and the others, the others which are different are excluded from the periphery of humanity. The position of the monster in *Frankenstein*, moreover elucidates a powerful critique of the contradictory, unjust and inhuman nature of many human institutions, their characteristics and practices. The human with his so called institutions appear to be divided, fractured and fragmented when the monster says: Saville in England, is the outer frame when Frankenstein sees the Walton's ice-bound ship and after their friendship has been established. Frankenstein recounts to Walton's, story of this family, his study and invention of the creature and his mental anguish after the death of innocent. The creature recounts his story to Frankenstein, who then tells it to Walton.

When Victor Frankenstein, the creator says "His words had a strange effect upon me" (*Frankenstein* 121), this is the result of the monster's persuasive language,

which also leads Victor to create a female monster from him. Not only Victor, but also the blind De Lacey is also affected by the language when De Lacey says: I am blind and cannot judge of your countenance but there is something in your words which persuade me that you are sincere."

Through the languages, the monster hopes that he will be linked to human kind and gain mutual sympathy, benefaction, protection and relation. But his hopes crumble down when his physical countenance, which is natural, becomes the barrier and he is excluded as well as beaten by Felix, Agatha, Villagers and others. Likewise when Victor is in the process of creating the mate for the monster, at the same moment monster's countenance expresses blood." If the status and ranking according to economic condition is displayed here, the monster also sees how "high and unsullied descent united with riches." There are the possessions esteemed above all, and without these, a man, on the other hand, will be considered "as a vagabond and slave doomed to waste his power for the product of chosen few."

In the novel, the trauma begins not before the creation of the monster but after the birth. The monster comes into existence because of nature, his ingredients are natural except the circumstances. Naturally he is a monster only in the sense that this exterior feature changes to be horrific, when he sees himself in a pool, naturally, he realizes that "in reality the monster that I'm." (*Frankenstein* 90). Since , he is a unique creation, without precedence, he has no cultural context. As, the result, the problems arise when the monster enters from the natural world to cultural world, which have to nature him, but hi is excluded from the cultural world. As a cultural man, Victor Frankenstein, the creator, can not control nature his creation but fear and guilt, depression and anxiety are reaction to the birth of the monster. His abandonment of the monster is the central portion of the novel. The monster is born freed. but

everywhere he is chained by the cultural phenomena. The culture as well as his creator can not control him, he is left alone without nourished by love, and affection when he averts. "No father had watched my genre. Generally, gendered distinctions had been made before Mores, in 1969", by Robert D. Hume distinguishing between "the novel of terror" and "the novel of horror" in his Gothic versus Romanticism. A Revaluation of Gothic Novel.

Mary began to write *Frankenstein* which reveals her experience as a mother. The horrific depiction of the monster's creation suggests a link to the most feminine activities. "The excerpt here the utmost extent of malice and treachery" (*Frankenstein* 139). So, Victor destroys the female bride and withdraws.

Cursed creator! why did you from a monster so hideous that even your turned from me in disgust? . . . Satan had his companions, fellow-devils, to admire and encourage him but I am solitary and detested . . . no Eve soothed my sorrows or shared my thoughts. I was alone. I remembered Adam's supplication to his creator, but where has mine? He had abandoned me, and in the bitterness of my heart, I cursed him (*Frankenstein* 105-6).

These lines show the pathos of the monster that he is out of compassion, love and affection which his creator who is culturally bound does not pour upon him. It is natural to long for cosines and friendship, but culturally the monster is thrown and abandoned. The outcome of his misery is that he becomes a friend, a domen, a vile insect, a wretch, and becomes a threaten to so called civilized being and his culture. It is in this respect, Victor with his culture, not the creature, are monsters.

In this way, Frankenstein's monster blurs the distinction between the human and the monster. It suggests that external forces that act upon man and his culture turn them into the monster.

Lack of Spirituality and Alienation

The suffering of Victor and the monster in *Frankenstein* and Verney Lionel in *The Last Man* are primarily caused by their isolation as well as alienation from others. Mental anguish agony and psychomachia an internal war in self, have been created by their three characters, destroys affections as well as the warmth of humanity, even domestic affection is imprisoned because of the weight on individual freedom. Victor feels as if he "were walking on the edge of precipice" (*Frankenstein* 72) and 't.

"I entered Ravenna, (the town nearest to the upon where on I had been cast, before the second sun had set on the empty world; I saw many living creatures ; oxen and horses, and dogs, but there was no man among them; I entered a cottage, it was vacant; I ascended the marble stairs of a palace, the bats and the owls were rested in the tapestry". (*The Last Man* 157) .

