



**STATE UNIVERSITY OF PARAIBA – UEPB
CAMPUS I – CAMPINA GRANDE
EDUCATION CENTER – CEDUC
DEPARTMENT OF LETTERS AND ART – DLA
MODERN LANGUAGES COURSE – ENGLISH LANGUAGE**

CÍLIO LINDEMBERG DE ARAÚJO SANTOS

**LANGUAGE ACQUISITION PROCESS AND ITS RELATION TO CHARACTER
CONSTRUCTION IN *FRANKENSTEIN***

**CAMPINA GRANDE
2017**

CÍLIO LINDEMBERG DE ARAÚJO SANTOS

**LANGUAGE ACQUISITION PROCESS AND ITS RELATION TO CHARACTER
CONSTRUCTION IN *FRANKENSTEIN***

Term paper presented to the Modern Languages Course – English Language of the State University of Paraíba, as a requirement in order to obtain the undergraduate degree as an English Teacher.

Field of study: Psycholinguistic Analysis.

Supervisor: Professor Ed.D. Anacã Rupert Moreira Cruz e Costa Agra.

**CAMPINA GRANDE
2017**

É expressamente proibido a comercialização deste documento, tanto na forma impressa como eletrônica. Sua reprodução total ou parcial é permitida exclusivamente para fins acadêmicos e científicos, desde que na reprodução figure a identificação do autor, título, instituição e ano do trabalho.

S2371 Santos, Cílio Lindemberg de Araujo.
Language Acquisition Process and its Relation to Character Construction in *Frankenstein* [manuscrito] : / Cílio Lindemberg de Araujo Santos. - 2017.
68 p. : il. colorido.

Digitado.

Trabalho de Conclusão de Curso (Graduação em Letras Inglês) - Universidade Estadual da Paraíba, Centro de Educação, 2017.

"Orientação : Prof. Dr. Anacã Rupert Moreira Cruz e Costa Agra, Departamento de Letras e Artes - CEDUC."

1. Frankenstein. 2. Aquisição de Linguagem. 3. Personagem Redondo.

21. ed. CDD 401.93

CÍLIO LINDEMBERG DE ARAÚJO SANTOS

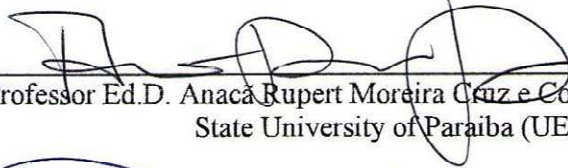
LANGUAGE ACQUISITION PROCESS AND ITS RELATION TO CHARACTER
CONSTRUCTION IN *FRANKENSTEIN*


Term paper presented to the Modern Languages Course – English Language of the State University of Paraiba, as a requirement in order to obtain the undergraduate degree as an English Teacher.

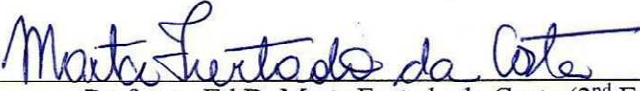
Field of study: Psycholinguistic Analysis.

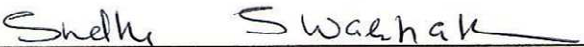
Approved on: 15/12/2017

EXAMINATION BOARD


Grade: 10,0
Professor Ed.D. Anaca Rupert Moreira Cruz e Costa Agra (Supervisor)
State University of Paraiba (UEPB)


Grade: 9,5
Professor Ed.D. Daniela Gomes de Araújo Dóbrega (1st Examiner)
State University of Paraiba (UEPB)


Grade: 10,0
Professor Ed.D. Marta Furtado da Costa (2nd Examiner)
State University of Paraiba (UEPB)


Grade: 10,0
Professor Ed.D. Sudha Swarnakar (Guest Examiner)
State University of Paraiba (UEPB)

Final grade: 9,9

To those who have not only believed me, but also showed it in every possible way. You have no idea how much your support has strengthened me.

ACKNOWLEDGEMENTS

I would like to translate how grateful I am for all of those who directly or indirectly contributed to this final paper. I appreciate all the support I have received throughout my academic career in and outside the university. Since I have decided to follow this path, I have been introduced to countless examples of what an authentic human being ought to be.

To God, whose almighty words have served me as food for the soul. My Lord, how righteous You have taught me to be. I thank You for guiding me through this life and reminding me I can make a unique difference. I thank Thee for my awakening from emptiness, from the social tendency of becoming a non-me. Because of You, I have decided to return.

To my mother, Josefa de Cássia, who has always taught me the difference between good and evil, whose advices have influenced the type of person I am, and whose admiration has shown me we can always improve somehow. What a marvelous gift is for me to be your son!

To all my school teachers, who inspired, believed and provided me with support in and outside the classroom. Your mission, regarding my preparation for the academic world, has been very much supportive and successful!

To all my professors at the State University of Paraiba, particularly the English ones, namely, Marília Cacho, Marta Furtado, Telma Ferreira, Maria das Neves (Little Snow), Karyne Soares, Raghuram Sasikala (Shashi), Marcílio Guedes, Felipe Reis, Vitória Lima, Técio Macedo, Tiago Silva, Sudha Swarnakar, and Kaline Brasil. From each of you I have learned more than what your subjects comprise. I have appreciated the human being model you have provided to all of those who interact with you daily. Thank you for all the academic, ethical, exemplary, personal, and professional support. The examples you set have motivated me to always focus on improving myself and my work as an English teacher.

To Telma Ferreira and Kaline Brasil. The former for teaching most of Internship disciplines and for accepting me as a scholarship student for the Institutional Scholarship Program for Beginning Teachers (PIBID). The latter for accepting to be my supervisor in previous articles, and for those inspiring conversations on personal/professional growth. I truly appreciate all efforts employed into everything you have taught me.

To Anacã Agra for the wonderful lessons in the course on Creative Writing, and for accepting to be my supervisor in this academic adventure. You may not know, but I have learnt so much from you, not only in terms of writing, but also concerning behavior and interaction with your students. You are like a round character, complex, and so full of knowledge like Victor Frankenstein. I so wish I was your student for a little longer. Thank you so much for your kindness and for letting me know you believe in me!

To all my classmates in and outside the university, specially, the ones who have helped me grow through inspirational conversations. I am thankful for all support and respect you have shown towards my preferences. I should also like to thank you for all you have taught me, which certainly influenced my personal and professional conditions.

To all my students, who have shown me empathy and affectivity are also essential in all human interactions. By interacting with them, I could establish the fearless rapport all teachers ought to have with their students to help them develop. My eyes shed tears at the very impression that you have learned something positive from me. Thank you for acknowledging my efforts to teach you, and for teaching me as well.

To Beyoncé, for assisting my learning of English, and for teaching me about confidence, love, interpersonal skills, and work ethic throughout her career. I am extremely pleased for living in the same epoch as you. What an admirable role model of what a human being ought to be you have been to me! I sincerely hope to meet you one day.

To my family and (virtual) friends, whose encouragement and admiration have inspired me to improve ever more my innermost nature. The first demonstrations of support towards me have come from you and it means the universe to be part of this big, agreeable family. I would also like to dedicate special thanks to Rafael Cavalcante for practicing English with me, for being such a great brother, and for those intelligent conversations from which both of us acquire so much insight about life.

“I was surprized that among so many men of genius who had directed their enquiries towards the same science, that I alone should be reserved to discover so astonishing a secret” (SHELLEY, 1994, p. 50).

RESUMO

Este estudo comparativo tencionou examinar o processo de aquisição de linguagem pelo qual passou o monstro de Frankenstein e como isso o modificou. Seus objetivos específicos foram: (1) analisar o processo de aquisição de linguagem da criatura, considerando suas influências, propósitos e estratégias; e (2) comparar os aspectos de um personagem redondo com os do monstro durante e após o processo de aquisição. Para atingir estes objetivos, dois grupos de teorias foram consultados. O primeiro dizia respeito aos modelos de aquisição de linguagem discutidos por alguns autores, tais como Bock et al. (2008), Del Ré (2010), Field (2008), Yule (2010), entre outros. O segundo se referiu a teorias sobre as características de um personagem redondo, tal como Forster (1949) propõe. Em termos de procedimentos metodológicos, esta é uma pesquisa qualitativa, cujo foco foi explicar as experiências sociais da criatura através do seu comportamento linguístico (HOLLOWAY; WHEELER, 2002). A análise apontou que o processo de desenvolvimento de linguagem do monstro foi influenciado pelos seus vizinhos, os quais ele observava, e com os quais ele almejou dividir laços afetivos, e que ele fez uso de sua motivação, bem como outros processos mentais, para adquirir a língua. Além disso, foi confirmado que a aquisição de linguagem atrelou traços de complexidade a sua personalidade, por exemplo, o aparecimento de sentimentos diferentes ao longo do romance. Como prévias conclusões, verificou-se que, apesar das evidências de aquisição que se fazem presentes em seu desenvolvimento linguístico, alguns sinais de aprendizagem também foram identificados. Ademais, comprovou-se que a presença de personagens redondos em romances interfere no destino de outros personagens e deles próprios.

Palavras-chave: Frankenstein. Aquisição de Linguagem. Personagem Redondo.

ABSTRACT

This comparative study intended to examine the language acquisition process experienced by Frankenstein's monster and how it modified his being. As specific objectives, it aimed at: (1) analyzing the creature's language acquisition process by examining his influences, purposes, and strategies; and (2) comparing the aspects of a round character to those of the monster during and after the acquisition process. In order to achieve these goals, two sets of theories were consulted. Firstly, theories on language development models from authors such as Bock et al. (2008), Del Ré (2010), Field (2008), Yule (2010), among others. Secondly, theories on the traits of a round character, as Forster (1949) proposes. As methodological procedures, this is a qualitative research, since it concentrated on explaining the creature's social experiences throughout his linguistic behavior (HOLLOWAY; WHEELER, 2002). The analysis verified that the monster's language development process was affected by the cottagers he observed, with which he wished to share affectionate bonds, and that he employed his motivation, as well as other mental processes, to acquire the language. Moreover, it was confirmed that the language acquisition allowed his personality to attain traces of complexity, for instance, the disclosure of different feelings throughout the novel. Some final considerations indicated that, although the acquisition features predominate in his language development, evidences of learning were also identified. Besides, it was proved that the presence of round characters in novels results in interference on other characters' fates and on their own.

Keywords: Frankenstein. Language Acquisition. Round Character.

LIST OF ABBREVIATIONS

FL	Foreign Language
L1	First Language
L2	Second Language
S-R	Stimulus and Response
ZPD	Zone of Proximal Development

TABLE OF CONTENTS

1	INTRODUCTION	11
2	THEORETICAL BACKGROUND	13
2.1	APPROACHES TO LANGUAGE DEVELOPMENT	13
2.1.1	Empiricism	14
2.1.1.1	Behaviorism	14
2.1.1.2	Connectionism or Associationism	15
2.1.2	Rationalism	15
2.1.2.1	Innatism or Nativism	15
2.1.2.2	Constructivism	15
2.1.2.2.1	<i>Cognitivism</i>	16
2.1.2.2.2	<i>Interactionism</i>	17
2.1.3	Social Interactionism	17
2.2	TRAITS OF A CHARACTER	18
2.2.1	The Flat Character	19
2.2.2	The Round Character	20
3	METHODOLOGY	21
3.1	RESEARCH TYPE	21
3.2	INSTRUMENTS OF DATA COLLECTION	22
4	DATA ANALYSIS	23
4.1	HOW AND WHY THE MONSTER ACQUIRES A LANGUAGE	24
4.1.1	Pre-Acquisition Stage	24
4.1.2	Acquisition Stage	28
4.1.3	Post-Acquisition Stage	45
4.2	HOW THE LANGUAGE ACQUISITION AFFECTS THE MONSTER	52
4.2.1	Is He a Flat Character?	52
4.2.2	Is He a Round Character?	53
5	FINAL REMARKS	57
	REFERENCES	61
	APPENDIX A – FRANKENSTEIN’S MONSTER TIMELINE	65

1. INTRODUCTION

Concerning the occurrences involved in the processes of acquiring and/or learning a language, the issues must be completely bewildering for those who are not acquainted with them. Such issues can be observed in both real life, e.g., by consulting scientific writings on the subject, and in fictional life, in which characters need to handle the fact that learning a language is a necessary factor, for example, in order to communicate and to participate in society.

Thereby, depending upon the fact that such characters may have or not a first language (L1), the process involved considerably differs. On the one hand, if one does not have a native language, then the L1 learned is his/her first. As a consequence, the language is not learned, but, instead, it is acquired. On the other hand, if one already has a mother tongue, then the next language or any other which may come afterwards is his/her second language (L2) and, because of that, the process of developing it is different. In this case, it is no more a matter of acquisition, but that of learning.

This way, in the absence of a language, characters require an essential means through which verbal communication becomes possible. Such a condition can be observed in a novel entitled *Frankenstein* by English author Mary Shelley. In this novel, a scientist named Victor Frankenstein creates an adult being from limbs of dead bodies. Because of his deformity, the individual is rejected and called a monster by his creator and by society. However, what the creature experiences leads him to gain knowledge and develop linguistic abilities. These facts cause significant changes in his character, even before his language acquisition process starts.

Considering the contextualization above, it becomes necessary to question: How does Frankenstein's monster acquire a language? And how does the L1 acquisition process modify his being? For this reason, the main objective of this research is to investigate whether the language acquisition process makes Frankenstein's monster a round character or not.

In order to attain the general goal and to try to answer the research questions proposed, as specific objectives, this study aims at: (1) Analyzing the language acquisition process through which Frankenstein's monster acquires a language, by examining his influences, purposes, and strategies; and (2) Comparing the characteristics of the round character to those of Frankenstein's monster during and after the language acquisition process.

To achieve the ends presented, this is a qualitative research, once it intends to explain an individual's social experiences (HOLLOWAY; WHEELER, 2002) through his linguistic behavior. This comparative study becomes possible to be carried out since it must start from a

connection contained in the works involved. Such a connection pertains to the acquisition process and the character rotundity, found in academic works and observed in *Frankenstein*.

This way, this study is divided into four sections: (1) Theoretical Background, which contains theories on language development models and L1 acquisition, as well as on round character; (2) Methodology, which indicates the methodological procedures followed to carry out this research; (3) Data Analysis, which examines and compares the data collected to the literature selected; and (4) some Final Remarks on the language acquisition process analyzed and its relation to character's roundness.

2. THEORETICAL BACKGROUND

This section is divided into two subsections. The first pertains to theories regarding language acquisition and development, according to some authors, like Bock et al. (2008), Del Ré (2010), Field (2008), Yule (2010) among others. The second refers to the characteristics of a round character from the narratology theories, proposed by some scholars, like Forster (1949) and Brait (2006).

2.1 APPROACHES TO LANGUAGE DEVELOPMENT

To explain how language development occurs, it is necessary to distinguish acquisition from learning.

On the one hand, acquisition is a phenomenon that happens naturally in which children develop a language in a progressive manner, employing it within communicative contexts with native speakers (YULE, 2010). Besides, Field (2008) states that acquisition concerns the development of language competence. According to Ellis (1985a), competence pertains to the cognitive representation of grammar which is the set of inner linguistic rules of a speaker. Rice (1989) affirms that acquisition entails three elements: (1) the language to be developed; (2) the child, his/her skills and tendencies he/she engages in the process; and (3) the context, which provides the linguistic experience, for example, through listening or speaking.

