

## STRATIFICATION OF NARRATION: A STYLISTIC VISION INTO MARY SHELLEY'S FRANKENSTEIN

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### Abstract:

Humans in their different languages, territories and cultures have recourse to the narrative discourse as creative space to preserve their traditions, rituals and visions throughout history. So it is not altogether strange to use the narrative devices for those noble purposes. This may explain the sovereignty of the narrative as a prominent genre in both classical and modern eras. The romantic European nineteenth century is no exception. In addition to the poetic style and poetic devices exercised in verse composition, the Romantic literary circles exploited the narrative style as one mode of expression. Here and elsewhere, the language of the narrative is not merely a set of combinatory well-formed structures; they are the vehicle by and through which the writer and the character(s) convey his

or her ideology or politics of life. These literary verbal visions, in one tradition, lend themselves to text analysis under the rubric of *literary stylistics*.

*Literary stylistics* is a discipline whose main concern is to underpin linguistic aspects selected in a literacy text. The term “deals with the variations characteristic of literature as a genre of the ‘style’ of individual authors” (Crystal. 2008:460). Such elucidation stresses the correlation of the study of style to language as a human phenomenon. Style, as Hendricks (1980:49) has put it, is the study of style, in this elucidation, is correlated to language as a human phenomenon. “a differential mode of linguistic expression that is manifested on lexico-grammatical level”. The study of the style, in one stylistic trend, is based on choice or selection whereby the writer selects a set of linguistic constituents to build up the mental vision of the world. This literary construction may take the form of a plain layer or one-way layer or multi-layers. Language itself is a set of forms or strata. In Systemic Functional Grammar (FG), the



human language is contracted of phonological, semantic, syntactic and textual strata of levels. The notion of the mutli-layers could be detected in modern linguistic theory as in Hjelmslev's *Glossmatics*, Lamb's *Stratificational Grammar* and Halliday's *Sytemic Functional Grammar* (SFG). All these linguistic models stress the framework of *stratification* because

**one of its chief features is its treatment of linguistic structure as comprising several structural layers or strata. Its earlier form, in the late fifties and early sixties, followed the tradition of structural linguistics in treating the structure as composed of linguistic elements and their relationships. In the mid-sixties, work on the relationships among linguistic units revealed that when the relationships are fully plotted, the units actually disappear, so that the entire structure consists of a network of relationships. In keeping with the idea of stratification, the network as a whole can be considered to consist of multiple sub networks, called stratal systems (Startificational grammr, 2019).**

The germ of stratification could be detected in Saussure's *Course in General Linguistics* when he stresses that language is *a system of signs*. Being the prerogative of language, literature construes such that stratification in its artistic works of art and narrative is no exception. Though the language of literature is deviant from the

standard language, the hierarchical systems do exist in the veins of literary texts, of which is narrative.

A narrative, in the broadest scope, is a set of combinatory events (real or imaginary) which is constructed in a specific code (written or spoken). Danesi (2007: 74-5) elaborates the term by maintaining that

**A narrative is a story that is put together to portray reality in a specific way, It is a representation of human events as they are perceived to be related to the passage of time. The "time frame" may be the past or future (as in science fiction stories); or else it may be unspecified period of time (*Once upon a time . . .*), suggesting that the story is about a universal theme. The narrative may be fact-based, as in a newspaper report, a psychoanalytic session, etc. or fictional, as in a novel, a comic strip, a film, etc.**

The episodes of the narrative are told by a visionary narrator to a certain narratee via a specific code. The modern discipline or science that deals with the narrative, narrative techniques and structure has been referred to as *Narratology*. Narration is an intrinsic characteristic of human conduct. Still, the

aspects of entertainment and knowledge do exist in narrative texts, since texts are forms of meaning.

Having generated a network among the concepts of literacy stylistics, stratification and narrations, it is plausible to highlight the conceptual framework of the study since literary texts are made of particular linguistic structures which lend them to textual analysis by means of a specific stylistic approach.

