

Revenge as Seen in Mary Shelley's *Frankenstein; or, The Modern Prometheus*

Tini Moge

Universitas Negeri Manado

Email: tinimoge@unima.ac.id

Korespondensi penulis: tinimoge@unima.ac.id

Abstract. *This research is to find out how revenge is revealed in Mary Shelley's *Frankenstein, or The Modern Prometheus*. This research is qualitative since the data are in the form of words rather than numbers. The data were collected in the novel *Frankenstein, or The Modern Prometheus*. An objective approach is used in analyzing the data. The result shows that the formula of a mystery shows that the problem always has a desirable and rational solution, but the mystery being or state is not resolved. The first formula; the problem always has a desirable and rational solution, is the *Frankenstein* solution to find eternal life, such as by doing further research, following the guidelines of a book by scientists, studying the branches of science related to research, identifying laboratory equipment, making the design and size of the body resemble the human body, and even collecting human bones that have been dead. The second formula, that the mystery of the imaginary being or state is not resolved, is *Frankenstein's* failure to control the monster. As a creator, *Frankenstein* should be able to control his creation. But the reality is that he is not capable.*

Keywords: *Revenge, conflict, solution*

Abstrak. Penelitian ini untuk mengetahui bagaimana balas dendam terungkap dalam *Frankenstein* karya Mary Shelley, atau *The Modern Prometheus*. Penelitian ini bersifat kualitatif karena datanya berupa kata-kata bukan angka. Data dikumpulkan dalam novel *Frankenstein*, atau *The Modern Prometheus*. Pendekatan objektif digunakan dalam menganalisis data. Hasil penelitian menunjukkan bahwa rumus misteri menunjukkan bahwa masalah selalu memiliki solusi yang diinginkan dan rasional, tetapi keberadaan atau keadaan misteri tidak terselesaikan. Formula pertama; masalah selalu memiliki solusi yang diinginkan dan rasional, adalah solusi *Frankenstein* untuk menemukan kehidupan abadi, seperti dengan melakukan penelitian lebih lanjut, mengikuti pedoman buku para ilmuwan, mempelajari cabang ilmu yang berkaitan dengan penelitian, mengidentifikasi peralatan laboratorium, membuat desain dan ukuran tubuhnya menyerupai tubuh manusia, bahkan mengumpulkan tulang belulang manusia yang telah mati. Rumus kedua, bahwa misteri makhluk atau keadaan imajiner tidak terpecahkan, adalah kegagalan *Frankenstein* untuk mengendalikan monster itu. Sebagai pencipta, *Frankenstein* harus bisa mengendalikan ciptaannya. Tapi kenyataannya dia tidak mampu.

Kata kunci: *Balas dendam, konflik, solusi*

Received Januari 3, 2023; Revised Februaril 2, 2023; Maret 9, 2023

* Tini Moge , tinimoge@unima.ac.id

INTRODUCTION

Mary Shelley's *Frankenstein, or, The Modern Prometheus*, is rated as popular literature and classified as a mystery novel. After reading Shelley's *Frankenstein, or, The Modern Prometheus*, it is found that revenge appears in a dominant way because it's the one that drives the story from the beginning as Frankenstein wants to actualize his dream to find a way to recreate life, but the monster made his life miserable and he had revenge that ultimately brings Frankenstein to the death. The monster is rejected by humans to be cruel and take revenge on his creator. Revenge is very dominant and affects the whole story.

REVIEW OF LITERATURE

Novel

A novel is one of the types of literature. Funk and Wagnall (1967:866) point out that "a novel is a fiction prose narrative of considerable length, representing characters and events as they occur in real life by a plot or scheme of action of greater or less complexity."

Shelley's *Frankenstein, or, The Modern Prometheus*, is a novel that is rated in popular literature and categorized as a mystery novel.

The Element of the Novel

In any work of prose fiction, there should be plot, characters, setting, style, and also a theme. Each of the elements supports a different matter in the analysis.

The Rising Action

The part of the plot in the story intensifies, rising toward the climax. When Frankenstein wants to create life and stop death, He eventually found the secret to the creation of life. He then decided to make an attempt at creating a human. Because perseverance, determination, skill, technology, and good financing enable him to actualize his dream.

Climax

The plot's most dramatic and revealing moment is usually the turning point of the story. Frankenstein and the creature are not satisfied. Frankenstein is not taking responsibility with it; the creator was disappointed because rejection from humans, especially from the creator, and then the creature spread terror, sadness, and suffering to Frankenstein.

The Falling Action

The part of the plot after the climax, when the drama subsides and the conflict is resolved. When Frankenstein must stop his creature and destroy him. He is aware of this problem and changes his mind about taking responsibility to save the world from a disaster.

The Stable Situation

Frankenstein and the creature die as a result of the disabled situation.

Characters

Character is a combination of traits and qualities defining the individual nature of a person or thing. The characters in this novel are divided into two kinds. They are the major character and the monster character. The major characters are Victor Frankenstein, Robert Walton, and the monster, while the minor characters include Alphonse Frankenstein, Elizabeth, and the others.

