

**AN EXPLORATION OF CLEO'S LONELINESS IN COCO MELLORS'  
CLEOPATRA AND FRANKENSTEIN (2022) BY USING NEW CRITICISM**

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Received : July 1, 2025

Revised : November 2, 2025

Accepted : December 7, 2025

Published : December 31, 2025

How to Cite (in APA Style) :

Purwanto, N. R., Saraswati, R., & Wulan, N. (2025). An exploration of Cleo's loneliness in Coco Mellors' *Cleopatra and Frankenstein* (2022) by using new criticism. *Pioneer: Journal of Language and Literature*, 17(2), 206-221. <https://doi.org/10.36841/pioneer.v17i2.6706>

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**Abstract:** This study explores Cleo's loneliness in Coco Mellors's *Cleopatra and Frankenstein* using a qualitative method. Although previous studies have examined loneliness in literary works, limited attention has been given to loneliness as an internal emotional condition that affects the dynamics of intimate relationships through the New Criticism approach. By using close reading, the analysis focuses on formal elements, namely characterization, plot, setting, symbol, and irony. Through this approach, the study reveals how Cleo's loneliness is not a simply passing, but a condition that repeatedly shapes her decision, relationships, and sense of self. From moving, marrying, to hurting others, Cleo repeatedly attempts to escape from her loneliness. Rather than finding comfort from external connections, this study shows that Cleo finds emotional healing from within by returning to her artistic practice and transforming her pain into her art.

**Keywords:** *Cleopatra, Frankenstein, interaction, loneliness, new criticism*

## INTRODUCTION

Family environment plays an important role in children's growth and development physically and emotionally. Through the family, children start having their first attachment with significant others, primarily their parents and other family members. These basic skills will later become the foundation for a child to develop

familial bond. However, families do not necessarily have all their members present. Sometimes children are faced with divorce, which makes it difficult for them to adapt to life in two families and to someone new who becomes the new parent (Pasteels & Bastaits, 2020). This adaptation can cause children to experience several mental health disorders, including emotional and behavioral disorders resulting from high stress due to changes in their family (Çaksen, 2022). Furthermore, with divorce, children will feel that there is no unique and permanent bond at home. As a result, the child becomes emotionally distant, which causes loneliness (Ramezanzadeh et al., 2022). In line with this, Anchesi et al. (2023) emphasize that when parents fail to provide adequate attention and affection due to divorce conflicts in their marriage, the role of the family as the main foundation of emotional security for children becomes weakened.

Similarly to the parental separation, the death of a parent has a profound effect on a child's emotional life particularly if the deceased is the closest one who lives with the child after the divorce. The children may feel that they have nowhere to go nor a place they can refer as a home again. This deep sense of loss can lead to profound loneliness as the children may feel as no one really understands them anymore after being left behind for good (Şekerci & Bulut, 2022). According to the World Health Organization (WHO), loneliness has a significant impact on physical and mental health, quality of life, and life expectancy. It later also states that the risk of death caused by loneliness is comparable to that of smoking, obesity, and lack of exercise. Therefore, loneliness emerges as a serious emotional condition that goes beyond mere social isolation.

Loneliness has been long defined as an unpleasant feeling or experience that arises when individuals perceive their social relationships are far from adequate in quantity and quality (Perlman & Peplau, 1988). This definition indicates that loneliness does not merely stem from physical isolation but from unmet emotional needs within social relationship. In life with this view, can be experienced by people of all backgrounds, social statuses, ages, health, and marriages regardless of how many interactions and close friends they have (Motta, 2021). More recently, Hawkey (2022) conceptualizes loneliness as mismatch between the desired social relationship, what actually happens, and it may cause such feelings of discomfort.

