Corpus analysis of the lexeme 'Frankenstein'

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Theoretical framework

Reception of the novel

Frankenstein: or the Modern Prometheus has held its popularity up until the contemporary era. The proof for this had been found not only in the ongoing sales in Everyman, Penguin, and OUP editions but also in over a hundred film adaptations, cartoons, comics, prints on bags and chewing gum wrappers and even an entire chain of restaurants in the USA (O'Flinn, 1986, p. 194). The novel has also been translated into several languages outside of Europe and readapted into various musical pieces, novels, video games, and a Lego kit (Davison & Mulvey-Roberts, 2018, p. 7). So, the question arises: how did a fictional monster succeed to overcome cultural, geographical, and national borders and linger worldwide? Davison and Roberts argue that this is firstly due to its multivalency. Many different social groups, such as the outcast, rebels, and disadvantaged, have been identified with the creature. Besides masses, the identification with the monster has progressed even to the topic of class conflict, British imperialism, African slavery and the 'yellow peril'. *Frankenstein* has also proven to be an adaptable vehicle for representing sexuality, embodiment issues and family dynamics (Davison & Mulvey-Roberts, 2018, p. 7-8). Another reason for *Frankenstein*'s longevity can be found in the language, style, and tone of writing. From the 21st century point of view, the author mixes social and cultural discourses, making it a modern, if not a postmodern text. Also, the mix of several popular forms, such as the Gothic novel, classical texts by Dante, Shakespeare and Plutarch, the modern scientific discourse of alchemy and scientific and religious discourses adds to the novel's topicality and stability among the readers (Allen, 2008, p. 17-18). Lastly, the contemporary trait of the novel is embedded into the so-called 'Frankenstein myth' (Van der Laan, 2010, p. 302). This mainly concerns the thought that in the contemporary era people are not paying enough attention to the consequences of playing with science and technology, or in other words, to how technological accomplishments can go wrong in more ways than one. Believing that there are no limits to human knowledge or scientific research, people celebrate the birth of constantly emerging innovations while disregarding the many setbacks and problems caused by them. Victor Frankenstein held this same belief which

resulted in chaos. His story can be directly transferred to the 21st century, where the myth argues that modern man will consequently be destroyed by his own inventions (Van der Laan, 2010, p. 302).

Language, culture, and society

The topic of the interrelationship between language, culture and society has been researched in linguistics and philosophy of language for decades. One of the most prominent avenues of thought on this topic comes from The Sapir-Whorf hypothesis, which claimed that it was not possible to understand one without the other due to their close relationship. On one hand, language embodies an interpretation of reality, while on the other the language can influence thought about that reality (Lucy, 1997, p. 294). Language is interwoven with culture and national identity of a people, which in result makes him subject to shaping and influencing by the culture he is found in. Therefore, every language's vocabulary is linked to the lifestyle and values of its people. Various kinds of realia, such as customs or things, are found in every language and reflected through specific words. Language also considers history, geographical areas, folklore, and traditions in terms of forming a culture of a specific nation (Kurbanova, 2020, p. 981).

Frankenstein emerged as a gothic novel by London-born writer Mary Shelley. The novel's name is the last name of the protagonist, Doctor Victor Frankenstein, who created a human-like monster out of different body parts. Besides the fact it is commonly known as one of the most popular novels to have been written, the lexeme 'Frankenstein' will be the focus of this thesis. The name 'Frankenstein' has lingered in the collective thought of people and has been passed on for over 200 years as a separate notion, not always mentioned in terms of the novel. 'Frankenstein' has been actively used to describe various notions, ideas, and things in whatever way the speaker found necessary and applicable. Literature can also be considered as one of the realia responsible for forming a culture of a specific nation. Each writer has the characteristic of belonging to a certain nation and therefore represents the nation within the framework of his literature. The same can be linked to Mary Shelley. She is a representative of English literature, and her novel *Frankenstein* is a work of fiction representing it the same way. Throughout time, the novel and the lexeme together began to spread all over the country, firstly due to many publications of the novel. Then, not only publications, but film adaptations as well launched *Frankenstein* abroad, making it a relevant lexeme in American English too. The result

of this spreading is the fact that *Frankenstein* and its concerns speak to Western modernity (Davison & Mulvey-Roberts, 2018, p. 210) and its "mythemes are encrypted into the fabric of contemporary Western culture" (Davison & Mulvey-Roberts, 2018, p. 255). Besides being influenced by culture and influencing the culture of a nation, language, as a cognitive mechanism, has many other functions. One of these functions refers to the process of constructing metaphors. The process has to do with conceptualizing one mental domain in terms of another, and in the process of such cross-domain mappings abstract concepts like change, states and time become metaphorical (Lakoff, 1993, p. 1). The metaphor also enables us to transfer meaning in terms of similarities between the domains, as was found in the analysis of the lexeme 'Frankenstein'.

