

Jackson, Rosemary. "Narcissism and Beyond: A Psychoanalytic Reading of Frankenstein and Fantasies of the Double." *Aspects of Fantasy* (1986): 43-53. Web. 12 Mar. 2014.

In the article "Narcissism and Beyond: A Psychoanalytic Reading of Frankenstein and Fantasies of the Double", Rosemary Jackson argues that creator and creation are similarly paralleled from a psychological standpoint, where they basically become and are, one. In her thesis statement: "For stories of the double are graphic depictions of the alienation which is involved in becoming "human" at all: they protest against and then reenact that drama of insertion into human culture which is the time when, with the acquisition of identity, our many protean selves, our undifferentiated elements, are "unified" and stabilized as "one" character -- the ego, the I, the self, indivisible and integral, upon which society depends" (44), she argues that the monster in *Frankenstein* acts as a mirror image to Victor, as he was created literally from Victor's mind, his own ideas and actions. Victor and the monster are argued by Jackson to be mirrored self-images to one another, and that the monster is just as demonic as he is. She also points out that a problem with the fantasies is the problem of identity.

Jackson also ties in the romantic Oedipal complex and the formation of the ego and human growth. Jackson argues that the Oedipal complex has two in-between phases – love for self and love for other – where the child can not differentiate between self and other. And this stage is called the mirror stage, when then precedes to the establishment of unity. He also argues that Frankenstein created the monster to fill the gap of his mother, and as he "gave birth" he is an unnatural mother and therefore a reflection of himself. And later, that Elizabeth replaces the mother figure that goes along with the Oedipal complex story.

Jackson argues that the monster and Frankenstein are mirror images of one another due to the Oedipal complex which states that the identity self and ideal ego develop into unity, unite in resentment and are reflections or projections of one another's identity.

I agree with many of the claims Jackson states in "Narcissism and Beyond: A Psychoanalytic Reading of Frankenstein and Fantasies of the Double." I also would say that the monster and Frankenstein resemble one another greatly and are mirror images of one another. However, I would not entirely agree that the Oedipal complex ties into the story as much as Jackson stresses. Perhaps Frankenstein created the monster to fill the space of his lost mother and only to an extent, but I would not agree that Elizabeth replaces the mother identity and the monster kills her to save himself or "Frankenstein" from the taboo, as Jackson claims later in the article. Frankenstein and the monster mirror each in the ways of dangerous shared knowledge, their misery, their sense of loss and the destruction of their own integrities. The example that Jackson uses that shows this is "the being whom I had cast among mankind . . . [was] my own vampire, my own spirit let loose from the grave, and forced to destroy all that was dear to me," where Victor is already aware that when he created the monster, he created his own monster which is himself, and they are reflected on each other. The dualism in *Frankenstein* is clearly evident and the psychological parallels between creator and creation are evident as well.