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The Changing Image of Frankenstein's Monster on Cinema
Vývoj zobrazení postavy Frankensteinova monstra ve filmu

Bakalářská práce

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Předkládaná bakalářská práce se zaměřuje na vývoj zobrazení Frankensteinova monstra ve filmu v porovnání s jeho původním vyobrazením v díle Mary Shelley. Práce se zabývá třemi filmovými adaptacemi, konkrétně Frankenstein (1931), Alvin a Chipmunkové: Setkání s Frankensteinem (1999) a Já, Frankenstein (2014).

BALDICK, Ch., In *Frankenstein's shadow : myth, monstrosity, and nineteenth-century writing*. Oxford: Clarendon Press, 1987. KNELLWOLF, Ch. and GOODALL, J., eds. *Frankenstein's science : experimentation and discovery in Romantic culture, 1780-1830*. Aldershot; Burlington: Ashgate, 2008. PICART, C. J., *The cinematic rebirths of Frankenstein : Universal, Hammer, and beyond*. Westport; London: Praeger, 2002. SHELLEY, M. W., *Frankenstein or The modern Prometheus*. Ware : Wordsworth Editions Limited, 1993. VEEDER, W., *Mary Shelley and Frankenstein : the fate of androgyny*. Chicago : Univ. of Chicago Pr., 1986.

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Prohlášení

Prohlašuji, že jsem tuto bakalářskou práci vypracovala pod vedením mého vedoucího bakalářské práce samostatně a uvedla jsem všechny použité prameny a literaturu.

V Hradci Králové dne 9.5.2019

Podpis

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Anotace

KLEPALOVÁ, Klára. *Vývoj zobrazení postavy Frankensteinova monstra ve filmu*. Hradec Králové: Pedagogická fakulta Univerzity Hradec Králové, 2019. 40s. Bakalářská práce.

Bakalářská práce se zabývá vývojem zobrazení Frankensteinova monstra ve filmu s porovnáním s jeho původním vyobrazením v díle Mary Shelley. Práce se zabývá třemi filmovými adaptacemi, konkrétně *Frankenstein* (1931), *Alvin a Chipmunkové: Setkání s Frankensteinem* (1999) a *Já, Frankenstein* (2014). První část bakalářské práce se věnuje autorce knihy a direktorům daných filmů. Zbytek práce se soustředí vybraným dílům, včetně původní knihy *Frankenstein neboli moderní Prométheus* (1818) od Mary Shelley. Každá kapitola zahrnuje obecné informace o díle, jeho děj a rozbor postavy Frankensteinova monstra v rámci daného díla a s porovnáním s ostatními pracemi. Rozbor se také snaží brát v potaz všechny faktory ovlivňující vyobrazení postavy monstra, jako cílové publikum a žánr filmu.

Klíčová slova:

Frankensteinovo monstrum, Mary Shelley, James Whale, Kathy Castillo, Stuart Beattie

Annotation

KLEPALOVÁ, Klára. *The Changing Image of Frankenstein's Monster on Cinema*. Hradec Králové: Faculty of Education at the University of Hradec Králové, 2019. 40p. Bachelor thesis.

This bachelor thesis deal with the changing image of the Frankenstein's monster on cinema with the comparison to its original portrayal in the work of Mary Shelley. The chosen film adaptations for the bachelor thesis are *Frankenstein* (1931), *Alvin and the Chipmunks Meet Frankenstein* (1999) and *I, Frankenstein* (2014). The first part of the bachelor thesis is dedicated to the author of the book and the directors of the films. The rest of the bachelor thesis focuses on the works, including the original book *Frankenstein; or The Modern Prometheus* (1818) by Mary Shelley. Each chapter includes general information about the work, its plot and the analysis of the depiction of the monster within the work and with comparison to the other works. The analysis tries to count in account the factors influencing the image of the monster in given works, such as the target audience and genre of the film.

Keywords:

Frankenstein's monster, Mary Shelley, James Whale, Kathy Castillo, Stuart Beattie

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Introduction

This bachelor thesis deals with the portrayal of the character of the Frankenstein's monster from the book *Frankenstein; or The Modern Prometheus* (1818) by Mary Shelley in its film adaptation with the comparison to the original.

Last year the original book celebrated its 200th anniversary since the first publishing, giving quite a long period of time to cover. Hence, to make the thesis manageable only several film adaptations were chosen. The film adaptations selected are *Frankenstein* (1931), *Alvin and the Chipmunks Meet Frankenstein* (1999) and *I, Frankenstein* (2014). The films were deliberately picked and introduced in chronological order from the first successful film adaptation until today in order to show how did the depiction change over the years. The movies also represent different genres, which further influences the way the character of the monster is showed.

At first, this work introduces the author of the book and later the directors of the mentioned films. The introduction includes, if possible, information about their personal life, awards their won or were nominated for and general overlook of their works with the focus on the work connected with the Frankenstein's monster.

Next, the bachelor thesis focuses on the individual works. Each chapter is divided the same. At the beginning of the chapter is a short introduction of the given work, followed by the description of the plot. The last and main part is an analysis of the Frankenstein's monster in the given work. The analysis is based mostly on my own analysis and observations. Nevertheless, there are references to other works, which deal with the character as well in some way and back to the original portrayal of the book.

The aim of this bachelor thesis is to identify the changes made from the original and between the film adaptations and within the changes spot any trends in the depicting of the character. Furthermore, it is important to see whether some characteristic of the monster from the original stayed being portrayed the same way in all the works. Next, the thesis questions how much the different ways of depicting the character, including the genres and goals of the filmmakers, changed the monster, from its looks to its personality. Finally, to decide whether any of the adaptation was able to keep the monster true to its book counterpart and if not, try to understand why and justify the means of its various portrayal.

Biographies of Authors and Directors

Mary Wollstonecraft Godwin Shelley

Mary Wollstonecraft Godwin Shelley was born on 30 August 1797 in the Polygon, Somers Town, London to William Godwin and Mary Wollstonecraft. After her mother died, her father re-married to Mary Jane Clairmont in 1801 (Chiu, 2001). Even though Mary was a woman, she had good access to education.

Mary's education was gained mostly at home, although she also attended a dame-school and later in 1811 a Miss Caroline Petman's school for the daughters of dissenters at Ramsgate. William Godwin was responsible for encouraging his children, Mary included, to pursue education and built in Mary confidence in her own power as an activist. Mary gained knowledge about mythology, history, literature, the Bible and was fluent in Italian, French and knew some Latin, Greek and Spanish (Bennett, 2014). Indirectly, William affected another part of Mary's life.

