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Cinematic Adaptations of Marry Shelley's Frankenstein

the study of differences and similarities (film vs. novel)

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Dedication

To those who prefer it to myself and have not sacrificed for me, and have spared no effort to always make me happy (my beloved mother).

We walk the path of life, and whoever controls our minds remains in every course we take.

Good face and good deeds, he didn't skimp on me for his whole life (dear father).

To Professor and Brother Dr. **CHEIKH** Abderrahim to my friends and all those who stood next to me and helped me with everything they had and in many ways.

I offer you this research and I hope it gets your satisfaction.

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Abstract

The study aims to shed light on the cinematic adaptation of the story of Mary Shalys Frankenstein, and to highlight the differences and similarities between the novel and its film.

We have divided this study into three chapters, where we have explained in detail the aspects to be analyzed in the story of Frankenstein, and for this we followed the methodology of comparing the novel on the basis of a book and on the basis that it is a movie.

- Where we use to highlight everything that is mixed between them and everything that is similar. The goal in this study is to see some aspects of the English story that an ordinary reader cannot reach. Rather, what is required here is a deep study with a specialization that can decipher the code and the essence of the novel away from the interpretations and superficial conclusions that might Some overlook many of the important features in the novel.

The choice of this novel before was that it serves the study to a large extent and fulfills the final requirements of this study

Key words: The novel , Frankenstein , Comparative Study, Divergence, Film

ملخص

تهدف الدراسة إلى تسليط الضوء على التكيف السينمائي لقصة ماري شاليس فرانكشتاين، وتسلط الضوء على الاختلافات وأوجه التشابه بين الرواية وفيلمها.

قسمنا هذه الدراسة إلى ثلاثة فصول، حيث شرحنا بالتفصيل الجوانب التي يجب تحليلها في قصة فرانكشتاين، ولهذا اتبعنا منهجية مقارنة الرواية على أساس كتاب وعلى أساس أنها فيلم.

- حيث نستخدم لتسليط الضوء على كل ما يختلط بينهم وبين كل ما هو متشابه. الهدف من هذه الدراسة هو رؤية بعض جوانب القصة الإنجليزية التي لا يستطيع القارئ العادي الوصول إليها. بدلاً من ذلك، فإن المطلوب هنا هو دراسة عميقة مع تخصص يمكنه فك شفرة وجوهر الرواية بعيداً عن التفسيرات والاستنتاجات السطحية التي قد يتجاهل البعض العديد من السمات المهمة في الرواية.

كان اختيار هذه الرواية من قبل أنها تخدم الدراسة إلى حد كبير وتفي بالمتطلبات النهائية

لهذه الدراسة

الكلمات المفتاحية الرواية، فرانكشتاين، دراسة مقارنة، اختلاف، فيلم

Résumé

L'étude vise à mettre en lumière l'adaptation cinématographique de l'histoire de Mary Shalys Frankenstein, et à mettre en évidence les différences et les similitudes entre le roman et son film.

Nous avons divisé cette étude en trois chapitres, où nous avons expliqué en détail les aspects à analyser dans l'histoire de Frankenstein, et pour cela nous avons suivi la méthodologie de la comparaison du roman sur la base d'un livre et sur la base qu'il est un film.

- Où nous mettons en évidence tout ce qui est mélangé entre eux et tout ce qui est similaire. Le but de cette étude est de voir certains aspects de l'histoire anglaise qu'un lecteur ordinaire ne peut pas atteindre. Au contraire, ce qui est nécessaire ici est une étude approfondie avec une spécialisation qui peut déchiffrer le code et l'essence du roman loin des interprétations superficielles et des conclusions qui pourraient négliger de nombreuses caractéristiques importantes dans le roman.

Le choix de ce roman avant était qu'il sert l'étude dans une large mesure et répond aux exigences finales de cette étude

Mots-clés : Le roman , Frankenstein , Etude comparative, Divergence, Film

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Introduction

General Introduction

Of all the novels and stories that appeal with literary characterizations, aspects as well, there could be a variety of features that apply more than several ideas of adaptations, technicality and even details rather taken from a certain scenario in life, or imagination; and then appended to the literary work with artistic point of view.

And this was the case with each novel that has always been somehow unusual in character, or in provision of information or details of events or climaxes. Such as Mary Shelley's undying work of *Frankenstein*; and its echo till now in the twenty first century, and the outstanding impact appealing to modern cinematic adaptations and also; with lots of additional hallmarks that stand for the legibility and originality of this *Frankenstein* literary work. If the story had the figure of appealing in folktales, or a collection of short stories, a novella or even a poem, it would have still managed to be more stuffed with dark and gloomy features of horror since science fiction was the essential code throughout the development of the story, and its excess of climaxes.

Up till this day, there have been fifty movies under which, they all either ways; had the *Frankenstein* monster the main center of the movie's actual theme, or simply, made the monster a transient character, or sometimes a round character and even a flat one too, but the monster always dominated the plot of the movie due to the originality of Mary's content of science playing god, then a mad scientist ends able to create a soulless human being.

Also, as of 1910, and from tons of point of views and perspectives judging Mary's *Frankenstein* work into cinematology characterizations, meaning that it came rather in the form of silent plays and other theatrical forms, not to mention the movies' respect which also came very focused still, on the idea of the monster created by science, and the very idea of science does play god by the end of time for human's most insane dreams of reanimation and death obsessions. And till 2022, the monster from *Frankenstein* having been called several names, it topped modern films' categories, for instance, animations to be exact, and from a very famous movie franchise called "*Hotel Transylvania*", a comical type of movies, or sometimes, the monster is put versus other well-known monsters like *Dracula*, or the scary character of the *Mummy*; as that is also, another cinematized character of horror. Not to mention the fact that the huge package of the monster's portrayal has been laid in sarcastic, comical, serious and sometimes family tone and respect kind of a movie figurative characterizations.

Speaking of character traits of the monster, and through the many themes having it as an intermarriage of a literary and scientific wonder created by Victor Frankenstein. In the original story of Mary Shelley, the monster is practically a round character; it comes to life and causes a murder, yet realizes quickly that it is lacking something very crucial since it already came to life. The monster realizes as of then that it needed social etiquettes to be able to associate with the folks running from it, for up to this point, Mary portrayed that the monster was rejected due to its ugly appearance, and monstrous behavior, and so it managed to calm down and seek help from actual people that did not fear the monster at all, and taught it how to speak, act properly and engage in social life as well as it was taught.

In other cases, the monster appeared to be a flat character that had little sense of change but not much, and this due to the perspective of its creation by whatever filmmaking producer had in mind concerning the portrayal of the beast, first, angrily unconscious but changes to know its status and seeks whatever help that it needs or wants, and thus is still; the filmmaker's own standards as to how they wanted the monster represented to the public fans.

In one of the fifty versions of the Frankenstein movies, the monster appeared to be a static character which dominated the entire killing act and showing no mercy at all. And this exact feature was prevalent in our 2015 movie version of the Frankenstein movie; which was called simply "Frankenstein". The monster shows no mercy, and hence, no remorse in killing its surroundings which happened to be in a different setting, and that was a modern one nevertheless; the setting aspect still managed to play very little importance in the overall presentation of the ruthless, yet sometimes friendly and willingly social monster created by lots of producers, and tons of perspectives as well.

In this given dissertation, the 2015 movie version has taken place in comparison with the very original novel created by Mary Shelley in 1818. Out of which we managed to divide the work in three parts, the first chapter is a theoretical part in which it's define the novel and its setting. The second chapter is about methodology and literature review that we dealt with the adaptation and dramatic effects in the fiction and non-fiction films, and the third chapter being The Practical one, we dived in deeply the straightforward story's events, and the monster they both contained almost very dissimilar character traits, and that was specifically applied on the monster. While it even had

different name too, Prometheus, and it was the movie's given name; also, the extra monstrous and ugly, even ruthless in killings was nothing like Mary's novel, and for that, the movie showed a wishfully remorseful act of a passionate scientist, and how it came around very badly the reanimation and death obsession badly on its owner. Eventually, this explains the amount of differentiations which are set within the boundaries of science playing god, social standards and acceptance, humanitarianism, help, reanimation and death obsession, and the entire work laid based on such standardized criteria has in fact, been decent enough to stand for the universal theme of Frankenstein and that of the monster as well.



CHAPTER ONE

Theoretical Background

Introduction

This chapter defines key terms and concepts in the field of film writing and literature in general. It emphasizes the importance of many components of a cinematic work and how they can be analyzed from a literary standpoint in order to evaluate the possibility of faithfulness and the inevitability of divergence in an adapted work, and in the case of this thesis, an adapted film.

1.1. Definition of Key Terms

Definition of the novel

Novel is a long narrative, normally in prose, which describes fictional characters and events, usually in the form of a sequential story. According to Abrams (Via Nurgiyantoro 2002: 9) says “The novel term is derived from the Italian novella that contains the literal meaning of a new, small items, which are then interpreted as a short story in prose”.