Major Character

Victor Frankenstein

His character is round. Frankenstein is egoistic and ambitious, but finally he has a responsibility for his creature, so he wants to destroy it.

Robert Walton

His character is flat. He is the person to whom Frankenstein relates his story.

The Monster

His character is round. Actually, he is a good person, smooth and innocent, but he became angry, wicked, and bears a grudge against the human who takes a refusal. Rejection, sadness, disappointment, and revenge changed him into a bad person. The work of Frankenstein's hands, he is his double, his persecutor, and his victim. The lives of him and his creator are inextricably entwined.

Minor Character

Elizabeth Lavenza

Elizabeth is Frankenstein's bride. She is presented as being angelically good and of incomparable beauty: she represents ideal womanhood and its promises of love and comfort.

Caroline

Caroline is Frankenstein's mother, a paradigm of motherly concern and generosity. Her death provides the catalyst for Frankenstein's desire to transcend death. It is her last wish that Frankenstein and Elizabeth be married.

Alphonse Frankenstein

Alphonse is Frankenstein's father, yet another shining example of kindness and selflessness. His happiness depends on the happiness of his children. If they fail, he does as well; thus, their deaths precipitate his own.

William

William is the Frankenstein family's youngest son. His death at the hands of the monster renders him a symbol of lost and violated innocence.

Henry Clerval

Since childhood, Henry has been Frankenstein's best friend. Fascinated with the story of Mankind, he is Frankenstein's intellectual opposite. He, too, will be murdered by the monster; he is perhaps a symbol of the destruction of Victor.

Justine

Though a servant in the Frankenstein household, she is more like a sister to Frankenstein and Elizabeth. The accused, she was of William's murder, and thus became yet another martyr to lost virtue and innocence.

De Lacey

The head of the household observed the creature. De Lacey has been robbed of his fortunes as a result of his own kindness. His blindness makes him capable of recognizing the creature's sincerity and goodness despite his hideous appearance.

Felix

The son of De Lacey, he is devoted to his family and his mistress, Safie. Though noble, he drives the creature from the family cottage with stones. He thereby symbolizes one of the basic flaws in human character. The hatred of difference.

Agatha

The daughter of De Lacey, she is yet another example of sad womanhood, caring for her brother and her father despite their poverty and her own sadness.

Safia

Safia is the betrothed of Felix. She is presented as erotically beautiful and racialized for her Turkish. The De Lacey family wishes to marry her to Felix and convert her to Christianity.

Setting

The setting is the novel's other component. According to Kelley Griffith (1986:52), "setting" includes several closely related aspects of a work of fiction. First, the setting is the physical, sensuous world of the work. Second, it is the time in which the action of the work takes place. And third, it is the social environment of the characters—their manners, customs, and moral values—that govern their society. A fourth aspect "atmosphere," is largely but not entirely the effect of setting".

The story of Sherwood's *Frankenstein, or, The Modern Prometheus*, takes place in Belgrade and Geneva, at the University of Ingolstadt where Frankenstein went to study, on vacation in London, Oxford, and Edinburgh, doing research in Orkney Island

(Scotland), and finally in the Arctic, where Frankenstein and his creature died. The novel was written during the age of Romanticism. The social environment is the knowledge of science and technology in European societies. They are trying to find or discover a new method or new technology for a better future. an atmosphere of mystery and fears to reflect evil, human ambition, and greed.

Theme

According to Kelley Griffith (2006:49), "the theme is the central subject or idea of the work that the writer would like to tell to the reader through the character, plot, or setting".

The author discovered that vengeance was dominant in the story. Frankenstein and the Mummy take revenge to satisfy their desires.

RESEARCH METHODOLOGY

Research Design

This is qualitative research since the data collected is in the form of words rather than numbers.

Data Collection

The data were collected from the primary source, the novel itself. The secondary sources, such as books, documents, and the internet, are used to support the analysis.

Data Analysis

In analyzing the data, the writer used the formula of mystery. John G. Cawelt, in his book *Adventure, Mystery, and Romance: Formula Stories as Arts and Popular Culture*, describes "the formula of mystery as containing the problem always having a desirable and rational solution and the mystery being or state not being resolved." Besides that, the writer would also like to reveal the idea of revenge in this novel.

ANALYSIS

Victor Frankenstein's narrative

Victor begins by telling of his childhood. Born into a wealthy Geneva family, Victor and his brothers, Ernest and William, are encouraged to seek a greater understanding of the world through science. As a young boy, Victor is obsessed with studying outdated theories that focus on simulating natural wonders. When Victor is four years old, his parents adopt an orphan, Elizabeth Lavenza, with whom Victor later falls in love.