It was through her father that Mary met Percy Bysshe Shelley, who was friends with William Godwin. Mary and Percy started a relationship and because Mary's father disapproved of the relation they decided to run away together. Mary and Percy had several children but only their son, Percy Florence Shelley, survived (Chiu, 2001). However, her husband was not the only important person of the time Mary met.

During her life, Mary Shelley was in contact with many other influential people, such as Thomas Love Peacock or George Gordon Byron. At Shelley's Villa Diodati during one of their small parties, Byron suggested writing a short horror story and this even led to the creation of the character of monster by Mary Shelley, which would later turn into her novel *Frankenstein; or The Modern Prometheus* (Chiu, 2001). Unfortunately, Mary Shelley's personal life was not an easy one.

After the death of her husband in 1822, Mary decided to return to England in 1823. Mary received an allowance from her father-in-law, Sir Timothy Shelley, and in order to support herself, she also wrote for *London Magazine* and continued to write essays, reviews and stories of periodicals (Chiu, 2001). Between 1832 and 1839 Mary Shelley contributed majority of the essays in the five volumes of the Revd Dionysius Lardner's *Cabinet of biography: lives of the most eminent literary and scientific men of Italy, Spain and Portugal* (1835–7) and *Lives of the most Eminent Literary and Scientific Men of France* (1838–9). (Bennett, 2014). Mary also edited and published the works of her husband, despite protests

from her father-in-law. Other works of Mary Shelley include *Perkin Warbeck* in 1829, *Lodore* in 1832, *Falkner* in 1837 and book of travels, *Rambles in Germany and Italy, in 1840, 1842, and 1843* (Chiu, 2001). Sadly, the end of Mary Shelley's life was rather painful.

In 1849 Mary Shelley started to suffer from headaches and was diagnosed with a brain tumour in 1950. This led to her suffering paralysis and eventually her death on 1 February 1851 (Chiu, 2001). Nevertheless, Mary's legacy was an important one.

Mary Shelley was viewed as a gifted writer, especially known as the author *Frankenstein; or The Modern Prometheus* during her life. Later on, her accomplishments were subdued by those of her husband Percy Bysshe Shelley, even to the point he was considered the author of *Frankenstein*. This was caused by the Victorian presumptions about women's abilities and intellect, which favoured depoliticization and domestication of Mary's works. In mid- to late 20th century changed her view of Mary again leading to a more profound study of her works and regaining her status as an important writer. Mary Shelley's works and she herself and her influence on literature are still subjects of study even today. (Bennett, 2014) Her importance certainly cannot be denied, as can be seen in this work many others have tried to replicate her *Frankenstein* in one way or another. One of the popular forms her works was re-made in was a film. The first attempts at capturing her work in the film were present since the early history of film and are still going until the present day.

James Whale

James Whale was born on July 22, 1889, in Dudley, Worcestershire, England and died on May 29, 1957, in Los Angeles, California, U.S.. James was a filmmaker famous for his horror films. Although unusual at the time, Whale was openly homosexual. (Barson, 2018). The beginning of Whale's career came in a somewhat unusual way with World War I.

James Whale came from a poor family and he willingly joined the army when World War I started. James was captured by the Germans and it was during the time of his capture that he started acting and directing in the prisoner-of-war camp. He continued acting onstage after his release and eventually became a director (Barson, 2018). It was his talent for directing that made him so well-known.

Thanks to the success of his direction of the play *Journey's end* in 1928, he was invited to Hollywood in 1930 to direct the film version. After, James continued to be hired to direct other films. In 1931, Whale got the chance to direct the movie *Frankenstein*, which earned him the reputation of a successful horror-film director (Barson, 2018). Many other works followed.

Whale's best works were made when he was allowed freedom by then-president of little Universal, Carl Laemmle, and Whale's main producer, Carl Laemmle Jr.. Unfortunately, in 1936 the control of the company was lost to bankers and Whale's freedom was reduced and he was eventually given to work on "B" film, such as *Sinners in Paradise* in 1938 (Lugowski, 2005). This was a rather sad waste of Whale's talent and it is not surprising that his next steps were out of the film industry.

At the end of the 1930s, Whale's dissatisfaction with the films he was offered grew and eventually led him to retire from films and he moved to paintings. In 1956, James suffered two strokes and with his health worsening, he drowned himself in his pool in 1957 (Barson, 2018). Nevertheless, he left behind many films to admire.

Despite being mostly known for his horror films, Whale directed a whole range of films, including war films and melodramas. In his work can be seen many aspects of his life, themes and moods, such as his sensitivity to regional and class differences, his early background in sketch art and cartooning, his service during WWI and his friendships with women (Lugowski, 2005). The range of his work is definitely impressive.

Whale's filmography includes *Waterloo Bridge* (1931), *The Old Dark House* (1932), *Remember Last Night?* (1935), *The Great Garrick* (1937), *The Man in the Iron Mask* (1939) and *They Dare Not Love* (1941) (Lugowski, 2005). While it is clear Whale's

works are plentiful, the movie *Frankenstein* is still the one to bring the most attention even nowadays. While it was not the first adaptation of the original story of Mary Shelley it is definitely one of the most remembered ones and it heavily influences how is Whale viewed as a successful director.

Kathi Castillo

Kathi Castillo, also known as Kathleen Castillo or Kathy Castillo, is a director, producer and also works in animation department (IMDb). Unfortunately, there is not much information about Castillo available, presumably also because her works are generally not in the blockbuster category. That is not to say Castillo did not achieve success in her work.

In 1997, Castillo was a nominee of Annie Awards in category Best Individual Achievement: Producing in a TV Production for an episode *Hyper-Physcrow* of *Earthworm Jim* (1995) (IMDb). However, there are many other Castillo's works.

Castillo's works as a director include *Firehouse Tales* (2005-2006), *Ultimate Book of Spells* (2001), *Alvin and the Chipmunks Meet the Wolfman* (2000) and *Alvin and the Chipmunks Meet Frankenstein* (1999). For both the *Alvin and the Chipmunks* films, Castillo also worked as a producer. Her work in animation includes *Heavy Metal* (1981), *Ghostbusters* (1986), *Simpsons* (1990) and *Scooby-Doo and the Samurai Sword* (2009) (IMDb). Castillo's take on the character of the monster in *Alvin and the Chipmunks Meet Frankenstein* offers a different perspective and it is interesting to see how much was changed to appeal to a young audience.