Not only they are alone, but also the humanity is walking on the edge of the precipice. The pressure of authority and power is imposed upon the human being. Victor desires that should neither be spoken nor acted upon. Victor who gives too far, breaks the laws of nature, crosses forbidden boundaries and what he created is not more than the object of decay. He, who interferes with god and nature is punished and brought down to the pits of hell because he has eaten the forbidden apple. So, instead of being an archangel, he falls in the eternal damnation that he say to Walton, "like the archangel who aspires the omnipotence, I am chained in an eternal hell (*Frankenstein* 180). Because of this, he suggests Walton to seek happiness in tranquility, and aroid ambition" (*Frankenstein* 186). The forbidden knowledge makes him loose the Eden,

who like a Hallen angel realizes the danger of usurpation, excess and transgression then continually longs for his bygone world, when he states in a suggestive tone to Walton:

Learn from me; if not by my percepts, at least by my example. how dangerous is the acquirement of knowledge and how much happier that man who believes his native town to be the world, than he who aspires to become greater than his nature will allow.

(Frankenstein 35)

Representative of modern man, Victor Frankenstein in this passage shows the agony of the present days world and its inhabitants. The above passage, no doubt, reflects Victor's agony for longing the world of peace, happiness and a world of brotherhood, which is small but beautiful under a narrower sky.

Ominous and terrific [. . .] The wind arose; the sea roared, and as with the mighty shock of an earthquake, it spilt and cracked with a tremendous and overwhelming sound [. . .] in a few minutes a tumultuous sea rolled [. . .] and I was left drifting on a scattered piece of ice; that was continually lessening and thus preparing for me a hideous death. *(Frankenstein 177)*

The tumultuous atmosphere prophecies that Victor and his creature are going to be destroyed as they both live their life in total isolation. The atmosphere objectifies all their inadequacies, their inner self, isolation and psycho mania.

Thus in both novels *Frankenstein* and *The Last Man*, reflect how the men are facing the lack of spirituality, a chronic isolation, decay as well as the possibility of the global suicide.

Transgression and Overreaching

Frankenstein and *The Last Man* deal with the over reaching, excess or transgression. The word 'Frankenstein' has no literal meaning because it is composed of the German words. The first is verb "Frank" which means to mark as currency and to stamp. The noun "stein" means stone. Therefore, what Victor Frankenstein does is to give life to a stone – cold object to take something that has no mortal value and give it currency. Marry Shelley's use of the name for her character suggests how the novel deals with the transgression Lesser (xvii). As we enter into the novel, we see how Victor Frankenstein is longing himself into a frenzy over the prospect of creating life. While we will be noticing that he is conspiring to become god. He has a great aspiration that the becomes a transgression, which victor Frankenstein's creature embodies on two levels. The first level is the creature's status as being surgically constructed male. The second level, on the other hand, transforming the laboratory into a virtual womb, the creature is victor's own gender transgression in co-opting the famine trait of reproduction. Though the monster is clearly both created as a male and desired to be in the masculine role, but because of the above reasons. It occupies a space that neither quite masculine nor quite feminine. This in between-ness, seeing a space that is not easily classified or categorized is a primary characteristic of the dystopian world.

On the other hand these words in *The Last Man* has negative value or indicates decreasing of human values. Therefore, the journey is a journey of dystopian world where there is less chance to survive in the world. Lionel needs civilization since his childhood age but what he gets is near to the end of civilization.

Scientism

Frankenstein rejects the supernatural and bases on science as well as what is reality than alien and dystopian. The world of the novel is similar to that of ours which has fallen in the grip of science.

Technology remains a dead object, an instrument or means to that imaginary end, that utopia in which scientific knowledge and technological control would be fulfilled, when this utopian ideal comes into question, however, technology can no longer be subordinated to human purposes or control; it becomes an end in itself- which is to say, it comes to life. (Rutsky, *High Techne* 25).

