

# English 181: Writing about Science Fiction Literature and Film

## Kenny Igarza

### A flow of Ink



Kenny Igarza  
0046 6/27/15

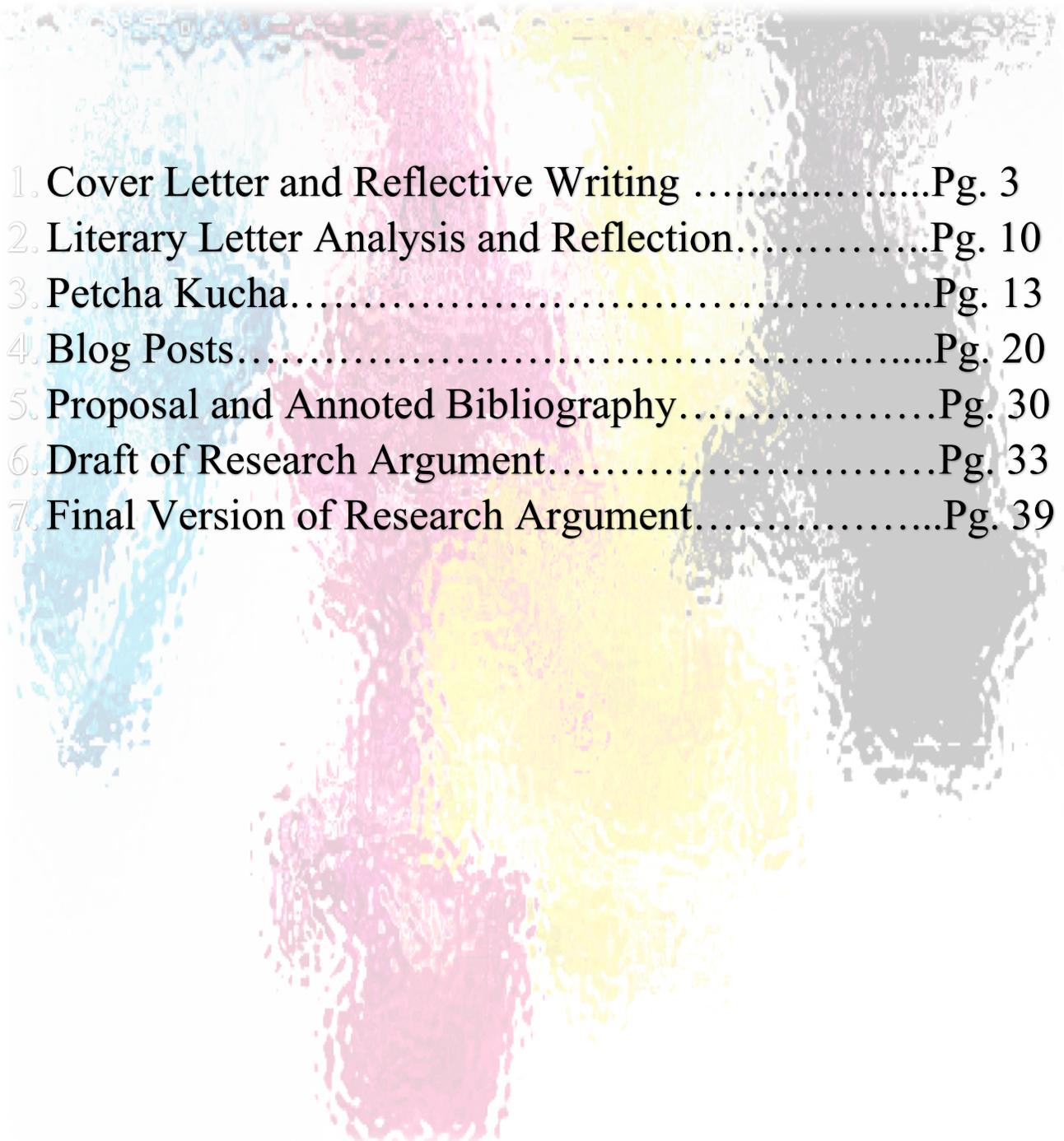
I have had to learn English from the ground up ever since my arrival to the United States. Without any doubts, it has been challenging to learn all that a typical American student would learn in 17 years, in only three years. From my very first ESL course to AP Literature, I have become capable of writing articulate and well-versed pieces. However, I can easily recall the struggles that helped me improve. The first piece I wrote in AP United States history class as a Junior, I did not know what a thesis statement was. During AP English Composition, I could not structure paragraphs, as I was not able to grasp the main point of a certain piece. My experiences have helped me become a more logical and analytical writer. However, I am not the kind of writer I wish to be. I would like to learn how to be driven and guided by logical thoughts, rather than ON-THE-SPOT impulses. When writing, I typically do not have a planned out structure I call refer to. Often, I find myself encountering difficulties when the free and flowing thoughts suddenly vanish in the middle of essay-writing. I wish for this course to assist me in acquiring the skills to think critically and analyze, structure, and elaborate thoughts, arguments, and reasoning. Without this knowledge, I will not succeed as a neurosurgeon.

People are making our society in relying on the efforts of our automated algorithms to find and learn new sources of knowledge. As people will no longer be interested in going deep into the ways of learning, such as through books or research, our society will continue to be intellectually plagued by the reason given.



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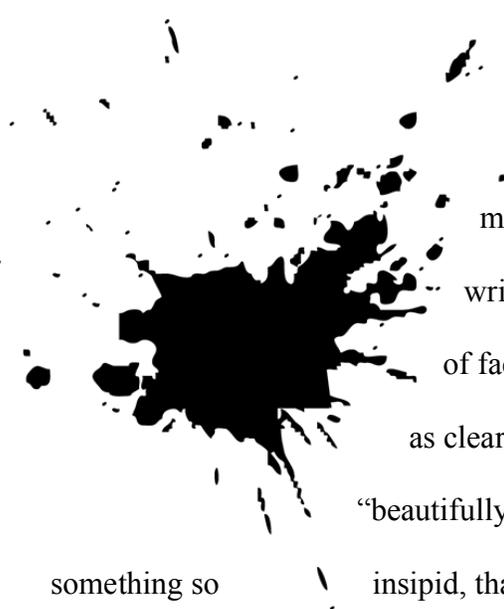
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# *Cover Letter and Reflective Writing*

Four years ago, as a Freshman in high school, I moved to the United States from Italy without knowing the English Language. Learning its verbal and grammatical rules, undoubtedly dissimilar from a Romance language such as Italian, was the most monumental challenge of my life. Being used to the extensively blown format of Italian writing, I had to accustom to the clear and concise style that the English language demands. Not to mention the pronunciation and articulation of words, learning how to hold a conversation with classmates was a task that made me feel like an Alien on Earth. Nevertheless, four years along the way, I am confident of my writing, reading, and oratory skills in English and without doubt, they have brought me far. My early experience with college level writing and reading has given me a colossal insight towards what it means to write succinctly, clearly, and as unbiasedly as possible,



At the beginning of my first-year experience at Emory, I walked in to my first-ever College-level English 181 class with a drive and motivation to improve upon my language skills. I wanted to learn how to write more logically, critically, and most importantly concisely. As a matter of fact, even in my native language, I had always struggled to convey a point as clearly as possible, perhaps due to my admiration of the concept of a “beautifully written sentence”. I thought, what is the point of reading and writing, something so insipid, that will never be remembered? What is the point of giving attention to those who value the conciseness of their point, rather than how beautifully it is written? My exposure to science fiction in literature and film has taught me that without it being clear, my writing, previously drafted to sound good, would lose not only its purpose but also its readers. Thus, as a flirtatious feather pen wanting

to release all of its inky ideas on a piece of paper at once, I have learned the tricks of being a Smart Pen, which instead releases its ink a little at a time, for it to create coherent ideas, understandable by those who read them.