An additional fact on loneliness which should be highlighted is that people nowadays feel lonely, started from the pandemic era when the social contact was discouraged. However, when pandemic becomes endemic, people tend to be lazy, confuse, scary, and anxious to meet with new people (Burnett, 2021). In addition, Daoust (2024) in the *Guardians* notes that in the wake of pandemic lockdowns, people try to overcome loneliness by having pets at home. They talked and had fun at home with pets. Some people also listen to podcasts to gain a positive mind while doing their physical exercises. Lastly, others seek professional help from psychologist or psychiatrists as a way to cope with loneliness and its psychological impacts.

In the real context, such literary works like novel can be one of the ways to relieve stress and to help people coping with loneliness. The reason is because literary works are the result of expressions of feelings and ideas conveyed through writing that contains meaning (Rahayu, 2022). In addition, the portrayal of everyday life issue in the literary works come as a reflective tool to the readers. This idea is supported by Munawir (2022), who states that literary works are human creations that describe human life through writing, blending real life with the imaginative life of the author.

Therewith, novels are one of the many forms of literary works that are closely related to imagination. A novel presents memorable human experiences that carry values which can offer motivation or lessons to readers. In relation to the issue of loneliness discussed earlier, Coco Mellors' debut book *Cleopatra and Frankenstein* was widely discussed by people. The main character, Cleo, escapes to New York from England to pursue her artistic career and to heal herself from the loss and loneliness she has felt for a long time due to her parents. In a new country, Cleo finds someone who can accept her in her miserable state particularly when her visa is about to expire, bringing her into a life filled with the love and affection she has long desired. However, the beauty of her married life is shattered in just a few months because she still experiences loneliness. Through the stages, Cleo's loneliness affects Cleo's relationship with her husband and the people around her.

As shown in *Cleo*, examining loneliness draws attention to its emergence not only from social isolation but also from internal emotional experiences that can occur in intimate relationships and extend its impact beyond the individual to those around them. This perspective allows for a deeper understanding of how loneliness is depicted in a

relationship and how the experience of that relationship can influence the behavior of characters and the changing dynamics between characters in literary works.

In this study the writer applies New Criticism theory in analyzing the novel *Cleopatra and Frankenstein*. Specifically, the analysis focuses on the portrayal of loneliness in Cleo, highlighting her emotional experiences before, during, and after her marriage. More precisely, the writer examines how it is depicted through the novel's formal elements, such as character development, plot, and imagery, while conducting close reading to uncover the overall themes. This approach is particularly suitable for this study because New Criticism centers solely on the text itself which goes accordingly to this aim of examining Cleo's character. In addition, Cleo's stage in facing her loneliness before and during her marriage to her, as well as her efforts to overcome it after the marriage, is taken into account. In unveiling the problems stated, the writer comes up with two research questions, in which: How is loneliness portrayed in the novel *Cleopatra and Frankenstein*? and How is Cleo dealing with her loneliness in *Cleopatra and Frankenstein* by Coco Mellors?

## **REVIEW OF LITERATURE**

In this study, the writer applies the New Criticism theory to analyze the novel *Cleopatra and Frankenstein*. According to Rohit (2013), New Criticism looks at how text and structure are intertwined by focusing on what the text says and how it expresses it. Additionally, as explained in Lois Tyson's book entitled *Critical Theory Today: A User-Friendly Guide* (2015), the theory prevails in literary studies from the 1940s through 1960s. The reason is because it is impossible to trace the old references texts of such authors while the authors have been deceased.

As a consequence, New Criticism only focuses on the text itself as the only source of evidence to interpret it and without considering the author's life and historical background. This is because, "readers and readings may change, but the literary text stays the same" (Tyson, 2015, p. 131). Furthermore, new criticism requires close reading which helps readers to understand the meaning more deeply and avoid the background of the author, moral ideas, summaries, or language studies (Rosewall, 2018).