Victor Frankenstein, the main character is a representative of modern man who aspires for knowledge, glory and power. "The world was to me a secret, which I desired to discover (*Frankenstein* 21), says Victor and his discovery of the secrecy is fundamentally scientific. For Victor, domestic love and wealth, cosines, affection are inferior. As the story unfolds, we find Victor Frankenstein gathering the skull, bones and cerements from churchyard, and giving them life by means of scientific experiments. He starts his work "in a solitary chamber or rather cell" and keeps his "workshop of filthy creation" (*Frankenstein* 36) furnished of many materials. On a dreary night of November, with hard labour and toil, he brings those materials into life but the creation is disgustful and loathsome. In a tumultuous agony, he runs away and sleeps, then dreams :

Elizabeth in the bloom of health, walking in the streets of Ingolstadt. Delighted and surprised, I embraced her; but as I imprinted the first kiss on her lips, they became livid with the hue of death, her feature appeared to change and I thought that I held the corpse of my dead

mother in my arms; a shroud enveloped her from and I saw the grave works crawling in the folds of the flannel. (*Frankenstein* 39)

The terrifying dream suggests that to bring the monster to life is equivalent to killing Elizabeth.

Without a sense of causality, the signs of disease on the body could only be noted; they had no meaning in relation to each other. For the same reason there was no way of distinguishing between the effects of the disease and those of death. (Foucault, *The Birth of the Clinic* 131-133).

The dream is prophetic, later on, when she is murdered by the monster. The dream, therefore, draws the essential link between life and death that pervades the novel.

Victor's dream then also appears to suggest that his fulfillment of finding the secret of life has eventually killed the mother. Thus, this passage shows the psychic dread, a shudder at the other world: the world of nightmare. The dream allows things normally kept buried or repressed to come to the surface, which are socially unacceptable that we are unable to face. As, Victor attempts to kiss Elizabeth, she turns into the corpse of his dead science, and is aware of the forthcoming dangers. The fear of scientism is shown when the monster, the creation of science, threatens :

Slave, I before reasoned with you, but you have proved yourself unworthy of my condescension. Remember that I have power, you believe yourself miserable, but I can make you so wretched that the light of day will be hateful to you. You are my creator, but I am your master, obey ! (*Frankenstein* 140)

This passage attacks on scientific hubris, when human's technological capabilities outpace his wisdom.

The slave, therefore, becomes master, and the threatening is not only to the civilized being, but also to the entire planet, which has totally fallen in grip of scientism. The uncontrolled technological development of modern science. Especially, the products of computer, nuclear threaten and chemical energy, which causes the rip holes in the ozone layer are particularly frightening and the result can only be a large – scale disaster.

The Revolution of Destruction within Human Beings

The novel "*Frankenstein*" depicts the horror but what follows it is more horrid because Victor runs behind natural science. He wants to be superior by giving a new birth on the earth but he himself has not knowledge that his creation may be revolution against human beings. He wants to create the beautiful being changes into catastrophe that he can not bear the ugliness of the creature, and he runs away from the laboratory. As, he often tries to run away from the troubles, and attempts to forget the hideous wretch, he sleeps but awakens with who is the representative of modern man reveals the anguish and fearful conditions as he says : "Anguish and despair had penetrated into the core of my heart, I bore a hell within me, which nothing could extinguish". (*Frankenstein* 68). It is a hell created out of moral isolation because Victor is alone, miserably alone. It is also related to the isolation and cultural decay.

He himself is disgusted at the sight of his creature and results him. All other humans likewise reject him because of his horrible appearance. He destroys everything and he feels a tremendous hatred towards human race.

Do not laugh in that manner. How ill you are ! what is the cause of all this ? Do not ask me, cried I, putting my hands before my eyes. For I thought I saw the dreaded spectra glide into the room; he can tell. Oh,

save me ! save me ! I imagined that the monster seized me ; I struggled furiously and fell down in a fit. (*Frankenstein* 50)

Here, he laments that the charm of a cherished dream vanished as he beheld the horror sight⁶ of the creature. He wants to sleep but sorry thing is that he has a terrible nightmare, He wants to rush out of the room on seeing him. He is dreading the appearance of the monster and he behaves strangely. Really in the world human beings are praying for their safety. They think that they are superior human beings but they realize their weakness at the least phase of their lives."[...] through a strange perversity, her mother could not endure her and after the death of M. Moritx, treated her very ill" (*Frankenstein* 51).

They had become anxious because he never kept in touch, and they learned of his illness. After her death she or his mother was nervous. She doesn't like Elizabeth very well due to fear of her death. She has less hope for their lives.

Frankenstein seeks solace in the mountains. He boasts of his responsibility for the death of the child and the framing of the servant for the murder. The monster proceeds to lecture to Frankenstein about his moral irresponsibility. They both should have compromise each other. Mankind rejects the Being, who is thus condemned to unjust and cruel solitude. Frankenstein agrees to make him female company he made too but before going to brain he destroys it due to his responsibility towards human beings. Frankenstein has double responsibilities one for the monster and another for the whole human beings.