Moreover, some authors have maintained the acquisition process to be astounding due to the fact that until the age of three, children are already capable of using such a complex, linguistic system like that of humans to interact with those around them (DEL RÉ, 2010; FLORIN, 2016; LUST, 2006; NAVARRO PABLO, 2003; YULE, 2010). Then, the language acquisition process is: (1) natural, in terms that it does not require explicit instruction (YULE, 2010); (2) interactive, since it involves information exchange, which is one of the functions of a language, that is, to allow communication (NAVARRO PABLO, 2003); and (3) rapid, once in a period of three years, children can use language to express their needs or impressions.

On the other hand, learning refers to the conscious process of assimilating linguistic knowledge (YULE, 2010), such as phonetics, grammar, syntax, text features, and vocabulary. Unlike acquisition, learning generally occurs in classroom settings under teaching mediation, as confirmed by Kato (2010), although any language can be taught outside school. This way, learning also implies the presence of instructions on language, which typically concentrates upon two or on the four language skills: speaking, listening, reading and writing.

Because this research focuses on language acquisition, this subsection is divided into three topics, whose purpose is to account for the main language development models. The classification adopted below is the one proposed by Del Ré (2010), taking into consideration the categorization of language acquisition theories within theoretical tendencies for research.

2.1.1 Empiricism

The empiricist theory explains that knowledge results from experience and that the only inborn ability it relates to pertains to the act of causing connections among stimuluses or between stimulus and response (S-R). Behaviorism and connectionism are based on this idea.

2.1.1.1 Behaviorism

Searching a less mentalist view to conduct researches in the Psychology field (BOCK et al., 2008), John B. Watson entitled the analysis of behavior by the name of Behaviorism in the first half of the past century. In this perspective, behavior is instituted from the interaction between what individuals do and the context they are in. In other words, according to Bock et al. (2008), the behaviorist theory examines the contacts between individuals (who produce responses) and environments (which create stimuluses). This means behaviorists believed any learning, even language learning, to be the consequence from a relation of S-R (FREEMAN; FREEMAN, 2004). For instance, if a child sees a toy and utter a sound or word while looking at the toy, it can be assumed that the place where the child is, for having a toy at it, created a stimulus, whose response was produced by the child, who interacted with the toy through visual, tactual and/or audible means.

Del Ré (2010) adds that imitation and reinforcement are other features of behaviorism. Freeman and Freeman (2004) corroborate this idea by stating this theory holds that language is learnt through imitation because children endeavor to reproduce what they hear from adults. If children are rewarded for their attempts, they tend to repeat the sounds they imitated. Then, a reward acts as a reinforcement so that children respond in a way, by repeating, for example. Mehrpour and Forutan (2015) agree with this in the sense that learning occurs due to the formation of habits. Accordingly, the behaviorist view assumes that children learn or acquire because they preserve language habits (imitation) which are the outcome of reinforcement (reward).

2.1.1.2 Connectionism or Associationism

Unlike behaviorism, such a theory considers the brain and its neural networks to be responsible for the learning process, at least, during the experience phase (DEL RÉ, 2010). Field (2008) explains that, in this process, associations between words and notions begin to emerge and are supported by thorough contact with a language.

2.1.2 Rationalism

Del Ré (2010) affirms the rationalist theory considered the mind responsible for the acquisition process. Freeman and Freeman (2004) corroborate this by arguing that human beings have inborn cognitive skills, and that “learning is the result of the child acting on the environment” (p. 2). This notion enabled the emergence of innatism and constructivism.

2.1.2.1 Innatism or Nativism

Noam Chomsky proposed the innatist theory, whose aim was to study psychological procedures the mind performs when acquiring a language. Chomsky’s theory focused on the rate of the acquisition process, on the creativity, and on linguistic rules. This idea defended that children start to utter sounds of a language spoken where they live. That is how language acquisition begins, develops and leads infants to obtain a set of complex internal grammatical rules of their own by the age of three or four, based on the linguistic experience they have been exposed to, as postulated by Chomsky (DEL RÉ, 2010).

Clarifying this view, Mehrpour and Forutan (2015) mention that Chomsky believed all languages to be innate, that is to say, that all human beings have biological disposition as to the knowledge of a language, that it is genetically transferred. This means a child is believed to have linguistic knowledge (DEL RÉ, 2010) even before having contact with a language, and that humans are biologically programmed to experience language acquisition.

2.1.2.2 Constructivism

The constructivist perspective focuses on the role of knowledge in the acquisition process. This theory reveals that knowledge is constructed from: (1) the interaction between children and environment; as well as from (2) the contact between children and adults (DEL

RÉ, 2010). This way, considering a language as knowledge to be acquired, this model supports the idea that children construct means of communicating from the input they receive (in a given situation). This model developed into the cognitivist and interactionist views.

2.1.2.2.1 Cognitivism

This theory associates language and cognition, in the sense that language development and acquisition are derived from the cognitive development of children (DEL RÉ, 2010). Bock et al. (2008) maintain this model regards learning as a process of interaction between humans and the world (environment), through which notions and behaviors are apprehended and stored by mental procedures, such as attention and memory, which cause the behaviors and thoughts to be incorporated. Jean Piaget, main scholar to represent this theory, suggests knowledge is constructed based on human beings' world experience, to which people interact and respond when communicating (DEL RÉ, 2010). Field (2008) affirms that Piaget believed language to be the result of mental and perceptual procedures. In other words, individuals build and integrate (general, linguistic etc.) knowledge from their contact with the world.

Bock et al. (2008) acknowledge environment as an essential element in this process. It indicates that the series of environmental stimulations also affects individuals' behavior. For instance, when children are in gestural circumstances, that is to say, when they are exposed to more gestures (non-verbal language) and less speech (verbal language), they are likely to understand and use gestures to communicate.

Concentrating on the mental development of individuals, Piaget devised four stages experienced by human beings as to their cognitive growth.

In the first stage (Sensorimotor, from 0 to 2 years) perceptions start emerging (BOCK et al., 2008), so when children touch, see, smell, taste, and hear, they are exercising their rational skills as they experience the world. By the end of this stage, children become more active and participative towards the environment they are.

In the second stage (Preoperational, from 2 to 7 years), children show even more signs of linguistic practice. This trait changes their mental, emotional, and social activities. Their cognition develops in a quick pace, allowing them to justify or search for answers about the elements of the world. In terms of emotion, children incorporate respect as to their superiors, such as their parents and teachers. They develop a sense of obedience towards adults (BOCK et al., 2008). By the end of this phase, children are already capable of understanding that there are rules to obey, and of performing neurophysiological behaviors.

The third stage (Concrete Operational, from 7 to 12 years) features the ability to cope with different points of view. In terms of intelligence, infants start developing logical skills (DEL RÉ 2010), such as the knowledge of mathematical notions. They also organize their own set of values, promoting a sense of autonomy. In the social sphere, children demonstrate respect, honesty, justice and intention in their actions (BOCK, et al., 2008).

Finally, in the fourth stage (Formal Operational, from 12 years on), children develop into teenagers, who can complete operations without having to perform them, preserving them in the shape of ideas. In this phase, teenagers learn to deduce (DEL RÉ, 2010) and formulate hypotheses about the world. Their rational skills enhance so they can interpret experiences. Thought and reality stabilize, subsequently, when reflection is understood to be necessary to act upon the environment (BOCK et al., 2008).

2.1.2.2 Interactionism

Lev Semenovich Vygotsky proposed a theory that justifies that it is through the verbal interaction between children and adults that language and thought are developed. The author believed these two components to benefit from interpersonal communication. Besides, Field (2008) affirms that both verbal and non-verbal interaction play a relevant role, since simple exposure to language does not account for its development. This means that interactionism supports the concept that knowledge is not only constructed, but also chiefly through social contact. Adults have a major role in this model because they regulate the information directed to children (DEL RÉ, 2010) not only from the environment, but also from themselves.

Vygotsky's view maintains that language development interdepends (DEL RÉ, 2010), that is, it depends on the others. The author states that development happens from the exterior (environment) to the interior of individuals, according to Mehrpour and Forutan (2015), and that knowledge develops from the connection to culture and society (BOCK et al., 2008). Thereby, the interactionist view reveals that language knowledge and thought are constructed and incorporated through the communication with individuals in a social context, and that these individuals intervene in the way language is presented to infants.

2.1.3 Social Interactionism

Based on Vygotsky's theory of interactionism, the social interactionist view maintains that, although children construct their knowledge when interacting with adults within a social

context, they participate in the way they themselves acquire knowledge (DEL RÉ, 2010). This indicates children are active participants in their own development process of both language and background knowledge by means of the mediation established with other individuals. Del Ré (2010) states that children's linguistic development occurs as a result from the correlation between the social contact and the communication shared with individuals, who may be other children as well.

A possible means to attribute children as active participants in their own language development is to consider the idea of Zone of Proximal Development (ZPD), proposed by Vygotsky, understood as the distance between: (1) the level of real development, defined as when children are capable of solving problems independently; and (2) the level of proximal development, identified as when they are assisted by experienced individuals, such as other children, or when they need to cooperate to solve problems (BOCK et al., 2008). Vygotsky regards children's development as an evolution from reliance to autonomy (FIELD, 2008). This way, being in social circumstances leads children not only to use their world knowledge, but also allows them to benefit from the interaction with other people. This progression causes children to move from dependent to independent beings.

Mehrpour and Forutan (2015) state that Vygotsky considers development results from learning. This means that children develop due to what they have learnt/acquired in the ZPD. Thereby, this theory, also referred to as sociointeractionism, sociocultural perspective, and even sociohistorical view, understands both human and language development depend on the social factor, to which all individuals are attached.

Although these theories describe different procedures through which a child acquires a language, it is noteworthy to mention that they are not totally exclusive. In other words, such theories do not completely disregard each other, despite their distinctions and theoretic bases.

2.2 TRAITS OF A CHARACTER

Brait (2006) conceptualizes characters as beings that inhabit a fictional world, whose constitution and space differ from those of human beings. The author also states that writers employ linguistic devices not only to create their characters, but also to produce a world of their own, which is similar to the real world, but that has its own laws and features.

According to Forster (1949), novel characters are or bear similarities to human beings. Since they are based on human nature, characters comprise relevant traits from human life, for example: birth, food, sleep, love and death. The author defines characters as products of the

novelist's mind, in a way that they are constituted by words that earn significance through their features, such as proper names, sex, physical appearance, gestures, own language usage, and behavior. Characters are also influenced by what the novelist knows about people and are modified by the other elements that are present in the novel. Besides, Forster (1949) affirms that people are not fully understood in real life. In a novel, however, people can be completely comprehended by the reader. Then, characters can be unfolded, or are accordingly revealed, depending upon the writer's intentions for the novel.

This way, a nameless character from *Frankenstein* is the center of this research. He was created by Victor Frankenstein, who assembled several parts of dead bodies and provided the resulting mass with life. The result of this experiment is a deformed, manlike individual of considerable stature that possesses superhuman skills, such as great speed and capacity for inhabiting warmer or colder places. Although he has no name, he is often referred to as "the creature" (p. 55), "the wretch" (p. 55), "the monster" (p. 59), "the devil" (p. 73), "the fiend" (p. 87), and even "the daemon" (p. 95) by his creator. Intending to avert the use of unpleasant names like these, this research means to use "the monster" or "the creature" to allude to him.

Due to his human nature, the monster experiences a variety of characteristics every real human being faces, such as "birth", love, food and sleep. In addition, except for a proper name, other features of his acquire relevance in the narrative by means of Mary Shelley's words. Throughout the novel, Frankenstein's monster is disclosed by his creator's and by his own account of how events occur. Then, his nature is unveiled by Shelley in terms both of inner and outer qualities, according to her story's purposes.

Forster (1949) proposes that characters are classified into two different ways: they can either be flat or round.

2.2.1 The Flat Character

These are characters that are not affected by changes in a story. They are conceived as unchanging characters, less complicated, that follow a simple idea, and rarely divert from how they behave. They can also be understood as an idea proper, because they generally do not develop into more elaborated characters. Furthermore, such a type of character, as Forster (1949) argues, is easily recognizable due to the fact that they do not need to be reintroduced, is not expected to present any great modifications, and they create their own mood or feelings.

Considering *Frankenstein*, an example of a flat character is Henry Clerval. He is the best friend to Victor Frankenstein, the creator. Clerval is centered on the idea of a peaceful

scholar, who intends to leave his name to account for his reputation as a virtuous soul. He never deflects from this concept. When he appears, there is an atmosphere of tranquility, generally regarding Victor's family, since he is a close friend, and his presence usually implies that peace is to be delivered to Victor's troubled state of mind. Moreover, characters like Henry Clerval are effortlessly remembered because they are unchangeable, despite the horrible conditions in the novel, which do not influence his personality. In fact, he has but little contact with the appalling circumstances of the plot. He is not deeply described in terms of psychological qualities. This way, Clerval is a flat character not only because he does not change, but also because he can be explained through a simple statement, not owning major or any variations in his manners at all.

2.2.2 The Round Character

Round characters are the opposite of flat ones. Those are complex, complicated beings that cannot be simply described, and are commonly recalled due to their attendance in critical occurrences, which do modify them as to their appearance, behavior, beliefs, dressing fashion, feelings, thinking, among other human (or not) traits. This kind of character is materialized by more than just a single conception. Forster (1949) maintains that round characters are the ones who communicate several feelings, other than humor and suitability.

An example of a round character from *Frankenstein* is Victor Frankenstein, whose family name entitles the literary work. This is, by itself, a remarkable aspect, once it is due to his decisions that all events take place. So, it does not only imply that the novel is centered on his family, but also that all of those misfortunes befall on the Frankenstein clan because of him. Through his own narrative, Victor informs how his nature develops, throughout his early life, and leads him to ruin. Some of the feelings he presents are self-assurance, happiness, frustration, depression, decisiveness, confusion, and compassion. One of the circumstances that changes Victor is the murder of his younger brother, whose fact makes him vengeful. Another characteristic of round characters is that they are able to cause major impressions in a persuading way. This way, Victor is a round character not only because of his thorough knowledge of natural philosophy, which allows him to provide a dead being with life, but also because of the several feelings he expresses throughout the story, denoting he is both a multifaceted and mutable character.

The following section accounts for the methods employed in this investigation.

3. METHODOLOGY

This section regards the methodological procedures employed to carry out this study. This way, it is divided into two subsections, namely: (1) Research Type, which pertains to the steps followed for its development; and (2) Instruments of Data Collection, that is to say, the tools used to collect the data to be analyzed.

3.1 RESEARCH TYPE

Firstly, this is a bibliographic inquiry because it deals with elucidating a question by using published material (RAMPAZZO, 2002), such as the theories on language development and on round character, as well as the novel *Frankenstein*, by Mary Shelley. In addition, the literary work selected has been republished since 1818 and considered as a major achievement in English literature.

Secondly, this is a qualitative research because, according to Kauark et al. (2010), it intends to interpret and assign meaning to the phenomena observed. Corroborating this idea, Holloway and Wheeler (2002) maintain that qualitative researches aim at comprehending individuals' social experiences, for example, their behavior, feelings, life experiences (such as social interaction), points of view, in addition to the examination of their struggles and transformations. This way, this study refers to an analysis of the data collected by means of the comparison established between the theories consulted and the evidences in *Frankenstein*. When analyzing, the focus relied on explaining how and why the linguistic processes happened the way they did and how this affected Frankenstein's creature in terms of character development in a novel.