My English 181 portfolio includes works which I had to produce during the semester. Each was written for a different purpose but overall, they collectively illustrate that I have met the different outcomes for the course: writing in different genres, writing as a result of critical thinking and analysis, and finally, writing as a process. The artifacts in my portfolio range from blog posts to argumentative research papers, and from petcha kuchas to post-writing reflections. For each of my works, I had to adapt to a new situation, address different audiences, and analyze different kinds of sources.

## Outcome 1

The first assignment in class required me to convey the emotions of any of the characters in Shteyngart's Super Sad True Love Story but through a different medium of communication. For this task, I decided to voice Eunice Park's mother's underlying, unspoken worries and concerns in the form of a diary entry. I write,

*“How will she do alone, my girl with no ambition? How will she become lawyer with no ambition? How will family improve with no ambition? I know she no care, she won't be lawyer. I want her to shine, my little girl, but she walking alone in the dark, no help. I no help. I can't help. She is burden in chest.”*

To write this line, I needed to have a general understanding of what Chung Won Park was trying to communicate with her daughter, Eunice. Through her messages in the reading, I was able to understand that Mrs. Park was disappointed of Eunice's poor performance in school. Then, I decided to incorporate these outspoken worries into a more private, more personal entry that can more easily convey Mrs. Park's disappointment for her daughter. Clearly, Mrs. Park would not tell her daughter that she causes her suffering, but in her diary, I felt she could be free to say "*She is burden in chest*". This speaks to an audience that is more keen to understand more obscure thoughts belonging to Mrs. Park's. This also shows that I am able to write in different genres, while expressing the same point, if not more intensely and clearly.



In developing a Petcha Kucha that would reflect the issue of immigration as portrayed by a right-winged propaganda poster, I encountered an obstacle that I am still trying to fight today. That is, trying to convey an argument from an artifact as clearly as possible. As stated earlier, I have always been of the idea that I should either "go big, or go home".

Addressing an audience including college students, however, forced me to be as concise as possible while organizing my flow of ideas for this presentation. For this reason, each slide in the presentation is in place so that it sustains the idea of the previous one. For example, while in one slide I write

*"Happenings of the past can occur again in the future, and by including the word "Pensaci" or "think about it", the author wants the audience to be proactive about the issue so that it does not happen one more time."*

in the next I write

*“However, because this tragic event seems to be repeating in modern times, the poster has the intent to evoke fear upon the audience.”*

In my Pecha Kucha I implement the concept of cause and effect, which leads me to create an argument, as conveyed through a presentation, that bases its foundations on the initial artifact and also on each consecutive slide.

## Outcome 2

If there is one take-home message that I have truly embraced at the end of this course, is that one’s argument is incomplete if it does not incorporate other people’s supporting and opposing ideas in it. “They say, I say” is a form of writing that I have learned to embrace in the composition of my essays and works. Most importantly, it is a concept that has allowed me to evaluate others’ ideas so to truly understand their validity.

My sixth blog entry asked me to summarize Jessica Hale’s argument while also analyzing her work in connection to Mary Shelley’s *Frankenstein*. While summarizing her argument, I make use of her own words to “fill in the blanks” about what I want to say. For example, I write:

*“Whether in talking about Robert Walton’s platonic connection with Victor or Alphonse Frankenstein’s ties with his friend Beaufort through his nurturing of Caroline, Hale argues that the presence of homosocial relationships reveals the “inherent instability of the institutions of family....that society sought...to establish as stable and immutable in the 19<sup>th</sup> century”.”*

In this text, I evaluate Jessica Hale's argument by giving a glimpse of the content of the book and applying her ideas to it. This personal work shows that I have grown to read other writers' arguments well in order to incorporate them in the crafting of my own work, even if it involves simple tasks such as summarization. Most importantly, I am able to apply my skills of including other people's ideas within my work in the final version of my research argument paper. In my paper, I argue that the Monster's ability to converse in an untestable language, while also conveying his brilliant eloquence, plays an important role in him connecting to his Creator, Victor Frankenstein. In this work, I include quotations from authors such as Peter Brooks and John Bugg, as I try to convince my reader of my point. In the paragraph that reflects the counterargument to my thesis, I indicate:

*“According to Bugg, the “racism” felt by Victor towards the monster never truly facilitate a Creator to Creature connection (Bugg, 2005). In his analysis, however, Bugg, does not consider greater, far more powerful factors that do establish a temporary connection between Frankenstein and his Monster. As noted previously, and continuing with the theme of this argument, a similarity in the ways via which Victor and the Monster have gone through the challenges of life, nature, and self-discovery does, even if temporarily, create a connection between the Creator and his Creation.”*

Here, I am including Bugg's opinion to develop my counterargument. In doing so I expand my own argument while debating the validity of another's author's own thoughts. My final paper shows that I have matured to become a writer who understands the importance of “They Say, I say”.

## Outcome 3

In the first draft of my research argument, I sketch an incoherent, convoluted, and highly controversial argument that has no structural organization and barely any support from auxiliary authors. After receiving feedback from Professor Starr and talking to her, two things struck me the most. Firstly, I did not draft an effective road-map that would help the reader understand why my argument is relevant. Secondly, because I did not take advantage of the reverse outlining method, the organization of my final paper was undoubtedly disastrous. To compensate for a terrible first draft, I revised my final paper by rewriting it while doing reverse outlining, creating a stronger “they say, I say” dialogue, and building a solid road-map that would make my argument clear and “out-there”. For instance, while an introductory sentence in my initial draft would say:

*“In giving life to a monster, Viktor Frankenstein engineered his creation”*,

one in my final paper would say:

*“Just as the Monster shows his eloquence by employing language as a medium to communicate and connect with Frankenstein, he also does so by mentioning how literary works and “the science of letters” have inspired “wonder and delight” within him, and finally shaped his distinctiveness (Shelley, 84).”*

The difference in these two sentences lies not necessarily in the fact that one was written at the speed of three times ten to the eight power, and one with more careful thought, but also in the fact that one summarizes what was argued in the previous paper and another does not. This way of aiding the reader to understand where s/he is in the reading is an effective skill that I have learned while structuring and editing my paper.

Aside from having a weak structure, my draft also had a highly controversial thesis. In my first paper I argued that “through his ability to communicate via a language and because of his basic understanding of

the world through his level of education, the monster in Shelly's *Frankenstein* is humanized". Professor Starr doubted that a thesis like this can be proven because she asked to herself "What makes humans, human?". After her feedback, I decided to simply argue that "as the Monster himself recognizes his wretchedness as a barrier that prevents him from establishing relationships with human beings, it is ultimately his eloquence as shaped through language and literature that allows him to connect with his Creator." Here I do not question his humanity, but simply his ability to connect with others. In my revision of the draft, I was able to write a thesis that can be proven with more concrete evidence.

In my revision, I also focused on fixing in-text quotations and the works cited page. From using citation machine to learning how to properly quote authors and their work, this manual task has allowed me to get a deeper understanding of the importance of each step of writing a research argument.

English 181 has allowed me to become a better reader, writer, and arguer. Without the direction and teachings of Professor Starr, I would not be at the level of literary proficiency that I embrace today. My skills as a writer have undoubtedly improved, and I can affirm that from the messy feather pen I considered myself to be, I have become a Smart Pen that knows how to write efficiently.

# *Literary Analysis Letter and Reflection*

## THE NEXT PLANE HOME

### FROM THE DIARIES OF EUNICE PARK'S MOTHER

Dear diary,

Today I wake up sad. Eunhee is disappointment. No matter how many times I tell her to be good girl, she no listen. She bring joy because she is my older daughter, but she is disappointment. I think, what is she doing? What is she doing far away in italy ignoring responsibilities being someone she is not? Eunhee is not girl I raised. I raised Eunhee how my mother raised me. Responsible focus and honorable. I tell her she is not American, but she feel American. Shame. **We are not Americans.** Why did we come to America? Horrible mistake. Americans losing everything, tanks in the street, people die, and we are victims, soon dead too, but **We. Are. Not. Americans.** I cry. I am horrible mother for not teaching Eunhee well how to look after important things. I am horrible mother. Her life, my life not one anymore. How will she do alone, my girl with no ambition? How will she become lawyer with no ambition? How will family improve with no ambition? I know she no care, she won't be lawyer. I want her to shine, my little girl, but she walking alone in the dark, no help. I no help. I can't help. She is burden in chest. Diary I have many questions but I am trapped. Five walls around me, one my husband who no listens, I cannot breath, I cannot live. I run away into an empty wall.