Stuart Beattie

Stuart Beattie was born in 1972. His parents are Sandra Beattie, who was a teacher at Knox Grammar until her retirement and David Beattie who is a Solicitor in Sydney. Stuart Beattie an Australian writer and director (IMDb). Beattie made his directorial debut with the film *Tomorrow, When the War Began* (Fernandez, 2011). Since then Stuart became quite successful, even winning some awards.

So far, Beattie received 11 nominations and won three awards. In 2010, he won the If Awards in category Best Script and the Australian Film Award in category Macquarie AFI Award for Best Adapted Screenplay both for the film *Tomorrow, When the War Began* (2010). In 2015, Beattie won the Australian Writers' Guild award for Television Mini-Series Original for *Deadline Gallipoli* (2015), which he shared with Jacquelin Perske, Shaun Grant and Cate Shortland (IMDb). Aside from the works, which earned him before mentioned awards, Beattie worked on some well-known movies.

Beattie's works as a writer also include *Pirates Of Caribbean* (2003), *Australia* (2008) and *I, Frankenstein* (2014), for which he was a director as well (IMDb). His adaptation of *I, Frankenstein* is one of his recent works and shows his effort to not only continue but also enrich the original story by adding other creatures.

Frankenstein or The modern Prometheus

General

Frankenstein or The modern Prometheus written by Mary Wollstonecraft Shelley in the year 1818 introduces the character of the Frankenstein's monster, which draws interest even today. In my work, I shall provide look at the character of the monster in its original portrayal and later at a couple of its adaptations.

Plot

The book starts with the letters Robert Walton wrote to his sister that tells us of his intention to sail to the North Pole and later his stories during the sailing. Walton then came across a man, who was later revealed to be Victor Frankenstein. Eventually, Victor decided to tell his story to Walton, who started to make notes of the story.

From the first chapter, the story of Frankenstein begins. Victor starts by re-telling the story of his parent's marriage and his childhood during which he travelled a lot with his parents, eventually introducing Elizabeth and explaining their relationship. After his younger brother, Ernest, was born his family stopped travelling and settled in Geneva, where he met his friend Henry Clerval. Later, his parents had one more son William. In general, Victor saw his childhood as absolutely happy and described himself as having strong desire to learn about metaphysics from a young age, although he later gave up on the grand ideas of earlier philosophers and his interest become much more practical and realistic.

Before Victor left for the University of Ingolstadt, Elizabeth had caught scarlet fever and while she healed, Victor's mother, who was taking care of her, died because of the fever. Although those events postponed the departure to Ingolstadt eventually Victor left anyway. Upon his arrival, Victor decided to visit some of his professors, the first being M. Krempe, professor of natural philosophy, however, their meeting did not go well since the professor was rather unpleasant and dismissed Victor's previous self-studies completely. Later, Victor goes to a lecture of the professor M. Waldman, which inspires him and he decided to pay M. Waldman a visit and this further encouraged Victor to renew his pursuit of ancient studies.

Two years passed and the main object of Victor's focus became the cause of life. This eventually led to the discovery of bringing life into a non-living body and the creation of the monster. However, the moment the monster was actually brought to life, Victor got scared by what he had done and fled back into his room, but the monster found him there and the ran away again this time to the courtyard belonging to the house. In the morning, he ventured into the city and here he met his friend Henry Clerval, who had just arrived in the city. They greeted

each other and went back to Victor's chamber when Victor fainted and become ill with fever for several months during which Henry took care of him

After Victor recovered, he read a letter from Elizabeth which introduced Justine, a girl who had been living with his family and talked about his youngest brother William. Victor wrote her a letter of his own and then introduced Henry to several professors at the university. They spend some time at the university together, studying oriental languages and set to return to Geneva in autumn. Although, this was delayed and before Victor could come home, he received a letter from his father informing him that William had been murdered, most likely because of the valuable miniature Elizabeth had borrowed William that day.

Victor and Henry returned to Geneva, however the gates of the town were shut and they had to spend the night in a nearby village. Victor decided to visit the place where William had been murdered and it was there where he caught a glimpse of the monster and realised it was the monster who had killed William. While Victor at first wanted to tell his family about the monster so they could start pursuing him, he quickly realised they would probably just think he was insane and so he decided to remain silent. Upon arriving at his house, Victor was informed by Ernest that Justine was accused of the murder because the miniature was found in her pocket. Although, both Victor and Elizabeth believed Justine was innocent she was declared guilty and executed.

The family moved to their house in at Belrive, all of them shaken by the events. After some time, when Victor was wandering in nature, he met the monster again. This time the monster did not run away but on the contrary requested Victor to listen to him. In the end, Victor agreed and they entered the hut the monster was living in and the monster began his tale.

The first days of the creature were rather blurry as everything was new and he was getting used to being able to feel and so. The monster came across a fire and learned how it warmed him but also could burn him and learned what he needed to eat. It was because of the inadequate amount of food the creature decided to travel somewhere else. The first human the monster met was an old man sitting in a hut, who ran away at the sight of him. Soon after the monster came across a village, but he was not greeted warmly as people immediately either ran or attacked him, causing the monster to flee to a hovel, which was joined to a cottage. The monster decided to stay there until something would happen to change his mind. It was there where he started to observe the family living in the joined cottage and through them learned to sympathise with them and also to speak, read, write and other lessons.

The monster tried to help them, by collecting woods, for example, and began to hope they could accept him. The father of the family was blind and so the monster hoped he could make the father understand him as he would not be scared by the monster's appearance. Nevertheless, when the monster was talking to the man, gaining his sympathy, the rest of the family returned and the man's son, Felix, attacked the monster, who ran away. Later the monster returned but found the cottage empty and when Felix arrived there, the monster heard the whole family was moving away and they were not returning. The monster became very angry and in his rage decided to burn down the cottage.

Unsure where to go next, the monster remembered his creator about who he knew from Victor's papers, which the monster had with him and he decided to go and try to find him. During his travel the monster came across a girl who slipped and fell into a river, the monster saved her but when her male companion saw him, he took the girl away from the monster and when the monster started following them, the man shot the monster. It took quite some time for the monster to recover. The monster continued his journey after he healed.

Upon arriving in Geneva, the monster came across William. Hoping the boy was too young to hold judgment against the monster for the creature's appearance, the monster tried taking the boy with him as his companion. Nevertheless, William was scared of the monster and wanted to get away, calling the monster a couple of unfavourable words and revealing he was Frankenstein in the process. This made the monster angry and he strangled the child. The monster noticed the miniature and decided to take it with him.