Additionally, to use New Criticism theory, the analysis needs to look at the text in detail by making formal elements the main focus. An in depth analysis of a literary text requires close attention to formal elements such as characterization, plot, setting, symbols, irony and theme. As Tyson (2015, p. 138) says, “If a text has an organic unity, then all of its formal elements work together to establish its theme, or the meaning of the work as a whole”. Therefore, paying close attention to these formal elements will help in understanding deeply the main theme and meaning of the text.

In addition to the matters, the writer provides three previous studies that discuss loneliness but with different objects as this research. As in the journal article entitled *Getting Over Loneliness: A Study of “The Rule Breakers” by Preeti Shenoy* by Rebelio and D’sa (2023), the researchers focused on the mental state suffered by the protagonist and found that the character Veda experienced deep loneliness and isolation due to lack of support from her husband and bad behavior from her mother-in-law. Although Rebelio and D’sa’s (2023) research also discusses the theme of loneliness, they focus more on the psychological suffering of the main characters in different literary works. Moreover, they have not examined how loneliness affects the dynamics of the relationships between the characters in the stories discussed in this study.

In contrast to the writing of Sinaga (2023), titled *Emotional Closeness of the Main Character in Katie Kitamura’s Intimacies: A New Criticism Study*, which suggests that the loneliness in the selected novel characters comes from the isolation of the main character which makes it difficult for the main character to form intimacy with others. The similarity between Sinaga’s thesis and this study is the use of New Criticism in analyzing the object. However, Sinaga (2023) focuses on the emotional detachment of characters as a barrier to relationships, whereas this study shifts its focus to loneliness as a force that shapes the characters’ behavior and relationship dynamics, particularly in intimate relationships, thereby expanding the application of the New Criticism approach beyond emotional detachment.

The last article that supports this study is Potnitseva’s (2023) article, which examines the same novel but in Russian. The article title, *Феномен Сучасного Бестселера (“Клеопатра Та Франкенштейн” Коко Меллорз, 2022)* (2023) or in English, *The Phenomenon of the Modern Best Seller (“Cleopatra and Frankenstein” Coco Mellors, 2022)*. Potnitseva (2023) discusses Coco Mellors’ debut novel with a

focus on the phenomenon of bestsellers books, specifically analyzing how the rom-com genre has developed in the contemporary literary world, especially in *Cleopatra and Frankenstein*. In discussing the novel, Potnitseva (2023) uses historical-literary and comparative analysis by examining a matrix of bestsellers in the rom-com genre across literature, followed by a close reading of the novel. However, although this study shares the same focus of analysis, Potnitseva's (2023) research does not discuss loneliness as an experience and the dynamics of Cleo's relationships, both within herself and with other characters.

In conclusion, although the articles above share some similarities with this study, there are still gaps in research related to the object of analysis, the theory used, and the focus of the study. In other words, this study attempts to fill these gaps by discussing how Cleo's loneliness affects her and the dynamics of the relationships between characters in the story, as well as her efforts to escape from loneliness.

## **METHOD**

The data sources in this research are divided into two categories, namely primary and secondary data. The primary data for this research is taken from the author Coco Mellors' first novel entitled *Cleopatra and Frankenstein*, which was published on February 8, 2022. The novel consists of 368 pages with 17 chapters titled with the names of the months, starting from December and ending with January, spanning more than one year. In addition, secondary data are collected from journals, books, and other online sources related to the concept of loneliness and New Criticism theory to support this study.

This study is analyzed qualitatively through a close reading approach. The first step taken by the researcher was to identify the dialogue and narrative in the primary data that described Cleo's loneliness and her efforts to overcome it, which were then grouped based on formal elements such as plot, setting, symbols, and irony using the principles of New Criticism. Furthermore, the writer examined the causes of Cleo's loneliness by looking at her life problems and family background, as well as analyzing the interactions, thoughts, and dialogues between Cleo and other characters. Plot analysis was conducted to trace the development of Cleo's emotional journey, particularly how she tried to overcome her loneliness. This was followed by an analysis

of the setting that influenced her way of thinking and behavior towards the situations she faced. In addition, symbols and irony were interpreted to understand the objects and events related to the main character.