Regarding a more psycholinguistic view, according to Field (2006), this study can be classified as: (1) observational, since it entails the use of recorded language performance; (2) qualitative, because the data provide examples of the type of language observed; and (3) data-driven, once it analyzes the collected data through observation in addition to suggesting some possible explanations concerning the evidence attained. This way, this investigation convenes excerpts from Mary Shelley's *Frankenstein*, focusing on the linguistic recordings as to the monster's language acquisition process and behavior. Then, it proceeds to examine how and why the creature acquired the language and the strategies he employed, as well as how these procedures happened to modify his nature.

3.2 INSTRUMENTS OF DATA COLLECTION

In order to collect the data for this analysis, the literary work *Frankenstein* was read twice. The first reading aimed at identifying all the linguistic traits and language acquisition information provided by the monster. In this stage, the book was completely read and notes were taken concerning the language process, specifically the four linguistic skills the creature acquired. The second reading intended to focus on the features of this character. This time, although the novel was read again, only the chapters related to the monster's behavior during and after the acquisition process were regarded. Notes were also taken as to the development of the character in question.

Besides, a timeline (see Appendix A) was designed during the second reading phase, according to Shelley (1994). It presents the main events in which the monster is involved. Through this timeline, it is possible to observe the creature's development throughout the novel, specifically during the language acquisition process.

The next section presents the analysis of this research.

4. DATA ANALYSIS

Published in the early 19th century, *Frankenstein* is considered a novel ahead of its time for several reasons. One of them is the fact that Shelley included language development concepts in her story. However, it was not until the 20th century that the first scientific-based language development theories emerged. How, then, did Shelley have access to such ideas a century before they were, in fact, promulgated? According to Del Ré (2010), 19th century scholars used to record their own children's speech acts in journals. This type of descriptive study intended to investigate the linguistic development of children in a progressive way (SCARPA, 2001). Although Shelley does not mention any accounts on her using language theories in her Introduction to the novel (pp. 5-10), she probably had access to journals on children's language usage.

Another possibility pertains to the "various philosophical doctrines" (p. 8) that Shelley mentions in her Introduction. The author stated that before she had the novel's idea, she heard several conversations between Percy B. Shelley (who would become her husband) and Lord Byron about "the nature of the principle of life" (p. 8). In addition, Pomian (1991) affirms that a variety of philosophical notions are present in the novel, for instance, the "tabula rasa" idea, and the roles of nature and culture (in the human development). This implies that, in addition to the possibility of having accessed the journals previously mentioned, Mary Shelley's novel was based on several theories which were valid in her time.

It should be mentioned that this study does not intend to defend or uphold a better or most accepted language development theory. In fact, it employs different opinions on how language develops because some of their qualities were observed in the novel. Consequently, this research presents some possibilities concerning the perspectives of linguistic development consulted. So, it is noteworthy to recall the objectives of this enquiry, namely: (1) Examining the language acquisition process through which Frankenstein's creature acquires a language, by analyzing his influences, purposes, and strategies; and (2) Discussing whether the monster becomes or not a round character during and after the language acquisition process.

This way, this section is divided into two subsections. The first one examines the language processes through which Frankenstein's monster acquires a language, whereas the second focuses on whether and how the language acquisition turns the creature into a round character or not. Although these subsections adhere to the chronological order of the novel, the corresponding pages of Shelley (1994) are indicated to guide the reader.

4.1 HOW AND WHY THE MONSTER ACQUIRES A LANGUAGE

Intending a more coherent organization of this study, this subsection is divided into three topics: (1) Pre-Acquisition Stage, which refers to the monster's initial signs of linguistic behavior; (2) Acquisition Stage, which pertains to when the creature interacts with the world and native speakers of the language to be acquired; and (3) Post-Acquisition Stage, which mentions some of the linguistic abilities developed by Frankenstein's monster.

4.1.1 Pre-Acquisition Stage

Before analyzing the creature's first signs of language, it is necessary to consider the conditions of his "birth". It should, then, be recalled that he was not naturally conceived. As it was previously mentioned, the monster was created through the assemblage of lifeless body parts, performed by 21-year-old Victor Frankenstein, who spent approximately four years in the process of gathering knowledge from natural philosophy, and collecting materials from a slaughter-house a few months before the "birth" night. Then, a quick "birth" takes place as a consequence from the injection of an electric spark.

The first interaction between Victor and the monster occurs as the creature opens his eyes. These are the means through which they regard each other simultaneously for the first time. Nevertheless, the scientist flees the "birth" room, terrorized at the creature's appearance. According to Leffa (1996), non-verbal signs, e.g. pictures or facial expressions, can produce interpretations, that is, they can be read. This non-verbal moment between Victor and the creature provides each of them with an impression of one another. This means each character has his own opinion concerning the other. The one held by the creator is the cause of his avoiding his creation.

Supporting this interpretation view, Martins (1997) distinguishes three categories of reading: (1) Sensorial, which occurs through the five senses; (2) Emotional, which refers to a subjective way of reading once it involves feelings; and (3) Rational, which is reading under determined, objective principles, averting, thus, both emotions and senses. On the one hand, it is evident that Victor employs all three types of reading during his invention. He is firstly guided through Rational means so as to conduct his experiments, inquiring about the secrets of providing dead matter with life. He "[...] seemed to have lost all soul or sensation but for this one pursuit" (p. 52). Confirming Martins' (1997) views, directed by scientific procedures, the creator renounces his emotions and senses. Then, or at the same time, he examines the

matter to be animated through Sensorial ways, which frequently makes him abhor and feel disgust towards his creation. Afterwards, when the monster becomes alive, his creator's impressions are altered by Emotional methods. Victor states that "no mortal could support the horror of that countenance" (p. 56), which, in turn, causes him to abandon his creation. On the other hand, now being alive, the monster is able to interpret (to read) the world through Sensorial manners. It is in the opening of his eyes that his acquisition/learning process starts. Yet, no account of the monster's language use has been presented so far.

In an attempt to rest, after having fled the scene, Victor sleeps and is startled to find the creature at his chamber. This is when the monster's first linguistic signs are communicated and informed through Victor's descriptions:

[...] I beheld the wretch – the miserable monster whom I had created. He held up the curtain of the bed; and his eyes, if eyes they may be called, were fixed on me. His jaws opened, and he muttered some inarticulate sounds, while a grin wrinkled his cheeks. He might have spoken, but I did not hear; one hand was stretched out, seemingly to detain me, but I escaped and rushed downstairs (SHELLEY, 1994, p. 56).

According to Del Ré (2010), when analyzing the language acquisition process, what should be considered is its set of development, that is, the study of both verbal and non-verbal language. This excerpt presents the second interaction between both creator and creature, this time established by the monster, who pursues his inventor to interact with him. It is possible to verify the monster's attempts to communicate with his life-provider in two different ways. First, using verbal means, the monster utters some incoherent sounds which Victor, though assuming them as speech, does not understand. Second, using non-verbal means, the monster smiles at Victor. This sign might demonstrate his affectionate impressions towards his creator, which are those of one who sees a familiar companion, such as a father. Besides, the monster shows Victor another probable evidence of affection, which refers to his hand stretched out, a non-verbal sign. This might denote an attempt to embrace his creator, who miscommunicates such an act as a means to seize him. This way, through this extract, it is possible to observe the first signs of language expressed by the monster, particularly in a non-linguistic way.

Moreover, François (2010) defends that the association between gestures and words is usually subjected to the emergence of misinterpretation due to the vulnerability of its space of materialization (context). That explains the reason why in trying to engage on a linguistic exchange with his creator, the monster's language usage is misinterpreted by Victor. Since the

latter has to rely on the former's non-verbal style, once the verbal one is not understood, he considers the monster's appearance only and thinks he is going to prevent his motions.

Because the monster does not demonstrate linguistic signs so as to identify him as a speaker of English, French, or German etc., the language usage he employs can be explained through Perini's (2010) view of language. The author categorizes it as appertaining to types of communication systems. Among other senses the word language has, this one views language as a group of forms that admit signs and meanings (FRANÇOIS, 2010). For example, the body language used by the monster comprises its own signs (his smile and his arm stretched out) and meanings (a possible affectionate behavior towards a likely intimate acquaintance).

Thereby, the primary, concrete signs of non-verbal language expressed by the creature belong to a set of language (body language), whereas his verbal communication (inarticulate sounds) still cannot be classified as relating to any language due to the lack of meaning attributed to it. This means that, even if the monster is only a few hours old (see Appendix A), he is already capable of using non-verbal language to communicate. This primary presence of communicative capacity held by the creature could be explained by means of Chomsky's innateness theory. This theory affirms that children already have linguistic knowledge, even though they have not interacted with language users, as stated by Del Ré (2010).

Since the presence of speech allows one to develop linguistic patterns (FRANÇOIS, 2010), it can be implied that because the monster articulates speech sounds, though indistinct they are, he is revealing signs that he could acquire language. Bock et al. (2008) maintain that the process of acquiring/learning cultural concepts is mediated by language, which is vital to the development of sensations and thought. This way, in showing linguistic signs, the monster already discloses an inclination to the language acquisition process, which, in turn, would lead him to acquire social notions, like those of culture and social organization. This elicits, in accordance with Del Ré (2010), Chomsky's assumption that human beings are naturally predetermined to experience language acquisition.

Concerning the fact that with only a few hours after his "birth" the creature is already able to walk and non-verbally communicate, some information about his physiology should be revealed, such as the fact that he possesses superhuman abilities. Shortly before his "birth", the creator declares his wishes for creating a being whose stature would surpass that of the average human being. Considering this, he shapes a being "[...] about eight feet in height¹, and proportionably large" (p. 51). In terms of speed, twice does Victor account for this trait, as in

¹ Eight feet converted to meters equals approximately 2,44 m.

“the figure passed me quickly, and I lost it in the gloom” (p. 73); and the scene he depicts when the monster is “[...] advancing [...] with superhuman speed” (p. 94) towards him. In addition, the creature himself, regarding his physical resistance, mentions that he “[...] bore the extremes of heat and cold with less injury [...]” (p. 116). He is also capable of ascending high geographical landforms, as Victor himself attests when he wonders “Who could arrest a creature capable of scaling the overhanging sides of Mount Salève²?” (p. 74). This humanly impossible feature of his, which he seems to perform so effortlessly, may be a result of the whole set that constitutes his body, that is, his height, speed, as well as his resistance. This way, being physiologically talented, it is possible that the creature’s language acquisition process is affected by his biological and physical aspects. If so would be the case, this would confirm Chomsky’s theory that language is genetically conveyed (DEL RÉ, 2010).

So far, this study has detected a propensity to identify Chomsky’s model for language development from the monster’s first linguistic behavior depicted by Victor. In addition to the evidences offered above, it is also possible that, because the monster thinks of searching for his creator, he is using his mind for a linguistic activity. Then, after encountering Victor, he employs both verbal and non-verbal means of expression. This could be a sign of creativity, as Chomsky states it occurs because the mind is required in the language development process (DEL RÉ, 2010).

As previously noticed, especially in the theoretical section of this work, when referring to language acquisition, the words ‘child’, ‘children’, or ‘infants’ were applied due to the fact that language starts developing since human beings are born. How, then, could any of these terms be assigned to a being that, even though his shape resembles that of man, is remarkably greater than a baby?

Firstly, regarding the novel’s evidence, it is possible to learn that the creature was already big when he was “born”. His organs were probably made not to develop, but to operate naturally, as though they had already reached their final developmental stage, similar to an adult’s organism. However, his age is that of a child (see Appendix A), as Victor acknowledges, in Chapter 7, when he recollects that “two years had [...] nearly elapsed since the night on which he [the creature] first received life [...]” (p. 74).

Secondly, according to Forster (1949), a novel has its own internal laws, which differ from those of everyday life. Elucidating some of *Frankenstein*’s laws, there is the monster, who is already full-sized at “birth”, being then able to utter indistinct sounds and using body

² It is a mountain of the French Prealps whose peak is 1,379 meters high, near the city of Geneva, in Switzerland.

language, and whose development would be completed with the emergence of linguistic behavior (language development). Not having to physically grow, his next stage would be the development of communicative skills. Being, thus, capable to do so, the creature enters the language acquisition phase, which Yule (2004) claims to characterize all infants.

This means that, despite his enormous size, Frankenstein's monster is, in fact, a child in terms of age and linguistic knowledge (see Appendix A). This fact implies he would be subjected to the process of language acquisition, whose language experience is provided by the context where he is, as Rice (1989) acknowledges.

4.1.2 Acquisition Stage

Before examining the acquisition phase, that is to say, the period when the creature starts having contact with native speakers, it should be mentioned that the monster himself is responsible for the details on his own language development process. In the previous topic, it was observed that Victor escapes his creation's approach. After, he meets his friend Henry Clerval, who nurses Victor when he becomes ill. Even after Victor improves his spirits, both of them only return to Geneva more than a year later, when they learn Victor's younger brother, William, was assassinated, and that Justine, a girl who lives at Victor's house, was convicted of the murder. The presence of the monster in Geneva leads Victor to think he is the actual murderer. That is what he confronts the creature with, to which the latter proposes that his creator listens to his tale. This story presents his linguistic experiences.

It must be recalled the fact that the monster is like a child (see Appendix A) because of his age (some days, approximately, in the beginning of the Acquisition phase), and due to his scarce language knowledge/experience. In addition, he has superhuman abilities which might represent an influence on his linguistic development, such as the fact that he non-verbally communicated with his creator only a few instants after he was reanimated. Nonetheless, considering his constitution, the creature does not have a new brain, that is, his brain belonged to someone who experienced life and used (verbal and non-verbal) language competently before dying. This possibility may imply that some of this knowledge from a previous life may have remained in the monster's brain, although the novel does not explore such a side on his composition. If such is the case, then, his development process, as well as his superhuman, learning abilities, may have been affected by his brain's prior experiences. In this sense, the monster was not born, but reborn. This way, it was not a birth, but a rebirth.

In the beginning of his narrative, the creature describes a confusion in his sensations: “A strange multiplicity of sensations seized me, and I saw, felt, heard, and smelt at the same time; and it was, indeed, a long time before I learned to distinguish between the operations of my various senses” (p. 98). In this passage, it is possible to see that the monster is perplexed at the recognition of simultaneous feelings in his organism. Such feelings derive from his five senses, namely: sight, touch, taste, smell, and hearing. Besides, he affirms he took some time before learning how to distinguish them.

According to Martins (1997), Sensorial reading acts as a reaction to the environment, which provides the monster with different elements with which he interacts, for instance, the trees, the wind, the sun, food, and the birds. Besides, Sensorial reading is related to the initial discoveries one experiences. In other words, it influences one’s likes and dislikes through the impressions caused by the five senses (MARTINS, 1997). Then, it is possible to affirm that this reading category not only produces background knowledge, but also precedes the other reading categories. This means before feeling emotions or demonstrating rational faculties, the monster is to experience sensations through his five senses.

Supported by his Sensorial abilities, the creature begins interacting with the world and acquiring several conceptions through his five senses. For instance: (1) sight informs him of the differences between day and night; (2) touch shows him he is able to walk freely and is subjected to the sun’s heat, which, in turn, leads him to understand the notion of shade; (3) taste requests him to satiate both hunger and thirst; (4) smell profits from what he receives at the forest next to Ingolstadt and as he eats berries and drinks water from a stream; and (5) hearing provides his ears with “innumerable sounds” (p. 99), such as those of birds, which he tries to reproduce, “but was unable” (p. 99). Through this last sense, it is noticeable the creature’s willingness to use his speaking (or sounding, in this case) ability in order to utter the birds’ singing.