Shortly after the monster came across a girl, sleeping in a barn. The monster liked the girl and came near her, speaking to her. However, the moment the girl stirred the monster became scared she would scream and rejected him like the others and growing furious at the thought, the monster placed the miniature in her pocket realising this would make everyone believe she was the murderer of the boy. Afterwards, the monster stayed around in hopes of seeing Victor. With this, the monster finished his story and made his request of creating a female of the same species as him to Victor.

At first, Victor refused but he was moved by the monster's speech and since the monster promised to stay away from all people if his wish was fulfilled, Victor promised he would create another creature for the monster. Even though, the promise was made Victor could not force himself to begin the process. Victor's father noticed that while Victor looked better than before, he was still unhappy and thought this was because Victor did not want to marry Elizabeth. The

father brought this topic to Victor, who on the contrary assured his father he wanted to marry Elizabeth. Nonetheless, before the wedding Victor expressed his need to go to England. Unknown to his father this was due to certain new discoveries made, which could help Victor with creating the monster's companion. It was therefore agreed Victor would travel to England with Henry Clerval and the wedding would take place after his return.

Victor and Henry arrived in London. Victor visited several professors so he could obtain the information he needed. They received a letter from their friend living in Scotland, inviting them to visit. They decided to leave London and then travelled from some time. Eventually, they arrived at their friend's in Scotland. Once there, Victor informed Henry he will not stay there with him, instead, he will travel alone for a month or two. Victor left to a remote part of Scotland so that he could finish the task promised to the monster.

Victor started his labour, although, the longer it took the more he resented it. One evening Victor became plagued by the thoughts this new creature could become more horrifying and cruel than the monster he already created and that she may not agree to comply those terms agreed upon by himself and the monster or they could have children, who could become a danger to humans. At that moment Victor looked up and saw the monster and decided to destroy the creature he was making. The monster saw this and fled. Later the monster came back demanding an explanation for Victor's action. Victor told the monster he will never create another being like him. As a result, the monster became enraged and threatened Victor that he will be with Victor on his wedding night and then the monster left once more.

Victor's emotional state afterwards was not very good and he spent some time considering his situation when the letter from his friend Henry asking Victor to join him again came and Victor decided to do so. Victor sailed away and fell asleep in the boat. When Victor woke up, he realised the wind move him in a different direction than he expected and he was not sure where he was. Victor managed to get to shore and met local people, however, they treated him hostile. Before long it was revealed an unknown man was found dead nearby and the local suspected Victor was the murder.

Victor was taken to the body and to his horror he recognised the dead man to be Henry Clerval. Consequently, Victor suffered a breakdown and became ill again. Victor was taken to prison and there he was for about two months recovering. The magistrate Mr Kirwin provided Victor with a physician and nurse. Mr Kirwin visited Victor and it is showed he did not believe Victor is guilty of the murder as he had been in contact with Victor's father about whom he

knew from the letters Victor had with him. Resultantly, Victor 's father was there to visit Victor and the two talked. Before long Victor was declared innocent and returned to Geneva with his father.

Before Victor and his father reached their final destination, they spend some time in Paris. Here Victor received a letter from Elizabeth, who was unsure whether he truly wished to marry her. Victor was torn as he remembered the threat the monster made. Victor believed the plan of the monster is to murder him on the wedding night and was saddened by the pain it would cause top Elizabeth. Nonetheless, Victor came to the conclusion that even if he did not marry Elizabeth the monster would find other means to torture him. Thus, Victor replied Elizabeth he did want to marry her and shortly after Victor returned to Geneva the date of their wedding was fixed.

After their wedding, Victor and Elizabeth travelled to Evian. At night, Victor expected the monster to attack him and so send Elizabeth to rest while he walked through the house looking for the monster until he heard a scream from Elizabeth's room. Victor ran to her but found her already dead and noticed the monster by the open window. Victor fired at the monster from a pistol and tried to pursue him, but the monster escaped.

Victor returned to his house in Geneva. As a result of the news about Elizabeth's death Victor's fathers soon passed away. Victor was devastated and resolved to punish the monster. In accordance with the resolve, Victor visited the criminal judge in his town so that persecution of the monster could begin and there would be enough force to stop the monster, however, the judge did not believe him.

Victor made the decision to leave Geneva and trace the monster by himself. Not so long after Victor came to the cemetery, where his family was buried and there, he met the monster one more time. They engaged in a brief conversation and Victor swore he would hunt the monster down and the monster took up the challenge. Victor followed the monster for several months but never caught up with him. The closest Victor had been was shortly before he came across the vessel he was now on. Victor finished his story and asked Walton to swear to him that in case of his death he, Walton, would kill the monster instead.

The book shows once again the letter Walton wrote to his sister thought which we learn. Walton was set to return before reaching the North Pole as a result of complications during the sailing, which could have killed them all. Victor wanted to continue the pursuit of the monster but died aboard the vessel. Soon after Victor passed away Walton heard some noise and when

he came to look what it was he found the monster next to the body of Victor. While Walton at first wanted to kill the monster as he promised to Victor, the monster started talking about his side of the story and expressed regrets over his actions. Before the end of the speech, the monster declared his intention to kill himself and destroy the evidence of his existence so that no other like the monster could be created. Then the monster left the ship.

Monster

Interestingly, in the whole book, no one gave the monster any name, nor did he seem to consider he should have one. He is usually called some negative general word such as wretch, monster, fiend or just neutral ones like being, creature. This indicates the monster clearly is not presented as a human and by the book characters themselves is generally perceived as a malicious being. Nonetheless, the depiction of the monster himself is not so clearly cut out but a rather complicated one.

Physically speaking he is described as having a terrifying appearance making everyone instantly scared of him and consider him to be dangerous. He is definitely built stronger than any normal human being but his voice is normal and his teeth were healthy and pretty in contrast to the rest of his body.

The monster does not know where he belongs but he has desperate need to belong somewhere or at least with someone. This is what motivates him practically since the beginning. At first, the monster believes his chance at gaining this are the cottagers he stayed at, which is also why their refusal of him affected him so badly as he did not really see any other option for him to be accepted by anyone and this feeling was made even stronger by his other encounters with people. However, he does not give up on this desire to have some companionship but instead puts his hopes into Frankenstein to make him a female companion so he would be loved and it is only after this chance is destroyed that he accepts there is no hope for him to be accepted by anyone.