## **FINDINGS AND DISCUSSION**

### **Cleo's Miserable Situation**

Through her life, Cleo experienced two separations that left a huge emotional impact on her life, especially on her loneliness. The first separation occurred when she had to see her parents divorced for their own good. Divorce can make it difficult for children to deal with changes in both the family and their own lives (Çaksen, 2022). This situation illustrates how the changes between Cleo's mother and father made her feel a lack of affection from her father. In fact, Çaksen (2022) also said that to minimize the emotional harm to children caused by divorce is to continue to provide affection and keep the relationship between children and parents stick and close. The separation was not only physical, but also emotional for Cleo, as Peter, her father built a new family with someone else and adopted a child from his new wife. As she says to Frank when they meet Peter and his wife, "He's my father, but he's not my dad, you know?" (Mellors, 2022, p. 92). This statement reveals that the relationship between Cleo and her father is reduced to a biological bond, marked by the absence of emotional presence and affection.

The second separation that had a real effect on Cleo's life was when her mother, who had been accompanying her, got sick and died. The event left an empty space in Cleo's heart and life even when her mother was no longer in the world. The empty space was filled by depression that accompanied her life every day,

She died when I was in my final year. She had a little bit of money left, not much, and it all went to me. But I was depressed, like I told you, so that's when I came here to do my MFA. I started taking antidepressants and making more art and things got better. (175)

From this sentence, whereas Cleo talked to Frank, it can be seen that the death of her mother who during her life provided love and the role of both a mother and father at the same time, gave her a deep wound. As it was said on Şekerci and Bulut's (2022) paper, people who lose a loved one suddenly often seek counselling because they are

trapped in grief. With Cleo taking antidepressants after her mother left her, it proves that her mother's departure left an unbearable pain.

Those two separations, both physical and emotional, left Cleo with deep, open wounds, turning her into someone who cannot be understood by other people and finds it hard to feel joy in simple things. As her best friend, Quentin, said that the two of them are not like ordinary people. Their trigger for small things is not gratitude but devastation. "(...) Quentin was right. She was not those kinds of people." (Mellors, 2022, p. 220). The sentence says it all, other people cannot be happy as much as Cleo and Quentin because the benchmarks and standards of life are different with average people.

In addition, the conversation between Cleo and Zeo shows the evidence that Cleo is not only lonely, but she also has a deep hole of darkness, which refers to her depression and her constant feeling of being deserted and left alone. This darkness slowly affects her personality, as her solitude and loss are never properly acknowledged or dealt with. Instead of acknowledging her solitude and loss, she chooses to bury her loneliness and emptiness even deeper, pretending that these feelings do not affect. In short, rather than healing her loneliness, she ends up pouring salt on the wound, making it even worse.

"You can't stand above someone and tell them to get out of it," she said.

"Or teach or preach it out of them. You have to be in it with them."

"You really think that's it?" said Zoe.

"That's why it's a riddle," said Cleo. "Someone else being in the hole with you means you're no longer in the hole."

"Is that how you feel with Frank?" asked Zoe. "Like someone's in the hole with you?"

"Sometimes," she said. She paused to think some more. "And sometimes...Frank is the hole." (91)

From the aforementioned conversation, it can be seen that, as someone who married and accompanied Cleo all the time, Frank chose to position himself to come into the hole that had always existed in Cleo in order to understand his lifelong love. This is because marriage is the most intimate adult bond that functions as the primary source of love, support, and physical as well as emotional well-being (Rokach et al., 2022). Therefore, Frank is willing to help and stay with Cleo in the hole because he loves his wife and wants to provide emotional stability for her. Eventually, the initiative

of him made the hole into himself. As in Cleo's last sentence, after Frank was in the same hole as Cleo, her husband became someone who owned the hole.