Then, the monster mentions more clearly his wish to communicate: “[...] I wished to express my sensations in my own mode, but the uncouth and inarticulate sounds which broke from me frightened me into silence again” (p. 99). Analyzing this statement, it is possible to confirm the creature desires to use his communicative skills to express what he feels, despite his inability to effectively do so. His wish involves the mental ability for thinking. Because of this, an association with cognitivism emerges since this view of learning considers knowledge to be the result of the interaction between a being and the environment he is (BOCK et al., 2008). This indicates that, in addition to previous knowledge, the creature also acquires concepts (or non-verbal representations of objects, such as berries, water, sun, and moon) and

develops behaviors based on his contact with the forest he is. For example, on being disturbed by the heat of the sun, the monster thinks of searching for a shade to rest underneath. This means his behavior is stored by cognitive procedures, such as memory and attention, and then incorporated, as suggested by Piaget (BOCK et al., 2008).

Some considerations can also be made on the monster's reaction to his own voice. It is clear that he becomes afraid of his own sounds. This response relates to Victor's, for he also showed fear in hearing the creature's first speech attempts. This way, it can be assumed that the creature learnt such a behavior from his creator. Besides, the way the monster responds to his own utterance signifies he assigned a certain meaning to his way of speaking. Although he is not conscious of the meaning he attributes to his own speech (something that causes fear), the creature demonstrates he has been acquiring knowledge since his first living moments. This confirms Martins' (1997) assumption that the interpretation of the world (the assignment of meaning to its constituents) starts and develops from experiencing. This indicates that the monster's early learning process developed through his experience with Victor. This is a sign of the interactionist view of learning (DEL RÉ, 2010), denoting people influence how others learn and/or acquire knowledge.

Furthermore, Bock et al. (2008) state that environmental aspects affect one's behavior. This can also be observed in the monster as he notices the presence of the moon:

I started up and beheld a radiant form rise from among the trees.*³ I gazed with a kind of wonder. It moved slowly, but it enlightened my path, and I again went out in search of berries. I was still cold when under one of the trees I found a huge cloak, with which I covered myself, and sat down upon the ground. [...] the only object that I could distinguish was the bright moon, and I fixed my eyes on that with pleasure (SHELLEY, 1994, p. 99).

In this excerpt, it is recognizable the role of the moon as an aspect of the environment (context). In observing it, the creature interacts with the moon. The latter provides him with some light during the night, whereas the former following his necessities, seeks food. This decision of his causes him to find a cape which protects him from cold. This demonstrates that when interacting with the environment the monster not only learns concepts, but also benefits from being at it. This corroborates the constructivist perspective, that knowledge is constructed from the contact between children and environment (DEL RÉ, 2010).

As noticed above, the monster undergoes several sensations through his senses. Such sensations develop into feelings, such as enthusiasm to communicate, fear from his own

³ “* The moon [author's footnote]” (p. 99).

voice, as well as admiration and pleasure regarding the moon's appearance. Because these are traits of subjectivity and these are feelings (emotions) the creature feels, it is the Emotional reading (MARTINS, 1997) the one responsible for his emotional reactions. It is also possible to notice how these feelings occur attached to the five senses, as Martins (1997) defends that these types of reading do not usually occur independently, that is to say, in this case, Sensorial reading concomitantly ensues with Emotional reading, with the former determining the latter.

Thus far, the creature's development has been observed in its earliest form, that is, as he acquires background knowledge from the environment he goes right after his rebirth. Though language has not appeared so far, at least verbally, it is considered that the world knowledge the monster attains consists of notions that comprehend non-verbal interpretations regarding the world elements he witnesses.

Moreover, it is noticeable how the language acquisition theories identified move from innatism to constructivism, specifically cognitivism. On the one hand, Chomsky's belief that the mind's presence is essential to language development has been verified because the monster shows signs of nativism and employs his thinking into the process of acquiring knowledge. On the other hand, the creature apprehends his primary notions from the elements of nature he interacts with in a forest. Because his cognitive skills are employed, cognitivism is observed, in addition to its foremost field, constructivism, since the monster constructs knowledge from the aspects he experiences in a given environment.

After some time, with the experiences he has in the forest, the creature's senses start stabilizing. He adds that his cognition "[...] received every day additional ideas" (p. 99). This permits him to distinguish "[...] the insect from the herb, and by degrees, one herb from another" (p. 99). Once Piaget regards language as the result of cognitive and perceptual (sensorial) procedures (FIELD, 2008), it is evident that the monster begins the language development process, specifically in terms of acquiring previous knowledge. As he uses his sensorial means to interact with the world, the monster exercises his mental faculties, as Bock et al. (2008) acknowledges as one of the features of two-year-old children's developmental stage (Sensorimotor), proposed by Piaget. This indicates the creature's development seems to correspond to that of infants aged two. However, it must be recalled that he became alive some days prior to when he learns the distinction among his sensations, so he is still very young (see Appendix A).

Another world element with which the monster has contact is fire. He depicts his experience with it, as follows:

One day, [...] I found a fire [...] and was overcome with delight at the warmth I experienced from it. In my joy I thrust my hand into the live embers, but quickly drew it out again with a cry of pain. How strange, I thought, that the same cause should produce such opposite effects! I examined the materials of the fire, and to my joy found it to be composed of wood. [...] I reflected on this, and by touching the various branches, I discovered the cause and busied myself in collecting a great quantity of wood, that I might dry it and have a plentiful supply of fire (SHELLEY, 1994, pp. 99-100).

In this quotation, it is possible to recognize the two reading categories previously introduced: (1) Sensorial, as the creature looks at, benefits from, and touches the fire; and (2) Emotional, as when he feels satisfied with the fire's warmth, and the pain from having innocently touched the fire. Once more, the succession of these two categories can be verified, as Martins (1997) defends. Besides, the monster's cognitive ability appears again. This can be observed from the thinking-related verbs he utilizes, such as: (1) thought; (2) examined; (3) found; (4) reflected; and (5) discovered. These verbs associate with the capacity of thinking, being numbers 1, 2 and 4 designations for the ability to ponder or consider, whereas numbers 3 and 5 denote a consequence from the act of pondering. This way, the creature's intellectual skills and how he constructs knowledge from his interaction with the elements of the world refer to the cognitivist development viewpoint, whose acquisition process, according to Bock et al. (2008), not only implies the presence of cognitive tendencies, but also derives from the contact between environment and people.

Taking into consideration that both environment and its aspects are able to influence individuals' behavior and their language development (BOCK et al., 2008), it is relevant to remark on how the environmental stimuluses contribute to the monster's departure from the forest. It is due to food scarcity that he decides to leave. During this process, he loses his fire, which he already learnt that serves as heat for his body, light, and as a cooking device. In his journey, he finds the weather to be snowy and he feels the need to find shelter. In this search, he finds both a hut and his first contact with another human being other than his creator:

Finding the door open, I entered. An old man sat in it, near a fire, over which he was preparing his breakfast. He turned on hearing a noise, and perceiving me, shrieked loudly, and quitting the hut, ran across the fields [...]. His appearance, different from any I had ever before seen, and his flight, somewhat surprized me. But I was enchanted by the appearance of the hut [...] (SHELLEY, 1994, p. 101).

This passage illustrates the first interaction between the creature and another person. On the one hand, in regarding the monster, the old man flees, leaving his own food behind. On the other hand, although surprised by the elderly's decision to depart, the creature

practically ignores it, after all he is delighted by the hut's aspects. Here again, it is possible to perceive the recurring trait of innocence and inexperience of the creature, for he does not realize that the man escaped because of his unusual appearance. It is important to take into account the fact that the creature already experienced this same situation from when Victor Frankenstein fled from his touch. Besides, the old man's appearance is also noticed by the monster. This is his first glimpse onto the ageing process of human beings, which, although he does not know the reason, had, thus, early contact with. These experiences allow him to gain more knowledge not only about nature conditions, but also in terms of human contact. In this sense, although not at all deeply sensed by the creature, the social aspect has been in his presence a few times.

The next meeting of the creature with other humans takes place at a village not so long after he leaves the shelter in food shortage. Still, the monster revisits the feeling of uneasiness caused by his presence. This time, however, his interaction does bear a contrast in relation to the previous ones:

[...] I had hardly placed my foot within the door before the children shrieked, and one of the women fainted. The whole village was roused; some fled, some attacked me, until, grievously bruised by stones and many other kinds of missile weapons, I escaped to the open country and fearfully took refuge in a low hovel [...] joined [by] a cottage [...] [which] after my late dearly bought experience, I dared not enter [...]
(SHELLEY, 1994, pp. 101-102).

This quote reveals how the villagers receive the monster, a being they have never seen before. Their Sensorial reading of the creature leads them to the Emotional feature of fear. This makes them react towards the being, causing him to respond to their reactions by fleeing from them. This injuring experience the monster has, not only with the world and its elements, but also with people, is associated with Vygotsky's interactionist theory. The author suggests that knowledge is constructed from the contact with both environmental and social aspects, as stated by Del Ré (2010). It means that the creature benefits from this interpersonal contact in a way that makes him abscond and understand some more about the interaction with humans. It is noticeable how the human interference leads the monster to defensively behave. This shows the way individuals are able to modify each other's behaviors, and not only the environment, as Piaget believed (BOCK et al., 2008).

Through a more linguistic interpretation, it is possible to assume that the creature acquires conceptions concerning the way people respond to his presence. Their attitudes, such as their departure or their violent actions, express the ways they react towards fear. Such a

feeling is also experienced by the monster who flees, in turn. This decision of his seems to relate to Piaget's Preoperational stage of development. The author proposes that, in this phase, infants develop a sense of obedience towards adults and understand they need to obey certain rules (BOCK et al., 2008). The rules established by the villagers (the casting of stones and the use of weapons) inform the creature to leave (to respect the residents' will, which is to expel him from their community), which he understands and performs.

In spite of its painful quality, this experience teaches the monster how to react when meeting terrified people at his approach. Because of this, he is apprehensive as to entering the habitation, whose adjoining hovel he flees into. Nevertheless, although not by moving, he does enter the cottage through his eyes. He finds that there inhabit three French people: an old man (De Lacey, who is blind), a young woman (Agatha), and a young man (Felix). By examining his neighbors through a fissure on the wall that unites their dwellings, the creature starts developing feelings for those beings:

The silver hair and benevolent countenance of the aged cottager won my reverence, while the gentle manners of the girl enticed my love. [...] the younger [man] was slight and graceful in his figure, and his features were moulded with the finest symmetry, yet his eyes and attitude expressed the utmost sadness and despondency (SHELLEY, 1994, pp. 103-104).

In this excerpt, it is possible to notice the way the monster regards his neighbors, that is, with affection and benevolence in their actions. This implies he dedicates a sincere respect towards them. As previously alluded to, this is a trait of Piaget's Preoperational stage. Yet, it must be remarked that Piaget states this feature to appear sometime between 2 and 7 years old in children (BOCK et al., 2008), but the monster is still a baby, in terms of age. According to the weather conditions he witnesses in this point (Winter), it could have been in December, January or February, for these are the months of Winter in most Northern Hemisphere places. Taking into consideration he was reborn in November, he is, then, no more than 4 months old (see Appendix A).

Another explanation for the creature's feelings towards the cottagers refers to the prior experiences which may have been stored in his brain before his rebirth. Since his brain was previously used by someone else, it may be possible that some of its information continued in it, contributing to its new owner's rapid and progressive learning.

Besides, the monster's observations on their countenances denote a deep perception of their feelings for a first meeting. Leffa (1996) declares that reading also occurs before non-verbal signs, such as facial expressions, so this explains the monster's ability to perceive the

cottagers' feelings. Yet, according to Martins (1997), reading develops from experiencing. This way, because the monster has already interacted through Sensorial and Emotional types of reading, it is possible that this contributes to his reading of the cottagers' expressions. This and other experiences he had were, then, added to his background knowledge.

Up until now, it has been observed that the creature's language development reveals signs of the cognitivist theory regarding Piaget's stages for development of humans. Besides, some indications of Vygotsky's interactionism have also emerged from the social connections that the monster experiences. Throughout his journey in search of food and permanent shelter, the creature acquires knowledge from environments, their elements and (weather) conditions, as well as from the people he encounters.

Presently, the monster describes that the sounds produced by the cottagers contain meaning. He observes them speaking and reading aloud and infers they have "[...] a method of communicating their experience and feelings to one another by articulate sounds" (p. 107). This discovery permits him to understand the language used by the family causes "pleasure or pain, smiles or sadness, in the minds and countenances of the hearers" (pp. 107-108). He, then, feels the need to become familiarized with the linguistic means they employ. However, he acknowledges that the lack of associations between words and objects make it difficult for him to begin acquiring their language. This inference of his is supported by the fact that it is necessary to associate language with circumstances, objects, and occurrences from the environment, as well as with subjective conditions, such as feelings and emotions, so that the process of language acquisition ensues, as Steinberg and Sciarini (2006) maintain.

In this moment, it is possible to identify Rice's (1989) assumptions that characterize the process of language acquisition. The author suggests that three elements are essential for acquisition to occur: (1) the language to be developed (provided by the cottagers, who are French native speakers); (2) the child, his aptitudes and strategies he employs in the process [the some-months-old creature (see Appendix A), who is inclined to "become master of their language" (p. 109)]; and (3) the context that offers the linguistic experience (the cottage, where the language is not isolated used, but within communicative situations, that is to say, in contextualized ways). From this evidence, the interactionist view of language acquisition can be observed because it implies the presence of social contact and proposes knowledge to be constructed within social interaction, as Del Ré (2010) indicates.

This way, because of its favorable conditions, the acquisition process is to advance. However, since the monster demonstrates awareness regarding his acquisition of the French language, it implies that his language development process has indications of learning, such

as when he explains the cottagers' pronunciation is fast, or when he identifies the way language causes impressions upon his neighbors. Yule (2010) defends that learning concerns the process of integrating language in a conscious way. Because of this, although occurred in a natural setting, the creature's language acquisition process comprehends traces of learning in terms that the monster endeavors to learn it, and not just observes and acquires it unconsciously as it occurs with real children. Because the monster presents signs of consciousness as to his process of language acquisition, it can be inferred that he participates in his own language development. According to Del Ré (2010), this is a social interactionist way of regarding language acquisition.

After some time struggling to acquire the French language, the creature explains how he understands his first vocabulary items:

[...] I discovered the names that were given to some of the most familiar objects of discourse; I learned and applied the words, 'fire,' 'milk,' 'bread,' and 'wood.' I learned also the names of the cottagers themselves. The youth and his companion had each of them several names, but the old man had only one, which was 'father.' The girl was called 'sister' or 'Agatha,' and the youth 'Felix,' 'brother,' or 'son.' I cannot describe the delight I felt when I learned the ideas appropriated to each of these sounds and was able to pronounce them. I distinguished several other words without being able as yet to understand or apply them, such as 'good,' 'dearest,' 'unhappy' (SHELLEY, 1994, p. 108).

This passage clarifies the result of some meaningful contacts the monster has with the cottagers' language. He explains the words he acquired are the most frequent ones, since they relate to his neighbors' everyday habits. His process of acquisition becomes possible due to the way meaning is conveyed. In other words, in stating that he understands the meaning of words attending certain contexts, the creature corroborates Marcuschi's (2007) belief that meaning is conceived by means of interactive processes within contextualized circumstances. Since Marcuschi (2007) believes meaning cannot be communicated out of social interaction, this reveals that every word, chunks of language or sentences comprehended by the monster are expressed in a context.