Mechanisms of language

The conceptual nature of metaphors means that they have to do with thinking, not speaking. In language, they are regarded as "a function of the metaphorical structure of our conceptual system" (Zinken et al., 2003, 5). What also needs to be considered in this theory is that metaphors relate to culture as well. This means that seeing an item or an entity as something else is rooted in cultural foundations, i.e., that cognitive systems are influenced by the specific cultural circle. Also, concepts found in the production and usage of metaphors are shaped by culture (Zinken et al., 2003, p. 6). As proof, the author uses 'Frankenstein' as an example of a culture-specific concept serving as a basis for a metaphor used to describe the progression of science – 'a Frankensteinian endeavour' (Zinken et al., 2003, p. 6). To use these kinds of metaphors, the speaker must acquire the concepts through the experience of culturally salient texts, in which the text needs to be understood through media, novels, films, art, and cultural history. These and similar metaphors are grounded in a group's cultural imagination (Zinken et al., 2003, p. 9). In this case, *Frankenstein: Or The Modern Prometheus* is the culturally salient text needed for understanding the metaphor, the phenomenon of popular culture and most certainly a distinctive trait of Western culture (Levine & Knoepflmacher, 1979, p. 3). The author also mentions the other two culturally significant traits of *Frankenstein*, the first being that it is a minor novel, but "the most important minor novel in English" and the second found in the fundamental dualisms of Western history since the French Revolution, such as the social, political, and moral crises (Levine & Knoepflmacher, 1979, p. 4). In the end, Levine concludes that the novel gives us a metaphor with dualities which can be applied to our contemporary

time (Levine & Knoepflmacher, 1979, p. 8). The phenomenon of conventional metaphor can also be linked to the metaphorical trait of the lexeme 'Frankenstein'. In conventional metaphors, "much of our ordinary conceptual system and the bulk of our everyday conventional language are structured and understood primarily in metaphorical terms" (Lakoff & Johnson, 1980, p. 453). They are very influential in our everyday speech and actions because our conceptual system in fundamentally metaphorical in nature (Lakoff & Johnson, 1980, p. 453-454). Metaphorization proves that there are numerous ways to understand reality, and that shows the variability and the nonlinearity of human cognition (Kiseleva & Trofimova, 2017, p. 243). Due to the metaphorical nature of our conceptual system, the lexeme Frankenstein has become a tool for metaphor in the mind of an English-speaking person. Notions, things, and processes shown in the analysis below were identified and compared to 'Frankenstein' according to several similarity patterns and then described by explicitly using the lexeme. Also, the analysis will provide numerous examples of how the metaphor posited by the lexeme 'Frankenstein' has found its usage in contemporary contexts and confirm the thought that the notion is rooted in cultural foundations and influenced by a cultural circle.

Previously conducted research shows that the basis for natural-language semantics is the conceptual system that emerges from everyday human experience. Besides that, the approach cognitive linguistics takes while dealing with language proves that the conceptuality can account for three diverse areas – polysemy, lexical semantical change, and pragmatic ambiguity. What these three areas have in common is the fact that they all involve one form being used for many functions (Sweetser, 1990, p. 1). In semantic change, a form acquires a new function to augment or replace the previous one, whereas in polysemy multiple related senses are linked to a single word. In pragmatic ambiguity, the basic semantic function of a form gets pragmatically extended in order to cover other meanings (Sweetser, 1990, p. 1). To show what happened to 'Frankenstein' throughout the previous 200 years, first we need to address the criticism of the novel, which argues that Victor and his monster are in fact doubles. Here, the notion of doubleness is introduced. First introduced by criticism, the notion found its place in popular versions and adaptations, which resulted in an unconscious acceptance of the monster casually being called Frankenstein (Levine & Knoepflmacher, 1979, p. 14). In another instance, there is a record of how the name persisted in an incorrect way: "(...) there are many cases in popular culture where the creature himself is mistakenly referred to as Frankenstein. This way, he takes on his creator's name outside the text" (Uremović, 2021, p. 91).

The dictionary entry for 'Frankenstein' shows different explanations and definitions of the lexeme. *Cambridge Dictionary* has only one result and defines it as:

Frankenstein
noun [C]
UK
(also Frankenstein's monster)
something that destroys or harms the person or people who created it.

Merriam-Webster offers several explanations:

1 a : the title character in Mary W. Shelley's novel *Frankenstein* who creates a monster that ruins his life
b : a monster in the shape of a man especially in popularized versions of the Frankenstein story
2 : a monstrous creation
especially **:** a work or agency that ruins its originator

Finally, *Collins Dictionary* refers to it as:

in British English
NOUN
1. a person who creates something that brings about his or her ruin
2. *Also called*: Frankenstein's monster
a thing that destroys its creator

in American English
NOUN
1. the title character in a novel (1818) by Shelley[2] : he is a young medical student who creates a monster that destroys him
2. *Popularly*
Frankenstein's monster
3. any person destroyed by his or her own creation
4. anything that becomes dangerous to its creator

These dictionary entries show that 'Frankenstein' as a lexeme has lived to have a dual meaning – one, that can be traced back to the original origin of the name, and the other, taking 'Frankenstein' to be the monster, as was mentioned above. A word can have a literal meaning and one or more transferred meanings at the same time (Bianqi, 2014, p. 88). This is connected to the fact that language is situated and embodied in a specific environment (Bianqi, 2014, p. 89). Basically, when a word finds itself in a specific environment, it can acquire a specific meaning, or in other words, a meaning related to the environment it is bound to. When a word starts to get more and more disconnected from its original meaning, its 'literal' meaning, it becomes more prone to take on meanings with a wider scope of perception, or entirely new

meanings. One of the examples of this linguistic phenomenon is the term 'mouse'. A priori it was used to depict a small rodent, but with the development of computer technology, it acquired the meaning of a small, button-operated device (Bianqi, 2014, p. 89). A very similar change happened to 'Frankenstein'. Originally, it was the surname of the doctor who created the monster, or the title of the novel itself. After successfully travelling through several generations of people, the story of *Frankenstein* survived long enough to meet the contemporary era. The era in which media and film became a strong influence in society. After the movie adaptations of the story were made and the boundaries of its original nation were broken, the lexeme started to gain new meanings daily. *Collins Dictionary* provides a diagram of the recorded usage of the term 'Frankenstein' from the beginning of the 18th century until the beginning of 21st:

The increased and noticeable jump in usage corresponds to the development of multimedia and technology. Because of multimedia, speakers were able to encounter 'Frankenstein' more often, and because of technology the term became more prolific for metaphorical usage.