### 1. Jacobson : Linguistics and Poetics

In modern linguistic and literary theories there are two distinguished, yet interrelated terms, i.e. *linguistics* and *poetics*. If linguistics is mainly concerned with the description of the nature, function and structure of language (human or non-human), poetics is “the theory of literary forms and literary discourse” (Poetics, 2019). Linguistics explores language form, language function and language in context as well. Poetics, on the other hand, is the interpretation of the parameters governing the poetic creation. In addition, it penetrates the categorization of the poetic genres and their internal constituency.

Though highly circulated in modern literary, linguistic and cultural studies, poetics is not the prerogative of modern theory. It could be traced back to the

European classical eras. On origin, the term *poetics* comes from the Greek *poietiko* ‘pertaining to poetry,’ literally “creative productive,” from *poietos* “made” (Ibid). In theorization, Aristotle (383-322 BC) , in his treatise *Peri Poietikes* (Poetics) interprets the parameters governing the poetic creation. In addition, the Greek philosopher unravels the categorization of the poetic genres and their internal consistency. Culler (1997: 69) makes distinction between two terms, *poetics* and *hermeneutics*:” Poetics is distinguished from hermeneutics by its focus not on the meaning of the text, but rather its understanding of how a text’s different elements come together and produce effects on the reader.”

In modern literary theory, the intellectual mind who modeled poetics in a new vision is Roman Jakobson.

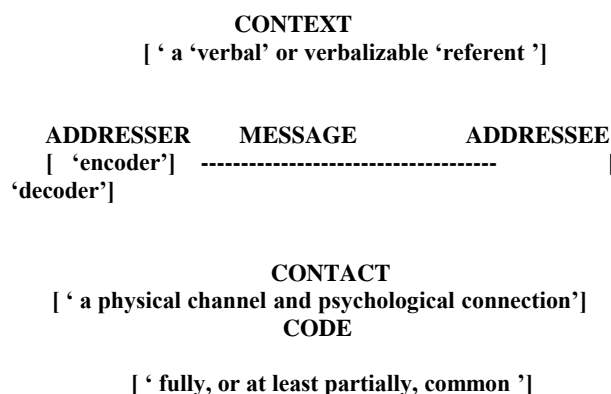
Jakobson (1896-1889) is one of the most influential intellects in the twentieth century. The Jewish Russian scholar has developed his theory which opened new horizons to modern structural linguistics. This is plainly detected in his groundbreaking monograph *Linguistics and Poetics*. In his essay, the Russian scholar unravels the correlation between the two poles of the study, linguistics and

poetics. To that viewpoint he (1960:350) says” Poetics deals with problems of verbal structure, just as the analysis of painting is concerned with pictorial structure. Since linguistics is the global science of verbal structure, poetics may be regarded as an integral part of linguistics.”

The Russian philologist goes a step further to deal with the function(s) of language by maintaining that “Language must be investigated in all the variety of its functions (Ibid 535). He makes an outline of six constitutive factors. These factors exist in any act of verbal communication. Moreover, each determines a different function of language. Jakobson (Ibid) argues:

**The ADDRESSER sends a MESSAGE to the ADDRESSEE. To be operative the message requires a CONTEXT referred to (the "referent" in another, somewhat ambiguous, nomenclature), graspable by the addressee, and either verbal or capable of being verbalized; a CODE fully, or at least partially, common to the addresser and addressee (or in other words, to the encoder and decoder of the message); and, finally, a CONTACT, a physical channel and psychological connection between the addresser and the addressee, enabling both of them to enter and stay in communication. All these factors inalienably involved in verbal communication may be schematized as in Fig. 1(p.353).**

To illustrate the constitutive factors with relevance to the functions they designate, the Russian scholar proposes the following schematic chart (Ibid)



The Russian scholar stresses the assumption that “each of these six factors determines a different function of language”, yet “the verbal structure of a message depends primarily on the predominant function (Ibid: 353). When the verbal structure of the message is focused on the *context*, the function will be *referential* (cognitive or denotative) function. It is normally the third person. When it is oriented towards the addresser (the first person), the function will be *expressive* or *emotive* whereby the speaker/writer expresses his worldview towards his content, the term "emotive" launched and advocated by Marty has proved to be preferable to "emotional"(Ibid: 354).When the structure

of the message is mainly concerned with the *addressee* (the second person), the function has been referred to as the *connotative* function. But while the emotive function is mainly expressed by the use of the declarative sentence on the phonological and syntactic level, the connotative function is expressed by the use of the vocative and imperative speech acts.