Considering the creature has difficulty in his initial attempts of acquiring the French language, for he takes some time before apprehending its first sounds/words, Steinberg and Sciarini (2006) state that "*speech* [italics in original] sounds are difficult to distinguish" (p. 21). This explains the reason why the monster finds it hard to learn in the beginning.

Linguistically analyzing this extract, it is clear that the language acquisition process starts because, according to Steinberg and Sciarini (2006), in order to acquire a language, it is necessary to be exposed to it, which the creature reports to be his case. The language skills

involved in this part of the monster's development are speaking and listening. The former is a production skill and the latter a comprehension one. The creature states he is already able of producing a few words. Still, before learning how to pronounce them, he spends some time listening to the language. Yule (2010) defends that before starting to speak, infants process what they hear. Confirming this idea, Steinberg and Sciarini (2006) declare that the ability to listen precedes the ability to speak. This means that before speaking the monster focuses on listening (comprehending the oral utterances) so that he tries to reproduce the sounds his neighbors articulate.

The fact that the monster starts uttering his first words seems to be related to the one-word stage of children's vocalization development. According to Yule (2010), in this phase, infants refer to day-to-day objects by using a single word. This explains why he first learns and stores words, such as "fire", "milk", "bread", and "wood", as well as names the cottagers use to refer to each other, since these are recurring words they employ.

This phase of the monster's development seems to relate to associationism. According to Field (2008), notions and words begin to associate and the emergence of such associations is supported by deep contact with a language. This way, because the monster acquires the words attached to the notions he already discerns, it can be seen his relation to these words, whose physical representations (fire, food, wood) he has already experienced before.

Besides, it is noticeable how the creature endeavors to learn the language in question. In attempting to repeat the sounds he comprehends from the cottagers, the monster imitates part of their speeches. This aspect of his language development relates to behaviorism, whose view sustains that language is developed through imitation (FREEMAN; FREEMAN, 2004). This might indicate that the creature's determination to imitate his neighbors' speeches constitutes his behavior. Supporting the idea that imitation is used by children to develop pronunciation, Steinberg and Sciarini (2006) maintain that infants appreciate the act of repeating what they hear. This can explain the happiness felt by the monster as he finds himself able to imitate the sounds of the language he is acquiring.

The interactionist view of language acquisition is also observed in this part. In this perspective, language development depends on the social contact (DEL RÉ, 2010). Mehrpour and Forutan (2015) complement that acquisition occurs from the environment to the interior of children. This means that the creature starts acquiring the language as a consequence from the mediation of his neighbors and that the knowledge he apprehends is interiorized due to his interaction with the environment (the cottage) and its elements (the cottagers).

It is noteworthy to recall that since the monster's departure from Victor's laboratory, he has experienced several situations that assist his background knowledge's development. During this process, the presence of cognition is observed in the creature's actions, such as when he examines the fire for the first time. This and other experiences he had supplements his knowledge by means of concepts he acquires. Steinberg and Sciarini (2006) defend that "thought provides the basis for speech comprehension" (p. 27). This means that the cognitive data (thoughts and conceptions) the monster acquires during his previous contacts serve as a foundation for the process of developing listening skills, which, as it was formerly observed, supports his oral production, as Steinberg and Sciarini (2006) confirm.

Up until now, it has been observed that the cottagers are the monster's main linguistic influences, providing him with the language through its oral means. According to Flowerdew and Miller (2009), listening is the skill through which children acquire their L1, since it is the most used ability during everyday interaction. This means the creature is likely to produce oral speech because of the linguistic nature of the input he receives. This way, according to the objectives of this research, it adds that, in analyzing the monster's influences to acquiring the language, the cottagers are his first linguistic influences in the acquisition process.

However, unlike what naturally happens to children, it can be stated that the input directed at the monster is neither intended for him, nor adapted to his inexperienced needs. Language might have been regulated, such as in the combination of verbal (spoken or written) and non-verbal (gestures) means, which are generally used when communicating. Still, the regulation it might have received is not meant for the creature, since the cottagers are unaware of his neighboring presence.

Because he esteems the cottagers for their innumerable representations of affection towards one another, the monster believes they will share their love with him. This belief of his seems to reinforce his inclination as to the acquisition of their language. This means the monster considers love as a reward he will receive from his neighbors. Concerning the behaviorist view, Bock et al. (2008) defend that language is acquired because children preserve linguistic habits as a consequence of being reinforced to use it. The monster's imitation comprises his language habits, whilst the reward is his affectionate reception by the cottagers. Since he believes the cottagers will do so, this acts as a reinforcement for him to proceed with the language acquisition.

To this process, however, adheres another circumstance, established with the arrival of an Arabian woman (Safie) at the cottage. The creature perceives that not only is she in love with Felix, but also uses another language to communicate. Due to this condition of hers,

which allows her not to understand or to be understood by the cottagers, she decides to learn their language, as described by the monster:

Presently I found, by the frequent recurrence of some sound which the stranger repeated after them, that she was endeavouring to learn their language; and the idea instantly occurred to me that I should make use of the same instructions to the same end. The stranger learned about twenty words at the first lesson, most of them, indeed, were those which I had before understood, but I profited by the others (SHELLEY, 1994, p. 113).

This extract presents a language development situation, in which Safie is learning from the cottagers. In citing the words “instructions” and “lesson”, the monster acknowledges that this situation is of a different nature. Corroborating his observation, Kato (2010) states that when language development entails the presence of mediation and instructions, it is not a matter of acquisition, but that of learning.

In addition, it is evident the linguistic distinction between Safie and the monster. On the one hand, Safie is a foreigner, who speaks another language and whose acquisition phase already ceased. So, she learns French as a FL through immersion. This means she benefits not only from the interaction with French-speaking people, but also from the explicit instructions she obtains from them. On the other hand, the creature, being a six-month-old child, approximately, (in accordance to the Spring, which was the predominant season when Safie arrived at the cottage; see Appendix A), experiences acquisition due to his biological conditions and due to the fact that he interacts with native speakers, who have been contributing to his learning of the language, indirectly. Because Safie is receiving language instructions, the monster also benefits from this teaching experience. In other words, the creature profits from an input, whose nature is both natural and instructional. It is, then, believed that the rate of his language development process might increase or might be affected by these two factors.

It is also possible that the belief of a possible reward, in addition to the delight felt by the monster as he becomes able to utter his first words, motivate him to acquire the language. Although the monster’s development process has been classified as acquisition, it must be recalled that traces of learning have been identified as well. Bock et al. (2008) acknowledge that motivation influences learning processes. The authors defend that motivation is a process that involves: (1) the environment (the cottage); (2) innermost strengths [the willingness to communicate his feelings and to share affectionate ties felt by the creature, as Pomian (1991)

defends]; and (3) the object (the language, which would lead him to have a family, whose concept he would still acquire) that interests the individual (the creature).

Besides, Ellis (1985a) states that learners benefit from the interest in the social and cultural practices “of native speakers of the language they are learning” (p. 11). Considering the monster as a learner, who both observes and desires to acquire the language, it is possible to suppose that not only does he profit from the indirect contact he had with the sociocultural setting, but also from his inner disposition, that is, his motivation.

Because the creature motivates himself to acquiring the language, it is believed that he influences his own acquisition process. This is an evidence of the social interactionist view of language development, which affirms that children are assumed to actively participate in their own development (DEL RÉ, 2010).

Still regarding Safie’s and his own language development, the creature provides some information concerning their progress:

[...] she and I improved rapidly in the knowledge of language, so that in two months I began to comprehend most of the words uttered by my protectors. [...] My days were spent in close attention, that I might more speedily master the language; and I may boast that I improved more rapidly than the Arabian, who understood very little and conversed in broken accents, whilst I comprehended and could imitate almost every word that was spoken (SHELLEY, 1994, p. 114).

In this quotation, it is possible to observe that it has been two months since Safie had arrived, or since the monster began benefiting from language teaching. His linguistic progress is so improved that he can understand the utterances of the cottagers and asserts that he has enhanced quicker than Safie. Yule’s (2010) assumption that the acquisition process is rapid explains that. Despite the lack of account provided about it, there is also the possibility of an innate information contained in the creature’s brain (since it belonged to a dead individual), which may have influenced his cognitive operations during the language acquisition process. In addition, it must be recalled that the monster possesses superhuman skills, which may have affected his language development as well. Because of this condition of his, for example, the monster does not need to experience physical growth or development of any of his internal organs, for instance, vocal cords, once he was already adult-shaped when he was “born”.

Furthermore, Safie’s language progress differs from his, chiefly because French is not her L1, but a FL. According to Ellis (1985b), the L1 affects the development of a L2. The author cites foreign accents as an example of this influence. The monster alludes to this trait of FL learning by the “broken accents” he assigns to Safie’s pronunciation. Concerning her

listening processes, the monster specifies she “understood very little”. Flowerdew and Miller (2009) state L2 listeners deal with comprehension obstacles and lack of passive listening, both of which do not affect L1 listeners, due to their previous listening experience. Such is the case of the monster, since he has already started listening to the cottagers for some time, whereas Safie’s contact with the language is already part of the development of her listening skills. These facts, along with the creature’s cognitive and superhuman abilities, could explain why he develops the language at a rapider speed than Safie.

Another aspect that influences both Safie’s and the monster’s language development refers to their learning styles. Because this study is about the creature’s language acquisition, and since he does not provide enough details on Safie’s learning behavior, the focus here relies on the learning behaviors adopted by the monster. In proposing some learning styles, Flowerdew and Miller (2009) cite one that seems to correspond to the creature’s style. The authors define as deep learners those who “put all their efforts into trying to understand something” and that are “intrinsically motivated to learn” (p. 63). The first feature refers to when the monster endeavors to learn his first words through the oral input provided by the cottagers, despite the difficulty he finds in comprehending speech. As to the second trait, as formerly verified, it pertains to the fact that the creature has inner motives to acquire the language, for example, his willingness to love and feel loved, as acknowledged by Pomian (1991).

It is also possible that the creature’s intelligence type(s) support him in acquiring the language. Larsen-Freeman (2003) defines seven intelligences and believes that learners might have all seven, namely: logical, visual, kinesthetic, rhythmic, interpersonal, intrapersonal, and linguistic. So far, this study has observed that the monster holds a propensity for the use of logical (when he reflects on the fire’s features), interpersonal (when he feels sympathy for the cottagers due to their sadness), intrapersonal (because he understands his own intentions and his limitations), and linguistic (the attention and associations he performs in the beginning of the acquisition process) styles.

Observing that the monster shows more signs of linguistic practice, it seems that he is still in the Preoperational stage, proposed by Piaget. Bock et al. (2008) explain that this aspect affects infants’ mental, emotional, and social activities and cognition develops quickly. It is evident how rapid the language acquisition has been for the creature, as previously stated. In addition, his verbal and non-verbal experience leads him not only to understand the cottagers’ feelings and sympathize with them, but also to respect their social space. Respecting rules is, as previously discussed, another feature of Piaget’s Preoperational stage (BOCK et al., 2008).

Thus far, this study has observed the presence of some language acquisition theories: (1) behaviorism, as when the creature persists in attempting to acquire the language, despite its difficulty; (2) associationism, due to the connections between the first words he utters and the concepts he already knows; (3) cognitivism, because of Piaget's stages, focusing on the mental development of the creature; (4) interactionism, since the monster begins acquiring the language from the social contact with the cottagers; and (5) social interactionism, once he himself contributes to his own language acquisition process by means of motivation.

Up until now, this topic has concentrated on the oral aspect of the acquisition process, but from now on it focuses on the development of literacy skills. Some authors define literacy as the process of acquiring/learning reading and writing abilities and employing such abilities as social practices, that is, within society (BAGNO, 2002; MARCUSCHI, 2008).

Even before Safie's arrival, the monster had already observed Felix reading to Agatha. This contact (if contact it may be called, for the creature could only look through a hole on the wall) with the reading skill impresses him, as he reveals:

[...] he [Felix] read to the old man and Agatha. This reading had puzzled me extremely at first, but by degrees I discovered that he uttered many of the same sounds when he read as when he talked. I conjectured, therefore, that he found on the paper signs for speech which he understood, and I ardently longed to comprehend these also (SHELLEY, 1994, p. 109).

In this quote, it is possible to notice that the creature discovers the psycholinguistic relation between reading and speaking. Besides, he expresses his motivation as to learning such a way of communication. Yet, according to Nuttall (1983, p. 192, apud AEBERSOLD; FIELD, 2008, p. 5), "reading is like an infectious disease: it is caught not taught. (And you can't catch it from someone who hasn't got it...)". The author means that reading cannot be instructively taught, but it can be passed on. There seems to be some type of implication that reading is transmitted or conveyed. This excerpt shows a scene in which Felix is reading to De Lacey and Agatha. Because reading cannot be transmitted from one who does not read, as implied by Nuttall, it means that Felix is serving as an example of a reader to the monster, who, in addition to being motivated to learn, is examining all the linguistic evidences from the cottagers. This implies the creature will acquire the reading skill because of the reader example established by Felix.

According to Nuttall's perspective, reading appears to be a type of a behavior that can only be acquired if transmitted by someone who does read. In other words, Felix's reader behavior seems to be an indication of how to act so as to achieve a reading behavior. This

way, two psycholinguistic theories seem to be related to this reading view: behaviorism and interactionism. The first refers to learning as the establishment of behaviors which are the result of an interaction between stimulus (Felix's reader example) and responses (the creature's reaction to Felix's behavior) (BOCK et al., 2008). The second denotes that learning occurs through the social interaction between individuals (the cottagers and the monster) in a given context (the cottage and its communicative situations) (DEL RÉ, 2010).

This way, on the one hand, because Felix (seen as an element from the environment) is serving as a stimulus, the monster produces responses that becomes habits, indicating his reading behavior. On the other hand, the creature benefits from Felix and Safie's interaction, in which he participates indirectly. Similarly, it is also possible that both development models are operating simultaneously and cause the monster to acquire his reading behavior.

Nonetheless, the creature does not know that his own reading process has long started. Martins (1997) states that reading is acquired through experiencing and that the earliest forms of reading occur from the senses. Then, the monster began reading from the moment when he first opened his eyes at Victor's laboratory. The experiences he started having from that day on have been stored and constitute his background knowledge, as previously discussed.

With Safie's arrival, the creature has an opportunity to become familiarized with the conventions of reading, as he explains:

While I improved in speech, I also learned the science of letters as it was taught to the stranger, and this opened before me a wide field for wonder and delight. The book from which Felix instructed Safie was Volney's *Ruins of Empires* [italics in original]. I should not have understood the purport of this book had not Felix, in reading it, given minute explanations (SHELLEY, 1994, pp. 114-115).

In this passage, the monster informs he develops his literacy skills from the reading instructions he receives as Felix taught Safie. The fact that he mentions that reading supplies him with "wonder and delight" seems to be related to the Emotional type of reading, in which feelings, memories, desires, and fantasy are involved (MARTINS, 1997). This would explain the compassion shared by Safie and the creature when they "[...] heard of the discovery of the American hemisphere and wept [...] over the hapless fate of its original inhabitants" (p. 115). Martins (1997) explains that empathy emerges in reading because readers participate in an external reality as they read.