Novel is a story in prose that is quite long, which is described in a fairly complex plot. Prose novel, the disclosure of the story in a straight forward manner, without meter or rhyme and without a regular rhythm. Novel narrative, telling and explaining things in detail, from a description of the figure of a person, scenery, home and so forth. The explanation that can make the reader visualize clearly the object in their minds. A novel usually tells human life in its interactions with the environment and each other. In a novel, the writer tries hard to direct with the reader for pictures of the reality of life through stories contained in novel. Novel rises something which describes the human life, although for something fictitious, but it becomes as something that people may understand with the same principle in daily life, such as psychological truth or holding the mirror up to nature, a consciousness of moral values and many more. , (KESUMA ANJANI 06-07).

Frankenstein is a novel written by Mary Shelley. “*Frankenstein; or, The Modern Prometheus* was first published in London, England in 1818. It contains elements of the Gothic novel and the Romantic movement. It was also a warning against the “over-reaching” of modern man and the Industrial Revolution. The story has had an influence across literature and popular culture and spawned a complete genre of horror stories and films. It is often considered the first science fiction novel. (Debnath 2).

The novel itself is of a decidedly immoral tendency; it treats of a subject which in nature cannot occur ». These were the words used by Mary Shelley’s *Frankenstein* publicity, when it

was about to be performed under the name *Presumption*. For the Romantics of the nineteenth century, imagination was the key to access a superior form of knowledge. They viewed themselves as prophetic figures able to reinterpret reality and to transform the world into a coherent vision¹. In *Frankenstein*, Mary Shelley voluntarily chooses to interrogate the notions of truth and authority by producing her own critical discourse. Mary Shelley fills her work with scientific concepts, transgressive ideas and gothic, supernatural elements in a very orderly manner, as a means of expressing her « readiness to accept what her imagination offered (Aydin01)

An Overview of "Frankenstein"

Thus, how does Mary Shelley use her own knowledge and experience to prove that literature is a pathway to higher forms of truths, through the use of a Scientific figure and his Creature? How does Shelley prove that literature, besides sharing knowledge, produces knowledge? Firstly, it would be relevant to analyse the ethical and philosophical questions at stake. Secondly, I will show how the book reveals itself as a mix between fiction and scientific experiment. Eventually, it might be interesting to deal with the demonstration of the power of imagination as a way to attain a form of truth. The Scientist, Victor, represents man's unbridled thirst for knowledge. Indeed, Shelley uses the protagonist as a metaphor to highlight men of science's unmitigated need to unlock the secrets of the world. For instance, in the third chapter of the first volume, we are told by Victor « One secret which I alone possessed was the hope to which I had dedicated myself, and the moon gazed on my midnight labours, while, with unrelaxed and breathless eagerness, I pursued nature to her hiding places ». The narrator uses very large sentences punctuated by adjectives, adverbs, commas, which creates an effect of cumbersomeness. (Aydin01)

1.1.3. Comparative Study

It is the analysis and comparison of two or more objects or ideas. It demonstrates the ability to examine, compare and contrast subjects or ideas.

Plot

It is the sequence of the narrated events in a story or film.

Paradigm

It is a philosophical and theoretical framework of a scientific school or discipline within which theories, laws, and generalizations and the experiments performed in support of them are formulated.

Narrative Arc (also called a story arc)

It is serialised and continuing storyline in episodic storytelling.

Criticism :

It is the work or activity of making fair, careful judgements about the good and bad qualities of somebody/something, especially books, music, etc.

Analysis of the Works

Frankenstein's novel

Plot Summary

Most good stories start with a fundamental list of ingredients: the initial situation, conflict, complication, climax, suspense, denouement, and conclusion. Great writers sometimes shake up the recipe and add some spice. Plot is the main events of a play, novel, movie, or similar work, devised and presented by the writer as an interrelated sequence. The story which has a rising plot, climax and a good conclusion whether it mysterious conclusion, can make a literary work very interesting to read. In this novel Mary gives us the both experience of Victor and The Creature in clearly way which gives us understanding the whole story, whether the Victor's side or the Creature's side.

From the initial situation untill climax, the story is telling us about Victor's side. But in the complication, Mary gives the Creature a chance to tell his own story from the first time he gets life, learning about humans feeling untill murder people around Victor. In this part Mary shows us that actually the Creature is only find people sympathize, love and happiness. But now, everything for him was gone; love and happiness that he expects becoming a shadow. He just likes a human being, beloved by other people and making a good friendship in a peaceful live.

The ending of the story actually tells us that the monster will kill himself in order there's no scientist like Victor who uses his body to make another experiment and taking advantages. Through the ending of this story, Mary teaches us that the creature which Victor

thinks as an evil has a courage doing suicide in order people not doing out of the boundaries of individual faith on religion that only God who can giving a life for human being. Suprpto *et al.*, *A Study on Popular Formula Of Mary Shelley's Frankenstein* 04.

1.2.3 Background

1.2.3.1 Setting

Frankenstein is a kind of Gothic Horror novel in Romantic period. We know that this kind of novel actually gives the reader the atmosphere of mystery, darkness, oppressiveness, fear, and doom. But, in this novel Mary prefers to use metaphor of a natural setting in almost whole story. For example:

“I feel exquisite pleasure in dwelling on the recollections of childhood, before misfortune had tainted my mind and changed its bright visions of extensive usefulness into gloomy and narrow reflections upon self. Besides, in drawing the picture of my early days, I also record those events which led, by insensible steps, to my after tale of misery, for when I would account to myself for the birth of that passion which afterward ruled my destiny I find it arise, like a mountain river, from ignoble and almost forgotten sources; but, swelling as it proceeded, it became the torrent which, in its course, has swept away all my hopes and joys”

Mountain in this novel describes Victor's feelings in the beginning of the novel as the expression of Victor's childhood, he said his destiny is begun from the birth which is full of ignorable then arise of his age by drawing of misery. The reason why Mary used mountain river to show Victor's feeling and experience in intellectual description that is flow arise begun from his birth until he has a lot of experience in his letter for Mrs. Saville, August 13th. This is the part of formula that is represented in a new way, although this novel is categorized as horror novel which usually use mystery, darkness, oppressiveness, fear, and doom. Mary also gives the beauty of nature in almost whole of story. This kind of setting is unusual thing in a horror story that is usually presenting darkness place just like a horror castle or grave or place with a gloomy atmosphere. But this novel presents the beauty of nature which helps Victor to come back his strength.

The setting of place emphasizes not only the gloomy atmosphere, but also the beauty of nature, supported by the story of horror and romantic that happens in the story. The formula of romantic atmosphere differentiates Frankenstein from another horror story. This novel still belongs to gothic horror genre, but the beauty of nature as the atmosphere of this novel gives the reader some refreshment so the reader will not get bored with the common structure that

regularly happens in another story in the same genre, horror. Suprpto *et al.*, *A Study on Popular Formula Of Mary Shelley's Frankenstein* 03.

1.2.3.2. Character and Characterization

The uniqueness of character in this novel is presented through the stereotypical character of the Creature who also embodies qualities that is seen contrary to the stereotypical traits. Commonly, in another stories, such as in Dracula and werewolf, a monster was presented has a bad attitude, evil and without a good side in his mind, even animals or even corpse. But in this novel Mary presents this Creature as a nice species just like human beings.

‘I discovered also another means through which I was enabled to assist their labours. I found that the youth spent a great part of each day in collecting wood for the family fire, and during the night I often took his tools, the use of which I quickly discovered, and brought home firing sufficient for the consumption of several days. [...] I observed, with pleasure, that he did not go to the forest that day, but spent it in repairing the cottage and cultivating the garden’.

The second uniqueness of character in this novel is the addition of significant touches of human complexity or frailty to a stereotypical figure in Victor. Victor, who has a desire in knowledge and a great ambition of being successful in his future at the beginning of the story, begins losing his dream after his Creature killed William, Justine and also a death threats from this Creature. However, there is a woman, Elizabeth, who can give him a motivation and teach him human feelings- something loss during his scientific experiment [3]. It shows that Victor as a man which is usually stronger than woman, also need a woman’s care and motivation.

Mary lets people’s opinion to decide about whobecome protagonist in this novel, whether the scientist Victor Frankenstein or the monster. Many people feel sorry about what happened to the monster despite his crime killing people on Victor’s surrounding. Mary allows her audience to empathize with her characters, making her novel compelling as well as stimulating. It is easy to see why Frankenstein has survived the test of time and remains a popular work of fiction today. Suprpto *et al.*, *A Study on Popular Formula Of Mary Shelley's Frankenstein* 03.

1.2. Frankenstein (2015) Analysis

1.2.1. Plot Summary

Told from Igor's perspective, we see the troubled young assistant's dark origins, his redemptive friendship with the young medical student Viktor Von Frankenstein, and become eyewitnesses to the emergence of how Frankenstein became the man - and the legend - we know today.

James McAvoy and Daniel Radcliffe star in a dynamic and thrilling twist on a legendary tale. Radical scientist Victor Frankenstein (McAvoy) and his equally brilliant protégé Igor Strausman (Radcliffe) share a noble vision of aiding humanity through their groundbreaking research into immortality. But Victor's experiments go too far, and his obsession has horrifying consequences. Only Igor can bring his friend back from the brink of madness and save him from his monstrous creation.—*20th Century Fox*.