The being (monster) is oversized, compared with human being, very strong and very ugly. In exchange the Being agrees to abandon his threat to reduce Frankenstein to a solitude that mirrors his own.

Frankenstein's destruction of the unfinished female monster does indeed series of destructions. After the action he has to face many misfortunes by facing of death bodies to whom he loves the most or his close relatives. He wanted to resolve the events by destroying the Being, even at the cost of his own life.

"William is dead!- that sweet child, whose smiles delighted and warmed my heart, who was so gentle, yet 50 gay ! Victor, he is murdered ! (*Frankenstein* 56).

William suddenly got lost. All attempts to find him proved futile. They also checked the house, but he was not to be found. The next morning they found William's body lying on the grass. There are crime one after another. He is going alone day to days. There is his job to count the dead bodies of his relatives and close friend. There is no any close relatives and friends remain with him. He has scarcity of smiles and warmed his heart. Thus he is physically alive but mentally as well as internally he has no energy to control himself in normal condition.

It was completely dark when I arrived in the environs of Geneva; the gates of the town were already shut; and I was obliged to pass the night at Secheron, a violate at the distance of half a league from the city. The sky was serene and, as I was unable to rest, I resolved to visit the spot where my poor William had been murdered. (*Frankenstein* 59)

The speaker is facing better reality of his life. He is in poor condition or to count dead bodies of my one's relatives is really deserted work. The condition of the city itself dark which related to cold, fear and the time was claiming upon one another where is no exit and no entrance in the city. The speaker remembers the "filthy demon to whom he had given life. The speaker know the crime and agent of it but he was unable to search the monster. The speaker decides to pursue him, but the monster disappears on the summit.

I turned to contemplate the deep and voiceless grief of my Elizabeth.
 This also was my doing ! And my father's woe, and the desolation of
 that late so smiling home- all was the work of my thrice – accursed
 hands ! Ye weep, unhappy ones; but these are not your last tears !
 Again shall you raise the funeral wail and the sound of your
 lamentations shall again and be heard! (*Frankenstein* 69)

The grief and experience gained by the speaker in the above extract expresses the condition of the speaker and his life is full of grief; He is going to burst into tears which shows the human condition this novel or in dystopian society which is full of tears, grief and fears. The condition of the society is lamented and those activities are not last activity and these are unbearable though he has to bear thus type of world.

Everybody believed that poor girl to be guilty; and if she could have committed the crime for which she suffered, assuredly she would have been the most deprived of human creatures. For the sake of few jewels, to have murdered the son of her benefactor and friend, a child whom she had nursed from its birth and appeared to love as if it had been her own! (*Frankenstein* 72)

The description is in very problematic phase that is they are poor in their understanding about the guilt. Due to lack of knowledge they can't go to final decision that who is the real guilty person. The speaker is claiming on the state that he is right but sorry thing is that nobody knows the reality of the murder. They all are in false consumption.-

'Devil!' exclaimed, 'do you dare approach me ? and do not you fear the fierce vengeance of my arm wreaked on your miserable head ?
 Begone, vile insect ! or rather stay, that I may tremble you to dust ! and

Oh! that I could, with the extinction of your miserable existence,
restore those victims whom you have so diabolically murdered!

(Frankenstein 77)

The description of climatic styles that is wreaked hand on miserable head which tries to express that in debate no one is victory. Here both are in miserable condition though one thinks superior and better than another. Specially, the speaker thinks that he has power to wretch the miserable creature but he himself in the same miserable.

It is with considerable difficulty that I remember the original era of my being all the events of that period appear confused and indistinct. A strange multiplicity of sensation seized me and I saw felt heard and smelt at the same time; and it was indeed a long time before I learned to distinguish between the operations of my various senses.

(Frankenstein 79)

The description goes to the history of human civilization where there was destruction, confusion and indistinct. The speaker is guided by his senses and learns the miserable period of human society. There are various sensation which are different to one another. He is narrating his tale by telling it the speaker wanted to be familiar in the society but the matter is different here due to his sound which discourages him.

At first I started back, unable to believe that it was indeed I who was reflected in the mirror; and when I become fully convinced that I was in reality the monster that I am, I was filled with the bitterest sensation of despondence and mortification. Alas! I did not yet entirely know the total effect of this miserable deformity. *(Frankenstein 88)*

The speaker gained his the bitterest reality and also knows that he himself is master of his poor sensations. he gained the experience that he has miserable deformity.