I speak to my husband about Eunhee. He is sad. He thinks she is bohemia for sleeping with black men. I tell her that. I think she bohemia too. My poor Eunhee, why she no care about herself, why she no look after family? When we speak about Eunhee my husband is mad, he hit me. He hit me but I understand. I

understand because I am no good wife. I no care what he says, I no listen when he speaks, I no want to be with him. What good wife no wants his husband? Jesu says *my husband is my husband*, and I must love him. Am I sinner? Diary, I am sinner.

Husband spoke to Reverend Cho and is told he is sinner. He wants change, *but I know he will not change*. He always say I promise no hit but then he hit anyway. He will hit me, again, and again and I will let him hit me. I am trapped and I am weak. I am only woman and I am only a man legs or arms, the weakest ones, and I can't help and I can't think. I am worthless mother, worthless wife, and worthless person, because I have no dreams. I stay home all day, like a woman, do nothing but clean. What is expected of me? Nothing. I pray but no answer. No one listens, no one cares. I am, alone.

Today, we have no money. Tomorrow, we have no money. Husband is working more, but to get no money. We will lose the battle, the war. America is lost and we lost. No key to this locked door, no map to this labyrinth. I want to have my good family back, with good husband, good Eunhee, Sally, but no. Oh Diary, I confess, I jealous of Eunhee. She free, flies free, like bees by house when I was child. They loud, they heard, they make difference, they free. She good disappointment because I think of me, walking in Italy, with no worry no scared. I talk to Eunhee and tell her we good, but we worse than ever. I need symbol of hope, symbol of peace but now I want to die.

I let my girl rebel. I let my girl voice herself, no limitations. Diary, I have no hope for me, but I have hope for my girls. I pray, no answers, but answers can come for them. I am stuck here forever, no help, no life. Things change if want change, but I am weak, I no want change. I pray, I live, but I dead.

### **Reflection**

I decided to develop a diary entry belonging to Eunice's mother, Chung Won Park, as I thought she was one of the most transparent, yet most interesting, characters in *Super Sad True Love Story*. Because the plot of

the novel is developed through recounts of both Eunice and Lenny, I wanted to speak the voice of a subsidiary character. Clearly, Chung Won Park communicates with her daughter with an optimistic tone, despite few reproaches, in an attempt to reassure her that the situation at home is well. Although, in my view, she is repressing a somber state of mind. Prior to writing the diary entry, I grasped the principal points that Chung Won Park expressed in her GlobalTeen messages to Eunice. Then, I developed a flow of thoughts (similar to a stream of consciousness) that emphasize Chung Won Park's worries, complaints, feelings, and hopes. Ultimately, my diary entry adds new feelings that Chung Won Park might have kept away from her daughter, and also recounts that put Chung Won Park to the level of a person, not just a mother. However, my letter lacks some symbols of optimism as well as an overall structure similar to that of Lenny's typical entry diary. In this entry, Chung Won Park is not trying to tell a story; rather, she is voicing her immediate fears. Additionally, in this letter, the diction and actual voice of Chung Won Park might not be clearly portrayed, as she is simply considering the way **she** feels, not taking into account others' feelings.

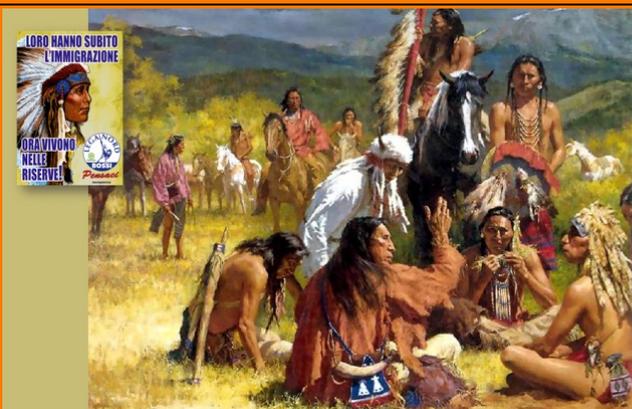
# Petcha Kutchra

## Slides (Chronologically)

## Notes



Immigration should be feared and stopped by taking action now!



The presence of Native American Soldiers wearing the feathered war bonnet gives a sense of culture identity that can't be taken away. The image of a native American soldier is stereotypical, as it is one of the most common illustration of a Native American. The soldier solemnly displays dignity and the poster claims that it has been taken away by "immigration".



The traditional Native American colors of the poster- red, yellow and blue- carry great symbolism. The color yellow symbolizes the will to fight until death, red symbolizes violence and energy. Blue, confidence. Together yellow, red, and blue portray ethos, as they echo the widely known cultural identity of Native Americans. The power of these colors gives the audience a chance to feel proud of their own culture and FIGHT FOR IT!



The color of the bold letters, blue and white, also symbolize unification. This is because the colors of the National Italian soccer team are BLUE and WHITE. In Italy, this soccer team is extremely revered, especially during the soccer world championship. During this tournament, the Italian populace feels particularly in synch with their motherland and chants at the words of "Forza Azzurri". Thus, these colors in particular have the power to evoke a sense of nationalism within the hearts of the audience



After analyzing the context of the poster, one can understand that the use of the Native American soldier is relevant in the carrying of the argument of the poster because of factual historical happenings. After the discovery of the Americas in 1492, colonists from Europe brought pestilence and war against the native inhabitants of North and South America in an attempt to conquer their territories. The gravity of this action and its tolling effect upon the native American population was devastating, considering that millions of Natives died and were later put in reserves during the formation of the United States government.

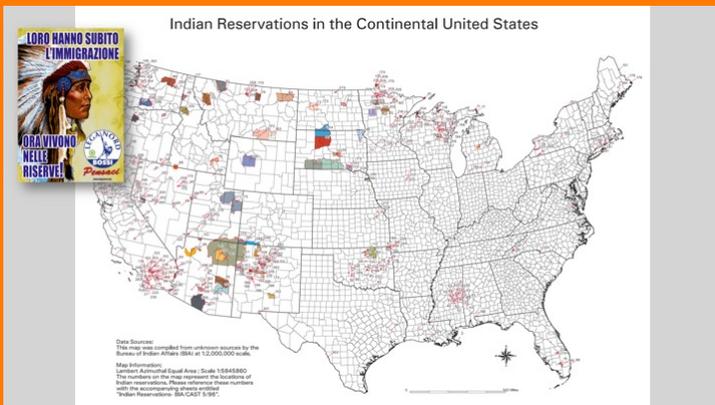


In the image, the font is popping, bold, and striking and it carries a strong message because of the negative connotation of words. In particular, the word immigration here carries a negative connotation and it hence appeals to the pathos of the audience. Immigration is seen as a plague, which destroyed an entire population putting into reserves. By giving this word a negative association, the author of this poster wants to make the audience feel aware that this ongoing plague today can lead to disaster tomorrow.

IMMIGRATION BRINGS ABOUT FEAR! POSTER IS FEARFUL!



Because the word Immigration carries a negative connotation, it also gives a negative connotation to those who immigrate. As the poster suggests, then, those who immigrate are unwelcome and dangerous, just as the American Colonists that forced American Indians to live in reserves. However, since the poster is published in a modern setting, the artifact gives the qualities of of American Colonists to contemporary immigrants who are supposedly seen as wanting to supplant the Italian culture with theirs.