Out of this triadic model, extra verbal functions can be inferred. The other constitutive factor of communication is the *contact* or the *phatic function is performed*. This is so “by entire dialogue with the more purport of prolonged communication . . . to check whether the channel works (“Hello, do you hear me?”), to attract the attention of the interlocutor or to confirm his continued attention” (Ibid: 355). Jakobson, in addition, makes distinction between two level of language, *object language* speaking of objects and *metlanguage* speaking of language (p. 356). Here resides the fifth function of language. When the structure is directed towards the message itself, we are in the scope of the *poetic* function of language.

The Russian scholar doesn't confine the poetic function to the process of poetic creation. He wittingly says (p. 356):

**The poetic function is not the sole function of verbal art but only its dominant, eterminating function, whereas in all other verbal activities it acts as a subsidiary, accessory constituent. This function, by promoting the palpability of signs, deepens the fundamental dichotomy of signs and objects. Hence, when dealing with the poetic function, linguistics cannot limit itself to the field of poetry.**

So, the linguistic interpretation of a literary text cannot be limited to the realm of poetry. For the Russian linguist (p. 357)

**epic poetry, focused on the third person, strongly involves the referential function of language; the lyric, oriented toward the first person, is intimately linked with the emotive function; poetry of the second person is imbued with the conative function and is either supplicatory or exhortative, depending on whether the first person is subordinated to the second one or the second to the first.**

Having unraveled the six functions of verbal communication, Jakobson (Ibid)makes a sort of correspondence between the factors and the functions of language. This is plainly shown in Fig. 2.

	REFERENTIAL	
EMOTIVE	POETIC	CONATIVE
	PHATIC	
	METALINGUAL	

Delving deeper into the mtafunctions of language, Jakobson delineates the nature of the poetic language where the orientation is

directed to the message itself. The Russian philologist stresses the two modes of language, combination and selection. While combination is based on linearity, selection is based on association. For Jakobson (p. 358),

**the poetic function projects the principle of equivalence from the axis of selection into the axis of combination. Equivalence is promoted to the constitutive device of the sequence. In poetry one syllable is equalized with any other syllable of the same sequence; word stress is assumed to equal word stress, as unstressed equals unstressed; prosodic long is matched with long, and short with short; word boundary equals word boundary, no boundary equals no boundary; syntactic pause equals syntactic pause, no pause equals no pause. Syllables are converted into units of measure, and so are morae or stresses.**

Selection is based on the concept of *binarism* or opposing constituents. What is characteristic about a piece of poetry is its *verse design*, its unfamiliar construction which deviates from the norms of the standard language. To Jakobson (p.358-9), "verse actually exceeds the limits of poetry, but at the same time verse always implies the poetic function." Jakobson (Ibid) cites Haopkins's definition of poetry as "speech wholly or partially repeating the same figure of sound." Jakobson (p.359)

concludes that "the analysis of verse is entirely within the competence of poetics, and the latter may be defined as that part of linguistics which treats the poetic function in its relationship to the other functions of language." He (Ibid) goes on to say that poetics in the wider sense of the word deals with the poetic function not only in poetry, where this function is superimposed upon the other functions of language.

Jakobson's linguistic model, as schematized here above, may pave the path to the selected extracts selected from Mary Shelley's *Frankenstein* as linguistic data.

### 3. Mary Shelley and *Frankenstein*: A Literary- Cultural View

Mary Wollstonecraft (1797-1851) was a Romantic English novelist, the creator of *Frankenstein* or the *Modern Prometheus* (1818). Though she is well-known of this Gothic fiction, Mary Shelley was an essayist, a reviewer and the editor of P. B. Shelley's poetics works (1839). In addition to *Frankenstein*, Mary Shelley wrote other novels: *Valperga* (1823) and *The Last Man* (1826). The first is ahistorical romance while the latter is a fantasy. Both of them deal with the cultural catastrophe in human societies. Shelley, moreover, wrote and published short stories which deal with human deformation and monstrosity, of

which are *Transformation* (1813), *The Mortal Immortal* (1834), and *The Mourner* (1830). Her fictional works mostly are a critique of the evils of the socio-cultural institution.