Realization is a great understanding of the speaker about his life. he sees they are unhappy and latter attributes it to their poverty. They are hungry and trying to steal food which shows their miserable and pitiful condition.

[...] her attendant fell dangerous ill. Safie nursed her with the most devoted affection; but the poor girl died, and the Arabian was left alone, unacquainted with the language of the country, and utterly ignorant of the customs of the world. (*Frankenstein* 98)

The scenario revealed in the extract makes it clear that the world is very much deserted and unhappy. She (Safie) has no right to survive and knows that she has to escape from Italy. The service of the world not so easy and to survive there should be system of language thus they want to leave the city. They learned that they were not safe there so, by nature they are escapist. The status of the women in the society is illustrated. "I am alone, and miserable; man will not associate with me; but one as deformed and horrible as my-self would not deny herself to me. My companion must be of the same species, and have the same defects. This being you must create." (*Frankenstein* 111).

The description of the deformed monster is climatic for his master. That world is full of demands and challenges. The world enter into sophocation due to female one according to Bible because they are crazy, greedy and weak. They are also the mater of war according to Trojan war. Its challenge as well as demand of the speaker about female company.

The experience of the speaker shows his horrible and hurry to run away from the unsuitable city. The condition of the speaker is voiceless ness and refuses to answer to his own sensation. The activities show his escapist quality and wishes the

stars and clouds would take pity on him and turn him into nothingness. The extract is full of agony in the life of the speaker.

I now made arrangements for my journey; but one feeling haunted me, which filled me with fear and agitation. During my absence I should leave my friends unconscious of the existence of their enemy, and unprotected from his attacks, exasperated as he might be my departure.

(Frankenstein 118)

The fearful experience shown by the speaker in the above extract, which indicates that the journey of the society is not safe. The speaker has anarchy of up and down to pass or success over his journey. The anxiety of the speaker is unknown by the company of the speaker and it makes happy to his friend which is not durable. The nagging fear of him makes him unhappy and he is in contrast that Victor cannot get over his own apprehension. "As I sat, a train of reflection occurred to me, which led me to consider the effect of what I was engaged in the same manner, and had created a friend whose unparalleled barbarity had desolated my heart and filled it for ever with the bitterest remorse" (*Frankenstein 126*).

The expression of the speaker revealed in the extract makes it clear that he himself is cause of his destruction and makes the world fearful. It is not clear time of creation in the world or the creator himself is in dilemma or confusion which resulted his last three years activity which was deformed are factor of his suffering. Man himself is cause of their suffering. It is one kind of challenge to human beings that by making monster no one can rest peacefully. No one is evidently not comfortable with that deserted idea.

Why did I not die? More miserable than man ever was before, why did

I not sink into forgetfulness and rest? Death snatches away many

blooming children, the only hopes of their donating parents: how many brides and youthful lovers have been one day in the bloom of health and hope, and the next a prey for worms and the decay of the trend.

(Frankenstein 135)

Among the many disasters and misery it is the last miserable condition of the speaker where he thought that there was no one on the earth more miserable than him.

Counting of misery is a very rough job. The comparison between youthful love and death are controversial or there are no comparison between love and death. So, that life is not as comfortable as he thinks, there are many up and down come in human lives.

My father's care and attentions were indefatigable; but he did not know the origin of my suffering, and sought erroneous methods to remedy the incurable ill. He wished me to seek amusement in society. I abhorred the face of man. Oh, not abhorred! they were my brethren, my fellow beings and I felt attracted even to the most repulsive among them as to creatures of an angelic nature and celestial mechanism.

(Frankenstein 141)

The speaker reveals his abnormal behavior towards his relatives even in the heaven of the earth Paris. In his abnormal behaviour he is counting the death of his relatives.

The main person himself is in abnormal behavior due to environment of that society.

Outwardly people are something but internally they are suffering from their psyche.

The society is full of mechanical world and they survive for their selfishness and comfortable only which is very difficult in the society.

I was anxious and watchful while my right hand grasped a pistol which was hidden in my bosom every sound terrified me; but I resolved that I

would sell my life dearly, and not shrink from the conflict until my own life, or that of my adversary was extinguished. (*Frankenstein* 144)

The above extract shows his abnormal condition and ill work. The society is full of murder and revenge. They are fighting for the servile. They are ugly faces who have rough sounds. Oh! miserable creature how sad you are ! The speaker is full of controversial life in one hand he wants his servile or existence on the other hand he wants to kill others but it is totally impossible work. In the society, the door opens but not to outside but it opens towards in side where is no exist. They have either to do or to die which is resulted oriented society. "On hearing this information, I suffered a temporary access of despair. He had escaped me; and I must commence a destructive and almost endless journey across the mountainous ices of the ocean amidst cold that fear of the inhabitants could long endure" (*Frankenstein* 157).