Over the 205 years since *Frankenstein* first appeared, the lexeme lived through different cognitive, linguistic, and cultural processes, which eventually led to examples of usage explained further on. The interrelationship of language and society is the first reason for the lexeme to acquire a different meaning from the initial one, because "Society and language cannot exist separately. Language belongs essentially and primarily to its speech community (…) A language attains its characteristics through its use by its speakers" (Ghosh, 1972, p. 235) The next reason is the process of metaphorization, which led to 'Frankenstein' being compared, identified, and equalized with various notions and items, and served as a tool for describing

something else with an approximate similarity to itself. The conceptual nature of our mind and the human perception of the world around it allowed 'Frankenstein' to take on broader meanings, describe entities that can already be named, but are more easily perceived when being described with something firmly embedded in the speaker's mind. Different patterns in language are linked to „non-language specific, general cognitive abilities arising from human physiology and experience of interaction with the world" (Tyler et al., 2019, p. 185). Lastly, the influence of media and cinematography played a major role in 'Frankenstein' being embedded and remembered in people's minds, and after on used in discourse.

The study

Hypotheses

For this work, four general hypotheses were made. The hypotheses were the result of preliminary overviews of an online linguistic database, dictionaries[1] and overall linguistic corpora connected to the topic of the analysis. The hypotheses are the following:

1. Most of the sentences will contain the lexeme 'Frankenstein' **with a negative connotation/remark/result.**
2. The chosen examples will **provide more examples with 'Frankenstein' in reference to the creature, rather than the doctor.**
3. Considering the content of the novel used for the analysis, most of the examples **will refer to technology.**
4. Considering the content of the novel, there **will be many examples in reference to medicine, with Frankenstein being used to signify the doctor.**

Methodology

As mentioned in *The Annotated Frankenstein*, the term has significantly multiplied in order to label any disturbing development in different domains, such as politics, sports, fashion,

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[1] The dictionaries used in preliminary overviews: *Cambridge Dictionary*, *Merriam-Webster Dictionary* and *Collins Dictionary*

technology and history (2012, p. 17). This claim has been confirmed after conducting corpus research for the purpose of this work. The main source of language data was the English Web corpus, which was used within *Sketch Engine,* a corpus manager and text analysis software, while the main source in it was the *English Web 2020* (enTenTen20) corpus, which contains 89,587 example sentences containing the term 'Frankenstein'. Next, the sentences were chosen linearly from page 1 and so on, bearing in mind that the sentences containing 'Frankenstein' used for the novel were omitted. After extracting 200 examples, they were first organized into categories, chosen according to what the lexeme 'Frankenstein' is referred to in the sentence, or in other words, how the lexeme 'Frankenstein' was used in describing a certain entity. This way, the table showed to have 10 categories. After that, the examples were distributed once more, but this time in a way that they show how many of them refer to the creature and how many of them refer to the doctor. Finally, each sentence of each category was broken down to specify what does 'Frankenstein' mean in that specific sentence. The method to do the distribution is in direct link to the previously postulated hypotheses, which were then claimed to be true or false. The examples provided on the following pages show and confirm the doubleness, as well as semantic change and pragmatic ambiguity. Among the 200 example sentences containing the lexeme 'Frankenstein', 141 sentence refers to the creature, whereas only 41 refers to the doctor/creator. The remaining 16 are ambiguous and the term can be understood in reference to both the creature and the creator. This instance will be more thoroughly explained in a separate paragraph. Moreover, the polysemy discussed earlier will be shown through the table attached at the end. The table contains 10 different semantic groups, each group representing a different meaning conveyed by using 'Frankenstein'. The following pages will provide an analysis of each of the categories found in the table, while at the same time confirming or rejecting the hypotheses.

Analysis of the semantic domains

Technology

The real truth of the story of the novel does not lie in the existence of the creature itself, but rather in the figurative – the technological experimentation and advance, scientific presumption and technological and scientific motivation (Van der Laan, 2010, p. 299). With the rapid growth of new technologies and science in general, the term has shown to be effective in describing various technological items created by humans. The first group of 24 sentences containing the

lexeme 'Frankenstein' was named "technology", due to the variety of relevant notions. As shown in the table, in column 1, 'Frankenstein' was used to describe Android phones, cameras, software, keyboards, machines and other devices. Out of 24 examples, 12 refer to the creature, 10 refer to the doctor, whereas two can be understood as either of them. The claim for this domain to contain the biggest number of examples has proven to be false. Considering the context of the novel, which shows a significant change in the technology of the era (the 19th century technology had not been acquainted with creating a new creature by mixing up different body parts of different people together), the idea was that 'Frankenstein' will mostly be found in the domain of technology. However, this domain falls into the third place by frequency of the examples found.

