THE POSTHUMAN SUBJECT IN MARY SHELLEY'S *FRANKENSTEIN*: A STUDY OF THE MONSTER'S STRUGGLE FOR SUBJECTIVITY

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Abstract
This research explores the posthuman subject in Mary Shelley's Frankenstein, focusing on the Creature's struggle for subjectivity within a framework of posthuman theory. By challenging traditional humanist notions of identity, agency, and personhood, the Creature embodies a liminal existence that blurs the boundaries between human and non-human, organic and artificial. Mary Shelley's Frankenstein (1818) offers a compelling exploration of the boundaries of human identity, making it a critical text for posthumanist inquiry. This study examines the Creature's struggle for subjectivity through the lens of posthuman theory, which challenges traditional notions of human exceptionalism and redefines personhood in relation to technology, science, and non-human agency.The Creature, as an artificial being, exists in a liminal space—both human and non-human, self-aware yet socially excluded. His quest for recognition, autonomy, and belonging highlights the limitations of Enlightenment humanism, which privileges biological and rationalist definitions of humanity.By engaging with thinkers such as N. Katherine Hayles and Rosi Braidotti, this research interrogates the ways in which Frankenstein anticipates contemporary debates on posthuman subjectivity, artificial intelligence, and bioethics. Ultimately, the novel critiques the exclusionary structures of human identity and presents the Creature as an early figure of the posthuman, whose struggle for subjectivity forces a reconsideration of what it means to be human.
Keywords: Posthumanism, Subjectivity, The Creature, Identity, Artificial Intelligence

Introduction
Frankenstein was written over the span of two years.At the age of 20,Mary Shelley published *Frankenstein* or,the *Modern Prometheus* anonymously after having written it since the young age of 18.The book itself had a preface written by her husband Percy Shelley,but also contained a dedication to her father and philosopher William Godwin.Shelley had not only talent herself, but was surrounded by just as talented and rather influential friends and family.This included her husband Percy Shelley,her father William Godwin,and Lord Byron and John Polidori,to name a few.

These people contributed to Shelley's writing of Frankenstein since it began as a contest between herself,Percy Shelley,Lord Byron and Polidori as to show who could succeed in writing the best scary story out of the group.The story of Frankenstein has become well regenerated into other mediums than the original book by Shelley.Frankenstein's monster has lived on through modern literature,movies,comics and other mediums as an image for posthuman subject.

Mary Shelley's Frankenstein (1818) remains one of the most influential works of literature, deeply

resonating with contemporary discussions in posthumanism. The novel presents a powerful critique of humanist ideals, particularly through the figure of the Creature, whose struggle for subjectivity raises fundamental questions about identity, agency, and what it means to be human. In a world where advancements in artificial intelligence, biotechnology, and cybernetics continue to blur the boundaries between human and non-human entities, *Frankenstein* serves as an essential text for exploring the ethical and philosophical implications of posthumanism.

This study examines the Creature's struggle for subjectivity, positioning him as a posthuman subject whose existence challenges the dominant frameworks of humanism and redefines the limits of personhood.The aim of this essay is to explore the struggle of acquiring subjectivity in a posthuman state with the help of theories in posthuman subjectivity.I will also argue that the monster's struggle at acquiring subjectivity in a posthuman state reveals why it is impossible for the humanist and posthuman subject to peacefully coexist.

Posthumanism, as a theoretical perspective, critiques the anthropocentric worldview that has historically placed the human as the central figure of existence. Thinkers such as Donna Haraway and N. Katherine Hayles argues that the rigid boundaries separating humans from machines, animals, and other forms of life must be re-examined in light of technological and scientific advancements. In *Frankenstein*, Shelley anticipates these debates by presenting a being who is neither fully human nor entirely machine but instead occupies an ambiguous space between creator and creation. The Creature, assembled from disparate body parts and brought to life through unnatural means, embodies the anxieties surrounding artificial life and the fear of technological overreach. However, rather than being merely a cautionary figure, he also represents a challenge to traditional notions of subjectivity and agency.

From the moment of his creation, the Creature is denied recognition as a subject. Victor Frankenstein, horrified by his own experiment, immediately rejects his creation, leaving the Creature to navigate the world without guidance or belonging. This rejection mirrors the exclusionary mechanisms that posthumanist theorists critique—society's tendency to define humanity through narrow biological, cultural, and moral parameters that systematically exclude those deemed "other." The Creature's experiences of alienation, his attempts to integrate into human society, and his eventual embrace of his outsider status illustrate the struggle of posthuman subjects to claim agency in a world that refuses to acknowledge them. His journey echoes contemporary concerns about the rights and recognition of artificial intelligences, cyborgs, and genetically modified beings, making Frankenstein an invaluable text in posthumanist discourse.