The fact that he is consumed by this need to have someone is also illustrated by how shortsighted his idea actually is. He is simply depending on the new creature to be of similar nature to him, to also desire companionship and for her to be capable of love, although there is not any assurance that it would be so. When Frankenstein made her, he did not think about creating being with certain personality traits or abilities, they were probably coincidental and the monster was aware of that since he had read Frankenstein's diary.

The creature does seem to be capable of feeling the whole range of emotions and shows the qualities to become both good and bad at the beginning and eventually due to the influences of how he is treated but also his own feeling of being inadequate and lonely he starts to slip more and more into his negative emotions. As a matter of fact, what appears to be a big problem for him is to be able to correctly process and react to his own emotions. This leads to even certain split in him described by him at the end when he wanted to assert that he was not monstrous by nature and that he was causing himself suffering by his own action yet could not stop, the emotions managing to take control of him every time.

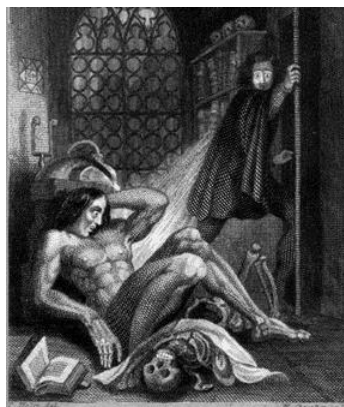
The monster has a somewhat contradictory opinion on himself as well. Since the start, there is present certain self-hate. He recognises that his appearance is disturbing and considers himself below people who he thinks of as better creatures, calling himself wretch and so on. Yet at the same time, however, he mentions to be a creature with disposition to love and be virtuous and he thinks of himself as being worthy of love, of friendships. He feels like he deserves to be treated as people do themselves and think of their rejection of him as great injustice towards him. Then again he finds it almost unbelievable that person of his character was truly capable of doing all the crimes he had done as he saw himself as being better than that causing him to loathe himself even more. Still, he does feel the need to explain that he is not so horrible that even though he did all that is not completely rotten and even pities himself in a way as he holds the belief that if it were not for the injustices against him he could have been a good person and would not suffer so.

It has to be also mentioned that he must have been very intelligent as there was never anyone directly teaching him anything but by the time he meets with Frankenstein he is not only able to speak but he is eloquent, his tale is fully coherent and impressive enough that even though Victor hated the monster fully for his crimes, after listening to him he was moved and felt compassion towards the creature –“His words had a strange effect upon me. I compassionated him and sometimes felt a wish to console him... (Shelley, 1831).” Also, the monster has a rather good understanding of how the world functions, demonstrated, for example, in the way he was able to deduce that leaving the portrait would mean Justine would be blamed for the murder of William and executed –“not I, but she, shall suffer; the murder I have committed ... Thanks to the lessons of Felix and the sanguinary laws of man, I had learned now to work mischief (Shelley, 1831).” To add to that he has no problem to take care of himself even in dire conditions.

An interesting fact is the creature's stance towards his creator. From the beginning, he is rightfully angry at him from creating him and then abandoning him which meant he was absolutely unprepared for the world and as a result causing him pain. For this reason, the monster considers Frankenstein to be in debt to him and he eventually puts the hopes of his chance at happiness in Frankenstein's hands, when that does not work out, his anger returns. Although at this point, the monster does feel sympathetic toward Frankenstein as well because he can see that his action did cause lots of pain for Victor as well. Nevertheless, the monster did not think it would be fair for Frankenstein to be happy when Frankenstein caused him so much misery. His opinion changed only after Frankenstein died when he talks about him as a great human and sees his own behaviour toward Victor as wrong. It is really questionable whether the monster would eventually stop tormenting Frankenstein unless he died or if the monster only felt miserable about how he destroyed Frankenstein's life and indirectly caused his death especially since in a way it was the only person he had in his life and he felt fuel by his revenge against Frankenstein and without that there was really nothing for him.

All in all, the monster is definitely a flawed character who was heavily influenced by the environment around him and the actions of others towards him. Despite his bad personality traits he does not appear to be truly bad inside and was ready to embrace his good qualities before his view of world changed for worse. The monster himself considers his actions wrong and could not stand what he did which led to him believe his existence was a curse and it was better to kill himself rather than suffer like this and to also make sure no one will be able to make one like him again as that would lead only to more suffering for everyone.

The tangled story of the monster, the hardship he had to endure and his clear struggle with his own emotions create a rather complicated picture of the monster. Because of this to fully understand and re-captivate the monster is not an easy task, it is, however, one that is very interesting. As a result, the future adaptations make their own versions of the monster, ones that are in some ways similar, yet always possess certain differences.



1. Illustration by Theodor von Holst from the frontispiece of the 1831 edition

Frankenstein

General

The movie *Frankenstein* (1931) directed by James Wells is probably the best-known film adaptation of Frankenstein and his monster. It was a success in its time and even today it is considered an iconic film. On account of its success, sequels were made, nevertheless, in my work, I will deal with the first film only.

Plot

The film starts with an introduction and follows up with scene which shows Frankenstein, in this adaptation named Henry, with his assistant, Fritz, waiting for a funeral to end so they could dig the body up and take the body parts they needed. Then they check another body and it is said Frankenstein now needs a good brain. This is solved by sending Fritz to steal a brain from medical college, however, due to the normal brain falling and breaking, Fritz takes the abnormal one. Next, the movie moves to Frankenstein's fiance Elizabeth and his friend, Victor, worrying about Henry Frankenstein. They go to the university where he used to study and learns from his teacher Doctor Waldman that Frankenstein wanted to create life. They decided to visit him, the scene moves back to Frankenstein and it is shown that a storm is coming and the experiment is ready. Although Henry did not want anybody to be there initially, he eventually decides to show them what he was working on. The storm comes and the experiment is successful, the monster starts moving.

After, the movie moves to Elizabeth and Victor, explaining that Henry will not be coming home for some time yet. His father decides he will go visit him anyway. The scene goes back to Frankenstein arguing with Doctor Waldman about the creature, the creature then comes and is shown he can understand somethings. Fritz scares the monster with a torch and the monster gets upset. They lock the monster in the cellar where Fritz continues to torment the creature despite Frankenstein telling him not to. The creature eventually kills Fritz and when Frankenstein and Doctor Waldman learn of it they decide to kill the monster, they manage to subdue him with an injection, but his friend comes to warn them his father and fiance are coming. When they arrive it is shown Frankenstein is sick and it is decided he will go home and Doctor Waldman promises to painlessly kill the monster. However, when he is about to do so, the monster wakes up, kills him and leaves. Meanwhile, Frankenstein is resting at home and decide to have the wedding as soon as possible.