Now to take a closer look at some of the examples. The example sentence *I have thrown together a **frankenstein** of spare parts to stream video onto my TV* shows 'Frankenstein' being metaphorically used as a lexeme to represent some sort of a streaming device. In this example, 'Frankenstein' can be fully substituted with the lexeme 'creature', which is another confirmation of the reference. The negative connotation connected to the monster cannot be found in this example sentence, the connotation being neutral in nature. The surrounding semantic environment does not imply that the streaming device is in some matter repulsive, dangerous, or giant, but it only implies that it was scraped together from different parts. The second example is particularly interesting, since 'Frankenstein' was used as a full verb: *If this isn't possible, I'm going have to work with the best options to **Frankenstein** this thing back together and wait a few months while I do some research into some Linux based NAS options which will support these newer drives instead.* Here, 'Frankenstein' is metaphorically used as a verb to depict the process of fixing something back together, similar as to what Victor Frankenstein did in his lab. Also, the verb in this example can be substituted with various verbs, such as *put, glue, fix* etc., which in return draw a line back to the creation process, or more explicitly, Doctor Frankenstein. *And the extended Virtual Entity starts behaving like an animal, a monster made of fragmentation, a **Frankenstein** of cultural byte* is another example of 'Frankenstein' being used in reference to the monster. Here, it depicts a database with characteristics like the ones found in the monster. The lexeme 'Frankenstein' could be switched with 'creature', and there is an additional semantic quality to this example. As seen, 'Frankenstein' is used together with the lexeme 'monster' beforehand, and also with the extra description 'behaving like an animal', which altogether creates a transparent negative connotation around the example.

Music

The examples from column 2 can be gathered into one semantic domain denoting music. The 14 illustrated examples mostly describe song titles, albums, and musical instruments. What is interesting, none of the given examples contain a reference to the doctor, making this group plausible to confirm the correctness of hypothesis 2. In the example *I think the theme-thing makes me think of the Dwarves. They're called Electric **Frankenstein**, so I expect full-on horror-themed rock, tongue firmly in cheek* 'Frankenstein' is being used as a band name. Also, the semantic surroundings of 'Frankenstein' suggests a dose of negativity, especially in the 'horror-themed' adjective. Negative connotation can be also found in the example *Besides that, the album lacks originality. It sounds like a musical monster of **Frankenstein** that has been put together from parts of old classics,* where 'Frankenstein' becomes a metaphor for an album and it is criticized due to the lack of originality. This, together with another usage of the term 'monster', confirms hypothesis 1. On the other hand, there are also instances where 'Frankenstein' carries a more neutral tone, such as in *The second problem with having a **Frankenstein** Stereo was that it was more functional than pretty*[2]. This example only highlights the physique of the creature, which is negative in its core, but does not prove for other Frankenstein's negative characteristics.

Politics

The domain of politics contains 32 example sentences, making it the largest one in this analysis. Although the result was expected to prove hypothesis 3 to be true, this domain provided more examples than the former, disproving the mentioned hypothesis. The reason for this might lie in the fact that world politics was and still is a dynamic and potent topic, thoroughly discussed and mentioned daily. Also, the database provided examples from many news portals, magazines, and newspapers, all of which are a crucial medium for discussing political topics. Out of the 32 sentences, 27 of them are in reference to the creature, four in reference to the doctor and one which can be understood as either, thus confirming hypothesis 2. The majority of the provided examples carry a negative connotation. One such example is *Thus,*

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[2] This sentence can be a separate topic of interest: in this example we find the binary opposition of *functional* vs. *pretty*, where the expected opposition could be *ugly* vs. *pretty*. This shows that the creature's appearance does not necessarily need to be equalized with ugliness.

did the US occupation plant the seeds from which Zarqawi's legacy would coalesce into the **Frankenstein** *monster that calls itself "the Islamic State."* The Islamic State has been negatively described by the media for a significant amount of time already, so the metaphorical usage of 'Frankenstein' here does not come as a surprise. The lexeme 'monster' amplifies the negativity around the entire statement and the overall impression suggests something horrendous, destructive, and dangerous. In the sentence *Comment: Hemedti could become a* **Frankenstein's** *monster, annihilating any hope of a new Sudan, and turning against those who enabled his rise, ...* the politician is described in terms of another trait of the monster – the fact that he turned his back on Victor Frankenstein, while the semantic surroundings of 'annihilating hope' adds to the overall negativity. The final example is another confirmation of the negative connotation to 'Frankenstein': *Now they are clumsily but intensively putting together a cultural* **Frankenstein** *from the fragments of Soviet ideology, some idea about the "Russian World" and a grotesque vision of Ukraine.* Here we find a reference to the political strategies of the Russian government, which result in something that could conveniently be described as 'Frankenstein', i.e. The „Russian World". The negativity can additionally be confirmed if taking into consideration the political situation in the present.