Witnessing a lightning strike on an oak tree inspires Victor to harness its power for his experiments. Weeks before he leaves for the University of Ingolstadt in Germany, his mother dies of scarlet fever, creating further impetus towards his experiments. At university, he excels at chemistry and other sciences, soon developing a secret technique to animate dead tissue, which eventually leads to his creation of the Monster. Because of the difficulty in replicating the minute parts of the human body, Victor is forced to make the creature roughly eight feet tall. As a result, the beautiful creation of his dreams is instead hideous, with yellow eyes and skin that barely conceals the muscle tissue and blood vessels underneath. Repulsed by his work, Victor flees. Saddened by the rejection, the creature disappears. Victor falls ill from the experience and is nursed back to health by his childhood friend, Henry Clerval. After a four-month recovery, he returns home when he learns of the murder of his brother William. Justine, William's nanny, is hanged for the crime after William's locket is found in her pocket. Upon arriving in Geneva, Victor sees the monster at the crime scene, leading him to believe the creature is responsible. However, he doubts anyone would believe him enough to stop the hanging.

Ravaged by grief and guilt, Victor retreats into the mountains. The monster locates him, pleading for Victor to hear his tale. Now intelligent and articulate, the creature tells how encounters with people led to his fear of them, which drives him into the woods. While living near a cottage, he grew fond of the family living there. The creature learned to speak by listening to them, and he taught himself to read after discovering a lost satchel of books. When he saw his reflection in a pool, he realized his physical appearance was hideous. Despite this, he approached the family in hopes of becoming their friend, but

they were frightened and fled their home. The creature then burned the cottage in a fit of rage.

The monster then demands that Victor create a female companion like himself. He argues that, as a living being, he has a right to happiness. The creature promises he and his mate will vanish into the South American wilderness, never to reappear, if Victor grants his quest.

Fearing for his family, Victor reluctantly agrees. Clerval accompanies him to England, but they separate in Scotland. Victor suspects that the monster is following him. Working on the female creature on the Orkney Islands, he is plagued by premonitions of disaster, particularly the idea that creating a mate for the creature might lead to the breeding of races that could plague mankind. He destroys the female creature after he sees the monster watching through a window. The monster confronts him, vowing to be with Victor and Elizabeth on their upcoming wedding night. The monster then kills Clerval, leaving the corpse to be found where Victor lands in Ireland. Victor is imprisoned for Clerval's murder and suffers another mental breakdown in prison. After being acquitted, he returns home with his father.

In Geneva, Victor marries Elizabeth and prepares to fight the monster. Wrongly believing the creature threatened his life, Victor asks Elizabeth to stay in her room while he looks for "the friend". While Victor searches the house and grounds, the creature murders Elizabeth. From the window, Victor sees the monster, who taunts Victor with Elizabeth's corpse. Grief-stricken by the deaths of William, Justine, Clerval, and Elizabeth, Victor's father dies. Seeking revenge, Victor pursues the monster to the North Pole; however, he does not kill his creation.

Captain Walton's concluding frame narrative

At the end of Victor's narrative, Captain Walton resumes the telling of the story. A few days after the creature vanishes, the ship becomes entombed in ice, and Walton's crew insists on returning south once they are freed. In spite of a passionate speech from Frankenstein, encouraging the crew to push further north, Walton realizes that he must relent to his men's demands and agrees to head for home. Frankenstein dies shortly thereafter.

Walton discovers the creature on his ship, mourning over Frankenstein's body. Walton hears the creature's misguided reasons for his vengeance and his expressions of remorse. Frankenstein's death has not brought him peace. Rather, his crimes have increased his misery and alienation, and his words are almost exactly identical to Victor's in describing himself. He vows to kill himself on his own funeral pyre so that others will never know of his existence. Walton watches as he drifts away on an ice raft that is soon lost in darkness, never to be seen again.

The problem always has a desirable and rational solution.

A desirable and rational solution is the person's thinking and actions to his or her problem. These solutions automatically appear in someone's mind when he is confronted with a problem. Some ideas of his thinking are based on the consideration that, according to the rationality of thought,

Frankenstein's Problem

Frankenstein has a complicated problem. He knows that every living creature, including humans, will suffer death, as experienced by his mother.

She died peacefully, and even in death, her countenance expressed affection. I need not describe the feelings of those whose dearest ties are rent by that most irreparable evil, the void that presents itself to the soul, and the despair that is exhibited on the countenance.

The news of his mother's death made him realize that death was the biggest problem in his life. He did not want it happening to him; in other words, Frankenstein was afraid to die. That is the problem.

Frankenstein's Solution

Frankenstein searched for an appropriate solution to solve the problem. Then he is looking for ways to uncover the secret of eternal life through a variety of research methods. To support his research, Frankenstein continued his studies at Ingolstadt University. He is increasingly determined to reveal the secrets of life through the things he has learned.

As soon as my mind was filled with one thought, one conception, and one purpose, So much has been done, exclaimed the soul of Frankenstein—more, far more, will I achieve? Treading in the steps already marked, I will pioneer a new way, explore unknown powers, and unflood to the world the deepest mysteries of creation.

Professor M. Waldman responded positively to Frankenstein's determination. He then explains the functions and teaches how to use laboratory equipment.

If your wish is to become a real man of science and not merely a pretty experimentalist, I should advise you to apply to every branch of natural philosophy, including mathematics. He then took me into his laboratory and explained to me the uses of his various machines, instructing me as to what I ought to procure and promising me the use of his own when I should have advanced far enough in the science not to derange their mechanisms. He also gave me the list of books that I had requested, and I took my leave.