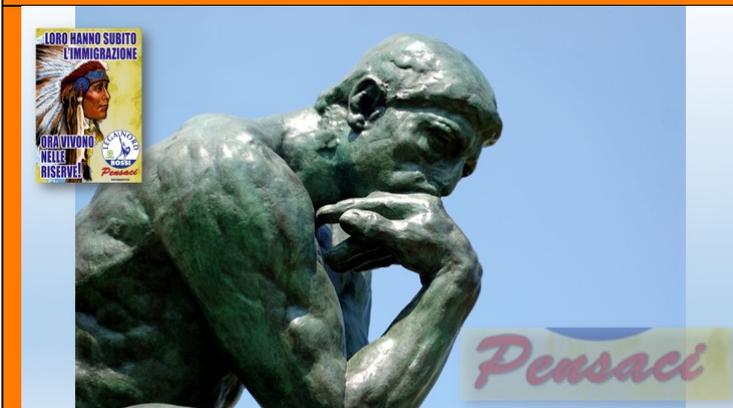
Today, the majority of Native Americans in the United States live in reserves that were given to them by the U.S. government. As “they now live in reserves”, as stated by the poster, American Indians only own a minimal fraction of the territory that they originally owned. This is to show that the plague of immigration seized native Indians of their lands, and constricted them to live in small plots of land within which they could practice their own culture.



By stating that Native Americans now live in reserves, the poster is making a claim that their culture has been put in isolation. The Cultural dominance of the colonists was powerful enough to make the native Indian's culture less prevalent, and detached from its original widespread presence. The poster suggests that the presence of immigration in Italy is seen as a threat to Italy's cultural identity.



The presence of the logo of the right-wing Italian party, Lega Nord, allows the audience to interpret the image as one that resembles the ideologies of the party. Lega Nord is principally known around Italy because of its strict views pertaining to socioeconomic and political issues. Lega Nord is against illegal immigration and has strived to pass an immigration reform in Italy for decades. The presence of the logo brings about the authenticity and trustworthiness of the message, as portrayed via Ethos. Below the logo, we can also notice a word in red...



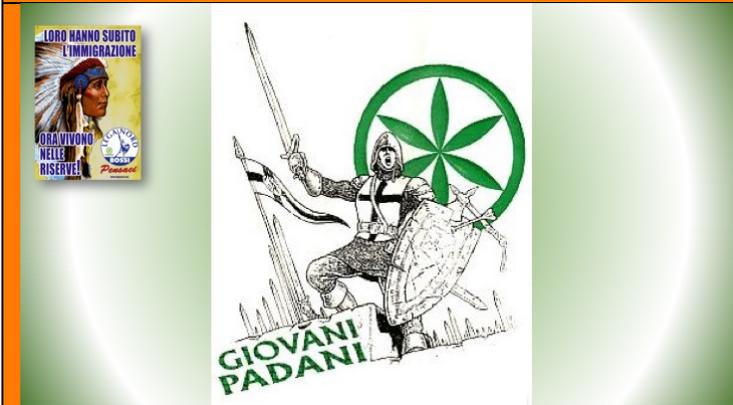
...Think About It. The poster asks the audience to reflect upon the historical happenings in American history and understand how such occurrences MIGHT be happening today, specifically in Italy. The color RED of the word has a striking energy, which contrasts with the color of the logo above to indicate the colors of the Italian Flag: Green, White, and Red.



The genocide of Native Americans in North America is a tragedy of the past, and by bringing up this tragic happening on the poster, the author (Lega Nord) is asking the audience to remember the past. Happenings of the past can occur again in the future, and by including the word “Pensaci” or “think about it”, the author wants the audience to be proactive about the issue so that it does not happen one more time.



However, because this tragic event seems to be repeating in modern times, the poster has the intent to evoke fear upon the audience. Fear that this will happen again, fear that one’s identity will be stolen away, fear that someone may be locked away into a reserve where one’s identity is fading away. Because the poster brings up such a tragic historical happening, fear is more easily induced. This leads the audience to WANT to take action in order to prevent this from repeating.



And how can one take action? By sponsoring a party that promotes political activism to stop issues that are affecting the country. In order for the issue to be stopped, the poster suggests that the only option available to any one Italian is to join the fight of the Lega Nord. The Lega Nord logo shows a belligerent knight willing to fight for its cause.

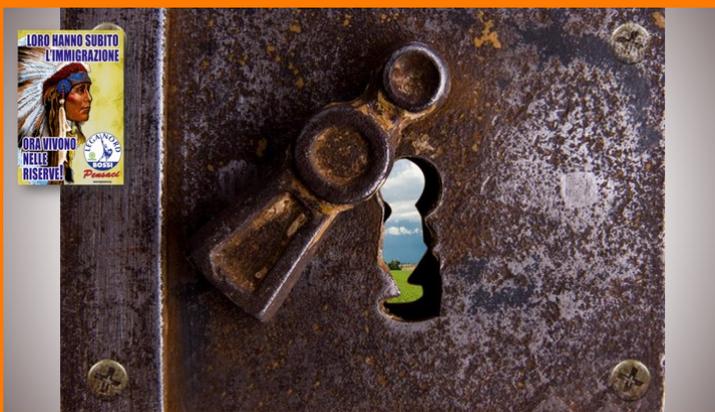


The poster, however, may be also seen with the eyes of one that supports immigration and cultural inclusion. In this case, the poster is set to share a message that evokes even more fear. Because in this poster immigration is seen as a plague affiliated with a catastrophic historical happening, it is making the immigrant who sees the poster fear that he or she may be deported from the country, Italy. The poster can also demoralize others, as it may make

them feel as a burden on a country that presents a homogenous culture.



It is important to note that the poster shows an extreme case of what could happen if immigration in Italy continues to not be regulated. Others may say that unlike the Native Americans in the 16<sup>th</sup>, 17<sup>th</sup>, and 18<sup>th</sup> centuries, the Italian government has weapons and a good enough governmental structure to be capable to fight any LITERAL invasions against poor, defenseless immigrants wanting to find economic relief in countries such as Italy. For this reason, Italy would be seen as an aggressive shark.



One may also say that the poster generalizes the Italian culture as one that is completely homogenous. In fact, one may say that Italy is a country with many different cultures within it and that it is hence not in danger of being invaded to the extent that what is stereotyped as the Italian culture would completely fade. On another side of the spectrum, the poster could be seen as a narrow opinion against immigration.



However, the purpose for putting a native American warrior as the principal object in the poster is to symbolize the cultural homogeneity of Italy. The native American kind had its own folklore and customs, its own cuisine, and its own ethnic background. As they underwent immigration, many assimilated to the new colonial culture and lost their own habits. The poster, hence, shares to the audience that the Italian culture can be lost because of immigration.



Legia Nord values a united citizenry, where the same culture and ancient traditions continue to be key role players in the identification of Italy as a nation. The arrival of extraneous cultures from other countries through immigration is seen as a major threat against the values that make Italy a country rich of its own culture and traditions. The poster, hence, evokes a sense of nationalism in its audience that resonates in the form of political activism.



In an effort to prevent the Italian culture to be lost amidst the arrival of thousands of “dangerous” immigrants, the poster asks the audience to vote leganord and pass immigration reform that would ultimately “stop the invasion”. The poster asks the issue of immigration in Italy as directly related to the invasion of Native American lands in the 17<sup>th</sup> century,



The poster appeals in particular to Italians who are unsure about the issue of immigration, in an effort to make them realize that many immigrants coming to Italy can symbolize a literal invasion. It uses a strong image to make understand that the past can happen once more. It makes people CARE about the issue because it is impending and detrimental against Italy as a nation. It makes people CARE because Italy’s values and traditions can be usurped by “invaders”, and it hence demands immediate attention. The poster acts as the deciding factor leading a person to choose lega nord’s ideals.



argument that shows the difference in governmental organization between 16<sup>th</sup>, 17<sup>th</sup>, and 18<sup>th</sup> century native Americans and Italians today.

Because the poster gives limited information and has key elements that are logically interpretable, the argument has to be supported with some outside knowledge about Italy, history, and immigration. Hence, I find my argument to not have as much evidence deriving from the poster itself. However, I find that my argument is clear, briefly opposed, and supported by key elements in the poster.