In her introduction (cited in Batra, 2009: 22-26) to *Frankenstein* (1831), Mary Shelley explained the motifs behind writing that Gothic fiction. She records that her husband Percy and Lord Byron had spent the summer of 1816 in Switzerland reading German ghost stories; all three agreed to write tales of the supernatural, of which hers was the only one to be completed. She also records that the original concept came to her in a half-waking nightmare. Still, the argumentations about “the principle of life, and whether there was any probability of its ever being discovered and communicated” haunted her imaginations. She records (Ibid) : “ perhaps a corpse would be re-animated; galvanism had given token of such things; perhaps the component parts of a creature might be manufactured, brought together, and ended with vital warmth.’ This philosophy might be the germination of the literary creation of *Frankenstein* of *The Modern Prometheus* (1818).

*The Modern Prometheus* (1818) is the story of a promising young doctor, Victor Frankenstein. Obsessed by the death of his mother and the depth of medical and philosophical knowledge he gets, Frankenstein the physician assembles parts of human corpses to breathe life in them via a surgical operation. The result is a deformed creature who becomes the outcast of the human community. He asks his creator (the young physician) to create his female twin. Otherwise, he will commit a serial crimes starting with Frankenstein’s younger brother. This leads to the spiritual and physical destruction of the creator and the created in entirely holistic setting.

From a critical stance, *Frankenstein* (1818) is described as a *Gothic novel*. In orientation, the Gothic novel is “ a literary genre in which the prominent features are mystery, doom, decay and building with ghosts in them, madness, hereditary curses and so on. The first Gothic novel is generally agreed to be *Otranto* (1764) by Horace Walpole (The Gothic novel, 2019). This is mostly true to the Modern Prometheus, as we shall see.

#### 4. *Frankenstein* : A Stylistic Vision

Reading the *Modern Prometheus* closely shows that the linear order of the narration moves into layers of story-telling. In her narrative prose, Mary Shelly has recourse to the epistolary technique to communicate her message to the reader. The novel is written in a form of serial letters between Robert Walton, an English explorer in the Arctic to his sister, Mrs. Saville, in England. Here, there are two completely different settings. The first is charged with coldness, danger and death, while the other setting is attributed with peace, warmth and socialization.

Sailing deep into the Arctic, the English voyage is encountered with more pearls and nightmares. In the midst of that snowy foggy atmosphere, one turning-point happens.

##### Extract 1

**It the morning, however, as soon as it was light. I went upon deck, and found all the**

**sailors busy on one side of the vessel, apparently talking to someone in the sea. It was,**

**in fact, a sledge, like that we had seen before, which had drifted towards us in the night,**

**on a large fragment of ice. Only one dog remained alive; but there was a human being**

**within it, whom the sailors were persuading to enter the vessel. He was not, as the other**

**travelers seemed to be a savage inhabitant of some undiscovered island, but a European**

**(Mary Shelley, 2009:88-9)**

The prose style is descriptive. The sentence structures and events follow in a linear order without any semantic pitfalls or metaphorical jumps. Applying Jakobson's model, the addresser is Robert Walton, the English explore of the Arctic, while the addressee is Mrs., Seville in England. It is the context of suspense and horror which dominate the whole far-fetched scene. The whole message is channeled by and through the use of the epistolary technique.

Having recourse to Jakobson's model, the stylistic analysis constitutes the first layer of narration which takes place between Walton, the addresser or the encoder, and Mrs. Saville, the addressee or the decoder. In addition, it shows that the context of mystery and suspense overwhelms the whole scene. This plainly illustrated in Fig, 3.

Walton	Mystery Sledge event Epistolary Object language	Mrs. Saville
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What is characteristic about the quoted extract is that all the clauses are



declarative, which cope with referential function: the nominal group is flowed by the verbal group which is variously followed either by a nominal group, adverbial group or a prepositional group, as illustrated in, “I went upon deck, and found all the sailors busy on one side of the vessel,” or, “Only one dog remained alive.” The structures of these clauses are either compound or complex, but still the simple structures are omnipresent.