He really wants to reveal the secrets of life with thoughts and theories that he considers rational. He also cultivates the science of chemistry and reads many books by modern investigators related to his research.

From this day on, natural philosophy and particularly chemistry, in the most comprehensive sense of the term, became nearly my sole occupation. I read with ardor the works so full of genius and discrimination that modern inquirers have written on these subjects. I attended the lectures and cultivated the acquaintance of the men of science at the university.

He also investigates death, knowing anatomy and causing the decomposition of the human body. To examine the causes of life, we must first turn to death. I became acquainted with the science of anatomy, but this was not sufficient; I also had to observe the natural decay and corruption of the human body. I saw how the fine form of man was degraded and wasted; I beheld the corruption of death succeeding on the blooming cheek of life. Not until then will Frankenstein continue to work to realize his dream. He should make the body like the human body, with a network of blood vessels and cells. He also specified the design and size to be used. This is done for his creation to resemble humans.

As the minuteness of the parts formed a great hindrance to my speed, I resolved, contrary to my first intention, to make the being of a gigantic stature, that is to say, about eight feet in height and proportion ably large.

It is clear that there are many different ways used by Frankenstein to solve the problem. He followed the guidelines of a book by scientists, conducting research, studying the branches of science related to research, identifying laboratory equipment, and making the design and size of the body resemble the human body, even collecting human bones that have been dead. This action indicates ambition and a strong determination to achieve a goal. Everything goes as planned, and Frankenstein is happy and satisfied.

The Mystery of an Imaginary Being or State

The mystery of the imaginary being or state is a form of object that will be realized. The imaginary being or state in this novel refers to the monster created by Frankenstein.

The Monster's Mystery

Frankenstein's monster is still a mystery that has not been revealed. This monster is larger than a human, ugly, and terrifying.

His yellow skin scarcely covered the work of muscles and arteries beneath; his hair was of a lustrous black and flowing; his feet of a parley whiteness; but these luxuriances only formed a more horrid contrast with his terry eyes, that seemed almost of the same color as the dun ite sockets in which they were set, and his shriveled complexion and straight black lips.

This creature was created from human body parts, but it dislikes humans. It more resembles a scary monster. Although it seems bad, the monsters are born innocent. He tries to adapt to his surroundings in order to be accepted by the human community. First, he tries to adapt to nature and the environment. He learned to use the senses of hearing, smell, and sight to distinguish day from night, trying to identify the sounds around him and continue to survive.

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 sensations seized me, and I saw, felt, heard, and smelt all at the same time, and it was

indeed a long time before I learned to distinguish between the operations of my various senses. By degree, I remember, a stronger light pressed upon my nerves, so that I was obliged to shut my eyes. The darkness came over me and troubled me; but hardly had I felt this when, by opening my eyes, as I now suppose, the light poured in upon me again.

He also learns to use fire to warm the body and how to cook food. Because of the cold air at night, the monster must find a way to warm up. He also finds a better way to consume food. He uses fire to cultivate food for better taste.

I found with pleasure that the fire gave light as well as heat, and that the discovery of this element was useful to me in my food, for I found that some of the offal that the travelers had left had been roasted, and tasted much more savory than the berries I gathered from the trees. I tried, therefore, to dress my food in the same manner, placing it on the live embers. I found that the berries were spoiled by this operation, but the nuts and roots much improved.

He learns to understand the language used by humans, though it is difficult to grasp at first. He learns about the history of mankind, the religion that developed laws and regulations that created human beings, and human nature itself.

Through this work, I obtained a cursory knowledge of history and a view of the several empires currently existing in the world; it gave me an insight into the manners, governments, and religions of the different nations of the earth. I heard of the slothful Asiatics; of the stupendous genius and mental activity of the Grecians; of the wars and wonderful virtues of the early Romans—of their subsequent degeneration—of the decline of that mighty empire; of chivalry, Christianity, and kings. I heard of the discovery of the American hemisphere and wept with Safie over the hapless fate of its original inhabitants. These wonderful narrations inspired me with strange feelings. Was man, indeed, at once so powerful, so virtuous and magnificent, yet so vicious and base?

Even though the monster has many advantages and a good ability to adapt to nature, as well as the ability to speak well, the monster is not human. It's just humans' creatures that are far from perfection. This majority eventually turns uncontrolled and brutal. Even its creator cannot control this monster. This is a mystery because Frankenstein cannot control his creation. It is an expression of the limitations of human beings. Beings cannot

create or outperform him. This is because humans are not able to match or beat the power of God.

Revenge as the Solution to the Conflict

Frankenstein's failure to control the monster brought him to disaster. All of his family was killed by the monster. First, the monster kills William, one of Frankenstein's siblings. Then Henry Clerval, Frankenstein's close friend, then Elizabeth, Frankenstein's wife, and finally, the death of his father. Those things that make Frankenstein miserable

On the other hand, the monster also suffered. It happens because the rejection and bad actions of the creator and the man he met make the monster angry and hostile toward humans. It is found that the misery of Frankenstein and his rejection by the monster cause him to seek a solution. And the best solution to resolve the conflict is through revenge.