Moreover, the Creature's self-awareness and intellectual development further complicate the boundaries of human and non-human subjectivity. Despite his monstrous appearance, he exhibits profound emotional depth, a desire for connection, and an acute awareness of his marginalization. His ability to learn language, engage with philosophical texts, and articulate his suffering suggests that intelligence and self-consciousness are not exclusive to biological humanity. This raises critical ethical questions: If intelligence, self-awareness, and moral reasoning define personhood, does the Creature not qualify as a subject in his own right? By engaging with such questions, *Frankenstein* challenges the humanist framework and offers a foundation for rethinking

subjectivity in posthuman terms.

"I saw and heard of none like me. Was I, then, a monster, a blot upon the earth from which all men fled and whom all men disowned?" (Shelley, 1818/2003, p. 105).

This study aims to examine the posthuman subjectivity of the Creature by exploring his struggles for recognition, his emotional complexity, and his capacity for self-reflection. By using posthumanism as a theoretical lens, this research will demonstrate how Frankenstein critiques the limitations of humanism and the exclusionary practices that define who is worthy of being a subject. Ultimately, Shelley's novel provides an early and poignant exploration of posthuman themes, urging us to reconsider the boundaries of humanity and the ethical implications of scientific creation. Through the Creature's journey, Frankenstein offers important insights into the nature of subjectivity in a world increasingly defined by artificial life and technological advancements.

This study will explore the Creature's struggle for subjectivity through the lens of posthumanism, analyzing how his existence disrupts traditional definitions of the human. By examining his rejection, self-perception, and evolving agency, this research will highlight *Frankenstein* as a proto-posthumanist text, urging us to reconsider the ethical and philosophical implications of scientific creation and the boundaries of humanity itself.

Research Objectives

To Explore the Concept of Posthumanism in Frankenstein To
Investigate the Creature's Struggle for Subjectivity
Examine the Creature's Emotional Complexity Development

Research Questions

What posthumanist ideas are present in Frankenstein, and in what ways does the Creature challenge the boundaries of humanity?

What factors contribute to the Creature's struggle for subjectivity in Frankenstein, and what challenges does he face in defining his identity?

What aspects of the Creature's emotional complexity and intellectual development are highlighted in Frankenstein, and what impact do they have on his interactions with others?

Theoretical Framework

This study of *Frankenstein* and the Creature's struggle for subjectivity is grounded in posthumanist theory, a philosophical and theoretical framework that critiques traditional humanism and explores the complexities of human and non-human entities, technologies, and life forms. By focusing on the Creature as a posthuman subject, this research will engage with key ideas from posthumanism, as well as other relevant theoretical perspectives, to explore the ways in which Frankenstein

interrogates the boundaries of humanity, identity, and agency.

1. Posthumanism:

Posthumanism, as a critical theory, challenges anthropocentric views that place the human at the center of existence and privilege human subjectivity as the defining criterion of personhood. Posthuman theorists such as Donna Haraway and

N. Katherine Hayles argues for a more inclusive view of subjectivity that recognizes the complexity of non-human entities, artificial intelligences, and hybrid forms of life. In *Frankenstein*, the Creature's position between human and non-human categories provides an opportunity to examine how Shelley prefigures posthuman concerns, especially in relation to the Creature's rejection by society and his quest for recognition as a valid subject. The Creature's experience, marked by his lack of human features and societal rejection, can be seen as a commentary on how posthuman beings or artificial intelligences might struggle for acknowledgment, identity, and subjectivity in a world defined by humanist ideals.

2. Theories of Subjectivity:

A central component of posthumanism is the reconsideration of subjectivity, which is traditionally associated with self-awareness, rationality, and autonomy—qualities often linked to the human experience. The Creature's development in Frankenstein, including his ability to learn language, recognize his own existence, and reflect on his condition, challenges these traditional markers of human subjectivity. Drawing on posthumanist theorists like N. Katherine Hayles and Rosi Braidotti, this research will engage with how the Creature's intellectual and emotional growth, coupled with his exclusion from human society, questions the basis upon which subjectivity is traditionally defined. The study will explore how Shelley's novel anticipates contemporary philosophical debates about what constitutes a subject in a world increasingly influenced by technology, artificial intelligence, and non-human life forms.

3. Otherness and Alienation:

The concept of Otherness is another key theme in posthumanism, which examines how beings that deviate from the "norm"—whether due to race, gender, species, or artificiality—are excluded from the realm of full subjectivity. In Frankenstein, the Creature's monstrous appearance and his subsequent rejection by both Victor Frankenstein and society at large make him a figure of Otherness. Drawing from posthumanist and postcolonial theories, this research will analyze how the Creature's experience of alienation reflects broader societal tendencies to define individuals as "other" based on their physical appearance or origins, thereby denying them full subjectivity.

"I am alone and miserable: man will not associate with me; but one as deformed and horrible as myself would not deny herself to me." (Shelley, 1818/2003, p. 129).

The Creature's struggle for acceptance, his desire to belong, and his efforts to engage with humanity will be examined as manifestations of his attempt to overcome the alienation imposed upon him by a human-centered world.