Food & drink

'Frankenfoods' is a term coined by the press, which refers to food production being modified with recombinant DNA technology (Flores & Tobin, 2002, p. 591). GMO food is no longer the deal of the past but has instead become a matter of our present. Language changes according to the cognitive and sociological changes, so this semantic domain can be considered as a direct result of more frequent genetic modifications of produce. There are 12 example sentences in this domain, nine of which refer to the creature, two refers to the doctor and another two, which can be understood both ways, this way confirming hypothesis 2. Examples such as *We are subjected to dumbed-down "education," poisoned through fast-foods, "* **Frankenstein:** *foods, pharmaceutical medications, vaccines, chemtrails, and various toxic chemicals in our environment; coerced into a police state via surveillance technologies, tracking and monitoring our every move in every possible way all to turn our reality into the American Nightmare* and *Japan bans vaccinations for children under two. That we planned to feed humanity on GMO* **Frankenstein** *food which sterilises completely in three generations* carry an explicitly negative connotation around the lexeme 'Frankenstein'. Also, the negativity is additionally

intensified with the words 'poisoned', 'toxic', 'sterilizes' etc. In these, and other examples of this domain, 'Frankenstein' is metaphorically used to depict the genetically modified food which in result raises a significant number of problems.

Mask/outfit

An article by Russell Berk mentions that children are prone to wondering whether they are men or beasts, which justifies the fact that the half-animal/half-human types of monsters, like Frankenstein's monster, hold a special fascination for Halloween masks (1990). While researching the corpus, 9 sentences were found in context of 'Frankenstein' being used to describe a Halloween costume. Only two sentences are in reference to the doctor: *Look closely at the small print: If the ingredient list reminds you of **Frankenstein's** science lab, stay away! Pay attention to the sodium, fiber, and fat content per serving size* and *However, I don't want the two combined together like some **Frankenstein** experiment gone horribly wrong. Good bourbon stouts are awesome, the bourbon flavor really complements the dark, rich stout tastes.* Both sentences show the lexeme 'Frankenstein' being used to depict a situation that resembles the one we find in the novel. In the first example, 'Frankenstein' is a metaphor for the ingredient list found on food packages and in the second one, 'Frankenstein' is a metaphor for experimenting with two different bourbon types. The rest refer to the creature. This result is to be expected, due to the influence of popular culture and media, where Frankenstein is commonly thought to be the monster. Also, the result confirms hypothesis 2. On the other hand, this domain cannot confirm hypothesis 1. Except for the example *Lay the mask face down.Spread a line of glue along the bottom edge, then press the headband onto it. Then, glue the bolts onto the headband too. Share your photos with us and show off the frightening **Frankenstein's!*** all the other examples are neutral in tone, not showing or expressing any negative or dangerous context. They highlight the physical appearance of the monster, his giant stature, feet, and his scarred face, which is what masks and outfits revolve around: *With his giant **Frankenstein** shoes and vast hulking mass, Sid really looked the part.* Finally, the existence of this domain can be explained by the fact that Halloween is a popular American holiday and the influence of American media depicting Frankenstein led to the monster being frequently used as a mask, which in result led to the lexeme's presence in the society.

Books/movies/games

Similar as to what was mentioned in the previous paragraph, this domain is also a result of the influence of media and popular culture. Also, notions are easily transferred through the same domain, i.e., if it initially originated in a book, then there is a better chance for it to be later found in another book, movie or in computer and PlayStation games, which is especially accurate for this contemporary era. The domain contains 20 example sentences altogether, out of which four refer to the doctor, two can be understood as one or the other, and 14 refer to the monster, which in result again confirms hypothesis 2. As for hypothesis 1, some examples can confirm it, while others can oppose it. For example, the negative connotation in the example *The screenshots and imagery on their official website make it look like some evil **Frankenstein's** monster of a game for Kinect...* is shown through the adjective 'evil' and the usage of the lexeme 'monster' together with 'Frankenstein'. Other examples, such as *The script should have had a lot more work, as now this comes off as a kind of a **Frankenstein's** monster of different drafts that don't really gel together* carry a neutral connotation, because they simply show the trait of something being bumped up together If looking at the examples altogether, there are more of those without the negative connotation, so opposing hypothesis 1.

Medicine/experimenting

This domain contains only 11 example sentences, thus opposing hypothesis 4. Due to the nature of the original source of the lexeme 'Frankenstein', the expected result was for this domain to have at least double the number of examples. Besides this, hypothesis 4 is opposed by the second fact, this being the distribution of references. Five sentences refer to the doctor, five to the creature and one can be understood as both. The estimation was that the examples in reference to the doctor will prevail. The negative connotation can be found in examples:

*Maybe one of the nurses down in the **Frankenstein** Basement where they kept the science fiction death-ray machines (linear accelerators) put it best: near the end of the "treatment" (a lovely euphemism), when I had lost almost 20 of my 137 pounds, and was a walking cadaver with second-degree burns*

*From among hundreds of flasks in his Pretoria lab, the South African scientist picked a man-made strain that was sure to impress: a microbial **Frankenstein** that fused the genes of a common intestinal bug with DNA from the pathogen that causes the deadly illness gas gangrene.*

The semantic surroundings of these examples suggest the negative tone in which 'Frankenstein' is being used: 'death-ray machines' and 'a walking cadaver' in the first one, and 'deadly illness' in the second one. On the other hand, some examples have a neutral connotation, due to being surrounded by notions in reference to medicine: *Giant viruses may simply be a **Frankenstein** of mini viruses The notion that giant viruses represent a potential fourth domain of life is now closer to being disproven, researchers say.*