As a grievous injury during a fateful performance leads to a brief but intense encounter between the deformed circus clown and amateur anatomist, Igor, and the ambitious medical student, Victor Frankenstein, soon, a mutually profitable partnership will form. Obsessed with the haunting mysteries of creation, the eccentric doctor works tirelessly on finding a way to overcome the obstacle of death by reanimating dead tissue through electricity and Igor's help; however, flawed early prototypes and an unwelcome brush with a resolute Scotland Yard detective threaten to put a premature end to the couple's efforts. In the end, just how far will Frankenstein go to create life out of death?—*Nick Riganas*.

In London, ambitious medical student Victor Frankenstein attends a circus performance, where he helps save an injured aerialist, Lorelei, by aid of a nameless hunchback enslaved by the circus' ringleader, who harbors feelings for the girl. Impressed by the hunchback's vast knowledge of human anatomy, acquired from stolen books, Victor rescues him, drains the cyst on his back that causes his physical abnormality and gives him a harness to improve his posture - he then names him "Igor Straussman" after his roommate who is not often at home. The two then become partners in Victor's ongoing experiments to create life through artificial means, incurring the wrath of devoutly religious police inspector Roderick Turpin, who views their experiments as sinful.

Commentary and Background

I suppose as a longtime fan of Universal monster movies and other forms of classic horror, as well as being, you know, an old man; I can be forgiven for having hoped that this new-

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fangled origin story of a fabled monster maker would be something not entirely awful. Call me a naïve old man. Directed by Paul McGuigan (of “Lucky Number Slevin,” which should have tipped me off a little) from a screen story and script by Max Landis (of whom it can be said, at the very least, that horror appreciation runs in his family, what with his father having made “An American Werewolf In London”), “Victor Frankenstein” is, despite bravura performances from committed young leads Daniel Radcliffe and James McAvoy, all kinds of obnoxious and pointless.

It begins with Radcliffe’s Igor narrating that there’s a story “we all know,” but that the story he’s about to tell is different ... and yes, I said Igor. Radcliffe’s at-first-nameless character is introduced as a much-abused circus hunchback who’s also, get this, a self-taught expert in anatomy and biology. I know, right? He pines for circus acrobat Lorelei (Jessica Brown Findlay), and when she suffers a fall, he and med student Victor Frankenstein (visiting the circus for, um, spare animal parts it turns out) perform a reviving miracle on her ... and thus a bond is formed. Victor abducts the future Igor from his sideshow captors, in a scene that brings to mind a Guy Ritchie “Sherlock Holmes” movie, only not as good (yes, you read that right, “only not as good”), and installs him in his lab, the better to assist him in his ambitious, perhaps mad, schemes.

Landis’ script is extremely knowing and endlessly allusive. The Frankenstein here is Mary Shelley’s but his backstory includes a brother, Henry, which is the name of the character played in James Whale’s “Frankenstein” from 1933. A police inspector tracking down Victor and his new pal gets an origin story of his own, one that puts him in line to become the Lionel Atwill character if this movie becomes a franchise, which we ought pray it does not. For all the enthusiasm brought to bear, and again, despite the brio of the young cast (McAvoy makes his “let’s create life” speeches with spittle-projecting eagerness), the movie’s a bloody mess, and a needlessly loud one as well(Kenny 5)

Setting

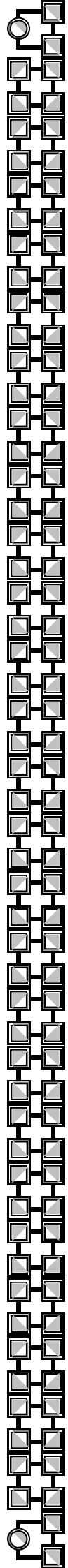
The story begins in 1890 in London with a young medical student named Victor Frankenstein. He attends a circus performance. The aerialist lady Lorelei fell from a high point and her breath stopped. Then Victor goes near Lorelei to help her, and he meets a nameless hunchback who works in that circus team. The hunchback’s knowledge of human anatomy impressed Victor. Hunchback saves Lorelei and Victor suggests he go outside and use his knowledge. Yet hunchback doesn’t want to leave Lorelei since he loves her. Though the feeling is only from one side, Lorelei is still unaware of his feelings for her. To treat his hunch-

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back, he steals and reads medical books. Consequently, he gains a wealth of knowledge about medical science. However, one day he catches up, and Victor saves him.(pen 2)

Characters

One of many interpretations of Mary Shelly's novel *Frankenstein; or, The Modern Prometheus, Victor Frankenstein* was directed by Paul McGuigan and written by Max Landis. Released in 2015, it starred James McAvoy (*Children of Dune, The Chronicles of Narnia: The Lion, the Witch and the Wardrobe*, and Charles Xavier from the latest *X-Men* series of films) as Victor Frankenstein and Daniel Radcliffe (Harry from the *Harry Potter* films, *The Woman in Black*, and *Swiss Army Man*) as Igor. This time, the classic tale is told from Igor's point of view. It starts off as an Igor origin story and evolves into the evolution of Victor into the character we know from the novel. Of course, this is a fable of how science — and hubris — can go astoundingly wrong.



CHAPTER TWO

Methodology and Literature Review

Introduction

This chapter discusses the study, its conception, and execution. It defines both the Film Theory and the Faithfulness Indicating Paradigms. This chapter also explains key words and provides a comprehensive study of Frankenstein and the two film adaptations in terms of storylines, themes, and characters.

2.1. Definitions & Background

2.1.2. Definition of a film script or screenplay

“A **screenplay**, or **script**, is a written work by screenwriters for a film, television program, or video game. These screenplays can be original works or adaptations from existing pieces of writing. In them, the movement, actions, expression and dialogues of the characters are also narrated.”The screenplay acts as the blueprint for all involved in a production. It’s the building plan, the key layout of how everything will come together(www.industrialscripscripts.com) .

A Screenplay includes: the dialogue of all characters, their movements, place setting descriptions, and acting style indications. Crucially, a screenplay might often also include certain filmmaking instructions for camera operators to follow. A TV screenplay is often termed a ‘teleplay’, whilst a screenplay for radio performance purposes is likewise termed, ‘radio play’.In this article we will take a look at the key components of what makes up a screenplay and how understanding and mastering these components will help you to write a screenplay((www.industrialscripscripts.com).

2.1.3. Definition of Adaptation

Literary adaptation, theatrical adaptation, or film (cinematic) adaptation are all examples of adaptation in the arts.

Literary adaptation, as the phrase implies, is based on another literary work, such as the serialized magazine story "...And Call Me Conrad" (1965), which was made into a whole novel called "This Immortal" (1966).

The cinema adaptation is the thesis's main focus, and as such, it is the form that will be discussed in greater depth. The plot of a film is derived from another established story or account of any form (written, oral, fictitious, real, long, short, published, unpublished...) into a full film, which in turn is derived from another established story or

account of any form (written, oral, fictitious, real, long, short, published, unpublished...)

Significance of Script in Film Study

Since film is made up of a series of visual elements presented in the form of successive shots (also known as frames) and usually accompanied by audio material, whether it is spoken dialogue, sound effects, music, or a combination of all three, it cannot be directly compared to any form of written literature (that is, "poetry" or "prose") in its current form (Santas 75).

A motion picture and a soundtrack are the two essential components of a movie (which in turn is composed of the film score and the dialogue). Both of those are true

2.1.4. The Results of the Process of Adaptation

For two main reasons, adaptation in the arts refers to the creation of a derivative from another work of art, in part or in whole, a process through which the resultant work is arguably considered by itself a new, separate entity: first, from a literary point of view, the derivative work is almost never a word-for-word copy of the original as an adherence to literary ethics (such as the reliance on paraphrase rather than outright plagiarism), and indeed the only remaining work is arguably considered by itself. In other words, regardless of the creative aspects, both the original work and its adaptation must elicit equivalent emotional responses in the receiver.

2.1.5. Adaptation of Non-Fiction

The adaptation of non-fiction into cinema or literature is fundamentally different from that of fiction; similarly to fiction, the adapter has more leeway in the process, because historical accuracy is rarely a concern (Steccanella 125), and because human work is inherently flawed, the adaptation of fiction is encouraged to address these flaws, emphasize spectacular elements, and solve mysterious enigmas.

Adapting a non-fiction work, such as a journal article, a non-fiction book, or any piece of literature based on true stories, frequently requires reinterpretations, additions, and omissions, usually for dramatic effect. This is true of practically every film based on true events. These elements can be divided down into the following categories: - Reinterpretation in general is similar to paraphrase.

It is the retelling and rearrangement of events in order to elicit a cinematic appeal (e.g. mystery, thrill, romance, etc.) or a political goal in the context of film adaptation (as can be seen in World War II films and their depiction of Nazi Germany).

- The insertion of new narrative elements or characters is typical in such adapted films,

which are made for artistic reasons as well, but can also be utilized to fill narrative gaps and tie disparate events together in a comprehensible manner. Characters are occasionally added or "created" to explain the why behind some ambiguous or absent historical events, but they may also be used as heroes or antagonists to provide a smooth plot and cinematic experience .

- Due to the film's length limits, directors may eliminate events, language, or characters from the final version of the film in their conversion to non-fiction.

Some events are of minor importance (or have questionable records), private life concerns, or, in some cases, religious or political matters.