# *BLOG Posts*

## [#1]

Presented by **RADIOLAB**, “Eye in the Sky”(a Podcast article) exposes the issue of surveillance as perceived by different populations. While some may protest that surveillance systems *can infringe upon the privacy rights* of the American citizenry, others may acclaim the use of modern surveillance as *necessary* toward the reduction of crime, especially in zones afflicted by crime such as Dayton, Ohio and Juarez, Mexico.

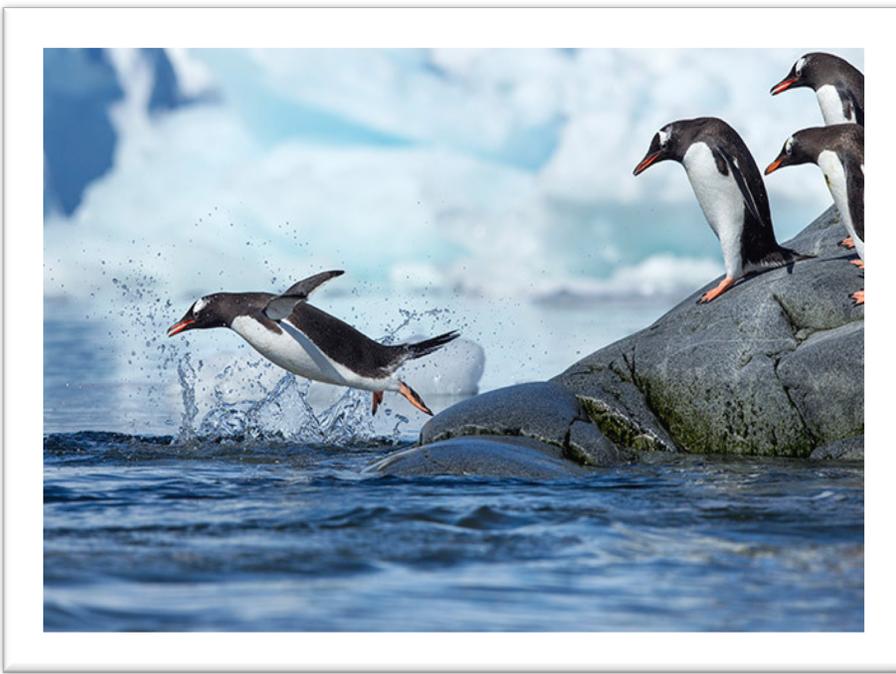
In “Eye in the Sky”, a group of citizens speaks against the implementation of a surveillance system capable of tracking object and human movement through a set of cameras implemented on the bottom surface of a police helicopter. This group emphasizes that this powerful surveillance method can be detrimental to the privacy of an individual within his or her property. Today, in the Digital Age, businesses, organizations, and individuals rely on the use of technological devices such as smartphones to communicate with others, complete tasks, make monetary transactions but also to assess crime and healthcare needs. In light of growing technological improvements, however, it is valid to fear that a device or a widely implemented surveillance system may expose one’s identity, whereabouts, and personal communications.

The Podcast article also puts light upon situations where the use of advanced surveillance helped to

dismantle gangs or locate war enemies. In a striking example of this occurrence, the aforementioned set of cameras tracked the movements of suspicious vehicles to locate a gang cartel in Juarez, Mexico responsible for **1500** murders. The cameras themselves *do not* have the capability to zoom in on to someone's face. On the end of an operator receiving images from the cameras, people and objects are seen as shapes and dots, and one may only track their movements. In the end, the surveillance system proved to be helpful, without unveiling the identity of innocent civilians.

## [#4]

### SSTLS 56-57



I interpret a dystopian society as one that is not only **imperfect** but as also one that strives for a perfection that will **never** be achieved. It is clear that in Lenny's world, the concept of perfection is closely tied with the concept of immortality. However, realistically, even everyone in this world is mortal. As Lenny returns to

the United States of America following a yearlong stay in Rome, Italy, he decides to pay a visit to his boss Joshie at *The Post Human Services division of the Staatling- Wapachung Corporation*. As Lenny returns, he smells and describes fetid “post-mortal odors” thought to be the “scents of immortality” and reflects on the anxiety of younger co-workers that cry about their “blood-glucose levels” and “adrenaline stress index”. Further, his reappearance is not warmly greeted and he is chastised for his skewed “insulin levels”. Despite him being a skinny thirty-nine years old, Lenny is still not accepted because of his off scale body values. In this society, one no longer cares about living happily and healthily in the moment. Rather, one attempts to push untouchable buttons to achieve something that cannot be achieved, immortality. A waste of energy and a waste of life.

According to nature and their genetic make-up, penguins cannot fly. Penguins would be able to fly only if they defeated the basic laws of nature that clearly define how one’s anatomy can or cannot facilitate flight. In Lenny’s society, it seems a common goal to want to defeat nature. But nature cannot be neither defeated nor tricked. If penguins had minds and suddenly decided they wanted to have an anatomy capable of supporting flight, they wouldn’t be able to do. Perfection can’t always be achieved.

<http://pravda-team.ru/eng/image/photo/2/3/2/69232.jpeg>

[#6]

In her article, Jessica Hale introduces unorthodox views that interpret subtle connections within the novel *Frankenstein* by Mary Shelley. In her analysis of how issues related to gender, sexuality, and race play a role not only in the novel but also on a larger societal facet, I found her argument about the existence of homosocial relationships in Shelley's novel to be the most interesting. To summarize, Hale believes that male characters in the novel are connected by "intimate and intense relationships" amongst each other. Whether in talking about Robert Walton's platonic connection with Victor or Alphonse Frankenstein's ties with his friend Beaufort through his nurturing of Caroline, Hale argues that the presence of homosocial relationships reveals the "inherent instability of the institutions of family....that society sought...to establish as stable and immutable in the 19<sup>th</sup> century". Hale provides evidence by quoting passages from the novel such as "I desire the company of a man who could sympathize with me..." by Robert Walton. By giving a thorough analysis she shows that because men would seek for the companionship of other men, without necessarily needing interactions with females, there exist homosocial interactions in the novel that alter conventional views about "domesticity". Hale also employs the "They Say" technique to draw statements from other authors, such as Schoene-Harwood, in an attempt to give a more concrete opinion about certain homosocial relationships. For example, while Schoene-Harwood claims that men such as Alphonse

and Henry do not show signs of femininity, Hale notes that they indeed do, through their “nurturing qualities”.

In the eyes of writers, certain words may have deeper meanings than their proper definition. In reading this article, I struggled in immediately understanding the meaning of domesticity. Hale goes on about explaining how the novel portrays this concept. In reading further, I understood that domesticity symbolizes the different roles that men and women play in family, whether at home or in public. Though Hale gives a straightforward definition at the beginning of the section *Domestic and Public Spheres*, I continued to use context clues in understanding the word’s domesticity relation to characters or certain plots.

**[#10]**

**Title: Review: In ‘Spectre,’ Daniel Craig Is Back as James Bond, No Surprise**

When writing an introduction, I write as clearly and concisely as possible to ensure that my reader understands what I am talking about. In an introduction, I approach my style using the reversed pyramid method. First, in an attempt to introduce the topic that I will talk about, I give a general or “bird-eye” view or

thought about the topic at hand. Then, as I introduce my thesis while mentioning my backing evidence, I also give a very brief description of each paragraph I will write. In trying to write an understandable introduction, I also try to highlight on the importance of my argument in an attempt to make my writing not only enjoyable to read but also genuinely interesting. I do this by giving arguments through a different, usually unique perspective.