The Revenge of Frankenstein

Frankenstein desires to make a spectacular invention with which he wants to create life, but the creature makes his life miserable, and it is up to him to take revenge. His first steps are to identify the strengths, actions, and behaviors of the monster and how it lived. The monster has giant size, great strength, and can move and run fast. He can also survive in the coldest place. Frankenstein knew the monster was stronger than a human.

I began to reflect on the best means of securing him, and for this purpose, about a month after my release, I repaired to a criminal judge in the town and told him that I had an accusation to make, that I knew the destroyer of my family, and that I required him to exert his whole authority for the apprehension of the murderer.

Frankenstein also attempts to report to or make demands on the court. He asked for additional men to help him capture the monster. His efforts are futile because no one believes him and considers him insane.

When I quit Geneva, my first task was to gain some clue by which I might trace the steps of my fiendish enemy. But my plan was unsettled, and I wandered many hours around the confines of the town, uncertain what path I should pursue.

Frankenstein was desperate and decided to chase the monster by himself. He leaves Geneva with sufficient supplies and goes wandering, looking for traces of the monster.

I pursued it, and for many months this has been my task. Guided by a slight clue, I followed the windings of the Rhone, but in vain. The blue Mediterranean appeared, and, by a strange chance, I saw the fiend enter by night and hide himself in a vessel bound for the Black Sea. I took my passage on the same ship. Amidst the wilds of Tartary and Russia, although he still eluded me. I've always followed in his footsteps. Sometimes the peasants, scared by this horrid apparition, inform me of his path.

He continues to hunt the monster for months. He hunts the monster from the Rhone to the Mediterranean Sea. Look for traces of the monster from the Black Sea to the desert Tartar also in Russian. Frankenstein did to chase down to the North Pole. But he died before he could take revenge on the monster.

His voice became fainter as he spoke, and at length, exhausted by his effort, he sank into silence. He pressed my hand feebly, and his eyes closed forever, while the irradiation of a gentle smile passed away from his lips.

This is a tragic end to Frankenstein, where he had to forget his dreams for the sake of revenge and ends with death. But even if not to kill the monster, Frankenstein's death is the best revenge. The monster became very sad because he had lost his creator. Eventually, he committed suicide.

The Revenge of the Monster

The monster is Frankenstein's creation. Got rejected and treated unfairly by humans and his creator. Those things that make him deserve revenge For the monster, the best way to get revenge is to destroy the happiness of Frankenstein. He tried to create a deep sadness, just as he feels.

Frankenstein You belong then to my enemy—to him toward whom I have sworn eternal revenge; you shall be my first victim. The child still struggled and loaded me with epithets that carried despair to my heart; I grasped his throat to silence him, and my heart swelled with exultation and hellish triumph; clapping my hands, I exclaimed, I, too, can create desolation; my enemy is not invulnerable; this death will carry despair to him, and a thousand other miseries shall torment and destroy him.

Frankenstein's younger brother, William, was murdered. He was strangled to death by the monster. Then, the monster took his necklace and put it in Justine's pocket. The monster aimed to slander Justine. Finally, Justine was arrested and sentenced to death for the murder of William.

The crime had its source in her; be her punishment! Thanks to the lessons of Felix and the snaguinary laws of man, I had now learned to work mischief. I bent over her and placed the portrait securely in one of the folds of her dress. She moved again, and I fled.

The monster also kills Elizabeth and causes the death of his father. All this is done to make Frankenstein miserable. The monster made Frankenstein feel what he felt. But, although Frankenstein dies, he does not get satisfaction.

I shall collect my funeral pile and consume to ashes this miserable frame, that its remains may afford no light to any curious and unhallowed wretch who would create such another as I have been. I shall die. I shall no longer feel the agonies that now consume me or be the prey of unsatisfied yet unquenched feelings. He is dead who called me into being, and when I shall be no more, the very memory of us both will speedily vanish.

Frankenstein and the monster have a great desire to take revenge. It represents human greed and excessive ambition, which will bring disaster for the man himself.

The Comparison of Frankenstein and the Monster's Revenge

Frankenstein always uses logical thinking. He knows all of the advantages and disadvantages of the monster. So that the required causation thought appropriate for revenge. He also uses the force of the law; he reported the monster's crimes to justice. On the other hand, the monster takes revenge without considering the law or the norms of society. The monsters act on instinct and do not know compassion, thus causing their actions to be cruel and sadistic. And finally, revenge will not produce anything useful, only the loss of property and lives. In other words, revenge is useless and will only hurt the offender and the others.

The Impact of the Revenge

Any action taken would have consequences that must be accepted by the author. Acceptable risk depends on the action itself, good or bad. Frankenstein and the monster

action also have an impact on themselves. Their actions have a bad impact. The following quotation shows the impacts of revenge:

He is eloquent and persuasive, and once his words had even more power over my heart than they do now. His soul is as hellish as his form, full of treachery and fiendlike melisma. Hear him not; call on the names of William, Justine, Henry Clerval, Elizabeth, my father, and the wretched Victor, and thrust your sword into his heart. I will hover near and direct the steel aright.