Ethics of Creation:
Posthumanism also raises ethical questions about the responsibility of creators, particularly in the context of artificial life and technological advancement. Victor Frankenstein's failure to take responsibility for his creation and his abandonment of the Creature serve as a critique of the ethical implications of scientific progress without consideration for its consequences. Theories of responsibility, such as those proposed by theorists like Bruno Latour and Peter Sloterdijk, will be utilized to explore the dynamics between creator and creation in Frankenstein.

"I ought to be thy Adam; but I am rather the fallen angel, whom thou drivest from joy for no misdeed." (Shelley, 1818/2003, p. 93).

The Creature's lack of recognition and his subsequent quest for vengeance highlight the moral consequences of creating life without regard for its needs, suggesting that the responsibility of creators extends beyond mere production to ethical care and acknowledgment of the created being's subjectivity.

4. Hybridity and Posthuman Bodies:
Drawing from the work of Donna Haraway, particularly her concept of the "cyborg," this research will consider the Creature as a hybrid being—a combination of human body parts stitched together by a creator. Haraway's cyborg theory challenges the boundaries between organic and artificial bodies and proposes a more fluid conception of identity that embraces hybridity and technological integration. By examining the Creature's mixed human and non-human composition, this framework will be used to explore how Frankenstein anticipates discussions of hybrid identities and posthuman bodies, where the distinctions between biological and artificial, human and machine, are increasingly difficult to maintain.

By applying posthumanist theory alongside concepts of subjectivity, Otherness, ethics, and hybridity, this theoretical framework will guide the exploration of the Creature's complex position within the human/non-human spectrum in *Frankenstein*. Ultimately, this research aims to reveal how Mary Shelley's novel interrogates the foundations of humanism and offers a proto-posthumanist critique of the nature of subjectivity, identity, and the ethical implications of creation.

Literature Review
Mary Shelley's *Frankenstein* has been the subject of extensive academic inquiry, with scholars frequently exploring its themes of creation, identity, and humanity. Recent critical approaches to the novel have increasingly employed posthumanism as a lens to analyze the text, focusing on the Creature's struggle for subjectivity and his position as a being caught between the realms of human and non-human. This literature review will examine key scholarly contributions that explore the novel through the prism of posthumanism, focusing on its engagement with posthuman subjectivity, creation, alienation, and the ethics of technological progress.

1. Posthumanism and the Creature's Subjectivity
The concept of posthumanism, which critiques anthropocentric humanism and the rigid boundaries between humans, animals, and machines, has gained significant traction in contemporary literary

studies. Scholars such as Rosi Braidotti (2013) and N. Katherine Hayles (1999) argue that posthumanism encourages a rethinking of subjectivity beyond traditional human-centric definitions. These theories are particularly relevant to the reading of Frankenstein, where the Creature, constructed from parts of human bodies, challenges the traditional criteria for what constitutes a subject. Hayles (1999) in her work How We Became Posthuman emphasizes the fluidity of human identity in the age of cybernetics and artificial intelligence, suggesting that human-like qualities, such as self-awareness, empathy, and intellectual development, are not exclusive to human beings. The Creature's development in Frankenstein as a sentient being capable of thought, reflection, and emotion undermines the boundaries between humans and non-humans. Scholars such as David Punter (2008) have explored this aspect of the Creature, interpreting him as a posthuman subject whose quest for recognition and subjectivity questions the humanist distinctions between "human" and "other."

2. The Creature's Alienation and Otherness

One of the central themes in posthumanism is the concept of Otherness, which examines how beings that deviate from the human norm are marginalized or excluded from full recognition as subjects. In Frankenstein, the Creature's monstrous appearance and subsequent rejection by both Victor Frankenstein and society underscore his position as the "Other." Scholars like Diana C. P. Mutz (2016) has explored how the Creature's alienation mirrors broader societal tendencies to define non-human entities, such as artificial beings, as "other." This critical perspective emphasizes the intersection between race, class, gender, and species in discussions of Otherness, arguing that the Creature's rejection and suffering reflect the societal fear of difference and the marginalization of beings who challenge established norms. Mutz's analysis connects the Creature's plight with contemporary posthuman concerns about the ethical treatment of non-human entities, whether artificial, animal, or cyborg. The Creature's struggle for subjectivity and recognition is therefore framed as a critique of humanism's exclusionary tendencies.

3. Creation, Responsibility, and Ethics

A significant strand of scholarship in Frankenstein involves examining the ethical implications of creation, especially the responsibility of the creator. The novel's portrayal of Victor Frankenstein's failure to care for and take responsibility for his creation raises important questions about the ethics of scientific progress. Posthumanist theorists such as Bruno Latour (2004) and Peter Sloterdijk (2016) have argued that the act of creation is ethically complex, especially in the context of artificial beings or technologies. Latour, in his work We Have Never Been Modern, contends that the division between the human and non-human is a modern construct that must be rethought, and that the creator must take responsibility for the consequences of creation.