My writing completely differs from New York Times James Bond enthusiast, Manohla Dargis. In the New York Times movie review of *James Bond: Spectre*, “Review: In ‘Spectre,’ Daniel Craig Is Back as James Bond, No Surprise” by Manohla Dargis, the introduction is brief and through its very personal and colloquial tone, it conveys a sense that the movie won’t be any more special than the previous ones. She leaves her thesis until the end, and truly does not give many additional details to it. However, she does add some suspense to it, by including elements such as “the unexpected happens”. In the beginning of the article, she asks a question, and though she does not give an answer to it, she allures at what it might mean. Further in the introduction, she gives personal opinions, expectations, and mentions actors in the movie. Overall, she doesn’t hit many points about how good of a movie *Spectre* will be, but ultimately, she is able to establish some suspense that may lead the reader to read forward. In reading this passage, I notice that she does not mention the film director nor the release date of the movie- these are elements that I wouldn’t discard.

Dargis’ introduction paragraph in his movie review is interesting. It lacks a well defined thesis and supporting evidence. However, her way of incorporating suspense makes the reader want to read more. This is something I may decide to include in my writing to make my argument stand out.

[#11]

*Super Sad True Love Story* by Gary Shteyngart was one of my favorite reads this semester. The novel expressed the story of “post-humans” in an ultra-developed world, where technology dominates environments and corrupts the idea of being human. Through the different diary entries and correspondences such as instant letters and e-chat conversations I was able to learn about different styles of writing and expression. Through these mediums, I was also able to have a deeper understanding about the underlying feelings which people may convey through their writings. In *Super Sad True Love Story* there isn’t necessarily crafted a unique argument, but different characters write to present different stories, opinions, and feelings.

For this semester’s first assignment, the Literary Response Letter, I had to be creative in trying to convey one character’s point of view through a different medium. The purpose of the assignment was to practice my critical thinking skills and my ability to synthesize and evaluate the idea of others with a focus. In the story, Chung Won Park (Eunice’s mother) writes to her daughter through a series of e-letters. In these messages, Chung Won Park shows a side of hers that is particularly insipid- one that reflects her traditional self. In trying to always encourage her daughter to succeed while trying to update her about happenings at home, Chung Won Park conveys her persona as one who is trapped, unhappy, and lonely. As a result of my curiosity to let a different side of Mrs. Park’s personality free, I decided to write her thoughts in the form of a diary.

In the diary entry that I created for Chung Won Park, I tried to incorporate elements that she had mentioned in her original message but also statements in which she would try to release her tension or anger about her complicated family situation. In her letters to Eunice, she does not mention the subtle disappointment for Eunice which she is trying to express. For this reason, I try to voice this disappointment in my diary entry. In my letter assignment, I write “She is burden in chest” or “How will she do alone, my girl with no ambition?”. Further, I try to voice a more rebellious side of hers. Statements such as “I no listen when he speaks, I no

want to be with him” or “Oh Diary, I confess, I jealous of Eunhee” reflect that Eunice Park’s mother is truly willing to fly away without being capable to. These mentions show my ability to understand the underlying purpose of written communications and embedding it more clearly into my own writing.

Ultimately, assignments like these have helped me to be more attentive about what authors such as Shteyngart intend to convey. This has made me realize that the process of coming up with novel ideas based on available texts is more challenging than it seems and also remarkably satisfying. In my personal work, I showed a side of Chung Won Park that is not necessarily evident in her original writings. I also showed a clearer purpose to what she sends to her daughter. This has allowed for the crafting of creative writing and an interesting twist to a beautiful story.

# *Proposal and Annotated Bibliography*

**Anthromorphism through language in Mary Shelley's Frankenstein provides the bases to contemporary sci-fi works.**

**Research Question: "As the the monster in Mary Shelley's Frankenstein is capable to become human because of his use of language, how does he serve as an example to other sci-fi characters?"**

*By Kenny Igarza*

Mary Shelley's "Frankenstein" is deemed to be the first of its kind, being the first sci-fi novel. In an effort to become human and be bestowed with the quintessential rights of all men, the creature portrayed in "Frankenstein" learns the English language. If it were not for his educated demeanor, reflected mostly by the expression of an eloquent language, Victor Frankenstein's monstrous creature would play the role of simply, a monstrous creature. In being able to convey his thoughts through articulate and coherent sounds, the monster not only adopts emotive and psychological anthropomorphic characteristics, but also connects to other humans, such as his own creator Victor Frankenstein, closing the wide gap that distances humans from monsters. In this paper, I argue that language is the most important factor that allows the monster to feel and act like a human. This connection is important because it would lead to the understanding of the role of language in the humanization of other characters from contemporary cinematographic and literary sci-fi works such as "Her" by Spike Jonze and "Super Sad True Love Story" by Gary Shteyngart. In both of these

works, there exist characters (Samantha in *Her* and the Otter in *Super Sad True Love Story*) who would not be able to experience the same human interactions without their use of language.

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Bugg, John. "'Master of Their Language': Education and Exile in Mary Shelley's *Frankenstein*." *Huntington Library Quarterly* 68.4 (2005): 655-66. JSTOR. University of California Press. Web. 26 Oct. 2015.

- a. I ground my research upon "Godlike Science/Unhallowed Arts": Language, Nature, and Monstrosity by Peter Brooks, who argues that language "compensates" for the monster's "monstrous nature" by allowing him to become human. This supports my thesis and I plan to use it to give validation to my argument.

Brooks, Peter. "Godlike Science/Unhallowed Arts: Language and Monstrosity in *Frankenstein*." *New Literary History* 9.3 (1978): 591. JSTOR. The Johns Hopkins University Press. Web. 27 Oct. 2015.

- a. I refute John Bugg's argument in "Master of their language": Education and Exile in Mary Shelley's *Frankenstein* as he claims that the monster learns a language that allows him to embrace, rather than refute, his own monstrosity, hence accepting that he is not human. I want to say that because the monster learns English, he can utilize the medium of communication used by humans. Hence, he is, practically, human too.

Mcwhorter, John. "Why Save a Language?" *The New York Times*. *The New York Times*, 6 Dec. 2014. Web. 27 Oct. 2015.

- a. In reading *Why Save a Language*, by Gray Matter, I concur with the author that languages provide “variations on a worldwide, cross-cultural perception of this thing called life.”, and hence, that unique languages are characteristics of the human race. *Why Save a Language* would allow me to reflect on the fact that different languages are indeed unique belongings to the human race. Because the monster communicated in English, I want to reiterate that the Monster is anthropomorphic.

Marshall, Amy. "Talk It Over: Language, Uniquely, Makes Us Human." *The Conversation*. 24 Feb. 2013. Web. 27 Oct. 2015.

- a. “Language makes us human, and it’s encoded in our DNA”. In this article, Marshall argues that language makes us human because our DNA dictates that we have powerful enough brains to articulate abstract thoughts, unlike any other specie on earth. Because the monster is capable of articulating his abstract thoughts, he can be considered biologically human too.

# Draft of Research Argument Paper

Kenny Igarza

Professor Marlo Starr

Eng181

11/12/2015

Humanization in Mary Shelley's *Frankenstein*: How language and education make a monster, human.

Mary Shelley's 1818 novel *Frankenstein* is considered to be one of the earliest sci-fi works because it addresses the topic of creation through artificial techniques. Via his desire to discover how to give life to inanimate objects or beings, Viktor Frankenstein, the protagonist of the novel, creates a creature to whom he gives life. However, he does not promptly see a human being in who he creates- rather, he sees an abhorrent monster, from whom he flees away. Left in misery, the monster wanders off and is nonetheless expunged from all corners of humanity because of his putrid appearance. During his journey, the monster observes humans to learn how to orally communicate language and read literature. Hence, behind the monstrous looks of a being hated by society lies a human's soul: educated and capable to communicate emotions, feelings, and worries because of his ability to converse in a language. These skills allow for the monster to finally establish a humane connection between him and his creator, Frankenstein. **Therefore, through his ability to communicate via a language and because of his basic understanding of the world through his level of education, the monster in Shelly's *Frankenstein* is humanized.** Humanization refers to endowing human characteristics to something, or to simply "make human" (American Heritage Dictionary of the English

Language, Fifth Edition, 2011). The way that the monster in Shelley's novel uses language and education to establish a connection with his creator serves to put them on the same level. As the monster takes Viktor "from the sight that he abhors", the monster is able to communicate his story and make his creator empathize with him. Language and eloquence also allow for the monster to break the cultural barrier that separates him and his creator. Viktor, a scholar, cannot possibly feel a connection with the monster, but because of the creation's eloquence and scholarly conduct he can become a human with his own culture. Finally, these skills allow for the monster to reflect on what being human is like. During his travels, the creation is observant of the way that humans behave, and his own pondering about who he is, beyond just a monster, allow for him to feel more like a human.