From the hole that she has been in, which refers to her long-lasting loneliness and emotional pain, even before she met Frank, before she came to New York, this situation illustrates how messy and broken Cleo is. When others reach out their hands to help her, she pulls them into the same place as herself, which indicates that Cleo does not experience help as relief but as shared suffering. Thus, making both of them destroyed.

This pattern demonstrates that Cleo is different from other people. When other people are helped, they usually respond with gratitude or a thankful gesture. Cleo, however, pulls the person who helps her into the same emotional space, because she wants them to see and understand the depth of her brokenness without having to explain her situation at length.

### **Cleo's Coping with Her Loneliness**

In her life, Cleo has always tried to escape her loneliness. Cleo's loneliness is not a momentary feeling that can be overcome by meeting new or old people, touching the grass, or breathing the freshest air. Rather, it is a loneliness that continuously haunts and disturbs Cleo's life so that she cannot live her life normally. This indicates that Cleo's loneliness functions as a persistent condition rather than a temporary emotional state.

The first attempt she casually makes for escaping her loneliness is digging into someone's life. With the promise of two people binding them before God, Cleo is increasingly convinced that Frank, her husband, can provide and replace pain into happiness, as well as someone who is dedicated to accompanying the darkest side of her as Frank once said in their wedding vows. "When the darkest part of you meets the darkest part of me, it creates light." (Mellors, 2022, p. 37). To Cleo, Frank's promise was not just beautiful words, but a hope. This hope reveals Cleo's belief that emotional intimacy can substitute for the absence she feels within herself.

Casually, the invitation of living their life together brings her to a place that Cleo has not felt for a long time, a sense of emotional security.

"... I've even gone off my antidepressants," Cleo was saying.

"Babe, no. That is *not* a good idea for you. Remember sad Cleo of yesterday? No one needs her to make a comeback."

“That was just because I was lonely and, you know, all the stuff with my mum. My life’s really different now. I have Frank, I have a proper home—”

“His home.”

“*Our* home. I just think I’m a lot more set up to be happy now. I know I am.”

(43)

The conversation between Cleo and her friend, Quentin, shows her relief at meeting and having Frank in her life after everything happened tragically and sadly. Meeting and marrying Frank is the kind of thing when Cleo can easily forget what caused her to become the miserable and sad person she used to. Yet, Cleo’s sentence in the conversation was more like a self-reinforcing and reassuring sentence instead of a sentence as a direct response to Quentin’s concerns. From this, Cleo not only considers the new person who managed to replace her sadness as just a husband but also replaced her use of antidepressants and made Frank a home as well as got a home. This demonstrates that Cleo displaces emotional and medical reliance onto Frank.

To add into the discussion, someone who takes antidepressants means that they are in a state of depression that requires them to actively consult a doctor to get the right handling and treatment (Sheffler et al., 2023). This context indicates that Cleo’s loneliness has intensified into a condition that requires clinical intervention. Yet it somehow shows how lonely Cleo is to the point of having to take antidepressants to soothe her loneliness.

“So, what was the best part of last year for you?” he asked.

“Just one thing?”

“It can be anything.”

“Gosh, let me think. Well, I switched to an antidepressant that actually allows me to achieve orgasm again. That felt like a win.”

That conversation shows the ways Cleo could escape, albeit temporarily, from her deep feelings of anxiety by taking antidepressants that helped her achieve orgasm. This illustrates how pleasure becomes a momentary escape from loneliness rather than genuine fulfillment.

During her marriage to Frank, Cleo also hooked up with her husband’s best friend when he could not give her the security she wanted anymore. This behavior reveals a repeated pattern in which Cleo seeks external validation to manage emotional abandonment.