Comparison of Cinematic Works and Literature

The scene (Goodwyn 58) is the very foundation of a film, whether it is made up of a series of moving photographic images (typically accompanied by sound) or an animation, whether computer-generated or hand-drawn (also accompanied by sound). A written story, on the other hand, is made up of text that usually, but not always, includes both the narrative and the dialogue. As a result, because it is impossible to make a direct comparison between the two (scene and text) because they are clearly of distinct types, the focus is eventually turned to the film's screenplay, which is the literary foundation of a film, in order to conduct any comparative analysis.

As previously stated, a film's script, also known as a screenplay, is a written medium that contains every aspect of a film's structure, from acts and actions and how they are performed by actors (or animated characters in the case of an animation), to dialogue and the course of events, as well as the set and setting. It is feasible to design a formal comparison between a film and a story, specifically the literary work on which the film is based, or its adaptation, based on this definition, as is the goal of this study.

Furthermore, this research is primarily concerned with the faithfulness and divergence in a film adaptation of *friekenstien*, for which a script is useful; however, watching the actual film is beneficial in order to form a coherent image of the narrative in one's mind independent of the technicalities of a script.

Nonetheless, Jean Mitry, a 20th-century French cinema theorist, maintained that fidelity to the original text is impossible (Mitry 328). It has also been suggested that the adaptation's motivations are more essential than the faithfulness itself:

The six-question approach term, interpretation, argues that deviation is a form need and instead focuses on the reasoning behind the modifications made in the shift from page to screen, rather than faithfulness. (Grissom,. 3; Grissom,. 3)

The discussion over whether or not faithfulness (or fidelity in certain sources) is important is still going on. It is worth noting, however, that certain scholarly journals have published articles on this topic. "...the field is still dogged by the notion that adaptations should be loyal to their ostensible source texts," it is fair to state (qtd. in Ingersoll 5).

Faithfulness and divergence in literature

Faithfulness in the broad meaning of the word refers to the state where something remains in line with the qualities of whatever it is based upon, related to, derived from or inspired by.

In literary terms, a derivative work's (or adaptation's) faithfulness to the original means that the former conveys as much information as the latter as possible, i.e. most literary elements (plot, themes, characters, etc.) are preserved in a convenient manner within the derivative or suitably adapted at least to the adaptation process' prerequisites.

In many critical reports, the terms fidelity and accuracy are used interchangeably. Though accuracy is concerned with technical data such as dates, statistics, and natural laws, it is mentioned in some instances of adaptation critique. In essence, historical accuracy is the most contentious sort of accuracy (Marcus et al. 92), owing to the fact that the presence of an error frequently raises ethical, political, and societal considerations, and rarely goes unnoticed.

"The events aren't accurate, the dates aren't right, the people aren't accurate, the names aren't accurate, the costumes aren't accurate—in fact, just about nothing is accurate," Sharon Krossa wrote in a scathing essay about the 1995 film *Braveheart* ("*Braveheart* 10th Chance").

In contrast to divergence (which is the polar opposite of fidelity) and inaccuracy, which are frequently criticized and met with negativity, critics appreciate faithfulness and correctness. Nonetheless, filmmakers may not be able to achieve perfect authenticity in film adaptations, and audiences may not believe it:

To demand that historians start making films that are completely truthful and true... Not only is this impractical due to budget constraints, but when historians do make "correct" films, they tend to be uninteresting in terms of both film and history since they do not fully exploit the medium's aesthetic and dramatic potential. (Landy, p. 65, 2000)

Landy goes on to say that divergence and inaccuracy in adaptation aren't necessarily bad, because they don't necessarily violate established standards, but rather pre-

sent the same information in a new and current fashion, so as to "stand adjacent" to history rather than "replace" it (65).

Definition of dramatic effect

The terms "dramatisation" and "adaptation" are interchangeable. However, "dramatic effect" refers to adapters' proclivity to emphasize struggle in the original work into the adaptation, whether internal or external, in order to elicit suspense, sympathy, acknowledgement of a character's decisions, create a conflict, convey a moral or a lesson, and so on, among other things.

Many (if not most) movie adaptations rely on dramatic effect to set them apart from documentaries, which prioritize historical, technical, and scientific legitimacy over "show" and entertainment (Gates 34). Nonetheless, it is the dramatic effect that distinguishes films as "films" by putting their stories apart from regular life happenings, which the viewer has been desensitized to.

Dramatic effect, to a large part, implies divergence, which, as one might imagine, makes it vulnerable to criticism based on "faithfulness and accuracy" norms.

Dramatic impact and objectives often distort names, events, facts, places, or persons in order to emphasize struggle. Director Alfonso Cuarón, for example, declared in response to multiple scientific mistakes in his science-fiction space film *Gravity* (released in 2013), "This is not a documentary; it is a work of fiction" (France).

Furthermore, sound effects can have a striking effect on their own. Many prominent notes have become clichés and clichés in cinema, as they can symbolise particular emotions such as grief, joy, surprise, triumph, and so on (Burnand 145). (e.g. dark and gothic musical notes in horror films, trumpets and their symbolisation of victory etc, among others).

2.2 Study Design

2.2.1. Form of the Study

The current research is a comparison. It assesses the level of fidelity in Disney's film adaptations of "Aladdin." The study employs Béla Balázs' views, which can be found in his book *Theory of the Film: Character and Growth of a New Art*

2.2.2. Theoretical basis

Béla Balázs' *Theory of the Film* was used as a backbone and reference in this work. This idea was chosen for this reason since it is one of the first on the subject of

literary adaptations in film (Moore 62). The theory treats the original work and the film's script as two distinct literary works (Balázs 246), allowing for a comparison analysis to answer the thesis's research issue.

The paradigms proposed and demonstrated in Karen Kline's work *The Accidental Tourist on Page and on Screen: Interrogating Normative Theories about Film Adaptation* are used to assess faithfulness and divergence in the adaptations (Kline).

2.2.3. Critical Opinions on the Adaptation's Faithfulness, its Possibility and its success

It's worth noting that film adaptations of literary works have been a source of controversy since the birth of cinema. "For rather practical reasons," Kline claims, "the problem of adaptation has long been a salient one among film critics" (ibid.).

"Making a film out of an earlier material is nearly as old as the equipment of filmmaking itself," Dudley Andrew added. (Dudley, 98) He continues, "...yet by no means all of these originals are admired or respected," arguing that adaptations are not always loyal to the source (ibid.).

According to Kline, fidelity has been a point of contention among cinema critics, while being an important aspect in determining the success of an adapted film:

Given the importance of novels in cinema, it's not surprising that when critics are asked to rate a film based on a novel, they frequently base their judgments on how well the adaptation was done.

However, it is not rare to discover conflicting reviews of the same film, with one critic praising the adaptation while another dismisses it. Some may argue that such disagreements simply demonstrate the absolute subjectivity of criticism; nevertheless, I believe that these discrepancies in judgment arise from a more fundamental issue. as a result of critics using different paradigms to evaluate the film adaption (Kline).

2.2.4. Techniques and tools for assessing and measuring faithfulness

Kline presents four frameworks for critiquing adaptations in her article, which she applies to *The Accidental Tourist* film adaptation (a novel by Anne Tyler). They're being used in this study to assess Aladdin's folktale's film versions.

The models are as follows:

2.2.4.1. Translation

"The novel is the primary artistic production in this paradigm, while the film exists to 'serve' its literary forerunner." (Kline). It also values and emphasizes similarities (hence faithfulness) between the original work and its adaptations above differences (i.e. divergence). To put it another way, a critic who follows this paradigm assesses the adaptation primarily on the authenticity of narrative components such as characters, setting, and theme. The film, according to critics Michael Klein and Gillian Parker, should stay true to "the main thrust of the narrative, to the author's central themes, to the natures of the major characters, to the ambience of the novel, and... [its] genre..." (Kline cites this). As a result, critics who subscribe to the "Translation" paradigm may be critical of cinema adaptations.

2.2.4.2. Pluralist

According to Kline, a successful film adaptation "presents 'analogies' between the novel and the movie, emphasizing that the two sign systems are fundamentally different. Nonetheless, proponents of [the pluralist] paradigm presume the possibility of equivalency..." (Kline). There are certain distinctions between the film adaptation and the original work "acceptable," but "similarities are to be expected," says the author.

Consequently, a "successful" film adaptation must "find a 'balance' between these two opposing tendencies." " (ibid.). According to Kline, a successful film adaptation "presents 'analogies' between the text and the film, hinting that there are parallels between the two."

"Critics who embrace this paradigm admire the film's capacity to depict a coherent fictive world inside itself that carries considerable traces of the novel acting on a rather abstract emotional/intellectual level," Kline continues (ibid.).

This, according to Dudley, is the film's commitment to the novel's "spirit" (qtd. in Kline). The film's ability to exist in its own right, as well as "to express such aspects as the novel's atmosphere, tone, and ideals," are of primary interest from this critical standpoint (Kline). Kline exemplifies this point by referencing Morris Beja:

Of course, what a film borrows from a book is important; yet, so is what it adds to the novel... As a result, the film is neither a betrayal nor a copy, neither an illustration nor a departure. It is a work of art that is related to yet distinct from the book from which it is derived, a creative achievement that is mysteriously similar to but distinct from the book.