The description of the ugly or dystopian world in the above extract which reveals the endless journey across the ice, mountain, ocean which are full of coldness, dark, fearful and deserted one. It was an inhabitants and miserable sceneries in the selfish demands of each other. They both are escapists but sorry in the society they can't escape due to its large ugly network upon the speaker and his society."

The present world is Marginalized day to day Human beings try to overpower upon nature and they push the present world towards marginalization. They have to centralized the world but they are unknowingly different from it. In the name of superiority they are exploiting over nature and destroying the beauty of the world. From the introduction of the novel *The Last Man* the major things are going edge of the world. "to visit the antiquities which are scattered on the shores of Baize. The translucent and shinning waters of the calm sea covered fragments of old Roman

Villas, weeds and received diamond tints from the chequering of the sun-bends.” (*The Last Man* 1).

To run the world there should be system in the utopian society as the nature herself in system. Dislike utopian world in Dystopia there are not anything in system or proper condition. Annuities are also going on the shore, here antiquities reflect our property or culture and these things are going marginalized day to day. The shining of the water or world and nature is going vanished and these things are waiting there ruins or they are for there last condition. From the history of human beings there is great role of sea because its origin of nature as well as human beings but sorry thing is that it itself is not in normal condition.

The whole of this land had been so convulsed by earthquake and volcano, that the change was not wonderful, though the traces of ruin were effaced by time; and we probably owed the preservation of these leaves, to the accident which had cavern, and the swift growing vegetation which had rendered its sole opening impervious to the storm. (*The Last Man* 11)

The natural disaster related or functioned with the time basis or it is time which has power to destroy and change almost all worldly objects and rare power too. One of the great Tower of tyranny which was also destroyed by the ultimate natural disaster power. So, the changeless and it comes with the entrance of human beings on the earth. The ancient accident or storm is very related with preservation. The more it preserves the more development of the civilization the more it brings pollution and resulted in death.

Here was an opening for my plans of offence and I made use of it with all the brute impetuosity I derived from my active mode of life. I

proposed the enterprise of poaching on his demesne to my few remaining comrades who were the most determined and lawless of the cruel.; but they all shrunk from the peril; so I was left to achieve my revenge myself. At first my exploits were misperceived; I increased in daring; footsteps on the dewy grass, torn boughs, and marks of slaughter, at length betrayed me to the game- keepers. (*The Last Man* 8)

The experience gained by the speaker in the above extract reveals the effects that the life in all aspects of the society is much anarchic and is dragging with expletive ups and downs. The marks of the Slater deceives the speaker in such way that he is convince there are different factors of human life in this planet.

that something like a qualm of fear came over me when I perceived dark night yield to twilight. I crept along by the fern, on my hands and knees, seeking the shadowy coverts of the Underwood, while the birds awoke with unwelcome song above and the fresh morning wind, playing among the footfall at each turn. (*The Last Man* 8)

The description of climatic styles that is dark night which tries to be twilight tales us further that speaker is in the domain of confusion and meaninglessness and is making efforts to overcome the current problems.

She even tolerate his timeless love of freedom, under the hope that this would, as is too often the case, lead to a passion for command. She endeavored to bring him up in a sense of resentment towards and a desire to revenge himself upon, those who had been instrumental in bringing about his father's abdication. In this account furnished him, however distorted of a great and wise nation asserting its right to

govern itself, excited his admiration: in early days he became a republication from principle. (*The Last Man* 1).

The relationship of the woman and the speaker seems to be mutual and interdependent. The woman is instrumental in the sense that she makes a number of efforts to bring him in the state of revenge further more the state or nation is the focused point since the conversation of his political belief that is to say converted into republican, shows the instability of human principles and belief.

would be till added years gave weight to his power. Perhaps there was besides a lurking dislike to bind herself in the face of the world to one whom she did not love- not love, at least, with that passionate enthusiasm which her heart told her she might one day feel towards another. He obeyed her injunctions, and passed a year in exile in Cumberland. (*The Last Man* 12)

The relationship about the emotional aspect is presented in the deserted farm. The materialistic lives have lack of passionate emotion, satisfaction and common understanding.