The misery of life has the most visible impact. Frankenstein really hates the monster because it has made his life miserable. He really wanted to destroy his creation.

I felt as if I had committed some great crime, the consciousness of which haunted me. I was guiltless, but I had indeed drawn a horrible curse upon my head, as mortal as that of crime.

Frankenstein felt restless, never felt peace. There is only fear and guilt in his heart. Also a deep sense of sadness, remembering those loved ones who became victims of the monster creations.

I wept bitterly, and clasping my hands in agony, I exclaimed, Oh! Stars, clouds, and winds, ye are all to mock me; if ye really pity me, crush sensation and memory, and let me become as nothing, but if not, depart, depart, and leave me in darkness.

In an attempt to take revenge, Frankenstein often becomes tired and injured. His life is miserable, but his mind is on revenge.

How I have lived, I hardly know; many times have I stretched my failing limbs upon the sandy plain and prayed for death. But revenge kept me alive; I dared not die and leave my adversary in being.

Suffering has become a part of every day; in his mind, there was only a desire to kill the monster. He does not care about anything else; even his health was ignored.

How can you understand what I have felt and still feel? Cold, hunger, and fatigue were the least pains which I was destined to endure; I was caused by some fevil, and I carried about with me my eternal hell.

Frankenstein's health and endurance have deteriorated dramatically. This is due to a lack of rest, eating regularly, and taking hard terrain. He was ill and eventually died. All this happened because of revenge and without regard for other things.

His voice became fainter as he spoke, and at length, exhausted by his effort, he sank into silence. He pressed my hand feebly, and his eyes closed forever, while the irradiation of a gentle smile passed away.

Frankenstein and his creation fail to achieve their dreams. The fate of both ends up being very tragic. Frankenstein finally died, and the monster went away to commit suicide. So, the mystery of the immortality of life cannot be solved and will remain a mystery forever, and revenge has bad impacts that can make life miserable.

CONCLUSION

The formula of a mystery is that the problem always has a desirable and rational solution, and the mystery being or state is not resolved. The first formula; the problem always has a desirable and rational solution, is the Frankenstein solution to find eternal life, such as by doing further research, following the guidelines of a book by scientists, studying the branches of science related to research, identifying laboratory equipment, making the design and size of the body resemble the human body, and even collecting human bones that have been dead. The second formula, that the mystery of the imaginary being or state is not resolved, is Frankenstein's failure to control the monster. As a creator, Frankenstein should be able to control his creation. But the reality is that he is not capable.

REFERENCES

- Abrams, M. H. 1972. *The Mirror and the Lamps*. New York: Oxford University Press.
- Bogdan and Biklen. 1997. *Qualitative Research for Education: An Introduction to Theory and Method*. Second Edition. Boston: Allin and Bacon, Inc. Britanica Inc.
- Griffith, K. Jr. 1982. *Writing Essays About Literature*. Washington: Harcourt Brace

Jeve Novich.

- Mogea, T. and Salaki Reynaldo Joshua. (2022). Figurative Language as Reflected in Worthsworth' Resolution and Independence. *LITERACY:International Journals of Social, Education and Humaniora*.
- Mogea, T. and Salaki R. J. (2022). Discrimination Against Mulatto as Reflected in Faulkner's Light in August. 2022. *LITERACY:International Journals of Social, Education and Humaniora*.
- Mogea, T. and Salaki R. J. (2022). Dignity as Seen In Tennessee Williams' A Streetcar Named Desire. *Jurnal Pendidikan dan Sastra (JUPENSI)*, Vol.2, Issue 3, pp.85-96.
- Ni W. D. A, Tini M., Tirza K. (2022). Using Voice Recorder to Improve Students' Speaking Skill at SMP Negeri 3 Tondano. *JoTELL: Journal of Teaching English, Linguistics, and Literature*, Vol.1, Issue 12, pp.1342-1351.
- Reynaldo J. S. (2017). Analysis and Design of Service Oriented Architecture Based in Public Senior High School Academic Information System. 5th International Conference on Electrical, Electronics and Information Engineering (ICEEIE), IEEE. Pp. 180-186.
- Reynaldo J. S., Clief R. K. (2015). Design Mobile Learning (M-Learning) Android on The Introduction of Animal and Plant Material for Elementary School. *Proceedings The Annual Meeting of Mathematics and Natural Sciences Forum of Indonesian Institutes of Teacher Training and Education Personnel (MatricesFor IITTEP)*. pp. 638- 643.
- Reynaldo J. S., Clief R. K, Risca M. and Feldy T. (2015). Decision Support Systems Major Selection Vocational High School in Using Fuzzy Logic Android- Based. *International Conference on Electrical Engineering, Informatics, and Its Education*.
- Reynaldo J. S. and Kalai A. R. (2018). Agile analytics: Applying in the development of data warehouse for business intelligence system in higher education. *World Conference on Information Systems and Technologies*, Springer, Cham. Pp.1038-1048.
- Reynaldo J. S., Tini M. and Elisabeth Z.O. (2015). Design Mobile Learning (M-LEARNING) Android English For Young Learners. *International Conference on Electrical Engineering, Informatics, and Its Education 2015*. pp. C-31-33.
- Reynaldo J. S. and Tini M. (2019). Reliability Management: Setting-upCloud Server in Higher Education. *International Journal of Innovative Technology and Exploring Engineering (IJITEE)*.Vol.9, Issue 1. Pp.654-661.
- Salaki R. J. and Tini M. (2019.) Work System Framework: Analisis Inmagic Presto dan Zendesk. *CogITo Smart Journal*. Vol.5, Issue 2, pp.266-279.
- Salaki Reynaldo Joshua, Seungheon Shin, Je-Hoon Lee, Seong Kun Kim. (2023). Health to Eat: A Smart Plate with Food Recognition, Classification, and Weight Measurement for Type 2 Diabetic Mellitus Patients' Nutrition Control. *Sensors, Multidisciplinary Digital Publishing Institute (MDPI)*, Vl. 23, Issue 3, pp.1-18.
- Salaki Reynaldo Joshua, Wasim Abbas, Je-Hoon Lee. (2022). M-Healthcare Model: An Architecture for a Type 2 Diabetes Mellitus Mobile Application. *Applied Sciences, Multidisciplinary Digital Publishing Institute (MDPI)*, Vl. 13, Issue 1, pp.1-16.