Even though it changes the original work, an adaptation "remains loyal to the spir-

it" (Levine qtd. in Kline) (e.g. by creating new scenes to emphasize principal characters, or by omitting some minor characters while stressing out other ones).

2.2.4.3. Transformation

Kline states:

Within the transformation paradigm, there are two major assumptions that underpin critical work. The novel and the film, according to the first scholars who took this approach, are separate, autonomous arts defined by different sign systems. It is not a priority to find equivalencies between the two systems.

And, in fact, according to this paradigm, may not be possible. Second, in their analysis, critics who embrace this paradigm frequently favor the cinematic text over its literary source. As a result, "critics who take this perspective consider the novel raw material that the film dramatically transforms, resulting in the film being an aesthetic work in its own right" (Kline) (ibid.).

The "extent to which [they believe] the relationship between novel and cinema should be kept in the adaptation" determines how transformation reviewers hold "a spectrum of opinions" (ibid.). Some reviewers applaud a film adaptation that changes the original work into a new and distinct object while still acknowledging the presence of remnants of the original literary work; others regard the original work as only a starting point. Keith Cohen, a critic, believes that a successful cinema adaptation should not be dependent on the original, but rather "subvert its source," because else the adaptation is "nothing more than... watching words converted into images" (Cohen 255, qtd. in Kline). Others, such as John Orr and Gabriel, are "transformative" critics.

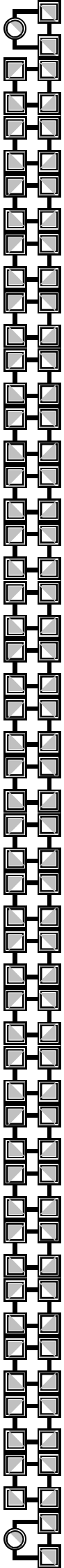
2.2.4.4. Materialist

This school of thought considers cinematic production to be the result of cultural-historical processes (ibid.). Although they do not completely disregard the original work, they do not believe that understanding "the world from which [the film adaptation] comes and the one toward which it points" is as important as understanding "the world from which [the film adaptation] comes and the one toward which it points" (Dudley 16-17, qtd. in Kline). Materialist critics would place greater emphasis on elements that influence cultural outputs than on whether or not cinema adaptations are equivalent to the original work (Kline).

Conclusion

Kline concludes that:

A film adaptation can not be everything to everyone, especially when the audience is made up of cinema fans... I've looked at four paradigms that are widespread in normative critical discourse about film adaptations in this essay... Finally, the critical paradigm might be thought of as a filter or lens through which the critic's perspective is shaped. (ibid.).



CHAPTER THREE

Evaluation of Faithfulness and Divergence

Introduction

Put your text here.

3.1. In-Depth Comparison: Novel vs. Film

3.1.1. The Narrator

3.1.1.1. Frankenstein's Novel

Mary Wollstonecraft Shelley, née **Mary Wollstonecraft Godwin**, (born August 30, 1797, London, England died February 1, 1851, London), English Romantic novelist best known as the author of *Frankenstein*.

The only daughter of William Godwin and Mary Wollstonecraft, she met the young poet Percy Bysshe Shelley in 1812 and eloped with him to France in July 1814. The couple was married in 1816, after Shelley's first wife had committed suicide. After her husband's death in 1822, she returned to England and devoted herself to publicizing Shelley's writings and to educating their only surviving child, Percy Florence Shelley. She published her late husband's *Posthumous Poems* (1824); she also edited his *Poetical Works* (1839), with long and invaluable notes, and his prose works. Her *Journal* is a rich source of Shelley biography, and her letters are an indispensable adjunct.

Mary Shelley's best-known book is *Frankenstein; or, The Modern Prometheus* (1818, revised 1831), a text that is part Gothic novel and part philosophical novel; it is also often considered an early example of science fiction. It narrates the dreadful consequences that arise after a scientist has artificially created a human being. (The man-made monster in this novel inspired a similar creature in numerous American horror films.) She wrote several other novels, including *Valperga* (1823), *The Fortunes of Perkin Warbeck* (1830), *Lodore* (1835), and *Falkner* (1837); *The Last Man* (1826), an account of the future destruction of the human race by a plague, is often ranked as her best work. Her travel book *History of a Six Weeks' Tour* (1817) recounts the continental tour she and Shelley took in 1814 following their elopement and then recounts their summer near Geneva in 1816.

Late 20th-century publications of her casual writings include *The Journals of Mary Shelley, 1814–1844* (1987), edited by Paula R. Feldman and Diana Scott-Kilvert, and *Selected Letters of Mary Wollstonecraft Shelley* (1995), edited by Betty T. Bennett.

Mary Wollstonecraft, married name **Mary Wollstonecraft Godwin**, (born April

27, 1759, London, England—died September 10, 1797, London), English writer and passionate advocate of educational and social equality for women. She outlined her beliefs in *A Vindication of the Rights of Woman* (1792), considered a classic of feminism.

The daughter of a farmer, Wollstonecraft taught school and worked as a governess, experiences that inspired her views in *Thoughts on the Education of Daughters* (1787). In 1788 she began working as a translator for the London publisher Joseph Johnson, who published several of her works, including the novel *Mary: A Fiction* (1788). Her mature work on woman's place in society is *A Vindication of the Rights of Woman* (1792), which calls for women and men to be educated equally.

3.1.1.2. Frankenstein's film (2015)

Bernard Rose, Actor director screenwriter

Intro	English film director and actor
Is	Actor Film director Screenwriter
From	United Kingdom
Type	Film, TV, Stage & Radio
Gender	male
Birth	4 August 1960, London
Age:	60 years

Bernard Rose (born 4 August 1960) is an English film director most famous for his direction of the 1992 horror film *Candyman* and the 1994 historical romance film *Immortal Beloved*. Rose was born in London. He began making super 8 films when he was 9.

By 1975, he won an amateur film competition hosted by BBC which led to the broadcasting of his works. He worked for Jim Henson on the last season of *The Muppet Show* and then again on *The Dark Crystal* in 1981. He attended National Film and Television School and graduated in 1982 with a Master's in Filmmaking. After this, he moved on to directing music videos for MTV, one of which was the uncensored version

of Frankie Goes To Hollywood's hit "Relax".

Shortly after his production of music videos, he moved on to direct British TV films such as *Prospects* and then finally in 1988 directed his first major full-length film, *Paperhouse*.

Rose got his big break into American cinema with 1992's *Candyman*, which has since been seen as a cult classic. Subsequently Rose both wrote and directed *Immortal Beloved*, about the life and loves of Ludwig van Beethoven, as well as a remake of Leo Tolstoy's *Anna Karenina*.

3.1.1.3. Filmography

- 1986 *Smart Money*
- 1987 *Body Contact*
- 1988 *Paperhouse*
- 1990 *Chicago Joe and the Showgirl*
- 1992 *Candyman*
- 1994 *Immortal Beloved*
- 1997 *Anna Karenina*
- 2000 *Ivans xtc*
- 2005 *Snuff-Movie*
- 2008 *The Kreutzer Sonata*
- 2010 *Mr Nice*
- 2011 *Two Jacks*
- 2012 *Boxing Day*
- 2013 *Sx_Tape*
- 2013 *The Devil's Violinist*
- 2015 *Frankenstein*
- The New York Times
- Variety

3.1.1.4. Education

He attended National Film and Television School and graduated in 1982 with a Master's in Filmmaking.

3.1.1.5. Career

He began making super 8 films when he was 9. He worked for Jim Henson on the last season of *The Muppet Show* and then again on *The Dark Crystal* in 1981. After

this, he moved on to directing music videos for Music Television, one of which was the uncensored version of Frankie Goes To Hollywood's hit "Relax." Shortly after his production of music videos, he moved on to direct British television films such as *Prospects* and then finally in 1988 directed his first major full length film, *Paperhouse*.

Rose got his big break into American cinema with 1992's *Candyman*, which has since been seen as a cult classic.

Subsequently Rose both wrote and directed *Immortal Beloved*, about the life and loves of Ludwig van Beethoven, as well as a remake of Leo Tolstoy's *Anna Karenina*.

3.2. The Main Characters

3.2.1. Frankenstein's Novel

In studying and describing main characters begin, by determining the characters outstanding traits. A trait is quality of mind or habitual mode of behavior. According to Robert and Jacobs of the main characters is analyzed based on action, descriptions, both personal and environmental, dramatic statement and thoughts, statements by other characters

3.2.2. Frankenstein

Frankenstein is the main character in Mary Shelley's 1818 novel *Frankenstein*. Frankenstein has a physical appearance like a monster because his body is made of pieces the dead of the bodies. Everyone who saw it must run away because of fear.

"Beautiful! Great God! His yellow skin scarcely covered the work of muscles and arteries beneath; his hair was of a lustrous black, and flowing; his teeth of a pearly whiteness; but these luxuriances only formed a more horrid contrast with his watery eyes, that seemed almost of the same colour as the dun white sockets in which they were set, his shrivelled complexion and straight black lips". (Mary Shelley's:45).

He had yellow skin, large muscles, black hair, pale white teeth, wrinkled skin and black lips.

