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Bysshe Shelly) (George Gordon Byron)  
(John Polidori)

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(Walter Scott) “

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1979 (Ellen Moers) 「 』4)  
(Sandra M. Gilbert) (Susan D. Gubar)  
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(Mary Wollstoncraft) 가 (William  
Godwin) 가  
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 (Frances  
 Burney),  
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 (Jane Austen)  
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 (George Sand)가  
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 (Mary Ann  
 Cross) (George Eliot),  
 (Charlotte  
 Bronte) (Currer Bell)  
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 『(1788) 『  
 『(1798) 가

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(Edmund Burke) 『 (1790)  
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(Hannah More)가 가  
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(Marcia Tillotson)

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(Jonathan Swift) , 19  
(Walter Scott) , (Robert Louis  
Stevenson)  
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(Angela Carter)

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Mary Shelley, Frankenstein, Feminist Critique, 19th Century Female Novelists, Identity.

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/Abstract/

Mary Shelley's *Frankenstein*  
and the Question of 'Ambiguous Identity'

Koh, Won

Mary Shelley's *Frankenstein: or, the Modern Prometheus*, published in 1818, is one of the most important texts in 19th century women's literature. Many feminist critics have discussed the significance of this novel ever since Ellen Moers, Sandra Gilbert and Susan Gubar presented feminist critiques of *Frankenstein* in the late 1970's. The focus of discussion is the identity of "creature" in this novel. Feminist critics see on the figure of creature an image of woman oppressed and suffering from the patriarchal society. They think that Mary Shelley's novel aims to subvert the symbolic order of sexism.

However, the creature isn't male, nor female. The creature has now an image of male and then an image of female too in the novel. It hasn't any definite identity in the novel, and perhaps that is a reason why it is branded as a monster. An identity is constructed by relation, but this 'monster' hasn't any substantial relationship. The creature is discarded not only by its creator, Victor Frankenstein, but also is cast out from society. The monster hasn't any relation to construct its own identity. It is mere an object that waits to be endowed with a signification.

In so far as Mary Shelley's novel, *Frankenstein*, has an important meaning in the history of 19th century women's literature, it is owing to her monster that exists as an object outside the dominant order of society. Her monster is surely the effective vehicle not only to represent the desires and the feelings of the oppressed, but also to

reveal the stifling nature of the existing identity investments. Mary Shelley's literary feat lies there.