Frankenstein Novel Critical Analysis, Chapters 21 to 24

Student Name:

Student ID:

Institution:

**Chapter 21 Critical Analysis**

In chapter 21, Numerous witnesses testify against Victor when he is taken before the court. A group of nearby fishermen discovered the victim, a young man of roughly 25 years old. Victor trembles with fear when he learns that the victim was strangled because he is aware that this is his creature's favourite method of attack. The magistrate, Mr. Kirwin, suggested that Victor be shown the body so that the court could assess his reaction after observing Frankenstein's anxiety. He has an unchallengeable alibi for the time the body was discovered, so Frankenstein is composed as they lead him toward the room where the body has been deposited. He enters the room and gets terrified to see Henry Clerval's dead body lying in front of him. In a fit of convulsions, Frankenstein throws himself across the body and becomes nearly insane with grief and shame. Critical analysis of this chapter is as follows;

Victor's exoneration from murder has a certain amount of irony. Insofar as he was the one who created the monster, he does share some of the blame for Henry's passing; nevertheless, on the relevant night, he was also engaging in (kind of) murder. Remember, the monster was strangling his comrade as he was burying the corpses of the female creation at sea. It might be argued that Victor killed the second creature, therefore Henry's demise can be seen as his retribution.

Victor's inability to cope with the creature's existence leads him to accuse himself of murder (even though he is still partially aware) and inform his father that he still has a terrifying destiny to complete. The wall of secrecy that has been built up between Victor and the rest of humanity is something Victor longs to break through. Here, we can see that he has abandoned his earlier self-centeredness: though he frequently yearns for death, he forces himself to suppress this self-serving drive with the purpose of protecting his surviving family.

Clerval's demise serves as a metaphor for the final demise of Frankenstein's idealistic ideals. Victor enjoyed basic pleasures of nature because of Henry, who helped Victor focus his attention on the world outside the scope of science. Since he can no longer enjoy seeing the world through Clerval's eyes, Victor is now bereft of even that thrill. A piece of Frankenstein perishes with each new murder. He breaks down more and more, and hysterics and fevers haunt him. Victor is "doomed" to remain alive until his destiny has been fulfilled, despite all of his attempts to withdraw into death or lunacy.

**Chapter 22 Critical Analysis**

In chapter 22, Victor is now too weak to continue the trip, so he and his father are obliged to make a stop in Paris. He is advised to seek solace in society by the elder Frankenstein. Victor, however, finds it difficult to submit because he detests being among others. He considers people to be "creatures of an angelic nature and celestial mechanism" and is filled with a huge and indiscriminate love for them, but he does not feel deserving of partaking in their sexual relations. He has produced a being deserving solely of disgust and hostility because it enjoys violence. The critical analysis of this chapter is as follows;

Victor's hurried wedding reflects his desperate attempt to give his family the appearance of order and peace. Never "delay the moment a single hour," the narrator promises. The reader feels nearly paralyzed with dread as a result of Victor's eagerness since we know that he is speeding toward the fulfillment of his terrible destiny. The incident seems to be a way for Victor to secure the future for Alphonse and Elizabeth (and, to some extent, for Victor himself). In an effort to salvage some happiness from the senseless and never-ending tragedy, Elizabeth and Alphonse cling to the notion of their marriage like a shipwrecked person would to a life raft.

For her part, Elizabeth experiences happiness mixed with an irrational sense of impending doom; in this way, Shelley foreshadows her doom. Victor appears to have temporarily lost his capacity for reason, as evidenced by his rash decision to get married in spite of the creature's threat. He says that the creature "as if possessed of supernatural powers... had blinded him [Victor] to his genuine intents" when relating the tale to Walton. The beast has grown to otherworldly proportions by this time in the story; he appears to be hell itself unleashed. Thus, Frankenstein's earthly weapons that he uses to defend himself against the beast look utterly pointless.