"Oh! No mortal could support the horror of that countenance. A mummy again endued with animation could not be as hideous as that wretch. I had gazed on him while unfinished; he was ugly then; but when those muscles and joints were rendered capable of motion, it became a thing such as even Dante could not have conceived". (Mary Shelley's:46).

He has a very mummy face. He is evil and very ugly.

3.2.3. Victor Frankenstein

—Victor is white, with defined features and brown or blonde hair. He is most certainly not physically unrefined, given Walton fails to define him.

— “A young man stranded on ice has white skin, brown or blonde hair, is not self aware! Oh God ! Go saved him! Before he dies because it's almost frozen!”. (Marry Shelley's:23) (Letter for Margaret Saville).

—*Action*

3.2.3. Frankenstein

—Frankenstein, who has been living in the forest, went looking for food and found a village. Frankenstein was very amazed to see the houses and buildings there. Frankenstein saw his gardens full of vegetable plants. The milk and cheese he saw placed on the windows of several houses greatly stimulated the taste.

—“The whole village was roused; some fled, some attack me, until, grievously bruised by stone and many other kinds of missile weapons, i escaped to the open country, and fearfully took refuge in a low hovel, quite bare, and making a wretched appearance after the place i had beheld in the village”. (Marry Shelley's:82).

—The villagers ran scared and attacked Frankenstein because of his monsterlike appearance.

—“This trait of kindness moved me sensibly. I had been accustomed, during the night, to steal a part of their store for my own consumption; but when i “This trait of kindness moved me sensibly. I had been accustomed, during the night, to steal a part of their store for my own consumption; but when i found that in doing this i inflicted pain on the cottages, i abstained, and satisfied myself with berries, nuts, and roots, which i gathered from a neighbouring wood”. (Marry Shelley's:86).

—Frankenstein felt moved to help the poor family by collecting berries, beans and roots.

—“By great application, however, and after having remained during the space of several revolutions of the moon in my hovel, i discovered the names that that were given to some of the most familiar objects of dicourse; i learned and applied the words, fire, milk, bread, and wood. I learned also the name of 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, and son “. (Marry Shelley's:87).

—Frankenstein learned a lot of nouns, namely fire, milk, bread, roots. and also learn about the names of people, Felix, Agatha, Father, brother and son. Frankenstein killed Victor Frankenstein's younger brother William. Because he hates Victor Frankenstein who created it. Frankenstein strangled his brother's neck William until he died.

—“You, my creator, abhor me; what hope can i gather from your fellowcreatures, who owe me nothing? They spurn and hate me. The desert mountains and dreary glaciers are my refuge. I have wandered here many days; the caves of ice; which i only do not fear, are a dwelling to me, and the only one which man does not grudge. The bleak skies i hail, for they are kinder to me than your fellow-beings. Shall i not then hate them who abhor me? I will keep no terms with my enemies. ”. (Mary Shelley’s:78).

3.2.4. Victor Frankenstein

Victor Frankenstein is the main character in Mary Shelley's 1818 novel Frankenstein. He is an Swiss scientist who after studying chemical processes and the decay of living beings, gains an insight into the creation of life and gives life to his own creature, often referred to as Frankenstein's monster, or often colloquially referred to as simply "Frankenstein". Victor Frankenstein is compassionate, full of ambition, crazy in science and genius.

“In this house i chanced to find a volume of the works of Cornelius Agrippa. I opened it with apathy; the theory which he attempts to demonstret, and the wonderfull facts with he relates, soon changed this feeling into enthusiasm. A new light seemed to dawn upon my mind”. (Mary Shelley’s:31).

Victor first discovered Cornelius Agrippa's book and he was interested in this book because he discovered extraordinary facts in the book.

“When i turned home, my first care was to procure the whole works of this author, and afterwards of Paracelsus and Albertus Magnus. I read and studied the wild fancies of these writers with delight; they appeared to me treasure known to few beside my self”. (Marry Shelley’s:32).

“I have described myself as always having been embued with a fervent longing to penetrate the secrets of nature”. (Marry Shelley’s:32). A Description of the Main Character of Frankenstine in Mary Shelly’s Novel“Frankenstine”. (13-18).

3.2.5. James McAvoy (Victor Frankenstein)

Victor Frankenstein is known as a scientist in the movie script. As a scientist, he should have extensive knowledge than the ordinary people. Victor Franken-

stein always tries to invent and create something that has never been created or discovered by anyone else. He is known as a smart and clever scientist.

Victor Frankenstein does everything without any hesitation in himself. When Lorelei falls from the trapeze, Victor immediately slides up in the dirt next to the Hunchback and asks what happens about Lorelei's previous injuries. He directly asks and helps Igor while the others just huddling around them and doing nothing.

Confidence can also be seen from the way someone speaks to the others. The way the person speaks, selects words used, uses the intonation, has the gesture, and many things. Victor Frankenstein also shows his confidence when he is debating about something with someone. It is because he thinks that he will win the argument using his logical mind and it shows how wise he is. The dialogue that Victor Frankenstein and Igor Straussman have shows the confidence in Victor Frankenstein's self and words.

He is able to choose the right expression to express what is on his mind and his words can convince anyone who hears it. From the dialogue above, it can be seen that Victor is able to calm and convince Igor with his sharp and assertive words. Victor really has a way with words. Although Igor seems not really happy with Victor's statement, but he actually feels calm after hearing his words by smiling hesitantly.

Victor surely knows what he is going to do. He is very optimistic that he can save the infant's life again using his Lazarus fork while Igor is not really sure by what Victor does. However, Victor tries to make Igor sure that they can do it together by saying that Igor has gifted hands which can save a life or let it disappear. Fortunately, Victor is able to make Igor sure and they start to work together and try to save the infant's life and they did it. The infant is alive because they do it together. From the evidences above, it can be seen that Victor Frankenstein is an optimistic person.

3.2.6. Daniel Radcliffe (Igor)

Igor gives complement to Victor when Victor helps him to get out of the circus and fix his back. He thinks that Victor is the smartest person that he has ever met. It seems that Igor is really fascinated by Victor's intelligence, his smart and different way of thinking. Igor Straussman also thinks about the good sides of Victor Frankenstein. According to Igor Straussman's description about Victor Frankenstein, he

likes the kindness that Victor has done to him and he says that he owes Victor everything, such as getting Igor out of the circus, saving Lorelei's life, fixing his back, etc. From those evidences, namely Victor's speech and Igor's speech, it is proven Victor Frankenstein is a smart person.

Igor directly shows his admiration to Victor after he shows his invention and he directly says that Victor is a genius. Igor gives complement to Victor and tells him that he is a genius. Igor seems very fascinated by Victor's intelligence because Victor is able to create something beyond his imagination. Victor has created something beyond the imagination of the average people and it is something fascinating and amazing for most of the people. The character who describes Victor Frankenstein's characteristics is Igor Straussman, a friend of Victor Frankenstein.

As known as Igor Straussman, in the circus when he wants to get the Hunchback out of the circus. Although Victor speaks sarcasm to Igor, but he actually feels optimistic that the Hunchback, Igor Straussman, will have a better future when he gets out of the circus, follows him, and becomes his partner to create a better future. Moreover, Victor Frankenstein is able to convince the Hunchback to get out of the circus. THE MEANING OF VICTOR FRANKENSTEIN'S DREAM AS DEPICTED IN MAX LANDIS' VICTOR FRANKENSTEIN MOVIE SCRIPT. (22 – 34).

3.3. Similarities and Differences

3.3.1. Similarities based on the movie (2015)

The interesting thing is the independent film *Frankenstein* (Bernard Rose 2015), which, despite going largely unnoticed (it premiered in a few film festivals and was then released on home video), offers an interesting reinterpretation of the story in modern times. Monster centred, like its predecessors, the creature here is the love child of two scientists who turn on him after he begins to develop a deforming skin disease, a result of abnormal cell replication and bad circuitry.

The brain of an infant has been used, so when Adam (Xavier Samuel) awakens he has to be taught to eat and speak again. This innovative twist on the 'abnormal brain' motif of James Whale's adaptation leads to an unusual rendering of the 'it's alive!' moment, reframed here as a birth scene rather than as a strict reanimation. The scientists' attempt to kill off their faulty creation fails, as they discover that he has the 'strength of ten men'. His reawakening, after what appears to be his death, sees him become homicidal, although whether Adam understands the effects of his actions is

unclear. The question arises: is he a born killer or merely reacting to a hostile environment that tries to abort him? In this sense, the film does a very good job of capturing some of the myth's (I would even suggest of Shelley's text's) pervasive themes, while managing to relocate the story to a contemporary setting.

The monster's biological needs (thirst, hunger, cold) also paint a complex picture of the human predicament, of how life involves pain and misery. The relevance of the myth is thus reinvigorated, the hubristic fall of the scientist is dropped in favour of the trauma of existence the monster represents. Rose's film also cites memorable moments from previous adaptations: the drowning girl scene is replayed, a flash mob attacks Adam and calls him a 'monster', Adam becomes friends with a blind man, Adam improves his capacity to express himself by copying others, fire is kept as a symbol of life and its destruction.