The scene goes to the day of the wedding. The monster in meantime walks around and meets a young girl named Maria, she takes the monster by the hand and leads him to the water

where she throws flowers into the water watching them float. The monster does the same but when he runs out of flowers he throws the girl in the water when she does not float, he runs away. The wedding day celebrations go on, but Frankenstein is told of Doctor Waldman being found dead and of the monster being spotted near. Frankenstein then hears noises belonging to the creature and tries to find him. While the monster is actually outside the room, where Elizabeth is, the monster comes inside, she starts screaming, Henry hears her, runs to her and when he gets there Elizabeth is fainted on the bed and the monster runs away again.

Outside, the father of Maria brings the girl into the town to the burgomaster saying she was murdered. Frankenstein decides to find and get rid of the monster. The people split into three groups and go look for the monster, with Henry leading one group. The monster is hiding in the mountains, when he sees Henry approaching he attacks him, overpowering him, but when more people are coming he takes him into the nearby mill. There they fight some more, the monster throws Henry from the mill, but he survives. The people then set the mill with the monster still inside on fire. The last scene shows that Henry Frankenstein is going to be alright.

Monster

In the same way, as in the book, the monster was never named. Again, he was generally referred to as the monster or fiend. The first difference is made even before the monster is created. In the movie, they put emphasis to show that the brain used for the monster is actually abnormal one, taken from a criminal, while in the book there is no specification about where the brain came from. This then makes the expectation that the monster will be evil as a result of that whether in the book the way the monster's personality developed was shown to be mostly through contact with people with some inborn qualities whose origin is not explained, they are simply part of the monster similar to the way people have both good and bad characteristics.

However, it can be argued the role the brain played in this film was more ambiguous as does Fernando Vidal in his work. He states that while the explanation of the abnormal brain being the sole cause of the monster's behaviour is the easy one he does not believe it was Whale intention at all, pointing out that the monster later actions negate the effect the criminal brain has, in particular, the scene with Maria (Vidal, 2016). This comes off as plausible to me in a way, for as I mention later, the monster was not necessarily cruel, nevertheless given the emphasis on the fact the used brain was one from a criminal person I stand by the fact the film shifts the blame for the monster's violent actions from being the result of maltreatment to be, at least partially, caused by the brain. Even though there is no hard evidence it was the brain's

fault, the constant reminder of its origin makes it most likely that any viewer will see a connection between the brain and the monster's personality.

In general, there was not really shown that much of an emotional journey as in the books, this is perhaps also influenced by the fact the movie happens over the much shorter time span and the monster also have much more limited contact with people in comparison to the book. The monster acted much more based on instinct, such as the way it was afraid of fire since it was capable of burning him than to have complicated motivation for his actions. Because of that, the reason for the monster's murders is different. Most of his kills stem from the need to protect himself, as the Fritz tormented the monster and probably made it believe he was a real threat to his life, while the professor was about to kill him. The only exception here is the murder of the little girl Maria as this was done accidentally, the monster fully expected her to float on the surface just like the flowers did.

His interaction with Maria is actually the most interesting concerning his emotions and personality. For the first time, he interacts with someone who does not know him and is actually very nice to him, which also goes against of his book depiction, where his appearance caused everyone, including the little brother of Frankenstein, to automatically fear him. Nevertheless, in the movie this interaction gives the monster the first opportunity to freely interact with someone who he has no reason to fear him and it is the first time he shows happiness and to be curious by nature, unfortunately this caused him to throw the little girl in the water and the girl drowned as a result.

Here it is also implied for the first time, that the monster is actually aware of what he has done and has regrets over it as he flees and looks rather terrified at his hands as if he could not really believe he just did that. In a way, this interaction also implies that despite the abnormal brain and his murders before, he was not inherently cruel as he neither attacked the girl on sight nor meant to cause her any harm. On the contrary, the monster seemed genuinely content to just sit there and play with her. The monster's meeting with Elizabeth seems to be mostly from curiosity as he comes in and then leaves again when she screams and faints without the monster actually doing anything but showing up. His last interaction with people goes back to the behaviour, in the beginning, the monster is scared of the people chasing him, especially since they have torches, and is interested only in getting away from them. The only one who interests him more is his creator. There it is implied he is still angry over his earlier treatment and also possibly the fact that he was abandoned by his creator, who before the murder of Fritz,

was the only one who was trying to teach and interacted with him in more positive manner, hence why the monster probably felt the need to kill, or at least hurt Frankenstein in the end.

The last, but possibly the biggest difference, is the intellect of the monster, in the book he is portrayed as a very intelligent being, who quickly pick up on how things work- such as using fire to warm himself up or what to eat and later on actually fully learning the language and talking simply by observing others being taught the language to the point Frankenstein warned his friend at the boat, Robert, to be careful not to be fooled by the monster as the creature was very eloquent and managed even him feel compassion towards the monster. This does not show in the movie at all, just like with his feelings he gets by only the basic instincts.

Despite the fact that he was being directly taught by Frankenstein he managed only to understand simple orders, such as “sit down” but other than that does not show any other better understanding of what is going on. Also, in the whole of the movie the monster never learned how to speak, not a single word, instead only occasionally making noises. Since he did have some sense of curiosity, it is possible this would get better if the movie would go for a longer period but he appears to think and understand much more slowly than his book counterpart.

In overall the movie makes the monster to be more like a simple creature, who actually does not have that much a common with a man and seem to use him more for the purpose of scaring the audience a bit and pointing out that trying to play God is always a bad idea. In contrast, the book monster is emotionally and mentally very close to the people which is the reason why he suffers so much when he is being rejected by them and has to face the fact he will never be part of the society as a whole, something we never see the movie monster to even care about in any way, his main motivation usually comes down to avoiding being hurt and to survive.

This is due to the fact the movie was lacking the point of view of the monster as it did not have the space and the format to show much of an inner thinking or feeling of the monster and also because it seemed to aim for the “happy ending” which meant in this scenario killing the monster and in order for that to be seen as the right thing to do it would not be beneficial to make the monster likeable to the audience. After all, if the book itself did not have the monster’s perspective as well, it would be much easier to dismiss him as only a monster.

In this presentation, the monster is made into a villain, despite showing a couple of scenes implying there could be more under the surface. The general format tries to keep the

genre as horror and acts accordingly. In contrast, the following film took a completely different approach.



