Sound disturbed an old woman who was sleeping in a chair beside me. Her body was rigid, and her features were frozen in a silent, unforgiving expression. Her skin was ashen and her eyes were closed, as if she were deep in slumber. I hesitated, unsure of what to do, when she suddenly stirred. Her gaze locked onto me, and I was overcome with a sense of fear and unease.

She sat up, her eyes glinting with a cold and calculating light. "What are you doing here?" she demanded, her voice low and menacing.

I tried to explain myself, but she cut me off with a wave of her hand. "No excuses," she said, her voice rising. "You have no right to be here."

I dropped my gaze, feeling ashamed and vulnerable. "I'm sorry," I said, my voice shaking. "I didn't mean to disturb you."

She sniffed dismissively. "You shouldn't even be here. You're not one of the select few who are allowed in."

I took a step back, instinctively recoiling from her presence. "I only came to see You," I said, my voice growing stronger. "I came to ask for Your forgiveness for my sins."

She laughed, a sound that was both exhilarating and terrifying. "Forgiveness? For what?"

I hesitated, unsure of how to proceed. "For my deeds," I said finally. "For my transgressions against You."

She shook her head, her expression one of condescension. "Transgressions? You think you're transgressions are worthy of my attention?"

I took a deep breath, determining to speak my mind. "I am aware of my flaws," I said. "I am aware of the mistakes I have made."

She raised a brow, a hint of amusement in her eyes. "And what mistakes have you made?"

I took a deep breath, remembering my failures and mistakes. "I have been unfaithful to you," I said finally. "I have strayed from Your path."

She chuckled, a sound that was both mocking and condescending. "Unfaithful? To me? You think you could ever be unfaithful to me?"

I flinched, feeling the sharpness of her words. "I am sorry," I said. "I know I have failed."

She turned away, her gaze cold and unyielding. "You know what you must do," she said finally. "You must repent. You must make amends."

I nodded, feeling a sense of relief and gratitude. "I will," I said. "I will do whatever it takes to make things right."

She turned to go, her expression one of dismissal. "Go," she said finally. "Go and make things right."

I watched her leave, feeling a sense ofvore and emptiness. "Forgiveness," I muttered to myself. "I still need Your forgiveness."

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NICK TAYLOR
Passage Two foregrounds the Creature's descent into destruction, exemplifying within the sudden tonal shift the erratic nature of the characters in Frankenstein plagued by extreme behaviours. As "Paradise Lost" - symbolic of the Creature's knowledge and language - provides 'for deeper emotions', the curious and intrigued tone of the Creature is torn asunder by his realisation of the injustice of his origins, blaming Victor as he created him as 'hideous.' Yet, the acquisition and understanding of language not only gives the Creature a sense of his own humanity, but as this passage exemplifies, it allows him to come to terms with his alienation from society. Therefore, in a sense, language and knowledge possesses the same good and evil duality that the Creature embodies within this passage; in the greater scheme of Frankenstein, typified by Victor's utterance of the 'demonic' corpse in Passage One and his 'catastrophe', knowledge is presented by Shelley as a double-edged ideology as it advances capabilities for both good and evil. Between the two of these figures then, what is thus established is the danger of unbridled knowledge across the entirety of Frankenstein, in a universe which obfuscates its inhabitants who corrupt the very essence of knowledge itself.

Simultaneously, with the allusion to the biblical story and Christ figures in Passage Two as well as the mention of 'Satan', Shelley constructs a metaphor of the Creature who possesses the complex qualities of both good and evil. With the 'emotions' and 'hands' of the Creature, Shelley's imagery serve as a reminder of the humanity of the Creature. As the Creature compares his 'existence' to 'Heaven', Shelley unveils the ideal state of a 'Creator' who fulfills their responsibilities with 'special care'. What is thus elaborated upon is the necessity of compassion in a world where rejection, exemplified in Passage One as Victor 'escaped, and rushed downstairs', is the defensive action of its inhabitants. Yet, if the
Creature is a modern ‘Adam’, then it becomes clear that Shelley’s construct illuminates that mankind is alone in a universe with an indifferent god; left to its own devices, the world brings disaster to even the gentle and good.