(...) The phrase she kept thinking was that Anders had washed his hands of her. She was the smut, and he wanted to be clean. When Frank told her Anders had accepted a job in LA, she knew he had rinsed her off him for good. Frank had

been looking to her for comfort but she'd only stared at him mutely. On the night of Anders's going-away party, she'd feigned sickness and lay, unsleeping, in bed for the whole evening and night. Just his name sent a hot wave of humiliation through her. Of course she couldn't have been happy with Anders. She couldn't imagine herself being happy with anyone. Quentin was right. She was not those kind of people. (220)

It shows that Cleo takes the sadness and loneliness she has been feeling and gives it to the people she chooses to be with, such as Frank and Anders. With great hope that their presence can be a cure for her inner wounds. However, when they are no longer able to bear the emotional burden that Cleo carries, then one by one they slowly choose to stay away. It was in that moment of rejection that Cleo realized that she was the source of the discomfort and chaos. Nevertheless, starting a new relationship with someone else became a habit for Cleo to release the pain of being alone in life and in the hole of herself.

After trying to put someone in her life as a way to get out of her loneliness, Cleo is also trying to move from one country to another. From leaving London where she could relieve the pain of the death of her mother, she chose New York to pursue her study in the field of art. She took an MFA program, and it felt like a program that just moved her from one place to another, from bed to canvas, to bars, to other people's beds, and back to canvas. However, in the life of New York, unfortunately, she could not find the peace that she had been looking for. Instead, the city intensifies her sense of isolation. In the way she hurt herself to feel the peace she is looking for. This act becomes her most extreme coping mechanism.

Cleo lay down on the earth and inhaled. How calm she felt. Frank would not be home for hours. She was alone, as she always had been. She pressed the blade to the tender skin inside her arm. The world, so close just moments ago, was falling away, a silken dress slipping off her shoulders. What she thought of was not Frank, Anders, Quentin, or any other selfish man she had selfishly loved. She did not think of her paintings, those canvas that used to breathe with life while she knelt over them in the night. She did not think of New York. (222)

The tranquility she had been craving finally came in a sadistic and painful way. However, the pain is incomparable to all the loneliness that has eaten Cleo's life. The pain that she had been pouring into the people she loved could finally be cut off as if she were hurting her arm. She had been escaping in so many ways, tried to love someone, tried to move from another country, tried to breath with canvas, but knifing

herself as the accident, she called it later, was the very escape she craved. Laying down on the ground, all alone as she always had been, only her and her mind. With blood on her arms, she also put hope in her chest that all loneliness would disappear after this accident. Unfortunately, the act of hurting herself physically did not pay off, or in other words, Cleo still felt lonely and even more lost her way after wounded her arms. Thus after that, Cleo decided to start everything over, start to know herself from the beginning, start to treat herself, and start to make art again as a way for her to go to Rome to make art that can speak the truth about herself in which she barely talks, because the idea of talking about her misery is bizarre for her as a person who always lives alone.

Furthermore, because Cleo realized that New York was not the place that could make her a better person, she moved to Rome. A country where she could regain the peace she needed. A country where she can paint like she used to and tell her story without the need for words. Basically, Rome makes her into a better person than ever, than her husband, and that is a relief. She finally enjoys being alone without a fear of loneliness.

She had even started talking to her father more, now they were only an hour difference apart. And she was discovering that the slower pace of Rome soothed her. She was industrious but never exhausted. She slept deeply and alone. She had not yet taken a lover, though one of the artists, a shy Swiss designer her age, had confessed his feelings for her late one night in the studio. She needed more time, she'd told him gently. In the afternoons she drank espresso standing at the bar and watched the Italians flit busily around each other like butterflies. She had finally learned to be by herself in public without thinking about what others were thinking of her. It was a relief to live from the inside out at long last. (360)

Cleo finally found herself in Rome after being swept away by the fast pace of New York. This illustrates how Rome allows Cleo to restart her life and enjoy her accomplishments and solitude without having to worry about loneliness eating her alive as it did in New York. Withal, living in a new country brings Cleo to the realization that she cannot put someone else into her life before fully healing herself. As she said, she needed more time, which indicates her awareness that understanding and reorganizing herself requires emotional distance before welcoming another person into her life. Thus, Rome provides Cleo with the peace she has been searching for, not through relationship, but solitude.