- Salaki Reynaldo Joshua, Wasim Abbas, Je-Hoon Lee, Seong Kun Kim. (2023). Trust Components: An Analysis in The Development of Type 2 Diabetic Mellitus Mobile Application. *Applied Sciences, Multidisciplinary Digital Publishing Institute (MDPI)*, Vl. 13, Issue 3, pp.1-20.
- Scarlet R., Tini M., Imelda L. (2022). African-American Women's Power in Margot Lee Shetterly Hidden Figures. *JoTELL: Journal of Teaching English, Linguistics, and Literature*. Vol.1, Issue 12, pp.1416-1428
- Smith, R. J. & A.H. Robinson. 1980. *Reading Introdition for Today's Children* Boston.
- Spache, G.D. & E.B. Spache. 1969. *Reading in the Elementary school*. Boston Allyn and Bacon.
- Tini M. (2023). Improving Students' Ability In Reading Narrative Text By Using Reading Aloud And Question And Answer Technique At Smp Negeri 1 Langowan. *Jurnal Pendidikan dan Sastra (JUPENSI)*, Vol.3, Issue 1, pp.103-117.
- Tini M. (2023). Improving Students's Reading Comprehension Through Group Discussion Technique. *Jurnal Pendidikan dan Sastra (JUPENSI)*, Vol.3, Issue 1, pp.91-102.
- Tini M. (2023). Struggle Of Oliver In Dickens' Oliver Twist. *Jurnal Pendidikan dan Sastra (JUPENSI)*, Vol.3, Issue 1, pp.76-90.
- Tini M. (2023). External And Internal Conflict As Revealed In Ernest Hemingway's The Old Man And The Sea. *Jurnal Pendidikan dan Sastra (JUPENSI)*, Vol.3, Issue 1, pp.63-75.
- Tini M. (2023). Students' Ability in Identifying Referential Relation in Reading Text. *Student Research Journal*, Vol.1, Issue 2, pp.260-277.
- Tini M. (2023). Improving Students' Speaking Ability Through Role Play and Picture and Picture at SMP Negeri 1 Ratahan. *Jurnal Pendidikan dan Sastra (JUPENSI)*, Vol.3, Issue 1, pp.1-13.
- Tini M. (2023). Prosperity as Reflected in Fitzgerald's The Great Gatsby. *Jurnal Pendidikan dan Sastra (JUPENSI)*, Vol.3, Issue 1, pp.14-31.
- Tini M. (2023). Pride and Dignity of Adolphus Simpson as Revealed In Poe's The Spectacles. *Jurnal Pendidikan dan Sastra (JUPENSI)*, Vol.3, Issue 1, pp.32-44.
- Tini M. (2023). The Struggle of Afro American Women as Revealed in Walker's The Color Purple. *Student Scientific Creativity Journal*, Vol.1, Issue 1, pp.162-186.
- Tini M. (2019). *Educational Supervision: Theories and Practices*. K-Media Publisher.
- Tini M. (2019). The Effectiveness of Question and Answer Technique in Teaching Reading Comprehension at SMP Negeri 3 Ratahan. *Journal of Educational Method and Technology*. pp.9-18. 5.
- Tini M. Improving Students' Speaking Ability Through Role Play and Picture and Picture at SMP Negeri 1 Ratahan. (2023). *Jurnal Pendidikan dan Sastra (JUPENSI)*, Vol.3, Issue 1, pp.1-13.
- Tini M. Prosperity as Reflected in Fitzgerald's The Great Gatsby. (2023). *Jurnal Pendidikan dan Sastra (JUPENSI)*, Vol.3, Issue 1, pp.14-31