Weapon/war

The domain of weapon and war related examples counts six of them, with three in reference to the monster, one in reference to the doctor and two in reference to both, again confirming hypothesis 2. When looking into the examples, all six of them confirm hypothesis 1, each one mentioning destruction, terrorism, or fights: *Now, at last, as we near the end of the 6,000 years God has allowed him this free rein, man has created the **Frankenstein** of weapons of mass destruction that can destroy all mankind utterly--unless a merciful God intervenes to save us from ourselves.*

Industry

As the previous domain, this one also contains only six example sentences, four of which refer to the creature. Additionally, they show a certain neutrality in its tone, describing mostly various vehicles: *The Carthedral I've heard of car shrines, but what about a car that is a shrine? Apparently this bizarre vehicle is a **Frankenstein** monster of sorts, built from parts of many different cars.* The analysis of this small domain shows hypothesis 2 to be confirmed, and hypothesis 1 to be opposed.
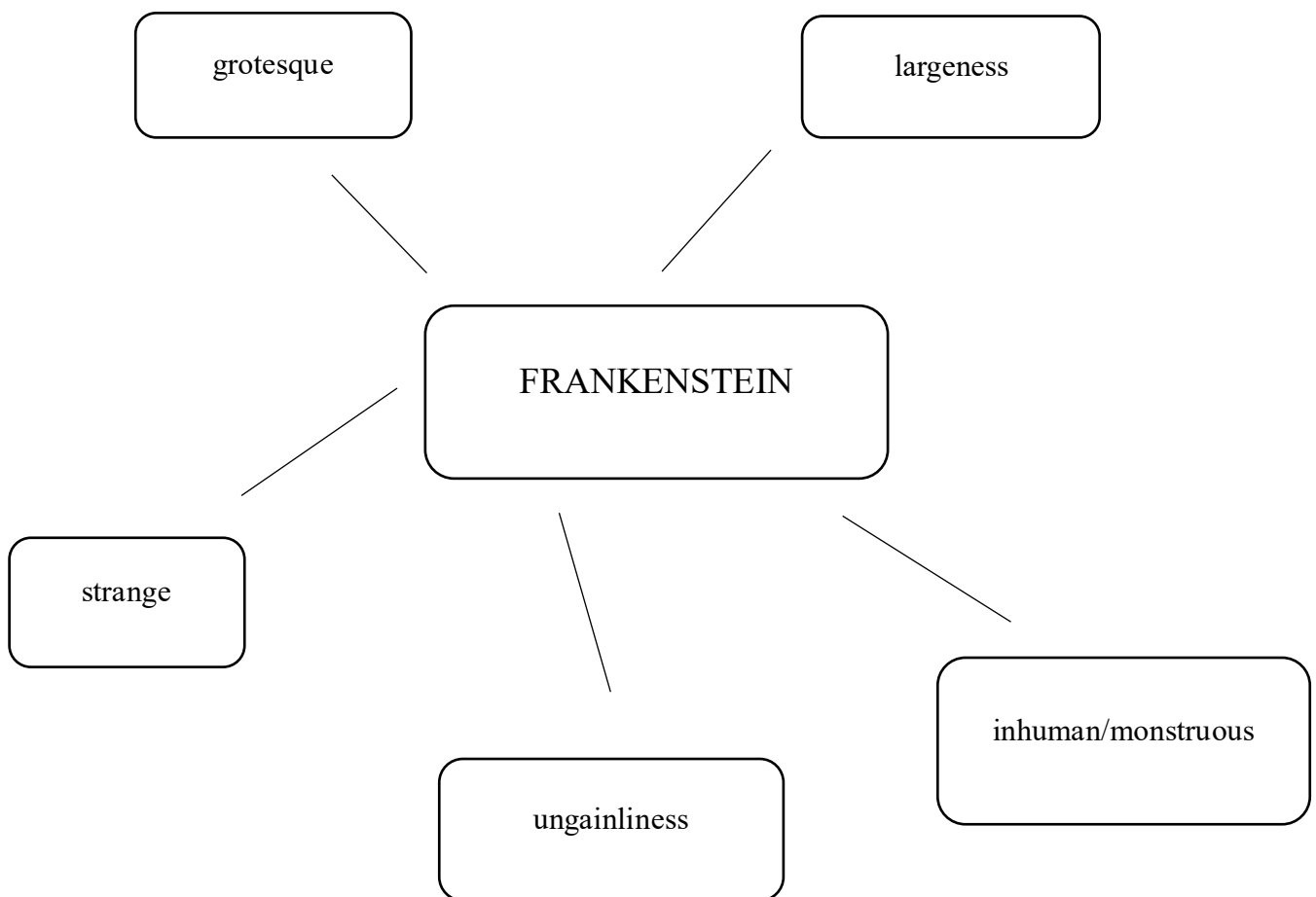
Concrete/abstract

The final domain contains 66 example sentences altogether and they were chosen according to the concrete/abstract notion, or in other words, do the sentences with the lexeme 'Frankenstein' refer to something concrete or something abstract. As it is explained, semantic relatedness is closely tied to word concreteness. Word concreteness shows to what extent is a represented concept related to sensorial experiences, such as smelling, touching, hearing, or seeing. Abstract words on the other hand are not susceptible to being experienced directly, but are defined by other words, together with relying on internal sensory experience and linguistic information (Montefinese, 2019, p. 1585). The conclusive result of this domain shows 26 sentences in reference to something abstract and the rest in reference to a concrete notion.