With Victor’s outraged expression in Passage One, ‘I had selected his features as beautiful. Beautiful,’ Shelley creates a vision of a man whose anger at the world is centralised in his failure to achieve perfection. In using the words ‘infinite pains and care’, Shelley condemns obsessive behaviour, reinforced by Victor’s mention of his ‘sole purpose of infusing life into an inanimate body’, as it only results in ‘catastrophe’. As Victor attempts to surpass the powers of nature, Shelley illuminates the pre-eminence of the natural world and its ability to achieve a state of resplendence, manifest in the Creature’s words in Passage Two as he exclaims, ‘God... made man beautiful and alluring’. It is in this that Shelley not only connotes that the best laid schemes of man can often go astray, but also the folly of mankind who believes that they can supersede nature’s fundamental principles.

Yet, Passage One also brings to the fore the superficiality of society through the characterisation of Victor in his reaction to his Creation. As Victor grapples to ‘describe [his] emotions’, he is unable to endure the aspect of the Creature. With his list of ‘features’ that he ‘intended to be ‘beautiful’ yet turn out to be ‘horrid’, Shelley illuminates upon the self-destructive actions of a superficial society that fails to see any merits in imperfection. At one level, Victor’s ‘beauty of the dream’ that ‘vanished’ encapsulates the sudden realisation of his ‘breathless horror’ upon perceiving the Creature; beyond this, however, Shelley is condemning a superficial society with aesthetic ideals that in such a rigid world, the meaning of compassion and acceptance is lost, ultimately creating a ‘monster’ one only chooses to see. That Victor ‘beheld the
wretch’, Shelley illuminates the multifarious ways of humanity’s perceptions: for the majesty of humankind’s civil order to be established, what is necessary is a reversal from a superficial society, to a world where its inhabitants are judged by what they are, rather than what they seem.

Building upon the necessity and powers of compassion alluded to in the first and second passages, Passage Three exemplifies in the figure of the ‘old woman’, the antithesis of Romantic behaviour. With the bland description of her ‘hard and rude’ face as well as her countenance that ‘expressed her entire indifference’, Shelley constructs a juxtaposition between this prosaic figure and the other characters of Frankenstein who indulge in excessive emotions. This is epitomised by Victor’s melancholic claim ‘I am sorry that I am still alive to feel this misery and horror’ in which he is clearly seeking consolation as her candid and terse response made him ‘turn... with loathing’ for her ‘unfeeling... speech’. The nurse’s words later: The aphoristic statement of the nurse, ‘I do my duty with a safe conscience; it were well if everybody did the same’, characterises the ideal expectations of Shelley upon her microcosm: in Passage One, Victor had ‘far exceeded moderation’ and the result of this is explored throughout the entirety of Frankenstein. As Shelley’s characters bring about the ultimate demise of each character who has no middle-ground. After Victor’s phantasmagoria of the ‘series of [his] life’ he becomes ‘feverish’ in recognising his loneliness without a ‘gentle voice of love’ or ‘dear hand’. Through this, Shelley is advocating the ultimate power and necessity of compassion for the majesty of humanity to be revealed. Yet, in a wider sense, with the imagery compounded with the imagery of the ‘darkness’, Shelley alludes thus to the that ‘pressed around’ Victor, Shelley alludes thus to the forcibly constricted universe devoid of true compassion, resulting in its inhabitants becoming caught within
the confines of their own 'darkness'.

However, in Passage One, with the 'hand... stretched out, seemingly to detain' Victor, Shelley's image acts as an precursor to the events that unfold. Indeed, within the greater scheme of Frankenstein, the images of 'hands' denote a sense of irony; it was from Victor's hands that he 'created' his Creature in Passage One during his 'dream'; while embracing Elizabeth, Victor's touch gives her a 'hue of death'. Moreover, it is from the Creature's 'hands' that death and destruction ensues and in Passage Two, the irony of 'other volumes which had fallen into [his] hands' is emblematic of the Creature's destructive behaviour; with the means in his hands, he becomes a natural force of destruction. As the two figures seek to 'detain' one another, Shelley comments upon the revenge and the distorted bonds it creates within humanity. Ultimately, revenge is what gives both Victor and his Creation a connection to the universe in which they are tearing apart the fabric of their very own existence.

what Frankenstein is lambasting then is not merely the dangers in unbridled knowledge, but a world where its inhabitants are blind to the powers of compassion. With the Creature 'solitary and abhorred' in Passage Two and Victor in Passage Three with 'no one' to 'sooth' him, Shelley's construct is that of an inverted state of society where humanity remains blinkered to their ability to flourish with the implementation of compassion. Hence, the fundamental values of Frankenstein lies within the construct of the individual: with tranquility of the personal self, an otherwise unattainable harmony is achieved within the framework of the universe.

Going well. 12
Good use of this rev.