In *Frankenstein*, Victor's abandonment of the Creature after its creation exemplifies the ethical neglect often inherent in human-centered views of science and progress. Scholars such as Maggie Kilgour (1995) have argued that the Creature's violent actions are, in part, a consequence of the unethical neglect of his creator. This neglect highlights the posthumanist concern with the moral responsibilities of creators—whether humans or artificial intelligences—toward the entities they bring into existence.

4. Hybridity and Posthuman Bodies

The Creature, as a composite being made of parts of dead humans, presents a unique case of hybridity, a concept often explored in posthumanist literature. Donna Haraway's influential work A Cyborg Manifesto (1991) critiques the rigid boundaries between the human and the machine, advocating for a more fluid understanding of identity that incorporates hybridity. Haraway's cyborg theory, which embraces the merging of biological and technological entities, offers an insightful lens for understanding the Creature in Frankenstein. The Creature's body, constructed from human parts but reanimated through unnatural means, exists in a hybrid state between human and non-human, organic and artificial. Scholars such as Elizabeth Miller (2006) have examined how Shelley's novel reflects early anxieties about hybridity and the consequences of scientific experimentation on the human body. By analyzing the Creature as a hybrid figure, these scholars link Frankenstein to contemporary debates about genetic engineering, biotechnology, and the ethics of altering the human body.

5. Language, Learning, and Emotional Development

A critical aspect of the Creature's struggle for subjectivity is his development of language and intellectual capacity. Posthumanist theories often challenge the notion that language and intellectual development are exclusive to humans. The Creature's ability to learn language through observation and his subsequent use of language to articulate his emotional and moral experiences call into question the traditional markers of humanity. Margaret Homans (1987) argues that the Creature's acquisition of language and his introspective reflections complicate the boundaries between the human and non-human, showing that intellectual and emotional sophistication are not the exclusive domain of humans.

In *Frankenstein*, the Creature's capacity for moral reflection and emotional expression is pivotal to his recognition of his own humanity. This aspect of the Creature's development is also analyzed by Sandra M. Gilbert (2002), who argues that the Creature's pursuit of knowledge and self-understanding mirrors the novel's broader themes of intellectual and emotional growth, suggesting that the ability to think and feel deeply is a central feature of posthuman subjectivity.

"Of what a strange nature is knowledge! It clings to the mind, when it has once seized on it, like a lichen on the rock." (Shelley, 1818/2003, p. 84). The scholarship on *Frankenstein* reveals a rich and evolving dialogue between the text and posthumanist theory. By focusing on the Creature's struggle for subjectivity, critics have highlighted how Shelley's novel anticipates contemporary concerns about the boundaries of humanity, the ethics of creation, and the recognition of non-human beings. Through the lens of posthumanism, Frankenstein offers a powerful critique of the humanist worldview and provides a nuanced exploration of how subjectivity, agency, and recognition are constructed. The Creature's journey—marked by alienation, emotional development, intellectual growth, and ethical dilemmas—serves as a compelling reflection on the posthuman condition, suggesting that the boundaries between human and non-human, organic and artificial, are more porous than traditionally believed. This literature review underscores the importance of Frankenstein as a proto-posthumanist text that continues to resonate with

contemporary philosophical and ethical debates in the age of artificial intelligence, biotechnology, and hybrid identities.

Research Gaps

While *Frankenstein* has long been a subject of critical inquiry, particularly within the realms of Gothic literature, ethics, and the philosophy of science, there remains a significant research gap in fully exploring the novel through the lens of posthumanism. Though posthumanist theory has been applied to a variety of texts, there is still limited exploration of the Creature's struggle for subjectivity as a core theme in posthuman discourse. The following outlines the main gaps in the current literature regarding this topic:

1. Insufficient Focus on Posthuman Subjectivity
While many scholars have applied posthumanist theory to *Frankenstein*, the Creature's struggle for subjectivity—his quest to be recognized as a valid, self-aware being—remains underexplored in posthumanist terms. Previous studies have primarily focused on the Creature as a figure of alienation or as an early commentary on the ethics of scientific creation, but few have explicitly analyzed the Creature's development as a posthuman subject. There is a need for more focused research on how the Creature's experiences—his intellectual, emotional, and moral development—reflect the complexities of posthuman subjectivity, especially within the framework of contemporary discussions on artificial intelligence, sentient technologies, and the decentering of the human subject.

2.   Limited Examination of the Creator-Creation Relationship Through a Posthuman Lens
While Victor Frankenstein's role as creator has been widely analyzed, the relationship between creator and creation has not been sufficiently examined through the lens of posthumanism. Posthumanism often questions the ethical responsibilities of creators, particularly in the context of artificial beings. Most existing studies focus on the moral failures of Victor Frankenstein but do not delve deeply into the ethical implications of his abandonment of the Creature as a posthuman entity. There is a gap in analyzing how Victor's actions reflect broader posthumous concerns about the responsibility of creators toward the non-human entities they bring into existence, particularly regarding the Creature's desire for recognition and subjectivity.