2. The Monster in *Frankenstein* (1931)

Alvin and the Chipmunks meet Frankenstein

General

The animated film *Alvin and the Chipmunks meet Frankenstein* (1999) was directed by Kathi Castillo as a part of the Chipmunk Adventure series. It was made with children as a target audience, which is reflected in its attitude towards the lore of the Frankenstein's monster.

Plot

The film begins with villagers chasing the monster back to the castle where he lives with Frankenstein, however, they are stopped by Frankenstein himself as he makes them believe there is no monster and they are being ridiculous. Inside Frankenstein decides he must leave with the monster because the villager will be cautious now. Next, is seen a Majestic movie studio park with several attractions, including one with Frankenstein's castle. Because the attraction is not scary enough they accepted a new person to make it scarier and the person is later revealed to be the Doctor Frankenstein. The Chipmunks are performing at the park and during their break, they decide to go look for the Dragonland attraction but get lost instead and end up locked in the park during the night. Since the light is on in the Frankenstein's castle they go there and witness Frankenstein waking the monster again, but they are spotted and the monster is sent to catch them by Frankenstein. The monster chases them through the park until they manage to escape and get home. When they are asleep the monster come to their room but gets scared by Dave, the chipmunks take-carer, yelling at them to go to sleep and falls out of the window.

One of the chipmunks, Theodore, notices his teddy bear next to the monster lying outside and goes to get the teddy. The monster wakes up but it is revealed he only wanted to return the teddy to Theodore. It starts to rain and Theodore feels sorry for the monster so he takes it home with him. In the morning, he introduces the monster to his brothers and they decide to make him and breakfast. The monster in meantime looks around, accidentally breaks a couple of things. The chipmunks come to the conclusion the monster needs a friend and they take him to the playground, although there are some troubles at first, eventually, the monster befriends everyone. However, the monster creator kidnaps Alvin in order to make him into a better monster and the other, monster including, go to save him. They manage to get Alvin but he is already changed and they must create an antidote while Alvin is causing trouble everywhere. The chipmunks are successful and cure Alvin and get ready for their show. Before it starts Frankenstein makes the last attempt to get Alvin to transform again but is stopped by the monster who is then hugged by Theodore. Unfortunately, because of his appearance, people

think he is hurting Theodore and they chase him but Theodore stands up for the monster and explains that he is actually a good person. In the end, it is shown the monster got a job as a tour driver at the park and is happy.

Monster

Unlike the previous, the monster here is called Frankie by the chipmunks, although it was simply them deciding to call him something other than “monster” as Frankenstein does not use it. Moreover, it makes the monster less scary and more approachable and possible, even relatable if he is called “Frankie”, especially since the intent of the film is to prove he is not a monster, personality wise.

The appearance of the monster is rather similar to the appearance in the film *Frankenstein* (1931) and generally causes everyone to fear him, like in the original book, until they get to know him better. Due to this the message not that what truly matters in person is inside and looks is reached, function as an education for the children watching it.

The film states that Frankenstein wanted the monster to actually behave like a monster and was disappointed when he saw he was actually behaving nice. From that, it is implied he was never taught any proper behaviour, which explains his later inappropriate behaviour at the playground and not knowing basic manners, for example how to share with others. Nevertheless, the monster did not have any intentions to cause any harm, despite being sent to chase the chipmunks he does not hurt them when he finds them at their house and is glad to be accepted by them. Frankenstein also had several brains in possession and even changed it one at the beginning of the film, by which showing there was no connection between the brain the monster had and his personality.

Generally, the monster acts very much like a child, from the way he reacts to breaking something – feeling guilty but rather than admitting it, trying to hide and pretend nothing happened, to the way he gets upset when things do not go his way. This is demonstrated the best during the scene at the playground when he has trouble interacting with the children and straight up starts crying and banging his fist on the ground because he was told he must return the toy car he took from a girl. Despite this, he does desire to make a friend and with the help from the chipmunks quickly pick up on how to behave properly to make friends and is very happy when he succeeds. He bonded with the chipmunks fast as he is worried over Alvin when he is kidnapped and join the other in the quest to help him after knowing him for less than a day. While he gets scared of people couple of times he is never violent during the film, the

closest he gets is when he pacifies Frankenstein so he could not hurt Alvin at the end but even that is very mild and the monster wanted to only catch the Doctor.

Interestingly, this adaptation is also the only of those in my work mentioned in which Victor Frankenstein did not abandon the monster. On the contrary, it was the monster himself who left his creator, because of his bad behaviour toward him and his overall bad intentions. This way while the generally negative feelings about Victor stay, they stem from different places. In this film, there is clear mistreatment of the creature right from the beginning but he was never left to fend for himself alone. On the other hand, in the book, the monster's first negative view of his creator comes from the lack of any treatment and he makes up his mind about Frankenstein before he meets him "Accursed creator! Why did you form a monster so hideous that even YOU turned from me in disgust? ...Cursed, cursed creator! Why did I live?... At length, the thought of you crossed my mind. I learned from your papers that you were my father, my creator; and to whom could I apply with more fitness than to him who had given me life? (Shelley, 1831)." As a result, it makes it quite logical Frankie acts much more like a child than his book counterpart for he had a mentor and therefore did not have to learn how to fully take care of himself. On the contrary, for the film Victor Frankenstein, it was much better to keep the monster dependent on him so the monster would obey.

Unlike the two adaptation, he relies on his sense of smell more – he was able to track the chipmunk and recognised his creator's smell on Alvin's cap after he was kidnapped. The monster is also rather clumsy, breaking several things by accident and even falling out the window once.

This version of the monster seems to be intellectually somewhere between the original and the film adaptation from 1931. From the beginning he understands very well but is unable to speak, making noises and facial expression when he wants to communicate. He is also very confused by many things around, for example, he did not understand that the ride in the Dragonland was a simple attraction and was genuinely afraid of it. On the other hand, once he is explained something he does understand very well and is even capable of fixing his mistake, such as fixing the swing after unintentionally breaking it. It is not specified how much time passed from the moment he saved Alvin to the last scene, but by then he already learned how to talk and even drive a car, showing the monster is reasonably smart.

It is clear this portrait of the monster is influenced by the fact the film is aimed at a young audience. The monster is depicted to be friendly and likeable and unlike the 1931

adaptation, the happy ending here means the monster will end up happy. While in this instance emotions of the monster are more important, in comparison to the original, he still misses much of the complexity the monster was shown to have, but again this is understandable given the genre of the film.