Results of the analysis

After thoroughly analyzing the 10 domains, several conclusions were made. Firstly, all domains confirm hypothesis 2, which claims that more examples will contain the reference to the creature than to the doctor. Taking into consideration the theoretical framework behind the analysis, several reasons can be found for this confirmation. Popular culture and mass media have had a major influence on the collective thought of the people, which resulted in 'Frankenstein' being referred to as the monster. Also, the tendency in language to use metaphors to describe notions has also led to the widespread usage of the lexeme. Secondly, hypothesis 1 has proven to be semi-confirmed. Each domain contained examples with semantically negative surroundings, while at the same time containing examples that are neutral in tone. This shows that the collective thought of people is not completely unambiguous, but that the lexeme was remembered both as a reference to something bad, dangerous, and threatening and as a reference to something big, put together, disproportional, ugly etc. Hypotheses 3 and 4 have been disproved. The domain of technology is not the largest domain found in this table, whereas the domain of medicine/experimenting does not contain a large number of examples.

The polysemous structure of the lexeme 'Frankenstein'

In the previous paragraphs of this thesis, the notion of polysemy was introduced and explained in terms of the lexeme 'Frankenstein' and the changes that had happened throughout his existence. Apart from the fact that the dictionary entries show the polysemous nature of the lexeme and the fact that the cognitive mechanisms of the human mind play a significant role in how a term will be represented, there is also another feature to be investigated. If we were to start from the lexeme's origin, we would conclude that the polysemous structure of the lexeme 'Frankenstein' consists of several traits, as shown below:

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   grotesque                              largeness


               FRANKENSTEIN


   strange                                      inhuman/monstruous


              ungainliness
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These are some of the main traits that can be extracted from the contents of the novel. Each time a character in the novel saw the creature, the atmosphere surrounding the encounter was the same: they were all scared, appalled, frightened, and repulsed by him. Even his own creator thought of him in this manner. Frankenstein's monster has since his creation always been perceived as strange, grotesque, large, ungainly, and monstrous. The analysis conducted in this

thesis has shown that the above-mentioned traits have not disappeared from the perception of the creature, nor have they changed the way the lexeme is being used or in which kind of semantic surroundings it can be found in. The traits are transferred from the original structure to newer, contemporary structures, which cover many different notions and domains. Each domain presented in this work shows an extent of all or several traits of Frankenstein presented in a polysemous way:

1. Technology
   - Grotesque: *Looking like something out of **Dr Frankenstein's** laboratory, the device was connected between incoming lines and the apparatus*
   - Inhuman/monstruous: *And the extended Virtual Entity starts behaving like an animal, a monster made of fragmentation, a **Frankenstein** of cultural byte*
   - Ungainliness: *The Pioneer XDP-100R is basically the merger of a 4.7-inch Android mobile device with the guts of a high-res audio player. Thankfully, Pioneer's design didn't come out looking like **Frankenstein's** monster*

2. Music
   - Inhuman/monstruous: *I think the theme-thing makes me think of the Dwarves. They're called Electric **Frankenstein** , so I expect full-on horror-themed rock, tongue firmly in cheek.*
   - Strange: *But even if a luthier could figure out the complex math to build such a **Frankenstein's** monster, there's no way anyone could possibly play it! No examples known - are you surprised? One of the silliest ideas for an instrument body I've ever seen.*
   - Ungainliness: *Besides that. the album lacks originality. It sounds like a musical monster of **Frankenstein** that has been put together from parts of old classics.*

3. Politics
   - Inhuman/monstruous: *Thus, did the US occupation plant the seeds from which Zarqawi's legacy would coalesce into the **Frankenstein** monster that calls itself "the Islamic State."*
   - Ungainliness: *The National Pensioners' Convention calls the proposals, a ' **Frankenstein's** monster' of bolted-together bad policies that will damage pensioners and place an unfair burden on their families.*

- Grotesque: *The royals were a Dracula family, Camilla, a crocodile wife, and Prince Philip's family name was* **Frankenstein.** *More colourful than most, Mr Al Fayed's account was just one of many.*

4. Food&drink
   - Strange: *Some think that all happened during War World II, when American (and British) soldiers passing through Emilia, ate tagliatelle al ragù and liked them. Back home, they asked for the dish and unscrupulous Italian restaurateurs created the* **Frankenstein** *dish we know today, with spaghetti.*
   - Inhuman/monstruous: *Poisoning Water with cancerous and mind gelding fluoride. Poisoning Food with cancerous GMO* **Frankenstein** *food, Aspartame and Pesticides like Monsatan Glyphosate. Poisoning Vaccines with SV40 Cancer viruses and mercury adjuvants..*

5. Mask/outfit
   - Largeness: *With his giant* **Frankenstein** *shoes and vast hulking mass, Sid really looked the part.*
   - Grotesque: **Frankenstein's** *Monster Mask: Step 1: For the headband, cut a strip of thin cardboard that fits once around your head, with a little overlap. Overlap the ends and secure them with sticky tape. 2.Draw a large shape for the monster's forehead on thin*
   - Ungainliness: *I got some LaCrosse "* **Frankenstein** *" boots that are supposedly guaranteed to −70 Celsius.*