3. Lack of Comparative Posthuman Studies Across Disciplines
Posthumanist readings of *Frankenstein* have often been isolated within literary studies, with few scholars connecting these insights to contemporary debates in fields like bioethics, artificial intelligence, and robotics. The gap exists in bridging the novel's themes with modern posthumanist questions about AI and the ethical implications of creating sentient beings. A more interdisciplinary approach could contribute to a deeper understanding of Frankenstein as a text that foreshadows current posthuman concerns about non-human entities' rights, autonomy, and subjectivity.

4. Underexplored Intersections Between Posthumanism and Theories of Otherness The Creature's experience of Otherness has often been analyzed from the perspectives of race, class, and disability studies. However, there is a lack of research specifically focused on how posthumanism critiques and reshapes the concept of Otherness in the context of *Frankenstein*. While posthumanist scholars like Rosi Braidotti (2013) and Haraway (1991) address the need to rethink identity beyond the human, there is a gap in how the Creature's monstrous body and rejected status relate to broader posthuman critiques of identity, marginalization, and subjectivity. The Creature's experiences, though often framed as an Other, could offer more nuanced posthumanist readings about the boundaries of humanity and non-human beings' potential for personhood.

5. Lack of In-Depth Analysis of the Creature's Language Acquisition as a Posthuman Development
While there is some scholarship on the Creature's learning process, including his acquisition of language, few studies engage deeply with this aspect from a posthumanist perspective. The Creature's ability to learn and use language to express complex thoughts and emotions complicates traditional assumptions about what constitutes a "human" subject. The gap lies in analyzing how his intellectual development, especially his use of language as a tool for self-reflection and understanding, challenges the boundaries of human subjectivity and engages with posthuman questions about language, cognition, and the formation of identity.

6. Limited Focus on Posthuman Ethical Responsibility in Scientific Creation
While the ethical dilemmas posed by Victor Frankenstein's creation of the Creature have been widely discussed, there is limited exploration of these issues through the posthuman ethical framework. Posthumanism raises questions about the moral responsibilities of creating sentient beings, yet few studies have connected these ethical concerns with the Creature's quest for recognition and moral agency. An important research gap exists in critically analyzing how Frankenstein addresses these responsibilities, especially regarding the ethical implications of producing life (or consciousness) without acknowledgment of its potential subjectivity and personhood.

The gaps identified in the literature highlight the need for further study on Frankenstein through a posthumanist lens, particularly concerning the Creature's struggle for subjectivity, the ethical responsibilities of the creator, and the broader implications of hybridity, language, and recognition.

Exploring these under-examined areas will contribute to a more comprehensive understanding of Shelley's novel as an early posthumanist text, which anticipates contemporary concerns about the nature of subjectivity, identity, and the treatment of non-human entities in a world increasingly shaped by technology. The research will also provide a nuanced reading of Frankenstein that engages with current debates in ethics, artificial intelligence, and posthuman philosophy.

Research Methodology
This research on "The Posthuman Subject in Mary Shelley's *Frankenstein*: A Study of the Monster's Struggle for Subjectivity" employs a qualitative research methodology grounded in

literary analysis and posthumanist theory. The study focuses on a close reading of the primary text *(Frankenstein)* alongside theoretical frameworks derived from posthumanist philosophy. The research methodology is structured as follows:

Close Reading of *Frankenstein*: The first step in this research is a detailed and close reading of Mary Shelley's *Frankenstein*. The aim is to critically engage with the text, particularly focusing on the portrayal of the Creature, his intellectual and emotional development, and his quest for recognition as a subject. The reading will explore key moments where the Creature articulates his desire for subjectivity, such as his self-reflections, his attempt to communicate with Victor Frankenstein, and his moral reasoning.

Identification of Posthuman Themes: Through close reading, the research will identify and highlight key posthumanist themes within the novel, such as hybridity, the ethics of creation, and the blurring of boundaries between human and non-human entities. This process involves extracting specific passages that reflect the Creature's struggle for subjectivity and situating them within the broader context of posthuman theory.

Posthumanism: The study will apply posthumanist theory to the analysis of the text. The theoretical framework will primarily draw on works by scholars such as Rosi Braidotti, N. Katherine Hayles, and Donna Haraway, who discuss issues like subjectivity, identity, creation, and ethical responsibility in posthuman contexts. The Creature's struggle for subjectivity will be analyzed through the lens of posthumanism, exploring how Shelley's novel anticipates and critiques traditional humanist conceptions of personhood and agency. Ethical Responsibility and Creation: The research will also draw from bioethical and posthumanist critiques of creation, particularly in regard to the responsibilities of creators toward their creations. The dynamic between Victor Frankenstein and the Creature will be explored within the context of posthuman ethics, utilizing Bruno Latour and Peter Sloterdijk's theories of responsibility and creator-creation relationships. This will help assess Victor's neglect and the consequences it has for the Creature's development as a posthuman subject.