Monstrosity, physical (Adam is referred to as the 'elephant man' at one point) and social (he behaves in ways that break the law), is also explored. Nevertheless, these similarities mean that a case could be made that Rose's *Frankenstein* does little more than modernise the myth at the level of setting. The film seems on the cusp of merging anxieties about robotics with Frankenstein's delusional creationism, especially towards the end when the doctor's new creature is shown in an upright metallic case with an automated device apparently welding the visceral insides of his head together. However, this idea is left underdeveloped, with Frankenstein merely referring to his experiment as an effort to discover God's 'formula of life'.

Mostly noticed, was that Victor's point of view was not enough as both in the novel and movie as well, simply due to the several meaningful voices serving the story a better flavor speaking also, on behalf of the events' development. Also, in a different tone rather relied to shed lights, the main assistant Igor served the storytelling being the experiment first exposed to for a healing, and also a thief for human organs told by Victor to steal for him.

So far, such little difference maintained the horrific entourage the monster was created in, and that was science being exercised as deeply concerned with Victor's reanimation obsession as possible. Furthermore, Victor had about a deep act of atonement still for a family background, somewhat exaggerating, Victor wanted life out of his loneliness and rejection from either society, and entourage or (college) since he had unusual obsession for reviving the death, or making a creature as somewhat a solace for his weird character throughout the entire plot of the story, and that was the main and biggest sense of similarity in between both versions of this dissertation.

3.3.2. The Similarities based on the novel

A story throughout literary backgrounds is first, a detailed description of not only characters, but mainly characterizations, traits and aspects following the development of the events, and how each little change affects a bigger one up ahead. Also, a novel is a straightforward split between a scenario for a little preview and a story that needs to be told so that a later review, a short story scenario, or a movie plot can in fact, be told better, and explained even to the weak readership that might have loved the novel, but could not keep up with the reading since it contained dullness and boring motion of storytelling.

And the similarities based first, on the novel are, or intend to be a lot as well for a case of an unconscious beats that simply murders all that sees. And a scientist, who is Victor, is rather portrayed as ambitious as that of a mad scientist who was willing to do everything for his death and reanimation come true. For instance, Justine, Victor's housekeeper, who was accused of killing Victor's brother William, in the novel, Justine ended up executed after her trial although testified otherwise that she was in fact innocent by Elizabeth who tried to exonerate the kind housekeeper, Justine eventually never confessed her crime nor it was clear that she murdered William, but was then a murderer covering up for the real killer after all in a literarily expressed manner.

But still remains a solid version that the monster was in fact the one that killed William since, clearly the first weak victim appearing to the monster on its first awakening was the young and weak William; and not Victor that truly escaped its lab having been too sick to watch its creation rise to life.

Also, solidly invested that the monster is eager to kill and ravage the village he was made in, and seeks no mercy as when finding mercy first from its maker Victor, but only for a little while despite the in-depth details of the novel describing the monster as somewhat, an outcast and an unforgivable creature to socialize with, especially when most people in the village refused his existence.

A novel is supposed to obtain as much attention as possible; especially a science fiction with horror aspects even heavily appended to a literary figure in each climax told throughout the story, and so the more similarities in the core origins of the Frankenstein story there is to find, the more it is about the fact that science plays god from the beginning of Victor Frankenstein's actual belief first in resurrection, and thus reanimation. Notwithstanding the fact that more judgments appeared from different and even paradoxical sides stating the monster to be either ways, a good investment but remains a

mistake due to its look and shape based heavily on a social background which remarkably, and widely expressed the right answer for what an outcast would have been treated despite the civilized people there were in the novel and the social ranks they came from too.

Besides the horror told in the best way possible; and which was the intermarriage of science fiction with that of literature, and it was through the twinship rather best described, that each development of the Victor Frankenstein character, was as relevant to defending its creation no matter how bad, evil and a killing machine it frankly was, also, the fact that Mary Shelley's seeking composure as it was apparent in each climax relevant to a murder caused by the monster, there was as sympathy as there was in each version told of the Frankenstein story till today; that an aspect of compassion had had to rise and appear to help Victor saves his experiments, and funds him rather till the beast is finally alive.

Or else, an aspect that would have risen to help Victor seeks better sources and creates the monster he always wanted even away from his household, but still, a similarity always in the horizon to append the fact that, Victor, and his obsession with science, reanimation and resurrection being performed under any circumstances.

3.4. The Difference based on the movie (2015)

Following the initiation of the Frankenstein 2015 movie directed by Paul McGuigan. The Scottish filmmaker wanted to heavily focus on Frankenstein's narration throughout a new, and main character named Igor, an abused lad and victimized outcast as much as that of the monster itself in the story, and analyzed as well mainly this creature and considered as an societal transgression due to its plain appearance.

According to the newly figured narration in the movie, Igor was a nameless hunchbacked circus acrobatic entertainer, yet very abused to the ultimate disrespect, and luckily ended up saved by Victor Frankenstein. Igor was healed first of his humpback disgusting look and cleaned back to humanity, then named and even introduced to Victor's obsession, and that is his fantasies of reanimation of a creature from ground to life, or so was deeply referred to in the movie as a resurrection, or invention and thus the creation of the monster since it had two hearts.

And the difference is so much to account for since the narration of the story, or the modernly characteristics of reviving, or re-giving birth to the story in a twenty first century like caliber. Events became either ways sharp; and sometimes extra gruesome to

sympathize for having been acknowledged that the monster was considered to be a gigantic Prometheus, when created, it was simply out of control, and made to kill. The story told from Igor's perspective is due to Igor being the main and only assistant to Victor's experiencing the impossible, also, Igor being relied on in terms of experiments essentially to direct and almost physical proportion as well when, decidedly, Victor attempted to heal Igor from his hunchbacked ugly disease; or rather look.

Only throughout those healing treatments, Victor took advantage of both attempts of healing Igor and not killing him, and confirming that science does play god and bring objects to life. The point of the additional character Igor is also, the preferably sometimes referred to him as the thief for human organs stolen for making the secret experiment work, and not letting investigators find out about Victor's hidden work.

For Victor Frankenstein, aspects like rejections from college, and seeking atonement for his own older brother's murder, and over which Victor's father blames him for badly. The story apparently goes on with no compassion or sympathy for the meaningful anger of society against the hideous monster created and somewhat sought care, even for Victor's family and that of his environment as well; that was London. Noticeably clear in the movie, Victor suffered a two straightforward blame of social, and familial packages of refusal, anger and rejection.

But still remains a solid investment, and that of a version that the monster, or Prometheus preferably called; it was a killing machine that killed Finnegan, or, Victor's classmate and funds provider when this monster woke up in the way it was unconscious, a mass murder machine clearly the first weak victim appearing to the monster on its first awakening was the young and weak surroundings of human beings, even its creator whom the monster did not know it was nor cared more for that at all.

Solidly invested that the monster was, and will always be eager to kill and ravage the place it was made in, and seeks no mercy as when finding clemency first from its maker, Victor, especially when most of Victor's peers and surroundings nonetheless; thought that he was doing something extremely erroneous after all.

3.5. The Difference based on the Novel

As of Shelley's Gothic work Frankenstein creates the atmosphere of the very first science fiction mixed with literary appeal to art and literature as well, with that being said; there was still the sense of adventure of the protagonist Victor from a young age

mindset based solely on exhaustion, obsession with resurrection and that of the death and how it could presumably be performed throughout his vivid imaginations, also, the weariness having as growing up for finding his core interest of achieving something out of life, and the traditionalism of marrying his cousin, as well as of the several aspects he felt he was held in by his household.

The protagonist seemingly a very driven and ambitious person who believed that science would upgrade his intuition for resurrections being easily done, or performed into real life. And so it was his mania having attended the Ingolstadt University and persuaded his obsession with reanimation to be in fact; doable. When the approved of scientifically came to life, this so-called several names; a monster, a creature and an outcast, the monster seemed to have terrified his creator's weak character and had him escape his place. But the true horror came from the murder which the monster committed having being the very protagonist's own brother William winding up dead; or so was the accusation in the novel that the murder was committed by the monster in a hidden manner, but the community there allegedly assumed that the protagonist's cousin, called Justine, was responsible number for murdering Victor's brother, or simply the protagonist's brother.

The difference from the start of the horror caused by Frankenstein as of Justine's murder, until the moment he meets his maker, Victor. Notwithstanding the fact that Victor is scared for himself being killed by his monster, and that, no one would save him or testify against a creature in a court like Elizabeth whom Victor is supposedly wedded to cousin; Elizabeth who tried to exonerate Justine who pleaded guilty for killing Victor's brother William, and precisely as of this point. Victor is forced to sympathize his creation that would have gone mad killing everyone in the village.

Victor is then shocked by the animalistic behavior of the monster wanting to kill everyone in the village, simply because he was different, and knew fundamentally nothing of societal etiquettes like good and bad, right and wrong. Victor is roughly comprehending whether his creature would kill him or not, and so he tries to cut loose the sense of guilt and wrongness, but Victor's attempts ends up failing having realized that it is a monster after all, and that his creation will soon destroy him eventually.

3.6.Character VS Personality

3.6.1.Victor's Character Traits (Novel)

Mary Shelley had put in mind several features by which judging Victor Frankenstein's character traits throughout the entire plot of the story. From a sympathetic and ambitious person who is heavily obsessed with death, resurrection and mainly; reanimation by the direct use of science, to the little arrogant and self-absorbed with the importance of making his wish come true, and at any given cost.