In the past Cleo always vented all the confusion that existed in her feelings to her behavior and words towards someone who accompanied her. Now, Cleo changes this habit by channeling all her feelings into objects and turning them into something that can be seen but also conveys feelings without the need to speak in a beautiful way. This is because all this time Cleo wanted to be understood without the need for her to speak and demand from others.

(...) They were bodies presented as absence; as you drew closer, they retreated. She was proud of these paintings, which were less obviously figurative than her previous work, lending her the freedom and anonymity of abstraction. (356).

It seems that after moving, Cleo finally found a way back to communicate, breathe, and express her feelings through painting again. She found her soul again in art. With the abstract body painting she made, she vocalized all the pain, emptiness, and loneliness she had experienced so far. Through the painting, she was able to feel the pride and splendor that she had been missing. It is a turning point that Cleo's life is no longer driven by sadness, emptiness, and loneliness but she herself drives life, she takes over the control of herself after a long time, which is as she should and must. The abstractness drawn by Cleo seems to give her the freedom to tell whatever happens in her life without the need to feel understood, labelled, or healed by others. In this way, painting is not just an escape, but also a form of self-recovery to love herself.

As she starts her journey with moving, she also finds her way back to finish her journey through move as well. Along with coming back with her arts, her identity as a person who learns and loves art, she finally dealt with herself. Not completely cured yet, but she knew she can calm, peace, and breathe like the usual normal people to live their life. She taught herself to be confident, to forgive, and to let go of something that used to be home to her. She lost lots of people, including Frank to divorce, but she knows she did not lose herself ever again like before.

## **CONCLUSION AND SUGGESTIONS**

### **Conclusion**

The theme of the novel *Cleopatra and Frankenstein* by Coco Mellors demonstrates insight into emotional disconnection, loss of identity, and the challenging path to self-recovery. Throughout the narrative, this theme is systematically explored through the female protagonists' failed romantically and familial relationships, as well

as internal conflicts such as Cleo's inner struggles. The novel reveals the ironic truth that attempting to heal through and with others often results in deeper isolation. Instead, it is only through accepting loneliness and engaging in self-expression that the female protagonist can heal herself. Through Cleo's painful journey, the novel also illustrates the complexity of human relationships, ranging from the need for solitude to the process of recovering from loneliness.

The analysis indicates that Cleo's loneliness is not merely an emotional experience, but also a structural force that shapes her identity, forming a repetitive cycle of separation, loss, and failed relationships. The recurring pattern of replacing one person with another to relieve her loneliness demonstrates Cleo's inability to confront the root of her suffering. Similarly, her movement from one place to another reflects an attempt to escape her struggles rather than face them directly. In addition, Cleo's relationship with painting deepens the portrayal of her personal struggle, functioning as a symbolic space that represent her effort to both escape from and understand her pain.

### **Suggestions**

Nevertheless, the novel suggests that placing others in the same suffering one experiences does not lead to healing. Instead, it perpetuates and intensifies cycles of unresolved pain while simultaneously harming others. As a direction for further study, psychoanalytic theory can be applied to examine the inner conflicts, and subconscious drives that shape Cleo's personality and behavior. In addition, research can also use feminist theory to analyze how the influence of men in Cleo's life affects her experience of isolation. Furthermore, subsequent research could also explore the connection between the character's name, Cleo, and historical figures in greater depth. In this way, the research could reveal the author's reasons for choosing the name Cleo and its connection to the formation of the character's personality. Ultimately, further research could highlight aspects that have not been fully discussed in this study, particularly the deeper layers of Cleo's personality beyond the loneliness she experiences.

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