Otherness and Alienation: Drawing from posthumanist and postcolonial theories, the research will analyze the theme of Otherness in the Creature's experience. Diana Mutz and other scholars will inform the study of how the Creature, as a being who transcends human boundaries, is positioned as an "Other" and how this impacts his quest for recognition. The research will examine how alienation plays a central role in posthuman struggles for subjectivity and belonging.

Comparative Analysis: The study will engage in a comparative analysis of the Creature's struggle for subjectivity in *Frankenstein* with contemporary posthumanist concerns about artificial intelligence, biotechnology, and robotics. By comparing the Creature to current debates on sentient beings and posthumanism, the research will illustrate how Shelley's text prefigures modern discussions about the boundaries of humanity and personhood in an increasingly technological world.

Interdisciplinary Approach: The research will also incorporate perspectives from disciplines such

as bioethics, cybernetics, and AI ethics. By engaging with these fields, the study will contextualize Shelley's novel within contemporary ethical and technological discussions. This interdisciplinary approach will strengthen the posthumanist reading of the text by drawing connections between the Creature's experience and current debates about the rights and responsibilities of creators toward their creations, particularly in fields like artificial intelligence and genetic engineering.

Primary Text Analysis: The primary data will come from the novel itself, including key passages that illustrate the Creature's emotional development, his efforts to assert autonomy, and his eventual turn toward violence in response to rejection. These textual excerpts will serve as the foundation for the posthuman analysis. Secondary Sources: Secondary data will consist of academic articles, books, and scholarly critiques that engage with *Frankenstein* from posthumanist, ethical, and philosophical perspectives. Secondary literature will help to contextualize the novel within broader posthuman discourses, especially concerning the rights, agency, and recognition of non-human beings.

Qualitative Interpretation: The analysis will be interpretive and thematic, focusing on the implications of the Creature's struggle for subjectivity in light of posthumanist theory. The goal is to identify how Shelley's portrayal of the Creature offers insights into posthuman concerns regarding subjectivity, identity, and the ethical treatment of non-human entities.

Characterization of the Creature: The research will focus on the Creature's development as a character, particularly his internal monologues and interactions with other characters, especially Victor Frankenstein. Narrative analysis will explore how Shelley uses the Creature's narrative to question the nature of humanity and its limits, especially through the Creature's growing awareness of himself as an autonomous subject.

Language and Power: The research will analyze the Creature's acquisition of language and his use of it to assert his own identity. This will involve examining his rhetorical appeals, moral arguments, and the role language plays in constructing his subjectivity. Drawing from posthumanist discussions of language as a tool for self-creation, the research will explore how language functions in Frankenstein as a means of empowerment and recognition for the Creature.

Textual Analysis

1. To Explore the Concept of Posthumanism in Frankenstein

It involves analyzing how Mary Shelley's novel challenges traditional notions of humanity through scientific creation, artificial life, and the blurred boundaries between human and non-human existence. Below is a detailed textual analysis with direct quotes from the novel.
The Creature as a Posthuman Entity

The creature embodies posthumanism by challenging what it means to be human. Though

artificially constructed, he possesses intelligence, emotions, and self-awareness, raising questions about human identity.

1.1. Creation Beyond Nature

Victor Frankenstein's ambition mirrors modern scientific efforts in genetic engineering and AI. His actions disrupt natural processes, aligning with posthumanist ideas of artificial life surpassing biological limits.

"I became myself capable of bestowing animation upon lifeless matter." (Chapter 4)

Here, Victor takes on a god-like role, pushing the limits of human ability and redefining life itself. The creature's unnatural birth removes him from traditional definitions of humanity, reflecting posthumanist concerns about technology creating new life-forms.

1.2. The Creature's Self-Awareness and Intelligence

Despite being made from dead body parts, the creature learns language, philosophy, and emotions, proving that humanness is not solely biological.

"I ought to be thy Adam, but I am rather the fallen angel." (Chapter 10)

By comparing himself to Adam and Satan from Paradise Lost, the creature questions his identity and existence, much like posthuman beings who exist between human and non-human states.

"I was benevolent and good; misery made me a fiend." (Chapter 10)

The creature's words suggest that his morality is shaped by his treatment, not his artificial origin. This challenges humanist ideas that morality and identity are innate to natural-born humans.

2. Victor Frankenstein as a Posthuman Creator

Victor represents the transhumanist drive to surpass human limitations, yet he also illustrates the dangers of uncontrolled scientific ambition.

"Life and death appeared to me ideal bounds, which I should first break through." (Chapter 4)

Victor's rejection of natural limits echoes posthumanist aspirations, such as AI surpassing human intelligence or biotechnology defying aging and mortality. However, his failure to control his creation warns of the ethical dilemmas in posthuman advancements.

3. The Breakdown of Humanism: Who is More "Human"?

Posthumanism questions whether the creature or Victor is more "human." Despite being artificial, the creature seeks companionship, love, and understanding—while Victor, a natural human, rejects responsibility and lacks empathy.