6. Books/movies/games
   - Ungainliness: *We really need something like 1.1 to stop this madness. "Latest Milestone 1.0" on the site is really a trap. I hope that the TFTD support will not mean solutions in* **Frankenstein's** *style like I saw in this thread. UFO Defense and TFTD don't mix well with each other*
   - Inhuman/monstruous: *They then sent that list down to creative types and said, "Make a game with all these things in it." And those people did. And we ended up with this* **Frankenstein's** *obscenity that I'm going to burn with fire (it's the only rational thing to do when you are faced with monsters)*

- Strange: *The script should have had a lot more work, as now this comes off as a kind of a **Frankenstein's** monster of different drafts that don't really gel together.*

7. Medicine/experimenting:
   - Inhuman/monstruous: *Humans are not as smart as they think, we will create **frankensteins** instead of super humans.*
   - Strange: *Like a **Frankenstein** body filled with cells and bacteria and nerve impulses yet no consciousness.*
   -

8. Weapon/war
   - Inhuman/monstruous: *Some attachments can also decrease these values too so be informed of which weapon you pick up. Almost all of the attachments alter the appearance of the gun so in the end, you end up with this **Frankenstein** Monster of a weapon.*

9. Industry
   - Strange: *The Carthedral I've heard of car shrines, but what about a car that is a shrine? Apparently this bizarre vehicle is a **Frankenstein** monster of sorts, built from parts of many different cars.*
   - Grotesque: *Over the years it has grown and morphed into a **Frankenstein** monster of ORD parts and off-road engineering, becoming a family trickster for Stephen, his wife, and three boys.*

There are two reasons for the above-mentioned transfer, first of which is the cognitive motivation of the human mind. As said by Langacker:

> a lexical item is typically polysemic – comprising a family of interrelated senses, forming a network centred on a prototypical value. Although the precise array of senses conventionally associated with the expression is not fully predictable, neither is it arbitrary - as the network evolves from the prototype, each extension is motivated in some cognitively natural fashion, and often in accordance with a general pattern or principle (Nerlich, 2003: Langacker, 1988, p. 392).

In other words, a notion can have its initial meaning, stemming from a specific source and being connected to the source, as in the case of the traits having its initial meaning tied to 'Frankenstein' from the novel, from the monster created by Victor Frankenstein, or the other way around – 'Frankenstein' being grotesque, large, strange, and monstruous in accordance

with what was written in the novel. However, since the semantical extension is motivated cognitively, 'Frankenstein' has become a tool for describing any other thing, notion, situation, and idea, which is perceived as being grotesque, strange, monstruous, large or all of the above. As said by George Lakoff in his book, cognitive models are directly or indirectly embodied by systematic links to embodied concepts. They, in return, are embodied when its properties are motivated by experience (Lakoff, 1987, p. 154). To sum up, cognitive models of people's minds are prone to making connections, establishing an idea of a concept and redefine the concept's initial meaning. Therefore, the experience of people and the nature of our mind redefined Frankenstein as being only the grotesque, monstruous creature from a novel into it being a substitute and definition of any other thing reminding them of his traits. The second reason for the transfer is found in the characteristics of polysemy. Given the fact that our ability to process new information from the extralinguistic world is much faster than the dynamics of acquiring new lexical units, polysemy enables us not only to use vocabulary in an economical but also in an efficient way. Also, polysemy shows that we tend to organize and combine concepts not in a random way, but in a way which shows that conceptual motivation is regulated by different cognitive processes, such as metaphor and metonymy (Raffaelli, 2009, p. 61). The shifts and extensions of the semantic structure of lexemes are caused by the change of the subject and by the speaker's new or different understanding of an existing notion. (Raffaelli, 2009, p. 61) Basically, the basis for 'Frankenstein' being polysemously transferred as we have seen in the previous pages is interwoven with different cognitive processes and with the change in how people perceive a certain notion. Throughout the last two centuries, the lexeme 'Frankenstein' became polysemous because the mind of the speaker naturally combined and extended the lexeme to its own perception of another notion, for example, to describe ISIL, a vehicle, or a music album with the usage of it.

Conclusion

This thesis presents a corpus analysis of the lexeme 'Frankenstein', which has been around for more than 200 years. Initially being a character in Mary Shelley's 1818 gothic novel, a human-like monster created in the laboratory of Victor Frankenstein, the lexeme has survived many linguistic and cultural changes, but sustained, if not increased, its popularity. The first paragraph of the thesis has to do with the reception of the novel and its contemporariness. The next chapter discusses the interrelationship between language and culture, and how it played a significant role in the lexeme's usage and modification. In the third chapter, metaphor and polysemy are presented as the language mechanisms which are closely connected to the lexeme 'Frankenstein' and its perception. The main part of the thesis is the analysis, first introduced by the four main hypotheses, that are later confirmed and disproved. The analysis is divided into ten paragraphs, according to the ten domains represented in the table. As was seen in the examples above, 'Frankenstein' is used in many different contexts, describing a plethora of things, notions, and ideas. Its metaphorical richness and ambiguity have led to it being used not only in popular culture, but in official research files, political speeches, government institutions etc. The conventionalized meaning that Frankenstein is the monster has only added to the lexeme's popularity and widespread usage. Given the fact that we live in an era of various technological booms, medical breakthroughs, and political turmoil, one can expect the usage of the lexeme to only be increased as time passes by.

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Appendix:

Frankenstein example sentences.xlsx