Through oral language, humans are capable to interact with each other and voice their feelings and concerns. In the New York times, John Mcworther argues that languages provides "variations on a worldwide, cross-cultural perception of this thing called life.", allowing us to each have different opinions and different ways to express them. (Mcworther, 2014). The monster's creation to speak a language makes him human. In chapter ten of Shelley's *Frankenstein*, Viktor retreats on the summit of Montavert. Compelled by nature, yet in a land "terrifically desolate", he asks for his pseudo joy to be let continue. From a distance, he sees a "superhuman speed". At the sight of the human of huge proportions being his own unwanted creation, who approaches him, Viktor comments on the "tremendous ad abhorred" sight that defines the monster's shape. This being their first encounter since the night of the creation, the monster comes to discuss a series of request, after experiencing the human condition from a distance during his journeys. Amidst their one sided conversations, highlights by Viktor's repudiation for his own "Adam" and the monster's desire to recount on the miseries that made him a "fiend", from a "benevolent and good" being, language is medium that allows for a connection to be established. Filled by a desire to show his creator that he is also human and capable to hold eloquent and meaningful wants in life, the monster places his "hated hands" before Viktor's

eyes and beseeches him to hear “his tale” via language. Conquered by empathy, Viktor’s heart is “full”, and he feels compelled to learn more from his creator in order to “render him happy” before complaining about his “wickedness”. In this moment in the novel, the only way that the monster is able to be put on the same level as his creator, hence making himself heard, is when he uses language to communicate. Peter Brooks, Professor Emeritus of Journalism at Yale, argues that in the novel, language is what allows the monster to understand his own existence in a world where everybody dislikes his physical appearance. (Brooks, 1978). Through language, he is capable of establishing a connection with his creator that would otherwise not be formed at all. Had the monster covered Viktor’s eyes and not spoken, what could have Viktor understood from it? Communicating his requests allows the Monster to make himself heard. Language, thus, makes the wretched creature in Frankenstein human because it helps communicate his requests, which ultimately lead another human to feel empathy for him.

Further, the monster is able to utilize his own eloquence and communicative skills to fight the cultural differences between him and his creator. Having read literature such as *Paradise Lost*, the monster wants to feel closure to his misery, just as Adam was sent away from his own creator. However, this is challenging because he has looks that are different from those of regular people. John Bugg claims that language and education allow the monster to see his own monstrosity hence understanding that he is not human himself. In a sense, it is important to notice that because the “detestable” looks of the monster drove him away from fitting in society, the monster would never truly feel as a human being. However, as he does interact with Viktor through language, he is capable of asserting that he knows about life and the struggles of being a human being. During his experiences, the monster reads enlightening works of literature from Plutarch, Milton and Goethe. These works help to form his conception of the human condition, which is absolutely needed in order to understand what it means to be human. Through his eloquence, the monster is also capable to feel hurt, angry, and lonely, which ultimately drive him to seek revenge against the cruelty of

his own creator. As established between the creator and the creation's differences, the dissimilar cultures shared by the monster and his creator could only become more distanced if it were not for language. Ultimately, the monster is able to understand on the struggles of humans, hence acquiring his own culture, through language and his will to become more educated. These skills humanize the monster in Shelley's Frankenstein.

In giving life to a monster, Viktor Frankenstein engineered his creation. To understand "Nature" and "her" incomprehensible and mysterious "lineaments", Viktor studies anatomy, physics, chemistry and other natural sciences. In the process of giving life to something inanimate, Viktor never gives importance to the fact that his creation may become capable to experience emotions, communicate, learn, and have a will to become more knowledge about the wonders which he also feels compelled about. Though, if it is a being that had human features in his composition that Frankenstein wanted to create, he needed to assume that "language is encoded in our DNA", as argued by Marshall Amy (Marshall, 2013). In her scientific definition of language as encoded within our genes, Marshall creates an argument that says that Frankenstein's monster was destined to learn how to speak because of his human DNA. Looking at the topic of this paper with Viktor Frankenstein's scientific eyes, it would be but common sense to mention that the monster's ability to speak and formulate thoughts via a language is directly correlated to the way that his creator engineered him.

In Mary Shelley's Frankenstein, language and eloquence are mediums that serve to humanize a desolate monster. Through language and eloquence, the monster is able to put himself on the same level as his creator while overcoming cultural barriers. Further, because the monster was engineered as he was human, his DNA is genetically predisposed to possess mediums to learn language, which are ultimately reflected during his journeys and interactions with his own creator.

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## Reflection

I wrote this paper on the concept of humanization because it ties closely to the study of neuroscience. As organisms able to communicate our thoughts via language, we are able to be humans. Without a language, many of our state of minds could not be communicated. The monster in Shelley's *Frankenstein* learns a new language with which he communicates his eloquence in an effort to establish a connection with his creator. Without any doubt, the strength of my paper lies in the thesis. It is clear and it forms a very interesting

argument linked to scientific reasoning. In my paper I introduce different opinions that are supported by evidence, in an effort to prove my point. However, because of how broad and controversial the issue of “becoming human” through language is, I struggled in finding meaningful connections between the topic and evidence from the text. In my last paragraph, I got stuck- I couldn’t find other ways in which I could connect how language in our DNA actually makes us humans and how the monster in the novel is one as a consequence. In my final draft, I will work on adding more solid, debatable, and supportable pieces of evidence in my paper, which will solidify the concept that language and eloquence makes one human.

# *Final Version of Research Argument Paper*

Kenny Igarza

Professor Marlo Starr

English 181

8 December 2015

## Eloquence and Fiendish Looks in Mary Shelley's *Frankenstein*: Connecting Creator and Creation through Language and Literature

Mary Shelley's 1818 novel *Frankenstein* reflects on the theme of divine omnipotence as capable to bring the inanimate to life. In the novel, Victor Frankenstein "bestows animation upon lifeless matter" (31) in creating a "miserable monster" (35). Unlike God, however, who "created man in His own image" (*New King James Bible*, Genesis 1-27), Frankenstein gives life to a creature that does not resemble his own human image in that of its monstrous features, such as its "yellow skin", "shrivelled complexion", and "straight black lips" (Shelley, 35). Thus, because Victor repudiates the Monster which he created, he cannot readily establish a relationship with him, who flees Ingolstadt and struggles in the quest for knowledge and acceptance. Two years since their first interaction, the Monster and his Creator meet at the summit of Montanvert. It is only when the Monster "places his hated hands" before Victor's eyes in an effort to take him from "the sight which he abhors" begging him to listen to his tale, that Victor feels "curious and compassionate" towards the Monster's request (Shelley, 70). Likewise, after recounting the story of his

journey, through language, during which he expresses his passion to learn more about humans and their culture, the Monster is able to convince Victor to create a female companion with whom he can share his monstrosity. Victor complied with his Creation's demand because he recognized his duties as a Creator in the first place, but ultimately, this would not have been possible without the Monster's eloquence, with which Victor certainly identifies. In fact, if Victor were to only be able to see a "filthy mass" incapable to properly communicate, his feelings towards his Creation would be exclusively "horror and hatred", and hence, they would be rather one-sided; whereas, the Monster's **words**' "strange effect" on Victor also lead him to feel compassion and sometimes the "wish to console" the vile being (Shelley, 106). Therefore, as the Monster himself recognizes his wretchedness as a barrier that prevents him from establishing relationships with human beings, it is ultimately his eloquence as shaped through language and literature that allows him to connect with his Creator. This connection can ultimately facilitate the understanding of how knowledge served to constrain both Victor and the Monster among the limits of nature.