"You are my creator, but I am your master—obey!" (Chapter 20)

This moment marks a role reversal, where the artificial being surpasses its creator, much like how AI and biotechnology might eventually outgrow human control.

"Am I not alone, miserably alone?" (Chapter 15)

The creature's loneliness reflects a posthuman existential crisis: he is neither fully human nor completely non-human, much like AI, cyborgs, or genetically modified beings today.
Implications of Posthumanism in Frankenstein
Challenges humanist ideas that define identity by birth and biology. Explores the ethical consequences of creating life beyond natural means. Anticipates modern debates on AI, genetic engineering, and transhumanism.
"I am malicious because I am miserable." (Chapter 17)
The creature suggests that identity is shaped by experience, not biology—a key posthumanist argument. If an artificial being can think and feel, is it truly "less human"?

Conclusion

By analyzing Frankenstein through posthumanism, we see that the novel challenges traditional definitions of life, identity, and morality. Shelley's work serves as an early critique of the ethical dilemmas surrounding artificial intelligence, biotechnology, and the posthuman future.

2. Investigating the Creature's Struggle for Subjectivity in Frankenstein

The Creature's Struggle for Subjectivity" focuses on how the creature seeks self-definition, recognition, and agency in a world that rejects him. His journey mirrors existential and posthumanist struggles, as he tries to assert his identity despite being artificially created and denied a place in human society.

1. Subjectivity and Self-Awareness

From the moment of his "birth," the creature possesses self-awareness but lacks identity. He experiences confusion, isolation, and a need for recognition—key aspects of subjectivity formation. "It is with considerable difficulty that I remember the original era of my being; all the events of that period appear confused and indistinct." (Chapter 11)

This resembles a tabula rasa (blank slate), as he struggles to form an identity. Unlike natural humans who are nurtured from birth, he must construct his subjectivity alone, without guidance.

2. The Desire for Recognition

To establish subjectivity, the creature seeks acceptance and validation from others. His rejection by humans leads to an identity crisis, making him question whether he has the right to exist.
 "I was benevolent and good; misery made me a fiend." (Chapter 10)
This suggests his identity is shaped by external forces rather than inherent evil. He desires to be seen as a person, but society's rejection pushes him into alienation and violence.

 "I saw and heard of none like me. Was I, then, a monster, a blot upon the earth from which all men fled and whom all men disowned?" (Chapter 13)

Here, the creature's lack of a reference point for his existence highlights his struggle for subjectivity. Without a community or shared experience, he feels like an outsider, denied personhood.

3. Language and Self-Construction

Language plays a crucial role in shaping subjectivity. The creature learns to speak by observing the De Lacey family, believing that mastering human speech will grant him acceptance. "The words induced me to turn towards myself. I learned that the possessions most esteemed by your fellow creatures were high and unsullied descent united with riches." (Chapter 13)
By learning human ideals, he understands his social inferiority, realizing that his unnatural origin excludes him from human privilege. His subjectivity is shaped by exclusion rather than belonging.
 "I ought to be thy Adam, but I am rather the fallen angel." (Chapter 10)
The creature defines himself through literature (Paradise Lost), showing how stories shape identity. His comparison to Adam reflects his desire for recognition, but he ultimately sees himself as Satan—an outcast.

4. The Demand for Agency and Revenge

After repeated rejection, the creature demands subjectivity through action. His suffering turns into a quest for vengeance, showing his transition from a passive seeker of identity to an active force.

 "You are my creator, but I am your master—obey!" (Chapter 20)

This is a power shift: the creature asserts control over Victor, seeking to impose his own identity rather than be defined by others. However, his identity is still shaped by revenge, not acceptance, leaving him in a tragic cycle.

 "I am malicious because I am miserable." (Chapter 17)

His transformation into a "monster" is a reaction to his denied subjectivity. If he cannot be seen as human, he embraces the role of an outcast.

5. The Tragic Resolution: Subjectivity in Death

By the end, the creature acknowledges his failure to achieve subjectivity within human society. His final words show a realization that his identity has been defined by suffering, not self-determination.

 "I shall die, and what I now feel be no longer felt. Soon these burning miseries will be extinct." (Chapter 24)

His death symbolizes the ultimate failure of his quest for subjectivity—he remains unrecognized, his existence erased.

Conclusion

The creature's struggle for subjectivity in Frankenstein is shaped by isolation, rejection, and the denial of recognition. He seeks agency through language, relationships, and eventually revenge, yet never fully achieves self-definition. Shelley presents a tragic exploration of what it means to be "human"—suggesting that subjectivity cannot exist without acceptance and social belonging.

3. Examining the Creature's Emotional Complexity and Development in Frankenstein

Mary Shelley's Frankenstein presents the creature as a deeply complex being whose emotional development evolves from innocence to despair and rage. Despite his unnatural origin, the creature experiences a full range of human emotions—love, joy, sorrow, rejection, and vengeance—showcasing his emotional depth and psychological complexity.