Investigating the extract once more shows that verbs or the processes swing between the material or actions processes and the referential one without the absence of the existential processes from the prose description. Let us notice of the selection of *went upon*, *found*, *drifted* as material process, while the frequent reoccurrence of the *be* verb as a referential process. These processes may infer that though the whole scene is descriptive in style, it is charged with action which requires the presence of the material processes. When the verbal structure of the message is focused on the *context*, as stated earlier, the function will be *referential* (cognitive or denotative) function. It is normally the third person. This descriptive style may serve as an introduction to the depth of the horrible creation in the following extract.

#### Extract 2

**It was already one in the morning; the rain pattered dismally against the panes and my**

**candle was nearly burnt out, when by the glimmer of the half extinguished light, I saw**

**the dull yellow eye of the creature open; it breathed hard, and a convulsive agitated its limbs.**

**How can I describe my emotion at this catastrophe, or how delineate the wretch whom.**

**With such infinite pains and care I had endeavoured to form? Beautiful!-Great God!**

**His yellow skin scarcely the work of muscles and arteries beneath; his hair was of a**

**Lustrous black, and flowing; his teeth of a pearly whiteness; but these luxuriences only**

**Formed a more horrid contrast with his eyes . . . (Ibid: 107)**

Here comes the second layer of the stratification of narration. The addresser is Victor Frankenstein, the addressee is Walton, the English explorer. The function is emotive where the encoder expresses his worldview and excitement towards the horrible creation of his own. It is a mixture of admiration and awe that monstrous creator. There is a great impression of those feelings while the creator beholds the alive created monster. This is clearly detected in the clauses: “How can I describe my emotion at this catastrophe, or how delineate the wretch whom with such infinite pains and care I had endeavoured to form? Beautiful!-Great God! . Let us note the psychological behaviour in the selection of the semantically contrasted expression (catastrophe) and (Beautiful). These expressive features of style manifest the emotion of Frankenstein at the moment of creation.

It is of interest for this study to point out that *creation* is one of the salient themes in *the Modern Prometheus*. After gaining scientific and philosophical knowledge in Ingolstadt University, Victor is haunted with

the idea of creating a human out of dead parts of corpses and instills life in it. Victor transgresses the boundaries of human mind and imagination by playing the role of God in the process of creation. Knowledge is good, but deviant knowledge may lead to catastrophic consequences, as in the case of the creation of the deformed creator. Following Jakobson's schematic chart, the second stratification can be illustrated in Fig. 4

Victor	Catastrophe Deformed creation Tell-tale Object language	Walton
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Victor Frankenstein has been filled with sorrow and fear after the murder of his younger brother and, then, his close friend by the deformed monster. The time has come to encounter his deviant creation. The strange meeting reveals the contrasting views of the creator and the created exposes the heightened feeling on both of them. This can be exposed in the following extract.

### *Extract 3*

**‘Devil’ I exclaimed, do you dare approach me? And do you fear the fierce vengeance**

**of my arm wreaked on you miserable head? Begone, vile insect! or rather stay, that I**

**may trample you to dust! and, oh, that I could, with the extinction of your miserable**

**existence, restore those victims whom you have so diabolically murdered!**

**“I expected this reception,” said the daemon. “All men hate the wretched; how then**

**I be hated, who am miserable beyond all living things! Yet you, my creator, detest and**

**Spurn me, thy creature, to whom thou art bound by ties only dissolute by the annihilation of one of us. You purpose to kill me. How dare you sport thus with life? Do your duty toward me, and I will do mine toward you and the rest of mankind. If you**

**will comply with my conditions, I will leave them and you at peace; but if you refuse, I**

**will glut the maw of death, until it be satiated with the blood of your remaining friends.’**

**“ Abhored monster! friend that thou art ! the tortures of the hell are too mild a vengeance for thy crimes. Wretched devil! You reproach me with your creation; come**

**on then, that I may extinguish the spark which I so negligently bestowed.’**

**My rage was without bounds; I sprang on him, impelled by all the feeling which can arm one being against the existence of another.**

**He easily eluded me, and said**

**“ Be calm! I entreat you to hear me, before you give vent to your hatred on my devoted head. Have I not suffered enough, that you seek to increase my misery? Life, although it may only be an accumulation of anguish, is dear to me, and I will defend**

**it. Remember, thou hast made me more powerful than thyself; my height is superior**

to thine; my joints more supple. But I will not be tempted to set in opposition to thee.