Frankenstein makes an important analogy between Adam and Eve and himself and Elizabeth. He claims that when he realizes that "the apple was already devoured, and the angel's arm was bared to drive [him] from all hope," his "paradisiacal thoughts of love and joy" are crushed. The implications of this Biblical allusion are numerous. The Tree of Knowledge, which God forbade mankind from touching, is where Eve's apple originated from. The first humans were expelled from Paradise because of their insatiable curiosity. Similar to how Frankenstein's disaster occurred, it was brought on by his excessive scientific curiosity and desire to reject God's creation.

Frankenstein supports Adam and Eve as well as the creature itself implicitly because of the creature's quick comparison to Adam while reading Paradise Lost. Strangely, this metaphor also serves to position the creature as the Frankenstein himself, taking the place of both God and the angel. Now the tables are turned on them.

**Chapter 23 Critical Analysis**

In chapter 23, By the time Victor and Elizabeth arrive on the Como shoreline, it is already dark. Frankenstein grows more fearful when the wind picks up sudden vigor; he is certain that he or his creation will perish tonight. Elizabeth begs him to share his anxieties after observing his agitation. He tries to comfort her, but he can't bring himself to answer her question; he just says that it's a terrible night. Victor requests that Elizabeth go to her bedroom so as to protect her from seeing the creature. She agrees, and Victor stalks their villa's hallways looking for signs of the creature. Victor finally hears a terrible scream, but it is too late for him to comprehend the severity of his error. The critical analysis for chapter 23 is as follows;

Once more, the environment foretells coming violence: at Como, a storm forms as the Frankensteins arrive, and the wind becomes ferocious. Naturally, nature no longer has the ability to reassure; instead, it now reflects the chaos and evil that Victor carries.

Victor's failure to discern the monster's genuine motivations is very ironic. Victor's dismay at his error has a lot of tragedy because the reader knows that Elizabeth, not Frankenstein, will receive the brunt of the monster's anger. He had two reasons for feeling guilty about Elizabeth's passing: he both made her destroyer and left her totally defenseless when she passed away.

Victor is now indistinguishable like his creation since they are both completely abandoned, without love, and alone. Only their resolve to exact retribution on the other keeps them both going. They are more entwined than ever in their shared hate of one another.

**Chapter 24 Critical Analysis**

In chapter 24, Due to the loss of his ability to think voluntarily, Frankenstein is only aware of fantasies of retaliation. He decides to never return to Geneva because the absence of his loved ones has made the city repulsive to him. With some cash and his mother's jewelry, he sets out to find the monster. He does, however, pay a visit to his family's graves before departing Geneva. He kisses the ground and swears to exact revenge for their deaths, calling on "the wandering ministers of wrath" and the ghosts of the deceased to help him. Victor then hears a "fiendish chuckle," as if hell itself were making fun of him. The creature appears out of the shadows and murmurs that he is "pleased" that Frankenstein has decided to live. The critical analysis for this chapter is as follows;

Strangely, Victor is more energetic than he has ever been since the days of his first experiment in this final chapter of his narration, in which he is in decline. He feels energized and intoxicated by revenge; the happiness he experiences at seeing the creature's sledge is the first time he has felt delight in countless months.

Frankenstein escapes from his wrath-based prison and chooses one of guilt instead. The creature had, in a sense, at last attained the companionship he always sought. Being as close as a parent and kid, or a lover and his beloved, Frankenstein is destined to live alongside the creature and follow him wherever he goes. Whoever holds whichever position no longer matters because each feeds off of the other's fixation.

Frankenstein pursues the creature without regard for logic or reason, and the chase almost seems juvenile as the creature mocks his creator. If nothing else, it challenges Frankenstein and brings back the desire for vengeance that drove his scientific pursuits. He reports to the monster, who is also his commander and source of life. Because of his drive for vengeance, the monster is now the one who gives his creator life; otherwise, Frankenstein would have perished long ago.