1. Innocence and Childlike Curiosity

At the beginning of his life, the creature is emotionally neutral, experiencing the world with childlike wonder. He does not possess inherent malice but instead reacts instinctively to his environment."It is with considerable difficulty that I remember the original era of my being; all the events of that period appear confused and indistinct." (Chapter 11)

Like a newborn, he struggles to make sense of the world. His early emotions are dominated by curiosity and the desire to learn, not anger or hatred.

"I felt light, and hunger, and thirst, and darkness; innumerable sounds rung in my ears, and on all sides various scents saluted me." (Chapter 11)

His first emotions are purely sensory-driven, showing that he begins as a neutral being without preconceived notions of good or evil.

2. The Awakening of Love and Longing for Connection

As he observes the De Lacey family, the creature develops deeper emotional awareness, particularly the longing for companionship.

"I looked upon them as superior beings, who would be the arbiters of my future destiny." (Chapter 12)

He idolizes the De Laceys and believes that if he learns their ways, he will be accepted— revealing an emotional capacity for hope, admiration, and love.

"I saw no cause for their unhappiness; but I was deeply affected by it." (Chapter 12)

His ability to feel empathy further proves his emotional complexity. Unlike a monster, he is emotionally attuned to others' suffering.

3. The Pain of Rejection and Emotional Wounding

His emotions take a dark turn when he faces rejection. The De Lacey family's violent reaction to his appearance shatters his belief in kindness. "I had hardly placed my foot within the door before the children shrieked, and one of the women fainted." (Chapter 15)

This moment marks a pivotal shift: his emotions turn from hope to despair, leading to deep existential pain.

"Cursed, cursed creator! Why did I live?" (Chapter 16)

Here, his emotions escalate from sadness to self-hatred, mirroring a tragic psychological descent.

4. Transformation into Rage and Vengeance

As rejection accumulates, his emotions shift towards anger and retribution. His plea for love turns into a demand for justice.

"I am malicious because I am miserable." (Chapter 17)

Rather than being inherently evil, his hatred is reactive, formed by relentless cruelty from others.

"You are my creator, but I am your master—obey!" (Chapter 20)

By this point, his emotions have fully transformed: from longing to resentment, from hope to domination. His need for love has become a desire for control.

5. The Return to Sorrow and Regret

At the end, after Victor's death, the creature's emotions come full circle. His rage dissipates, replaced by guilt, remorse, and despair.

"I have murdered the lovely and the helpless; I have strangled the innocent as they slept." (Chapter 24)
He recognizes his actions as monstrous, proving his ability for moral reflection and deep emotional introspection.

"I shall die, and what I now feel be no longer felt." (Chapter 24)

His final emotions are regret and hopelessness, showing that his core desire was never destruction, but love and acceptance.

Conclusion

The creature's emotional development follows a tragic arc: from innocence to hope, from rejection to rage, and finally to remorse. Shelley presents him not as a mere monster, but as an emotionally rich being shaped by his experiences, making his journey one of the most profound studies of emotion in literature.
Findings
This study explores how Mary Shelley's Frankenstein presents the creature as a posthuman subject, focusing on his existential struggle to attain subjectivity, identity, and agency. The

findings can be categorized into several key themes:

1. The Monster as a Posthuman Being

The creature embodies posthumanism, as he is artificially created rather than born naturally.His assemblage of different body parts challenges the concept of a unified human   identity.His existence disrupts the boundary between human and non-human, aligning with posthumanist philosophy that rejects fixed human subjectivity.

The creature acknowledges his unnatural origins: "I was dependent on none and related to none" (Shelley, 1818/2003, p. 105).
The Struggle for Selfhood and Identity
The monster undergoes a self-education process, learning language, history, and morality, much like a human subject would.Despite his intellectual and emotional depth, he remains excluded from human society, making his subjectivity unstable. He attempts to define himself through human narratives, but is consistently denied recognition.

He compares himself to both Adam and Satan: "I ought to be thy Adam; but I am rather the fallen angel, whom thou drivest from joy for no misdeed." (Shelley, 1818/2003, p. 93).

2. Rejection and the Denial of Subjectivity

His creator, Victor Frankenstein, refuses to acknowledge his responsibility for the creature.Society rejects him based on appearance, reinforcing his status as an outsider. Without recognition from others, the monster struggles to establish a stable self-concept, leading to alienation and violence.

"Everywhere I see bliss, from which I alone am irrevocably excluded." (Shelley, 1818/2003, p. 116).

3. The Ethical and Philosophical Implications of Posthumanism

Shelley critiques the dangers of unchecked scientific ambition, showing how Posthuman subjects are abandoned rather than integrated into society.The novel raises questions about responsibility, as Victor creates life but refuses to nurture it. The creature's suffering suggests that subjectivity is not inherent but socially constructed.

The creature reflects on knowledge: "Of what a strange nature is knowledge! It clings to the mind, when it has once seized on it, like a lichen on the rock." (Shelley, 1818/2003, p. 84).

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