- Tini M. Pride and Dignity of Adolphus Simpson as Revealed In Poe's The Spectacles. (2023). Jurnal Pendidikan dan Sastra (JUPENSI), Vol.3, Issue 1, pp.32-44.
- Tini. M. (2023). Students' Ability in Identifying Referential Relation in Reading Text. Student Research Journal 1 (2), 260-277
- Tini M. (2023). Southern Pride as Reflected in Tennessee Williams' The Glass Menagerie. Student Scientific Creativity Journal 1 (2), 112-136
- Tini M. (2023). Lord of the Flies Love and Hatred as in Shakespeare's Romeo and Juliet. Student Scientific Creativity Journal 1 (2), 88-111
- Tini M. (2023). Developing Students' Speaking Ability through Snowball Throwing Technique. Journal of Creative Student Research 1 (2), 152-170
- Tini M. (2023). Applying Snowball Throwing Technique in Improving Students' Reading Comprehension at SMP Negeri 2 Tompaso. Student Scientific Creativity Journal 1 (2), 51-65
- Tini M. (2023). Character of Ralph as Seen in William Golding's Lord of the Flies. Journal of Creative Student Research 1 (2), 171-188
- Tini M. (2019). Enhancing Students' Speaking Ability Through Small Group Discussion Technique to the First Year Students of SMA Negeri 1 Ratahan. Journal of Educational Method and Technology. Vol.2, No.3. pp.41-54.
- Tini M. (2018). Friendship as Seen in William Shakespeare's the Two Gentlemen of Verona. Jurnal Bahasa dan Sastra. Vol.1, Issue 1.
- Tini Moge. (2018). Friendship in White's Charlotte Web. E-Journal UNIMA. Vol. 5, Issue 1.
- Tini M. 2020. Organizational Behavior: Structure and Culture. K-Media Publisher.
- Tini M. Salaki R. J. (2022). Improving Students' Vocabulary Through Display Table Game. Jurnal Pendidikan dan Sastra Inggris (JUPENSI) 2 (3), 172-184
- Tini M. (2022). Students' Critical Thinking Ability in English Teaching and Learning. Jurnal Pendidikan dan Sastra Inggris (JUPENSI) 2 (3), 157-171
- Tini M. (2021). Research on English Language Teaching. Insan Cendekia Mandiri.
- Tini M. (2018). The Influence of Calculative Commitment Toward Lecturers Work Productivity at Faculty of Language Arts State University of Manado. The 5th International Conference Proceeding.
- Tini M. (1997). Transcendental Influences on Whitman's Perception of Science and Technology as Reflected in His Passage to India. Universitas Gadjah Mada.
- Tini M., Ceisy N. W., Jennifer N. F. R., Jane G. C. T. (2019). Curriculum and Lesson Planning: Outpacing Learning Process through Evaluation on English Textbook in Senior High School. English Education Department, Universitas Muhammadiyah Makassar Indonesia.
- Tini M. and Elisabeth Z. O. (2022). Applying Small Group Discussion to Enhance Students' speaking Ability at Sma N 1 Poigar. Jurnal Pendidikan dan Sastra Inggris. Vol.2, Issue 2. pp. 101-107.
- Tini M, Elisabeth Z. O. (2022). Pembelajaran Bahasa Inggris Berbasis Mobile Bagi

Wanita Kaum Ibu GMIM Bukit Zaitun Sea Mitra. SAFARI: Jurnal Pengabdian Masyarakat Indonesia, Vol.2, Issue 3, pp.114-122.

Tini M. and Salaki R. J. (2020). Agile Analytics: Adoption Framework for Business Intelligence in Higher Education. Journal of Theoretical and Applied Information Technology. Vol.97, Issue 7. PP. 1032-1042.

Tini M. and Salaki R. J. (2022). English Learning Management In High School:(Classroom Action Study). Specialusis Ugdyas. Vol.2, Issues 43. Pp.1896-1906.Tini M. and Salaki R. J. (2019). ICONS: a Mobile Application for Introduction Culture of North Sulawesi. International Journal of Innovative Technology and Exploring Engineering (IJITEE). Vol.9, Issue 1. Pp. 1137-1144.

Tini M. and Salaki R. J. (2022). Improving Students' Vocabulary through Make a Match Technique and Number Head Together (A Classroom Action Research at SMP Negeri 2 Langowan). LITERACY : International Scientific Journals Of Social, Education and Humaniora, Volume 1, Issue 2, pp.1-20

Tini M. and Reynaldo J. S. (2016). Trend of ICT in Teaching and Learning. Proceeding: International Social Sciences Academic Conference (ISSAC 2016).

Tini M. and Salaki R. J. (2022). The Spirit of Democracy as Seen In Walt Whitman's I Hear America Singing. Jurnal Pendidikan dan Sastra Inggris (JUPENSI), Vol.2, Issue 3, pp.55-65

Tini M. and Reynaldo J. S. (2016). Online Learning as a Paradigm of Learning in Higher Education. International Conference Proceeding. Issue 1. 9.