Because Felix instructs a foreigner how to read, some considerations on the nature of his instructions are necessary. It is noteworthy to recall that Safie is Arabian. This means she might speak Arabic (although the novel does not clarify that), whose writing system differs

from French's. The latter belongs to the Romance languages, whose alphabet is Latin (or Roman). Because of that, Safie is tutored in reading symbols different from the ones she is acquainted with. This specificity in Felix's instructions may be what leads the monster to understand "the science of letters".

Field (2008) defends that associations between sounds and written signs are vital in the initial reading stages. Then, it is assumed that, in attempting to teach reading, Felix could have made associations between words and symbols so that Safie (and the creature) recalled a sound as she (and the monster) found its corresponding letter(s). If so would be the case, this teaching possibility seems to relate to the bottom-up model of how reading ensues. According to Aebersold and Field (2008), such a model establishes that reading comprehension occurs from the decoding of small elements, that is, from letters to words and so on. Explaining this view, Leffa (1996) states that reading is a word-for-word process. That could justify the early reading phases the creature describes.

From Felix's intervention in the monster's reading process, it is possible to associate two ideas. The first refers to the fact that reading is also influenced by the mediation of others, as Martins (1997) acknowledges. The second concerns Vygotsky's interactionism. The author clarifies that language development interdepends, that is, it depends on the mediation of other individuals (DEL RÉ, 2010). This way, it can be inferred that Felix affects the creature's development of the reading skill, as well as other human beings that interact with the monster.

In accordance with Aebersold and Field (2008), reading is an interactional process that involves reader(s) and text(s). Because reading is a relation of interaction, translation attends this communicative event because, according to Oustinoff (2011), its usage is indispensable to interaction. Jakobson (1959/2000) distinguishes three types of translation, among which the author defines Intralingual translation as paraphrase, description, and explanation within the same language. Since translation appears during reading, it can be observed through Felix's instructions. The monster states that Felix provides detailed explanations and this assists his comprehension of the book.

The book regards several topics on human history, such as religions, governments, and manners. As Felix reads and explains the book, the creature starts reflecting about the information he hears. It is, then, relevant to recall that the monster has already shown signs of cognitive activity, e.g., when he inquires about the fire's qualities. However, this time, the monster wonders if men could be "[...] so powerful, so virtuous, and magnificent, yet so vicious and base?" (p. 115). This question discloses his Rational reading ability. According to

Martins (1997), this type of reading refers to when readers inquire and reflect about the world, its social relations and their individuality.

Profiting from this reading lesson, the monster learns concepts on social organization, such as the division of property and how people are affected by that. This allows him to analyze others' conditions, as well as his own. When pondering over his own situation, the creature concludes he knows nothing concerning his creation or his creator and that he has no currency or proper habitation. These thoughts lead him to question about his existence and his individuality in relation to men. This way, in developing his literacy skills, the monster begins understanding how human relations work and how they have affected him, since he considers he "was not even of the same nature as man" (p. 116), although constituted from human body parts and shaped to resemble a man.

This way, two theories have been observed to affect the creature's early development of literacy skills: (1) behaviorism, in terms that the creature acquires the reading behavior because of Felix's influence; and (2) interactionism, since the social interaction among the cottagers influences the monster's acquisition of reading abilities.

4.1.3 Post-Acquisition Stage

This final phase of the monster's linguistic development refers to when the creature uses his communicative abilities with competence. Competence refers to an awareness of the set of internal linguistic rules (internalized grammar) that regulate how language is produced (AEBERSOLD; FIELD, 2008; ELLIS, 1985a). This way, this topic presents some situations in which the monster presents his language competence.

After becoming acquainted with reading, the creature improves his linguistic skills, which allow him to increasingly comprehend what his neighbors communicate. That is how he learns about the story of his friends (so he calls them). In informing about this story, the monster mentions the existence of letters Safie has sent to Felix, assisted by a translator. The creature, then, reveals how he has access to these letters: "I have copies of these letters; for I found means, during my residence in the hovel, to procure the implements of writing; and the letters were often in the hands of Felix or Agatha" (p. 119).

This extract reveals that the monster regularly examines the letters and their contents (symbols and subject matter) because they are often used by Felix and Agatha. This suggests that the literacy development of the monster is practically virtual, because he does not touch

the texts. He merely observes them hovering before his eyes through a crack on the wall. This seems to be related to his superhuman aptitudes because:

It is curious, however, that learning how to read can be done ‘at a distance’, that is to say, that the learner does not directly follow the text studied. [Due to his] superior intelligence, the creature is obviously not bothered by this difficulty because on having access to the books used by the young De Lacey, he gets to read them, especially because they are written in the language whose elements he acquired (POMIAN, 1991, p. 46) (Translation mine⁴).

Conforming the monster’s higher intelligence, Pomian (1991) mentions that the barrier he faces does not prevent him from learning how to read. Besides, the author acknowledges the role of background knowledge in the reading process. Leffa (1996) states that, in this process, readers combine the text’s information with their past experiences, which form their previous knowledge. This way, once the task undertaken by the monster requires considerable attention, it is possible that not only are his eyes superhuman, but also his cognition and his organism, as this research has attempted to demonstrate.

Considering the monster’s development of the writing skill, two theories relate to the way he seems to have acquired this ability. The first is behaviorism, because it implies that learning occurs through imitation (FREEMAN; FREEMAN, 2004). The second refers to the interactionist theory, which believes writing practice to be developed through the interaction with other people (FERNBACH, 2010). This way, it can be assumed that the creature not only imitates the signs he sees in the letters, but also that he is influenced to do so by the social contact he has with the cottagers.

Another occurrence described by the monster is how he enhances his reading abilities. He explains how he finds some books and several articles in the woods:

I eagerly seized the prize and returned with it to my hovel. Fortunately, the books were written in the [French] language, the elements of which I had acquired at the cottage; they consisted of *Paradise Lost*, a volume of Plutarch’s *Lives*, and the *Sorrows of Werter* [*sic*] [italics in original]. The possession of these treasures gave me extreme delight; I now continually studied and exercised my mind upon these histories (SHELLEY, 1994, p. 123).

In this quotation, it is evident how having found the books stimulates the monster’s Sensorial reading. This, in turn, leads him to feel sensations, such as the “extreme delight” he

⁴ “Il est curieux toutefois que l'apprentissage de la lecture puisse se faire « à distance », c'est-à-dire que celui qui apprend ne suive pas directement le texte étudié. Intelligence supérieure, la créature n'est manifestement pas gênée par cette difficulté car se saisissant des livres utilisés par le jeune De Lacey, elle arrive à les lire, notamment parce qu'ils sont écrits dans le langage dont elle a acquis des éléments” (POMIAN, 1991, p. 46).

mentions, evincing his Emotional reading. Then, he states he exercises his mind by means of such books. This statement denotes the Rational category of reading. According to Martins (1997), Rational reading aims at reflecting about the world, its social practices and the individuality of the reader. This indicates that the creature already understands reading as a medium through which it is possible to study, and, at the same time, develop his cognitive faculties.

It is important to highlight the books found by the creature are not originally written in the French language. *Paradise Lost* was written in English, *Lives* in Greek, and *Sorrows of Werther* in German. In the novel, these works are in French because of the novel's internal laws. Forster (1949) and Brait (2006) maintain the inner principles of a novel are different from those which regulate real life. This reveals Mary Shelley's intents that the books were within the monster's intelligible reach, that is to say, in the language he acquires.

By means of these books and the papers on his creation, which he finds in the pocket of Victor's clothes, which he took as he left his "birth" place, the creature reflects on his existence and how he is disregarded by the one who provided him with life. These reflections and his permanence at the hovel assist him even more in developing his knowledge. Because he does comprehend the content of these literary works, it is believed that the monster has become a proficient (or fluent) reader, that is, someone who hardly have comprehension problems.

Besides, the creature's reading decisions seem to relate to the practice of reading for extensive purposes. Ono et al. (2004) state that when readers read a variety of materials, they are likely to develop their reading fluency and acquire new vocabulary items. The authors also mention the consolidation of linguistic knowledge and the improvement of oral and written competences as benefits from the practice of reading extensively. This explains how the monster is able to understand the books he found and to produce written and oral messages.

The monster spends approximately one year acquiring the language and learning about human nature and its social influences over the world (see Appendix A). After his cognitive skills improve and when he perceives he could unfold his presence to the cottagers, he decides to try to convince them he is deserving of their compassion:

I entered. 'Pardon this intrusion,' said I; [...] the old man [De Lacey] addressed me. 'By your language, stranger, I suppose you are my countryman; are you French?' 'No; but I was educated by a French family and understand that language only. I am now going to claim the protection of some friends, whom I sincerely love, and of whose favour I have some hopes.' 'Are they Germans?' 'No, they are French' (SHELLEY, 1994, p. 129).

Through this quote, it is possible to observe how proficient the creature is in using his neighbors' language. Once more, his process of language acquisition, although conscious, can be confirmed because the competence he demonstrates leads De Lacey to believe he is a native speaker of French. This indication of how natural native speakers sound also concerns the process of language acquisition. Moreover, it is noticeable the use of politeness in the monster's speech, such as when he utters "Pardon". This may have happened due to the fact that both topic and language style are adjusted, according to the social circumstances, as affirmed by Rice (1989). This explains the simple language style the creature employs.

However, this is not the only remarkable utterance of the monster. Throughout the novel, after having acquired the language, his communication is very distinctive. Such is the case when he meets Victor in Geneva, after he murders his creator's brother:

[...] Yet you, my creator, detest and spurn me, thy creature, to whom thou art bound by ties only dissoluble by the annihilation of one of us. [...] Remember, thou hast made me more powerful than thyself; my height is superior to thine, my joints more supple [*sic*]. But I will not be tempted to set myself in opposition to thee. I am thy creature, and I will be even mild and docile to my natural lord and king if thou wilt also perform thy part, the which thou owest me (SHELLEY, 1994, p. 95).

This excerpt shows how both language and theme are tightly constructed. Firstly, the style is clearly influenced by the circumstances (RICE, 1989) because the creature approaches his creator. Secondly, the theme regards the relation between Victor and the monster. Thirdly, the creature's language use, although preserving the English word order (different from John Milton's *Paradise Lost*, in which the author employed a Latinized style), not only represents the relation observed in *Paradise Lost* (between God and Adam, that is, creator and creation), but also the language employed by Milton. Some of the words from Milton's elevated style applied by the monster are: "thy" (your), "thou" (subject pronoun you), "art" (are), "hast" (Simple Present's second-person singular form of have), "thyself" (yourself), "thine" (yours), "thee" (object pronoun you), and "wilt" (Simple Present's second-person singular form of will). This brief analysis corroborates the belief that the creature has acquired such a linguistic style because of his reading experience. This way, not only has Milton's work influenced the monster's life, but also his language style.

In this moment, it is observed that the creature's language style influences Victor's. This becomes clear with his reply to the monster: "Fiend that thou art!" (p. 95). It is possible to attribute it as an influence by the monster because he is the one who first uses the archaic

language style in their conversation. Furthermore, this seems to associate to Vygotsky's interactionism, in the sense that human beings learn (DEL RÉ, 2010), benefit, and affect one another during an interaction and that language development interdepends.

Moreover, according to Gagné (2002), linguistic maturing is achieved when the child acquires socially privileged language varieties. This means that because the creature acquires another way of speaking, and manages to cope with it and a simpler speech form, he reveals linguistic maturation, which denotes both deep verbal experience and thorough understanding of language usage.

Another evidence of the creature's competent ability to use language is present on the last pages of the novel, when Victor, in hunting the monster towards North Pole, encounters a written message from the creature (see Appendix A):

[...] Sometimes, indeed, he left marks in writing on the barks of the trees or cut in stone that guided me and instigated my fury. 'My reign is not yet over' – these words were legible in one of these inscriptions – 'you live, and my power is complete. Follow me; I seek the everlasting ices of the north, where you will feel the misery of cold and frost, to which I am impassive. You will find near this place, if you follow not too tardily, a dead hare; eat and be refreshed. Come on, my enemy; we have yet to wrestle for our lives, but many hard and miserable hours must you endure until that period shall arrive' (SHELLEY, 1994, p. 198).

This passage reveals a message left by the monster to Victor, who pursues him to the North Pole. It is notable how this piece of writing differs from the speeches the creature produced previously. According to Kato (2010), the differences between speech and writing ensue because of their production circumstances and the language usage employed in the communication. It means that the conditions in which the monster produces this written text and that Milton-based speech, for example, are different and this determines how language is used in both cases.

In addition, the language usage is also distinct in both productions. On the one hand, in the speech, the monster protests against his creator's decision to abandon him in the world with "no father" to observe his "infant days [and] no mother" to bless him "with smiles and caresses" (pp. 116-117). His language style is elevated and accusative. On the other hand, in the writing, the creature incites Victor to pursue him in a persuasive way. His style features the frequent use of imperative verbs, meaning he demands his creator to follow his orders.

In comparing speech and writing, Stubbs (2002) affirms that written messages differ from spoken ones because they represent permanence and authority. This could explain why the monster decides not to speak to Victor, but to leave him a continuous (once it is engraved

on stone or wood, which are impervious materials) and authoritative (because of the use of imperative verbs, which indicate strong demand, for instance, “Follow me”, “eat and be refreshed”, “Come on”, and “must you endure”) message. This way, it can be observed that the creature’s competent use of the writing skill denotes everlasting quality and strong order.

Through the brief examinations of this topic, the creature has been perceived as a fluent user of the (French) language. He shows his competence concerning the four language skills, namely: speaking, listening, reading and writing. Through his linguistic abilities, he has improved his cognitive aptitudes and his knowledge about the human nature, its social relations, and the effects they have upon him.

This reveals the creature becomes less reliant on the cottagers in terms of verbal input. This relates to Vygotsky’s theory of ZPD, which postulates that children develop from the social contact, in which they use the knowledge they know and learn more when cooperating with others. This leads infants to progress from reliance to autonomy (FIELD, 2008; BOCK et al., 2008). In other words, because the monster acquires the language and proves that he has efficiently done so, he advances from a dependent stage (from the beginning of the acquisition process, when his neighbors assist his progress) to an independent stage (which denotes his linguistic competence, as this topic has demonstrated).

Furthermore, it is evident how the development of literacy skills, particularly of the reading skill, accelerates the growth of the creature’s cognitive abilities. This means that after the reading process starts, the creature shows even more signs of the mental abilities proposed by Piaget’s model for human development. According to the author, by the age of 5, children start justifying or searching for answers concerning the elements of the world (BOCK et al., 2008). This aspect of the Preoperational stage pertains to when the creature enquires about the social concepts he acquires through his early reading lessons with Felix.

Other traits from Piaget’s model are also observed, such as the emergence of logical skills (DEL RÉ, 2010), the fact that children face conflicts, the presence of a set of values, and the sense of autonomy they attain, as Bock et al. (2008) state about the Concrete Operational phase, which starts at the age of 7. These features appear throughout the monster’s reading development, e.g., when he compares his values to those Felix informs him that men own and rationalizes about them, or when he takes the initial step to directly interact with De Lacey.

The Formal Operational (from 12 years old on) stage has also been noticed. Del Ré (2010) maintains that teenagers learn to deduce and formulate hypotheses about the world, whereas Bock et al. (2008) affirm that they become able of interpreting experiences due to the enhancement of their rational abilities. It is clear, however, that even before the creature

learns how to read, he shows rational aptitudes, such as when he reflects on the qualities of the fire. In addition, it is noticeable how the development of reading improves the monster's perception skills and how he begins examining the world and its elements.