this ill world was no clime for your gentle spirit; you delivered up its governance to false humanity, which strip it of its leaves ere wintertime, and laid bare its quivering life to the evil ministration of roughest winds. Have those gentle eyes, those "channels of the soul" lost their meeting, or do they only in their glare disclose the horrible tale of its aberrations ? Does that voice no longer "discourse excellent music ? Horrible, most horrible ? I veil my eyes in terror of the change and gushing tears bear witness to my sympathy for this unimaginable ruin. (*The Last Man* 14)

The scenario revealed in the extract makes it clear that the world is no more fruitful and lively. Along with scarcity sensibility, humanity and other humanly qualities. In fact, it is a kind of mockery and human life. Eg. full of horrible and terrors. The change in any aspects is no more possible rather it is in clamed to unexpected ruin and destructions:

The fashions of the world, its exigencies, educations and pursuits are winds to drive our wills, like clouds all one ways; but let the thunderstorm arise in the shape of love, hate or ambition, and the rack goes backward, stemming the opposing air in trumps. (*The Last Man* 22)

The world automatically has been driving towards passionless, hungry and empty love. In the name of education they are mis-educating themselves. Fashion makes them selfish which is guided by last or end of the society. Really, it is a inhuman behaviour which are practiced by these people. They are adopting fruitless and juiceless activities in the name of lively.

Lisa Hopkins says in *The Last Man* and the language of the Heart. For Raymond, tracing such correlations is, he declares merely a source of amusement although his own present state of slavery to passion may also hint that more is at Blake (Lionel) the protagonist, characteristically takes them more seriously and proposed an important infection of the model of one –to-one correspondence. (3).

A relatively small variation in physical location separate dwellings on the shores of the shame lake is reflected as major psychic differences between Lionel and Perdita. These all are not only product of physical environment but also product of temperament and perhaps gender, takes part in their life. (6). "friendship...built a

bower of delight in my heart, late rough as an untried wild in America, as the homeless wind or herbless sea." (31).

These above extract expresses the wildly nature of his uncared life. These things like: disaster lurks, however, for those who lose sight of fact that exterior and interior must work in tandem. Indeed Adrian's psyche divorces literal and metaphorical landscapes so comprehensively as metaphorically to misrecognize land as water- and the result is that unsurprisingly, is ultimately madness, telling imaged as a climatic disharmony in which Adrian's soul was spirit of its leaves ere winter time. "You, who fancy that you can read the human soul, as your native lake reads each crevice and folding of its surrounding hills; while he himself feels a disaster out imbalance between circumstances and his internal response to them." (53)

The narrative extract ironically attack over the ideal and psychological person that philosophers have called man a microcosm of nature but people spent many hours without knowing the nature i.e. we can know the calm and low water but it is difficult to know the Tsunami. When the waves arise and the winds buffet no body can escape them self from it. "Yet, replied I, nature always presents to our eyes the appearance of a patient; while there is an active principle in man which is capable of tacking against the gale, toll it in some mode conquers it" (*The Last Man* 55).

For Lionel, there is a crucial distinction where nature is purely passive, but man has at least partial agency. There is same philosophical terrain of Frankenstein, where Victor's preferred use of the passive voice where he is victimized by state. The novel also persuade us into an ideological position. In the spark mind, the humanity is capable of resistance of doctrine of necessity. Even, so the speaker keeps himself is an man which is capable of ruling fortune, Man is here envisaged as little more than the passive host of the principle rather than the man who is choosing our dispositions, and

our power. The prime thrust of her consistent use of the motif of interior and exterior correspondences is precisely to demonstrate the dangerous falsity of Raymond's proposition and this one exchange enacts the entire dynamic and consequence of his ideological stance no less clearly than does the overall structure of the narrative as a whole. "I know now that I am not a man fitted to govern nations; sufficient for me, if I keep in wholesome rule the little kingdom of my morality" (77).

The speaker reveals his personal uncivilized condition is soon shown to be the true wisdom as the first of their many disasters looms over the little band of friends. "Cast adrift to find that "her own character... became the first in rank among the terrace incognita, the pathless wilds of a country that had no chart." (124-4)

The above extract expresses the deserted society. Soon enough, or course, all the characters find themselves in such a world. Even they resist the problematic world with less horror. "The Image itself is also surprisingly ugly, ungainly and overly physically – drawn." (Mc Evoy Groundless Metaphors 26). "While we were promised calm from infectious influences, a tempest arose wilder than the winds, a tempest bred by passion of man, nourished by his most violent impulses, unexampled and dire" (203).