The Monster's journey as told to Victor on the summit of Montanvert portrays his innate curiosity for the human culture and one of its particular components, language. For epochs, the use of a common, comprehensible language as a medium to simplify conversation and communication has facilitated the development of modern Nations, where their citizens are able to connect mutually for using one recognized language among themselves. Being able to speak and understand a language is not a fundamentally required skill to communicate, given that communication can exist even in the absence of language; however, because languages allow individuals to easily convey their "cultural knowledge" and establish the easily identifiable "nature of human social life", it is indeed a valuable communicative tool (Krauss and Chiu, 1997). Because of his ability to eloquently convey his story, thoughts, and feelings through an understandable language, the Monster is capable to connect with his Creator, who carefully pays attention to his recount, which "occupies the whole day" (Shelley, 107). After fleeing from Ingolstadt, the Monster first learns about language as he

notices that the cottagers “possessed a method of communicating their experiences and feelings to one another by articulate sounds” (Shelley, 78). Then, “by great application”, he self-instructs himself to associate words to objects, understands that “sounds” can be written as well as spoken, and hence begins his effort to learn “the art of language” (Shelley, 81). In the Monster’s recount, not only does he show his level of oral proficiency but he also demonstrates a curiosity for learning that mimics his Creator’s. In fact, following Henry’s arrival to the University of Ingolstadt and expressing his interest in mastering “the Oriental languages”, Victor was “easily induced to enter on the same studies” to learn Persian, Arabic, and Sanskrit (Shelley, 44). The Monster’s ability to craft a story, via language, that has elements with which Victor can identify undoubtedly serves to establish a connection between them both because while Victor could not ultimately sympathize with him, he felt as if he had “no right to withhold from him the small portion of happiness which was in his power to bestow” (Shelley, 106). This latter statement proves that Victor connects with his monstrous Creation, despite of its horrid looks, and understands his duties towards it. Furthermore, the communicative use of language can help to convey the speaker’s emotions through its several “linguistic structures” (Wilce, 2009). One’s ability to manipulate language in its syntactic and idiomatic contents, for example, may either make one’s argument emotionally powerful or conversely, bland. The monster’s narration of his distressing and seemingly authentic Journey make Victor think, principally because of its length, content of information, and introspective reflections. As he “pauses to reflect on all he had related, and the various arguments which he had employed” (Shelley, 106), Victor recognizes the Monster’s “virtues”, understands his challenges, and finally “consents to his demand” to create a female companion at the price of fleeing away from Europe (Shelley, 107). “The power of language itself to link speaker and listener” in Frankenstein is quintessential in not only making the Monster an eloquent being, but also in establishing a mutually benefiting relationships between Creator and Creation (Brooks, 1978).

Just as the Monster shows his eloquence by employing language as a medium to communicate and connect with Frankenstein, he also does so by mentioning how literary works and “the science of letters” have inspired “wonder and delight” within him, and finally shaped his distinctiveness (Shelley, 84). Just as language, literature is important in defining the identity of an individual, because it is a mode of communication through which one may “understand another person whole heartedly” by “envisioning their memories, their pain, and their emotions without actually being that person” (“Importance of Literature: Essay”). Likewise, literature helps in “defining what is right and what is wrong”, hence serving as a source for the understanding of morality and the elements that can lead to virtuosity (“Importance of Literature: Essay”). The Monster’s exposure to different literary works shape his being to become inquisitive about life and the character of human beings. In listening about Volney’s *Ruins of Empires*, the Monster becomes acquainted with the history of Nations, becomes knowledgeable about modern governments, and receives insight pertaining to the “manners, governments, and religions” of different countries (Shelley, 84). These initial steps in his education evoke doubts in his mind, yet also allow him to understand that he is “not of the same nature as man” (Shelley 85). Then, as he reads *Paradise Lost*, *Plutarch’s Lives*, and the *Sorrows of Werter*, the Monster begins questioning himself: “...Who was I? What was I? Whence did I come? What was my destination?” (Shelley, 91). Ultimately, while being aware that his putrid looks (but not truly understanding of why he is the way he is) will never help him to develop interactions with human beings, he relies on his ability to talk about his spiritual growth through literature to truly make his listener look beyond his monstrosity. The Monster’s struggles with knowledge is truly similar to Victor’s, who though early in his life is fascinated by alchemists such as Cornelius Agrippa, Paracelsus, and leaders like Albertus Magnus later finds a devotion in natural philosophy and the study of chemistry. As the Monster, Victor also presented a wish to “penetrate the secrets of nature” while reading and studying the works of his favorite authors (Shelley, 21). And likewise, just as “the increase of knowledge” helped the monster realize what a “wretched outcast” he was, Victor considers the “acquirement of knowledge” as “dangerous” in that it can make men

“greater than nature will allow” (Shelley, 31; Shelley, 85). As revealed in the Monster’s story, the similarities between the mentalities of Creator and Creation create a connection between them that leads them to achieve a compromise. Thus, the Monster’s eloquence as shaped through literature forces Victor to look beyond the fiendish looks of his creation in order to comply with his requests.

Conversely to the argument that eloquence as shaped by language and literature forms a relationship between Frankenstein and his monster, some may argue instead that the connection between Creator and Creation never establishes in the first place. In his analysis of Shelley’s Frankenstein, John Bugg voices that the creature begins to feel inferior to the De Lacey’s due to his “physical difference” (Bugg, 2005). This physical difference promotes the creature’s plan to wait until Agatha, Felix, and Safie leave the cottage in order to approach the old man and attempt to establish a relationship. However, because his encounter does not go as planned, despite his kindness and friendliness, and because he is given confirmation that his looks will never let him be accepted by society, the Monster is condemned to a life of solitude, confined within his own abomination. Consequently, because Victor feels repudiated at the sight of the “filthy mass” as he begs him on the summit of Montanvert, Victor cannot readily feel a connection with him (Shelley, 106). According to Bugg, the “racism” felt by Victor towards the monster never truly facilitate a Creator to Creature connection (Bugg, 2005). In his analysis, however, Bugg, does not consider greater, far more powerful factors that do establish a temporary connection between Frankenstein and his Monster. As noted previously, and continuing with the theme of this argument, a similarity in the ways via which Victor and the Monster have gone through the challenges of life, nature, and self-discovery does, even if temporarily, create a connection between the Creator and his Creation. This similarity, as expressed via the Monster’s eloquent language and culture, remind Victor of his own struggles in trying to outperform a cruel Nature.

In trying to convey his story and also request a companion, the Monster wants his creator to feel sympathy for him. Though Frankenstein never truly admits to feeling sympathy for his own creation because

of his wretched looks, he does comply with the requests of the Monster. The Monster is able to convince his Creator because of his eloquence as shaped by a familiar language and an education based on the study of prominent literary works. In feeling connected to his Monster as he recognizes familiar upbringings and struggles, Victor once more witnesses the effects of Nature on an overreaching of its own limitations.

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## Reflection

I did not dedicate enough effort in my first draft, and because of that, I decided to completely rewrite my essay. My initial draft had ideas that were all over the places. I simply could not get through my mind the idea that language simply facilitates conversation, but does not necessarily make a Monster human. For my final paper, I decided to bring the concepts of language and literature as capable to improve the eloquence of the monster, which ultimately allows him to establish a connection with his Creator. Though Victor admits that he is not able to sympathize with the monster because of his abomination, he does consent to creating a female companion per the request that the creature flees from Europe. As he recognizes his duty as the Monster's Creator, he ultimately feels a linkage with him, again, not necessarily fueled by compassion.

This time, I performed reverse outlining to refine my argument, and I must say that it allowed me to organize the structure of my work more efficiently. For example, initially, I had the counterargument/rebuttal at the end of the introductory paragraph, but then, I decided it would have been best to include it prior to the conclusion. Moreover, I consulted PurdueOwl to fix both the Works Cited and in Text Quotations. The flow of ideas and road-maps in the essay also follow a more structured argument.