Nevertheless, the ages proposed by Piaget do not correspond to the creature's stages of development. While Piaget defends that development occurs gradually, taking years to settle, the monster's does not follow the same standards, for he achieves a variety of the sets of traits which human beings take years to develop (see Appendix A). This is again another of the creature's superhuman capabilities, that is to say, the rapid development of cognitive skills, and linguistic behavior. Another manner of regarding this issue is to consider the possibility of a background knowledge retained by the monster's brain, since it appertained to a deceased person. This knowledge, which would possibly include information on maturity, may have been activated by mental processes, causing the creature to benefit from its existing data.

Thus, having analyzed the language development process of Frankenstein's monster, and considering this paper's aims, it is, then, necessary to present his influences, purposes and strategies to acquire the language. Concerning his influences, it has been observed that the cottagers are the creature's initial influences regarding both oral and written forms of input, for they provide the monster with sufficient samples of listening and reading, both of which leads the creature to produce speech and writing, respectively. In addition, because of his own dispositions, such as his motivation and his decision to read the books, the creature affects his own language acquisition process, becoming his own influence.

In terms of purposes, the creature intends to learn the language because he wishes to communicate what he feels and how he feels it. When able to using the language, he could cause the cottagers to overlook his deformity, and, thus, share affectionate bonds with them. These are his main purposes to acquiring the language.

As to the strategies the monster employs to acquiring the language, it is necessary to consider the definition of strategies by Willing (1988, p. 7, apud FLOWERDEW; MILLER, 2009, p. 62), who defines them as cognitive processes "for gathering, processing, associating, categorizing, rehearsing, and retrieving information or patterned skills". This means that when listing the creature's strategies, all his mental operations are included, such as his motivation; his decision to observe the cottagers through a fissure on the wall (which leads him to access the language through oral and written input); the attention he dedicates to his acquisition process; his attempts to (re)produce the language (which assist him in putting into practice what he has learnt); the books he finds; as well as his reflections concerning the knowledge he progressively acquires along with the language.

4.2 HOW THE LANGUAGE ACQUISITION AFFECTS THE MONSTER

Unlike all the characters in *Frankenstein*, the creature presents a variety of distinctive features. As previously mentioned, his body is the outcome of the assemblage of dead bodies' limbs. He is superior to the average human being not only due to his superhuman abilities, but also because he acquires a language and employs his own cognitive skills into this process. For this reason, this subsection aims at studying how this process influences the monster.

This way, this subsection is divided into two topics. The first intends to examine if the creature is a flat character. The second aims at analyzing whether he is a round character or not.

4.2.1 Is He a Flat Character?

Before analyzing if the monster is a round character, this study proposes to examine if his characteristics correspond to those of a flat character. According to Forster (1949), flat characters obey a single idea and rarely change from it, they usually preserve their behavior throughout the story. As discussed in the preceding subsection, the language acquisition process is the moment when the creature acquires knowledge and linguistic skills. This is, in itself, a variation because he develops his communicative skills and becomes able to express his feelings, his needs, and desires. Then, as he acquires the language, the monster admits manners that are different from those he used to disclose. For instance, in one of Felix's reading lessons, the monster expresses how he feels towards the social behavior of men: "For a long time[,] I could not conceive how one man could go forth to murder his fellow, or even why there were laws and governments; but when I heard details of vice and bloodshed, my wonder ceased and I turned away with disgust and loathing" (p. 115).

In this extract, it is noticeable how the creature endeavors to understand a being who can unfold two distinct life philosophies. He is clearly disgusted by these unlawful acts men perform. In stating that his wonder ends, the monster indicates a change in his mood caused by an element of the novel. Yet, further on, the creature remarks on his first crimes: "Thanks to the lessons of Felix and the sanguinary laws of man, I had learned now how to work mischief" (p. 138). This represents a considerable change in the monster's behavior, for then he abhorred men's iniquities, but afterwards he is led to conduct the same crimes.

Flat characters are also effortlessly identified by the reader, so they do not need to be introduced another time (FORSTER, 1949). However, there is a scene in which the creature approaches his creator and the latter describes how the action takes place: “[...] I suddenly beheld, the figure of a man, at some distance, advancing towards me [...] his stature, also, as he approached, seemed to exceed that of man” (p. 94). It is peculiar how the novelist depicts the monster, from an unidentifiable state to his main physical traits. Since Victor is alone in the mountains, and no one is expected to be around, it is necessary to create a description to reintroduce the creature into the story, out of which he has been for some chapters. This scene, then, leads the reader to be unsure as to who approaches Victor, and then clarifies that it is his creation.

This way, by means of this brief examination, it is possible to affirm that the monster does not present flatness in his character because neither does he preserve a single behavior, nor does he appear without being reintroduced.

4.2.2 Is He a Round Character?

Considering Forster’s (1949) assertions, this topic intends to analyze if the monster is a round character or not.

After realizing the cottagers have a way of expressing their feelings, the creature feels he needs to make use of their language to communicate how he feels and what he needs. This leads him to endeavor to acquire their language so that he can try to participate in their family bonds. As a result, the monster justifies why the language acquisition is a necessary priority:

[...] I easily perceived that, although I eagerly longed to discover myself to the cottagers, I ought not to make the attempt until I had first become master of their language, which knowledge might enable me to make them overlook the deformity of my figure; for with this also the contrast perpetually presented to my eyes had made me acquainted (SHELLEY, 1994, p. 109).

Through this quotation, it is evident how the creature regards the acquisition process as a key to assist him in convincing his neighbors that he is worth of their affection. In other words, he considers language as a means of finding an offset against his deformity, that is to say, as a way of making the cottagers disregard and/or counterbalance his disfigurement. Due to this contrast, relating both language acquisition and characteristics of his own, the monster reveals, in his own speech, a complexity of character. According to Forster (1949), a round character is a complex being who cannot be explained through a simple statement. This seems

to suggest that the creature contains signs of character rotundity. Nevertheless, can he not be described in simple terms?

As it has been verified, the creature often contends with different ideas as he improves in the language development process. One example of this occurs when he finds some books in the woods. In finding these books, the creature begins rationalizing about them and relating their subjects to his own existence and to the social relations he does not have. For example, he reflects on death, suicide, his own origin, and permanence upon the Earth, from *Sorrows of Werther*; on men and their good or evil influences within society, from *Lives*; and upon the creator-creation relation between God and Adam, from *Paradise Lost*, which leads him to analyze his own condition as a neglected being:

And what was I? Of my creation and creator[,] I was absolutely ignorant, but I knew that I possessed no money, no friends, no kind of property. [...] When I looked around I saw and heard of none like me. Was I, then, a monster, a blot upon the earth, from which all men fled and whom all men disowned? (SHELLEY, 1994, pp. 115-116).

This quote partly discloses the monster's identity not only because he is considering his own condition as a living being, but also because he associates his existence to how men regard him. As previously mentioned, these complicated questions classify the creature as a round character. However, analyzing the way he examines himself, it is observable a certain difficulty in conceptualizing his being. This difficulty denotes such a character does not admit simple statements to represent his aspects, that is, he cannot be simply described. This means that no single concept accounts for the complexity of round characters (FORSTER, 1949).

Such a complexity can also be observed in the association of two inner influences over the monster. In pondering on his identity and on the absence of social relations in his life, the creature wonders again who he is:

But where were my friends and relations? No father had watched my infant days, no mother had blessed me with smiles and caresses; or if they had, all my past life was now a blot, a blind vacancy in which I distinguished nothing. From my earliest remembrance I had been as I then was in height and proportion. I had never yet seen a being resembling me or who claimed any intercourse with me. What was I? The question again recurred, to be answered only with groans (SHELLEY, 1994, pp. 116-117).

In this excerpt, the monster questions the existence of his social bonds. In doing so, the creature returns to the same question he once wondered. Nonetheless, this time he obtains an answer from himself which refers to his groans. This communicative duality is established by

his educated or human part (which verbally enquires) and his beast or monstrous part (which answers with grunts). This internal dialog clarifies that language affects his individuality, his distinctiveness, comprehending the presence of two different natures of expressing within the same being. Thereby, this alludes to the roundness of the monster as an elaborate, changeable character.

Round characters usually attend in decisive scenes throughout the novel, as defended by Forster (1949). This condition also applies to the monster, as when he decides to present himself to the cottagers, after having acquired the language from them:

At that moment I heard the steps of my younger protectors. [...] ‘Now is the time! Save and protect me! You and your family are the friends whom I seek. Do not you desert me in the hour of trial!’ ‘Great God!’ exclaimed the old man. ‘Who are you?’ At that instant the cottage door was opened, and Felix, Safie, and Agatha entered. Who can describe their horror and consternation on beholding me? Agatha fainted, and Safie, unable to attend to her friend, rushed out of the cottage. Felix darted forward, and with supernatural force tore me from his father, to whose knees I clung; in a transport of fury, he dashed me to the ground and struck me violently with a stick (SHELLEY, 1994, p. 130).

In this scene, the monster attempts to inform De Lacey that it is his family the creature intends to share bonds with. Yet again, his deformity is still the most outstanding feature of his countenance which horrifies his neighbors. It is clear how the monster conducts the scene, that is to say, how the scene focuses on him, despite the presence of the remaining elements. This makes the scene memorable, and the characters involved, mainly the complex ones, are usually recognized by their presence in critical moments (FORSTER, 1949), such as this one.

Because of their attendance in crucial events of the novel, round characters have some of their traits modified, as Forster (1949) maintains. Some of these aspects are appearance, behavior, perspectives, feelings, among other traits. This implies that round characters present a variety of characteristics when they are altered. Such is the case when the creature leaves the cottage after having communicated with De Lacey. The former unveils different feelings from when he enters the cottage:

[...] I gave vent to my anguish in fearful howlings. [...] What a miserable night I passed! [...] All, save I, were at rest or in enjoyment; I, like the arch-fiend, bore a hell within me, and finding myself unsympathized with, wished to tear up the trees, spread havoc and destruction around me, and then to have sat down and enjoyed the ruin (SHELLEY, 1994, p. 131).

This passage reveals some of the feelings the monster experiences after the cottagers’ rejection. Before being denied their love, the creature has hope and utters benevolent words

towards De Lacey, for instance, “I thank you and accept your generous offer” (p. 129) and “I shall be forever grateful” (p. 130). These circumstances condition the monster to change his behavior and feelings, implying he presents traces of rotundness.

Another trait of round characters is that they are “capable of surprising in a convincing way” (p. 118), as affirmed by Forster (1949). Among the numerous actions performed by the creature throughout the novel, his promise to ruin Victor’s life is one of the most permanent concepts that characterizes the monster’s personality. This concept is echoed along with his crimes, as it can be observed in these extracts:

I gazed on my victim [William Frankenstein], and my heart swelled with exultation and hellish triumph; clapping my hands, I exclaimed, ‘I too can create desolation; my enemy is not invulnerable; this death will carry despair to him, and a thousand other miseries shall torment and destroy him’ (p. 137). [...] I shall be with you [Victor] on your wedding-night (SHELLEY, 1994, p. 163).

Both quotations refer to the creature’s promise to spoil his creator’s life. The first one takes place right after his first murder, whose victim is Victor’s little brother, William. The second occurs as a result from the destruction of the monster’s female companion, who Victor was creating, but, in fearing a greater danger for humanity, destroys her. Consequently, the creature kills Elizabeth, who had become Victor’s wife. These promises are fulfilled through the assassination of Victor’s beloved ones, so they do not remain as threats, that is to say, they are executed, turned into action. That is how the monster shocks readers in a convincing way, demonstrating he is a round character.

This way, Frankenstein’s creature is considered as a round character because of his: (1) profoundness, for encompassing two identities (human and animal) within himself, and for no single sentence summarize his personality and complexity; (2) appearance in significant scenes, such as his own rebirth or his murders; (3) variable and multifaceted characteristics, such as his innocence, love, and empathy, which are afterwards transformed into suffering, hatred, and apathy; and (4) realistic manner of surprising readers, such as in the translation of his promises into murders. This indicates the monster (and his creator are) major characters because their relationship governs the narrative (DIYANNI, 2004), influencing the whole plot and its characters.

The next section accounts for some final considerations regarding the issues that have been discussed so far.

5. FINAL REMARKS

This research intended on following these objectives: (1) Analyzing the influences, purposes, and strategies involved in Frankenstein's monster language acquisition process; and (2) Examining whether he can be categorized as a round character or not during and after the acquisition process. In order to attain the ends proposed, this comparative study associated language acquisition theories, in addition to the theories on round character, with the novel *Frankenstein* by the English author Mary Shelley. This way, this investigation intended to answer these research questions: How does Frankenstein's monster acquire a language? And how does the L1 acquisition process modify his being?

The first question has been answered through the examination of the influences, ends, and means employed by the creature to acquire the language. It has been verified that his acquisition process is affected by the cottagers he observes, as well as by his own influence, such as the motivation he applies to the process. Besides, his reasons for acquiring the language are: to express his feelings and to feel accepted not only within society, but chiefly within a family. The strategies he applies to the acquisition process are his motivation, his attention to the language used by his neighbors, the books he finds, and his reflections on the knowledge he acquires.

The second question's answer has been achieved when analyzing whether the features of the monster are those of a round character or not. Firstly, it has been proved that he is not a flat character due to the fact that he changes his mood throughout the story, disclosing some feelings, like happiness, hope, sadness, hate, among others. In addition, his character needs reintroducing, which is not a trait of flat characters. Secondly, it has been evinced that he is a round character not only because of his complex personality which causes him to change, according to the circumstances, but also due to his attendance in critical scenes, which leads him to modify his mood and unfold different types of feelings.

It is important, however, to mention that this research does not uphold a better model concerning language development. It merely discusses the ones observed during the language development process of the monster. Considering this, some of the theories identified are: (1) behaviorism, due to the creature's imitation of the cottagers' language use, in addition to the stimulus Felix represents to the monster, whose reading habits (response) are influenced by the former; (2) associationism, as when the creature begins connecting the words he is able to understand from his neighbors to the everyday objects he sees through the fissure on the wall; (3) nativism, not only because of the first apparent signs of inborn linguistic practice the

monster shows, but also due to the creative factor present throughout his own language use; (4) cognitivism, since his sophisticated cognitive abilities assist and are developed during his language acquisition process; (5) interactionism, once social experiences affect the way he acquires knowledge and linguistic skills; and (6) social interactionism, because of his own participation in the acquisition process he experiences, for example, by means of motivation.

Despite the presence of these language development theories, some of them prevail more than others, such as behaviorism, cognitivism, interactionism, and social interactionism. Among these, the interactionist models predominate most of the monster's development. This suggests a significant influence from the social factor, whose linguistic behavior and mankind concepts the creature acquires. Besides, by the theories observed, there seems to be some type of agreement among them. In other words, it is like they combine, interrelate, and even move aside, depending upon what the environmental conditions involved in the context experienced by the monster. This implies that not only do these theories admit participation of different, simultaneous models, but also that they have their own place in the creature's development.

Additionally, it has been verified that Piaget's stages of the human development are inadequate to classify the monster's mental development because, although he presents signs that correspond to some of its aspects and the respective phases in which they appear, his biological development conflicts in numerous parts with that of real infants (see Appendix A). For instance, children's growth happens as they advance in age, but the creature was already grown at "birth". In addition, before being one year old, the creature is already able to reflect, analyze, and associate the elements he observes in the world, so his cognitive abilities are not compatible with a child's.