Moreover, it is loss in the human sphere that proves the worst part of them. Men demands calm, peace, beauty and charm but these things bring their opposite effect too in the society. "Before I go, a miserable vanity has caused me to pen these ges, I would not die and leave no name behind" (325).

This is also the motivating principle of the speakers account of his adventures in *The Last Man*. he writes with no expectation of any reader, but he still feels driven to tell his story.

Mary Shelley's problematic relation to Romantic idealism has often been commented on. Many people have written of Mary, Shelley's distrust of the imagination and the "total kinship between the human imagination, a nature and death" in her work (257). "Death had hunted us through the course of many months, even to the narrow strip of time on which we now stood" (*The Last Man* 271).

Abstract death hunts through time. This strip of time is Dover, where they await their crossing. Time is an abstracted place where they really stand. Dover is an allegorical place, abstraction, figures and plot meet and stop. "No care could re-animate her, no medicine cause her dear eyes to open, and the blood to flow again from her pulseless heart" (155).

Similar ethos of this frustration occurs as loved ones die throughout the novel. The speaker gained bitter experience in the death of his beloved and says her heart was pulseless, her faded lips unplanned by the slighted breath. "Thus around the shores of deserted earth, while the sun is high, and the moon waxes or wanes, angels, the spirits of the dead, and the ever open eye of the supreme, will behold the tiny bark, freighted with Verne-the Last Man" (*The Last Man* 164).

The above extract reveals the conclusion or the last scenario of the novel where it is empty, deserted, noisy sound like barking etc. All these factors are related to apocalyptic vision in the last man which is suffering from agony and such things. He is ready to once again begin as well to "civilized life" is quite interesting since he is the only human still alive. "Neither hope nor joy are my pilots restless despair and fierce desire of change lead me on. I long to grapple with danger, to be excited by fear, to have some task, however slight or voluntary, for each day's fulfillment" (*Frankenstein* 367).

These very problematic expression shows his passive quality and miserable condition. The speaker is expressing the condition of his burning heart. He is the only one man on the earth due to plague which symbolizes as a monster.

III. Conclusion

Mary Shelley's *Frankenstein* and *The Last Man* present a dystopian vision of modern society and their concern. Human beings turn into monstrous forces which are beyond their own control and bring destruction upon themselves. The dystopian vision manifests horror, terror, anatomical destruction medical disturbance, complexity in society, over use of power, superiority complex and natural decay in the society which push the society towards margin day by day.

The modern society is a representation of science, complexity, corruption, destruction and natural decay which break norms and regulations of harmonious, cooperative and systematic society. There are series of a misfortunes due to the present of crime, terror, horror and over use of medicine and power. Dystopian society use different things: medicine, power, domination and science. These things force the society toward ugliness and destruction. Science, medicine, power, complexity should be in the corner of homes but sorry things is that these things are in the center of our homes. Harmony, cooperation, humanity, love and sympathy should be in the centre of homes but we get these things in the corner of homes. These things should be guided by humans because these things are not for our guide and these things should be in our service.

The outcome of *The Last Man* and *Frankenstein's* horror, terror and tragedy have already been fixed with speculations of fate that befalls upon humans because of the developments in medicine, anatomy, superiority complex within humans over use of power and exploitation. These factors bring gradually decays in their bodies. We can get these things in the characters of the novels: e.g. the wretched female body and loveless victim of vulgar brutality in the humans.

Therefore, at the last the research tries to bring harmony, love, sympathy, cooperation through her writing. She wants to push away terror, horror, from the society. Human activities are going to marginalize the society day by day. Her progressive writing has the capacity to suggest, or correct and to bring change in human behaviours.

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Abstract

Focusing upon the dystopian vision of Mary Shelley's novel *Frankenstein* and *The Last Man* manifests terror, horror, anatomical disturbance, medical destruction, private use of reason, overuse of power, superiority complex and natural decay. These things marginalize the modern society day by day and a dystopian society moves to the centre. In an enlightened utopian society people are full of expatriation, overuse of power and private use of reason i.e. selfish reason or reason for personal benefits, that brings destruction in the modern society. Shelley has seen that natural decay, overuse of power, anatomical disturbance and cold reason are going to destroy the modern society. She criticizes the modern society. She presents her dystopian vision in the utopian society. Human beings should use their knowledge for public use and benefit. In the society, they try to be God and they use their reason for personal benefits and to be supreme. This is regrettable.

Consents

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