I am thy creature, and I be even mild and docile to my natural lord and king, if thou

wilt also perform thy part, the which thou owest me. Oh, Frankenstein, be not equitable to every other, and trample upon me alone, to whom thy justice, and even thy clemency and affection, is most due. Remember, that I am thy creature:

I ought to be thy Adam: but I am rather the fallen angel, whom thou drivest from

joy for no misdeeds. Everywhere I see bliss, from which I alone am irrevocably excluded. I was benevolent and good; misery made me a fiend. Make me happy,

and I shall be virtuous.

“ Begone! I will not hear you. There can be no community between you and me;

Begone, or let us try our strength in fight, in which one must fall” (Ibid: 134-5).

In a context of rage, hate and challenge Frankenstein and the daemon exchange claims against each other. In reality, the addresser and the addressee exchange their conversational turns. The vocative case is the salient feature of the heated dialogue between the two exponents. Needless to mention is that the vocative is a word or a phrase where the direct name or its substitution is used in the dialogue. The main feature of the evocative function of language is where the orientation is directed to the addressee. On the side of

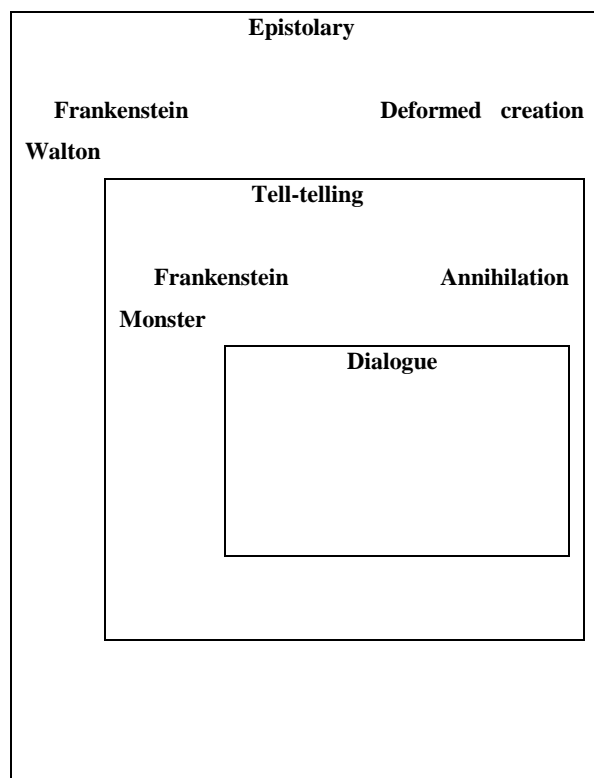
Victor, he calls the deformed identity as *vile insect, miserable existence, abhorred monster, wretched devil, the daemon* and you. On the side of the monster, he calls his creator sometimes as my *creator* or *you*, and sometimes by his frank name, *Frankenstein*, while he describes himself as *miserable beyond all living things*, and as *the fallen angel* in a hint to the cultural token of the Bible. Adam, the fallen angel was doomed by God to leave the Paradise and lives on earth, but Adam leaves the Eden Paradise with Eve. The monster here infer to the possibility of creating a soul mate of his own to live with him forever. This will be denied by Frankenstein who is doomed by his deviant creation. In the vocative function of language, as stated earlier, orientation toward the ADDRESSEE, the CONATIVE function, finds its purest grammatical expression in the vocative and imperative, which syntactically, morphologically, and often even phonemically deviate from other nominal and verbal categories. Here, the grammatical structure *Begone* is uttered more than once by Frankenstein as an order for the daemon to go away immediately. The message here is that of destruction and annihilation. The schematic chart of the extract can be formed in Fig 5.

Rage

Frankenstein                      Annihilation                      Monster  
    Dialogue  
    Object language

Here lies the third layer of stratification or the three narrative layers of *Frankenstein*. The tripartite stratification can be illuminated by the following diagram.

Walton    Sledge event  
 Mrs. Saville



The tripartite schematic diagram may not cover the sub-layers of the narrative, still, it is a general indicate of how the whole narration moves in its linear order. But the question that comes to one's mind: Where is the poetics function in the narrative in quest?