The first mainly highlighted character trait was as of the beginning to be the humility and resourcefulness bestowed upon Victor who struggled hardly to find his interest finally maintained elsewhere, and not his household where he was supposed to, traditionally wed to his cousin Elizabeth. But Victor when portrayed by Mary, that Victor simply chose to escape the situation he was in based on the accumulation of his characterization being a reckless in character, and too ambitious to be living a simple life found with and in his household.

Step by step, Victor developed a sense of madness towards his likeness of science, and over which he knew that science was his only way out since reanimation seemed to be doable through inventing a human being through science. At this point, Mary focused on the extremely determined Victor on achieving his goal, and thus, pure eagerness which specialized from that of any other character trait laid in the entire novel, also, the stubborn person he was ever since he lost his brother William being murdered by the very monster of Victor's monster, herein, the blame and remorse had already begun taking place at the mind of Victor who had other troubles placed harder than the monster, and by then, the monster had been on the run elsewhere unknown, and Victor on the other hand, he simply fell sick and could not handle his own madness that led to such an unexpected state; he and had to take extra blame of killing acts plus the rebellion he had of family escapes and endless lists of irresponsibility.

Victor had so far lost all of his inner warmth following his creation of the monster, and hence, more remorse and guilt were to impose the god-like mistake which he once thought to be personal achievement to his determined character that decided to go further and achieve the impossible.

Despite the intelligence, the promptitude, the madness, the anti-social the sense of determination and the sinister sense of resurrection, death and reanimation, and how

Victor managed to save himself a good place amongst his community yet a bit late since the monster ran killing, yet learning very little from people who found him to be a victimized character; and that was as simple as it could get for Mary's analysis of the monster during the entire calamities of the novel, its flow, tone and mainly, the upshot of the novel ending for both Victor's and the monster's own good.

There was the disaster feelings Victor felt it was going against him though he felt he could have a slight control but in fact; he could not. There were the arrogance and the selfishness that worked as a main drive from the beginning till the point of the monster finally meeting Victor for some sort of reconciliation. And such were two traits that specialized Victor in his obsession of the god-like dream he wanted to reach, especially when put against the human race; Mary stated several times, both implicitly and explicitly too that, the difference between humanity and monster; there was no actual compassion of acceptance, nor morality was to be let pass through as an act of a humanitarianism simple favor.

Miraculously, the monster begins gaining consciousness, and seeks love, attention and even care by associating himself in the social etiquettes of learning to speak properly, read, help and provide as much servitude as possible. Mary's point here was the internal affliction the monster felt when he rose to life, and although very misunderstood based on the entire aspects of appearance, community's reaction and hat of Victor's very first impression, the monster and his later connection with his creator helped it become a better individual, rather called so, yet not following his traits specifically for Victor was a human with his own characterizations of a human being; ending up wretched, miserable and self-destruct addict who sought an end to his own hand.

3.6.2. Victor's personality Traits (Movie 2015)

The 2015 movie version was a total description to Mary's side of the story, and that of the director's own opinion Paul McGuigan who made the movie to be a dissimilar entity from Mary's very deep point of view. We managed to obtain a different type of preview in this 2015 movie version, and it was simply due to the fundamental absence of Victor Frankenstein as the drive of storytelling and narration throughout the whole movie.

Specifically, the new addition of Victor's assistant Igor, or the hunchbacked circus victim of abuse who was saved by Victor, the story in the movie was told by Igor's

very perspective, or so to say, nothing from Victor Frankenstein was ever to be considered new, or even tangible but the fact that his characterization, or precisely, his personality traits were of the same as that of the novel, more determination, more vanity, more bravery and less concern of what the community might think of Victor and its monster; or rather Prometheus rather called, not to mention that the community was of a civilized manner onto the city of London, and not a village as portrayed in the novel.

Victor's personality had had a sense of straightforwardness, also more arrogance was applied into him this time around in the movie, and his own gore interest of death madness, and nothing seemed to change his mind even though with his family's hindrances against all odds, he still chose science to speak his charismatically selfish obsession to the point of allowing science to play god and perceive his only goal, which was reanimation.

And from such a standpoint of similar traits seemed to have, or so were they the main feature surrounding Victor's most deepest concern, passion and desire out of life, and that was creating a creature and living up to see it destroy him in a way or another, and here is another trait of Victor's personality darkest secrets, or self-destruction in each way possibly portrayed that, Victor was of a lonely, sort of a mad of something unique the person he was, and this was as well; so very highlighted way before he invented the monster, and after that too. Something always bugged Victor to be off track, and out of the blue, irritated by the normalcy of existence; and so was an indication of a focused man, unparalleled to mistrust, very eager to fulfill his ultimate point no matter what, and such was Mary's Victor Frankenstein, a solitary man in a slight loss of sanity, with passion bigger than him, and a drive surely uncontrollable of reasoning and logic almost absent of his characterization at all times.

3.6.3. The monster's characterizations between (Novel VS Movie)

Mary's purpose of portraying the monster into her novel as an unconscious, ugly and pretty much an outcast, was the pinnacle of the story's point of view, and thus was science when in the hands of the maniac that was human being, and how bravery could lead to madness of self-destruction over creating a monster from the grounds of science, and if not, the monster's inexistence would have still killed Victor in case of his inability of doing so, not to mention the god role into the story and how vivid it was through the eyes of Victor and science.

The monster was a main topic of victimization, and how abandoned it was even by its creator, Victor. And aspects like unconsciousness, ugliness, monstrosity, killing acts and escaping; did somewhat change throughout the development and flow of events, and Mary gave it the best picture ever created, and it was from the victimized for no reason but appearance, to the suddenly monster attached to love, compassion and attention for being indulged within humane standards and social boundaries, unlike killings and terrorizing folks round it all the time.

The monster even vowed to learn to speak, read and seek help from the very few that thought of him the same; and not as different as what made it escape its birth place, people and even Victor and kill instead. This progress was very noticeable and had to endure the story's horrific nature as well.

Yet in the movie version, the monster had about a different name, Prometheus, and was of darker, and more vicious type of a beast that terrorized not only its creator, Victor, but it went by so far causing harm to the entire city of London and for almost as harshly perceived the beat it was as from the beginning to end, Prometheus in the movie, was never about having mercy towards nothing round it, even Victor, in fact, the monster still looked ugly and unconscious and managed to be more prone to violence than that of the novel version, also, it never desired to sympathize itself being rejected or bad looking, in fact, it continued to cause harm and killings until it was put to end by its very creator Victor that stabbed it in its very two hearts placed in one place.

Eventually, it is clear that the Frankenstein story still differs from each version told first, from the point of view of mad scientist, and how mania drives one person to crazy thinking they can have science play god and create a being. Second, the story portrays social order and the way it affects someone either poor or rich, and thus was through the very idea of moving from a lab, in the novel version, then to a college in the movie version yet to a special paid for by Victor's friend. Third, how the protagonist was of selfishness yet intelligence at the same time when decided to make his creation rather an invention; or a self-destruct and was even fine with the idea due to his own awkward behavior as the stubborn, arrogant and the mad scientist he was.

And differences amongst the many characterizations specializing the monster in the novel and the movie, remain essentially invested in the social rejection, the unconsciousness portrayed by a monster, the science playing god successfully, and the sense of irresponsibility highlighted into the protagonist as a villain somehow, yet a hero to

his own case, but a criminal to society since he victimized a creature and analyzed it wrong and launched it to kill.

Conclusion

General Conclusion

The final result in this dissertation lies essentially at the comparison made following Mary Shelley's *Frankenstein* novel, 1818. And the features too that made a good amount of both the monster, and that of the protagonist, Victor Frankenstein intermarry from a point of view to another, and through each development made in this work, and on account of the story and the movie too.

And judging from what we have undergone, the dissertation was as full of the very original story, in which, the first chapter tackled mainly the entire definition of the novel, where it stands from a literary point of view, also, how Mary Shelley managed to successfully land a literary, science fiction and based on horror too. Also, the first chapter had a general overview of practically speaking; the role of Victor Frankenstein and its creation throughout the story's beginning and end, as well as the analysis being conducted in many literary figures, including ours in this respect of the dissertation.

Most important points tackled even globally in the *Frankenstein* novel, are the characterizations of both the protagonist, the monster and how handlings for them were like in the story. And for the 2015 movie version, it came with a special background, a setting a storytelling figure too since it was made in a modern ear, and a very different background than that of Mary Shelley's original settings.

The second chapter focused on the other hand; the cinematic adaptations and its role in the comparison making of this dissertation that is based heavily on the novel and the movie in-depth comparison. For instance, the features of the 2015 movie version being told from a modern point of view, and how it worked to suit the very original story told by Mary in the essence of science playing god, and the mad scientist Victor and its vicious monster in a very compatible way; modern versus old.

The last and third chapter contained a detailed character and personality comparison for the novel, the movie, then to Victor Frankenstein and the monster. We also managed to portray very closely, how the entire characterizations in both the novel and the movie worked better and suited the analytical sense of comparison we had throughout the dissertation.



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