Moreover, this study has observed that the monster's language development process is unique, that is, it has its own nature, its own qualities because of his biological conditions. It is noteworthy to recall that, although he is a child in age, he is already full-sized when he begins acquiring the language. That is a relevant trait because he develops his cognitive skills before and during the acquisition process and this allows him to ponder on his own process. Since he does so, it can be affirmed that he employs conscious procedures in his acquisition process and that attaches learning features to it. This way, the uniqueness of his linguistic development refers to its traces of both acquisition and learning processes, which are affected by his superhuman, cognitive aptitudes.

Concerning the creature's language development, it has been observed that language (qua non-verbal communication, such as body language or mental representation of notions) has developed earlier than language (pertaining to verbal expression, such as English, French,

Portuguese etc.). This indicates that non-verbal means of communication emerge before the development of verbal (oral or written) means. Due to the non-linguistic nature of the former means and the order in which they appear in the monster, this study supports the belief that there seems to be necessary the presence of a basis for the emergence of linguistic evidences in the acquisition process. This can be verified through the cognitive representation about the world attained by the creature which precedes the materialization of verbal language.

Regarding the acquisition of language skills, it has been proved that there is an order in the way the monster acquires them. He first trains his oral comprehension (listening) which leads to the oral production (speaking). Then, after his oral basis is formed, he develops his literacy skills, that is, his written comprehension (reading) ability which, in turn, supports his written production (writing). By the progression observed in the language development of the monster, it can be stated that receptive skills are developed earlier than productive ones, and that each of them forms a basis for the acquisition of the subsequent one.

Considering the contribution from the narratology theories, it has been verified that the novel concentrates on the actions of two major characters, Victor Frankenstein (the creator) and the creature. They both have been classified as round characters because of their changing personalities and the importance they hold in the decisive scenes. Their actions are what determine most of the novel's occurrences, from the fates of the flat characters to their own. This means that the consequence of having round characters in a novel is that they affect and/or interfere with the fates of other characters and with their own as well.

However, interacting with round characters does not necessarily change the nature of flat ones. For example, Henry Clerval does not change just because he interacts and (travels about) with Victor. It is important to highlight that Victor, although depressed, does not let his friend know about the being he has created. This attitude of his assists in preserving Clerval's nature and, consequently, complicates his own, causing him to be a rounder character. This way, although characters interact and are able to alter each other's behavior, it still depends on the novelist's decisions for her plot to choose between flat or round characters, some of which bear great importance, whereas others support their existence in the story.

Throughout the analysis, in an attempt to present some perception into Mary Shelley's composition of *Frankenstein*, it is noticeable what a thorough understanding of the processes that underlie language development the author had. This fact allows the narrative to acquire a second scientific storyline (the first one pertains to Victor's pursuits into the field of natural philosophy), elucidating how the creature responds to the acquisition of knowledge, which, in turn, parallels Victor's methods to handle the consequences of his studies.

Moreover, resuming the idea briefly discussed in beginning of the Analysis section, it is impressive how Mary Shelley did produce a complex novel ahead of its time, precisely in terms of the knowledge she introduces, for instance, the development of both first and foreign languages. During her time, there were no theories of Psycholinguistics or how languages are learned/acquired. For this reason, having introduced issues that clearly relate to or occur in the processes she mentioned in her novel seems to have required a great quantity of knowledge to translate the facts she had access into a literary text. This way, the issues discussed in this study reflect, to some extent, the importance of research in writing literature.

Therefore, with this research, it is hoped that more and more investigations involving Linguistics and Literature are conducted. Even though the data collected may be fictional, it must be recalled that novel characters resemble or are based on real people, as Forster (1949) suggests. Thereby, this study represents one of the ways through which two different fields of study (specifically, Psycholinguistics and Narratology) can relate by means of shared features, associating both academic and literary texts, whose interrelation is circumscribed by the social relations within society.

REFERENCES

AEBERSOLD, Jo Ann; FIELD, Mary Lee. **From Reader to Reading Teacher**: issues and strategies for second language classrooms. New York: Cambridge University Press, 2008.

BAGNO, Marcos. A inevitável travessia: da prescrição gramatical à educação linguística. In: BAGNO, Marcos; GAGNÉ, Gilles; STUBBS, Michael. **Língua Materna**: letramento, variação e ensino. 3rd Ed. São Paulo: Parábola Editorial, 2002, pp. 13-84.

BOCK, Ana Mercês Bahia; FURTADO, Odair; TEIXEIRA, Maria de Lourdes Trassi. **Psicologias**: uma introdução ao estudo de Psicologia. 14th Ed. São Paulo: Saraiva, 2008.

BRAIT, Beth. **A Personagem**. 8th Ed. São Paulo: Ática, 2006, 96 p.

DEL RÉ, Alessandra. A pesquisa em Aquisição da Linguagem: teoria e prática. In: DEL RÉ, Alessandra (Org.). **Aquisição da Linguagem**: uma abordagem psicolinguística. 2nd Ed. São Paulo: Contexto, 2010, pp. 13-44.

DIYANNI, Robert. **Literature**: approaches to fiction, poetry, and drama. New York: McGraw-Hill, 2004.

ELLIS, Rod. Key Issues in Second Language Acquisition. In: _____. **Understanding Second Language Acquisition**. Oxford: Oxford University Press, 1985a, pp. 4-18.

ELLIS, Rod. The role of the first language. In: _____. **Understanding Second Language Acquisition**. Oxford: Oxford University Press, 1985b, pp. 19-41.

FERNBACH, Mônica de Araújo. Escrita e interação. In: DEL RÉ, Alessandra (Org.). **Aquisição da Linguagem**: uma abordagem psicolinguística. 2nd Ed. São Paulo: Contexto, 2010, pp. 133-167.

FIELD, John. **Psycholinguistics**: a resource book for students. New York, Routledge, 2006.

FIELD, John. **Psycholinguistics**: the key concepts. New York: Routledge, 2008.

FLORIN, Agnès. **Le Développement du Langage**. 2nd Ed. Paris: Dunod, 2016.

FLOWERDEW, John; MILLER, Lindsay. **Second Language Listening: theory and practice**. 5th Ed. New York: Cambridge University Press, 2009.

FORSTER, Edward Morgan. **Aspects of the Novel**. New York: Yale University, 1949.

FRANÇOIS, Frédéric. O que nos indica a “linguagem da criança”: algumas considerações sobre a “linguagem”. In: DEL RÉ, Alessandra (Org.). **Aquisição da Linguagem: uma abordagem psicolinguística**. 2nd Ed. São Paulo: Contexto, 2010, pp. 183-200.

FREEMAN, David E.; FREEMAN, Yvonne S. First Language Acquisition. In: _____. **Essential Linguistics: what you need to know to teach reading, ESL, spelling, phonics, and grammar**. Portsmouth: Heinemann, 2004, pp. 1-22.

GAGNÉ, Gilles. A norma e o ensino da língua materna. In: BAGNO, Marcos; GAGNÉ, Gilles; STUBBS, Michael. **Língua Materna: letramento, variação e ensino**. 3rd Ed. São Paulo: Parábola Editorial, 2002, pp. 163-241.

HOLLOWAY, Immy; WHEELER, Stephanie. The Nature of Qualitative Research – Development and Perspectives. In: **Qualitative Research in Nursing**. 2nd Ed. Oxford: Blackwell Science, 2002, pp. 3-25.

JAKOBSON, Roman. On Linguistics Aspects of Translation. In: VENUTI, Lawrence (Editor). **The Translation Studies Reader**. New York: Routledge, 1959/2000, pp. 113-118.

KATO, Mary A. **No Mundo da Escrita: uma perspectiva psicolinguística**. 7th Ed. (Série Fundamentos) São Paulo: Ática, 2010.

KAUARK, Fabiana da Silva; MANHÃES, Fernanda Castro; MEDEIROS, Carlos Henrique. **Metodologia de Pesquisa: um guia prático**. Itabuna: Via Litterarum, 2010.

LARSEN-FREEMAN, Diane. Learning strategy training, cooperative learning, and multiple intelligences. In: _____. **Techniques and Principles in Language Teaching: teaching techniques in English as a Second Language**. 2nd Ed. Oxford: Oxford University Press, 2003, pp. 159-175.

LEFFA, Wilson J. **Aspectos da Leitura: uma perspectiva psicolinguística**. Porto Alegre: Sagra - D. C. Luzzatto, 1996.

LUST, Barbara C. **Child Language**: acquisition and growth. New York: Cambridge University Press, 2006.

MARCUSCHI, Luiz Antônio. Interação, contexto e sentido literal. In: _____. **Fenômenos da Linguagem**: reflexões semânticas e discursivas. Rio de Janeiro: Lucerna, 2007, pp. 76-98.

_____. Oralidade e letramento. In: _____. **Da Fala para a Escrita**: atividades de retextualização. 9th Ed. São Paulo: Cortez, 2008, pp. 15-43.

MARTINS, Maria Helena. **O Que é Leitura**. São Paulo: Brasiliense, 1997.

MEHRPOUR, Saeed; FORUTAN, Ali. Theories of First Language acquisition. In: **Journal of Language, Linguistics and Literature**. v. 1, n. 2, 2015, pp. 30-40. Available on: <<http://files.aiscience.org/journal/article/pdf/70360007.pdf>> Accessed on November 2nd, 2017.

NAVARRO PABLO, Macarena. Adquisición del lenguaje: el principio de la comunicación. In: **CAUCE** – Revista de filología y su didáctica. Sevilla: Universidad de Sevilla, n. 26, 2003, pp. 321-347. Available on: <https://cvc.cervantes.es/literatura/cauce/pdf/cauce26/cauce26_13.pdf> Accessed on October 21th, 2017.

ONO, Leslie; DAY, Richard R.; HARSCH, Kenton. Tips for reading extensively. In: **English Teaching Forum**. v. 42(4), 2004, pp. 12-18. Available on: <https://americanenglish.state.gov/files/ae/resource_files/04-42-4-g.pdf> Accessed on November 29th, 2017.

OUSTINOFF, Michael. **Tradução**: história, teorias e métodos. São Paulo: Parábola Editorial, 2011.

PERINI, Mário A. Sobre língua, linguagem e linguística: uma entrevista com Mário A. Perini. In: **ReVEL**: Revista virtual de estudos da linguagem. v. 8, n. 14, 2010, pp 1-12. Available on: <http://www.revel.inf.br/files/entrevistas/revel_14_entrevista_perini.pdf> Accessed on November 18th, 2017.

POMIAN, Joanna. Le monstre de Victor Frankenstein: une créature communicante. In: **Quaderni** (Organisme : modèle pour la communication ?). v. 1, n. 15, 1991, pp. 39-53. Available on: <http://www.persee.fr/doc/quad_0987-1381_1991_num_15_1_1287> Accessed on November 26th, 2017.

RAMPAZZO, Lino. A pesquisa. In: **Metodologia Científica** – para alunos dos cursos de graduação e pós-graduação. São Paulo: Edições Loyola, 2002, pp. 49-60.

RICE, Mabel L. Children's language acquisition. In: **American Psychologist**. Kansas: University of Kansas, v. 44, n. 2, 1989, pp. 149-156. Available on: <http://www.library.armstrong.edu/eres/docs/eres/PSYC1101-2_KRAFT/110125kraChildren.pdf> Accessed on October 21th, 2017.

SCARPA, Ester Mirian. Aquisição da linguagem. In: MUSSALIM, Fernanda; BENTES, Anna Christina (Orgs.). **Introdução à Linguística: domínios e fronteiras**. São Paulo: Cortez, 2001, pp. 203-232.

SHELLEY, Mary Wollstonecraft. **Frankenstein: or, the Modern Prometheus**. Reading: Penguin Popular Classics, 1994.

STEINBERG, Danny D.; SCARINI, Natalia V. **An Introduction to Psycholinguistics**. 2nd Ed. Harlow: Longman, 2006.

STUBBS, Michael. A língua na educação. In: BAGNO, Marcos; GAGNÉ, Gilles; STUBBS, Michael. **Língua Materna: letramento, variação e ensino**. 3rd Ed. São Paulo: Parábola Editorial, 2002, pp. 85-162.

YULE, George. **The Study of Language**. 4th Ed. New York: Cambridge University Press, 2010.

APPENDIX A – FRANKENSTEIN'S MONSTER TIMELINE

FRANKENSTEIN'S MONSTER TIMELINE*																
Season	Fall	Winter	Winter	Winter	Winter	Spring	late Spr.	Summer	Summer	?	late Sum.	Fall	Winter	Winter		
Month	November	December	?	?	March	May	June/July	July	?	August	?	December	?			
Linguistic Event	non-verbal language	Sensorial reading development	Emotional reading development	learns his first words	applies more motivation	Sensorial, Emotional	listening / speaking improvement	first reading lesson	written production	extensive reading practice	intensive linguistic training	speaking production	suffers rejection from the cottagers			
Story Event	birth of the monster	forest in Ingolstadt	found the hovel	observes the cottagers	affection for the cottagers	Safie's arrival	Felix's lessons	Felix's lessons	copies Felix's letters	finds the books	reflects on his situation	talks to De Lacey	travels to Geneva			
Approx. Age	a few hours	some days	some weeks	some weeks	4 months	6 months	7 months	8 months	?	9 months	10 months	1 year	1 year			
Pages	55	98-101	102-105	108	108-110	112	113-114	114-117	119	123-126	126-127	128-130	130-134			
Stages**	Pre-acqu				Acquisition				Post-acquisition							
Seasons in the Northern Hemisphere																
	Winter	Decemb.	January	February	Spring	March	April	May	Summer	June	July	August	Fall	Septemb.	October	November,

* According to Shelley (1994).

** According to this study's division.

*** Little information provided.

APPENDIX A – FRANKENSTEIN'S MONSTER TIMELINE (continuation)

FRANKENSTEIN'S MONSTER TIMELINE*														
Season	Spring	late Spr.	late Sum.	Fall	Spring	Winter	Winter	Winter	Winter	Spring	Summer	?	Winter	Fall
Month	March	May	August	September	March	?***	?	January	May-June	June	?	?	?	September
Linguistic Event	wants revenge on mankind	kills William / frames Justine	speaking production	absent, but follows Victor	Victor leaves England w/ Henry	Victor creates him a female	sees his female destroyed	kills Henry	Victor returns to Geneva	kills Elizabeth	hunted by Victor throughout	leaves Victor writings on trees	talks to Walton about his crimes	
Story Event	arrives in Switzerland	arrives in Geneva	tells Victor his tale	Victor travels to England	Victor travels for months	Victor goes to Scotland	Victor destroys a being	Victor is arrested in Ireland	Victor marries Elizabeth	in the honeymoon on trip	Europe for several months	Victor finds his writings	Victor dies in N. Pole	
Approx. Age	1 year and 4 m.	1 year and 6 m.	1 year and 9 m.	1 year and 10m.	2 years and 4 m.	3 years and ?	3 years and ?	3 years and 2 m.	3 years and 6 m.	3 years and 7 m.	?	?	?	
Pages	135-136	137-138	95-143	149-154	154-157	158-160	161	168	181-187	189	195-198	198	210-215	
Stages**	Post-acquisition													
										Seasons in the Northern Hemisphere				
									Winter	Decemb.	January	February		
									Spring	March	April	May		
									Summer	June	July	August		
									Fall	Septemb.	October	Novemb.		

* According to Shelley (1994).

** According to this study's division.

*** Little information provided.