Though Mary Shelley's *Frankenstein* is written in prose style, the reader may be encountered by pieces of poetry scattered throughout body of the narrative text. For instance, in his touring in the mountains area laden with natural beauties, Frankenstein pays homage to the beauties of nature and its superiority. That homage is followed by poetic-philosophical infatuation. It reads (p.133):

**We rest; a dream has power to poison sleep.**

**We rise; one wand'ring thought pollutes the day.**

**We feel, conceive , or reason; laugh, or weep,**

**Embrace fond woe, or cast our cares away;**

**It is the same: for, be it joy or sorrow,  
 The path of its departure still is free.**

**Man's yesterday may ne'er be like his morrow;**

**Nought may endure but mutability!**

An aesthetic reader needs no much effort to unlock he poetic structure of the fragment, whether in graphic or metaphorical form. The whole structure is overwhelmed with *the verse design*. Let us consider the metaphoricity or the power of creating metaphors in the first lines of verse, "*We rest; a dream has power to poison sleep/ We rise; one wand'ring thought pollutes the day*. Let us consider, too, the equation of the diction selected in rhyme-scheme, as in *sleep/weep* and

sorrow/morrow. These lexicogrammatical selections may add harmony and musicality to the whole poetic fabric.

Most importantly, behind the poetic texture resides the character's psychological trait. Frankenstein, the young physician and the creator of the a daemon, is filled with sufferings, pains and worries because of the crimes committed by the human monster as a token of warning and revenge. So, he finds in the beauty of nature the way to change that scaffolding thought in his innermost. Things change in life so are human beings. Mutability is inevitable in human situations. Here and elsewhere, the poetic structure reveals the hidden emotions of the character(s) but in a figurative style.

Penetrating the extract one more reveals a new dimension of the deformed identity. The creator has described his created with epithets like curses as *vile insect, miserable existence, abhorred monster, wretched devil, the daemon*. But the monster himself says about his true spiritual nature: "Everywhere I see bliss, from which I alone am irrevocably excluded. I was benevolent and good; misery made me a fiend. Philosophically, man is good in nature; it is the misdeeds exercised by community which exerts man to commit evil deeds. The monster's confession may bring two additional themes to Mary Shelley's novel; the Noble savage and injustice. The concept of the Noble Savage is associated with the 18<sup>th</sup> century patterns of thinking. So, "primitiveness proposed a belief in man's goodness natural goodness

and in the inevitable corruption of civilization" (Batra, 2009:13). Therefore, injustice is a social generic or individual behavior, not an inherited human nature. This is clearly shown in the ill-formed behavior of the villagers when seeing the deformed identity. Moreover, Frankenstein, the creator, detests and abhors his created creature and his aspiration to have his soul mate. When rejected by both the creator and the community, the monster commences on a series of crimes that starts with Victor's younger bride and ends with his sister. The whole message of Mary Shelley's *Frankenstein*, as Romantic Gothic fiction is directed to the excessive knowledge which leads to create deformity in modern civilization and the catastrophic consequences of that scientific act. Science is the most progressive stage of the human development, but deviant science results in the destruction of mankind. The par excellent example of that scientific deviation is modern wars in the modern age which leads to perpetual human suffering. So, revenge is the natural response of injustice exercised by individual and communities throughout history. Here lies the global humanitarian message of *Frankenstein* or the Modern Prometheus. The myth of Prometheus is wittingly selected to infer the suffering of the Greek God and the creator of mankind for stealing the sacred fire from the Olympus for the welfare of humanity.

### Concluding Remarks

Though written in epistolary prose style, Mary Shelley's *Frankenstein* or *The New Prometheus* (1818) is composed of a set of stratificational layers of narration. These interrelated stylistic layers form a network system of clauses which encode and represent the physical world and the inner world of the characters as well. The clauses, in turn, consist of selected

linguistic options which ultimately form the texture of the narrative text. The study has shown that the material clauses are the predominant feature in *Frankenstein*. In addition, the study has revealed that *The New Prometheus* is one of the prototypical forms of the science fiction. Mary Shelley's narrative fiction construes the referential, expressive and conative functions of language in terms of Jakobson's model. It manifests the poetic function in the veins of the narrative body.

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