The two mentioned adaptations so far could be even seen as a contrast to each other with one aiming to terrify with its monster, while the other making the monster friendly and leaving out any bad action the monster done in the book. The upcoming one, in my opinion, tries to go back to the origin of the book the most, nevertheless, the final result produces its own version of the monster anyway.



3. *The Monster in Alvin and the Chipmunks meet Frankenstein (1999)*

I, Frankenstein

General

The film, *I, Frankenstein* (2014) directed by Stuart Beattie is a relatively recent one. It is definitely not aimed at children, yet it is not trying to be strictly horror film either. Instead, it is trying to include more action in it, there are several fight scenes present, and also includes more than just Frankenstein's monster from the fantasy world but also demons, gargoyles and even mentions angels, presenting the existence of God as given.

Plot

The movie commences with the monster explaining his origins, which are slightly different from the book. While his creator, Victor Frankenstein, and general circumstances of his creation stay the same, many other things differ. It is said Frankenstein tried to kill the monster right after creating him due to the fact he was afraid of the monster and as a result of that the monster murdered Elizabeth, as the monster states himself "a life for a life". Victor then pursued the monster to the far north but froze to death instead. The monster took Frankenstein's dead body to his family cemetery where he buries the body. Here is where the real plot for the film begins as demons appear with the intention to bring the monster to their leader and the main villain of the film, demon Naberius. A fight ensues, interrupted by two gargoyles, who can switch between gargoyles and the human form. They save the monster and bring it to their main base along with Frankenstein's journal, taken from the body of Victor by one of the gargoyles, describing the process of the monster's making. The monster knows nothing of the journal.

In the base, their queen, Leonore, gives the monster the name "Adam" and offers the monster the opportunity to stay with them and join them in their battle against the demons to save the humankind, despite the fact that her most trusted warrior Gideon strongly disagrees and wants to destroy the monster instead. Nonetheless, the monster refuses the offer believing he has no part in the battle for he does not care about the humankind but only about his own life and decides to go to the farthest corner of Earth, where he believed no human, demon or gargoyle will reach him. The monster was, however, mistaken and after some time demons do find him and he must fight them.

Eventually, Adam decided to return between people so he could track and kill the demons first. It is approximately two hundred years after he left. The monster fights with some demons defeating several of them but one escapes, Adam is caught by the gargoyles again. The scene moves to show two scientists, Terra and Carl, showing the results of their experiment-

reanimating dead rat, to their employer, Wessex, who is later revealed to be the prince Naberius. The fleeting demon informs Naberius of Adam's presence in the city. The screen goes back to the monster as he is brought back to the gargoyles' main base and captured. Adam is reprimand since his fight with monsters brought the attention of human and indirectly caused one man to die at the hand of a demon.

The demons learn that gargoyles have the monster and decided to lead the attack at their base in order to capture the monster, as they believe by studying him, their scientist could gain the needed information for the process of reanimating dead creatures. The demons fail to catch Adam, but it turns out they had a plan, to capture the gargoyles queen and then propose for her to be exchanged for the monster by Gideon. Except the monster managed to free himself and gets one of the demons who reveals him their plan and Adam decide to go and save the queen himself. Because Gideon does not find the monster back at the base, he takes Frankenstein's journal to offer for his queen instead. Gideon makes the exchanges while Adam watches unnoticed. After Gideon and Leonore leaves, the monster leaves his hiding spot and follows the demon who took the journal.

Naberius takes the journal to the scientists. Adam goes to the laboratory and takes the journal from Terra, who was reading it. Before he manages to leave he is stopped by the demons and Naberius who tries to pursue him into helping them, nevertheless, Adam manages to escape. The demons realise the monster will want the help of Terra as she is the only one who could explain the content of the journal to him. They are right and during Terra's way home, Adam stops her and tells her to go with him, trying to explain the whole situation to her. Although, she does not believe him in the beginning when one of the demons, who was assigned to watch here, attacked them she does.

During the fight between the demon and Adam, the demon reveals their plan, which is that they need bodies which do not possess soul so that the demons trapped in hell could possess them. The problem is for that the body not to have a soul it must be dead and that is why they need to know how to bring the body back to life, but this time with demon where the soul should have been. Terra and Adam decide to cooperate, Terra wants to go first to her fellow scientist, Carl, and Adam wants to go to the gargoyle order to ask for their help. They follow their plan and agree to meet afterwards. Except their plans fail, the demons get Carl to tell them of their meeting and capture Terra. The Gargoyle promise to help, however, in reality, the queen sends Gideon to follow the monster and when he sees the journal to destroy it and the monster. Contradictory, the monster kills Gideon, then realises Terra was taken and goes back to the

gargoyles to make them follow him and leads them to Naberius's laboratory. The queen realises this was his plan and command the gargoyles to attack the demons.

Meantime Naberius murders Carl in order to get Terra to cooperate. Terra tries to bring back Carl back to life, what she does not know is that demons have their computers interconnected so that when she shows the process of reanimating on one, they begin to revive all the prepared dead bodies. Next, Adam arrives at the laboratory fights with Naberius and although it looks like he lost as Naberius holds him and starts raising all the demons from hell so they could possess all the bodies, including Adam, as it was stated before, he does not have a soul. In the end, the possession is unsuccessful, which show Adam does indeed have a soul despite not being a human. This catches Naberius by surprises and Adam manages to kill him. Meanwhile, the gargoyles are destroying the bodies so they could not be possessed. The death of Naberius causes the destruction of the whole building. Both Adam and Terra survive and Adam concludes that his purpose in life is to protect the humankind.

Monster

The film acknowledges no name was given to the creature by Victor Frankenstein, thus the queen Leonore gives the monster the name "Adam" by which she implies she recognises him as a full being and not a simple creature, also demonstrated by preceding scene, when she told Gideon who was calling the monster "it" the right way to address the monster is "him". Additionally, the name "Adam" strikes the parallel to Adam in the Bible as the first of his kind, the same case as with the monster. There is reference to the book origins as well for the monster saw himself in the book, therefore possible in this film too, like Adam in a way "I ought to be thy Adam, but I am rather the fallen angel, whom thou drivest from joy for no misdeed (Shelley, 1831)." Here he is granted the wish for being seen that way by others, although never his creator at whom this speech was aimed in the book.

The appearance of the monster is clearly different from the previous adaptations, perhaps the one closest to the description in the book. In the beginning, the monster has long black hair, which he only cuts later in the movie. His skin seems to be slightly yellow with scars all over just like in the book. Notwithstanding, the look of the monster in the films is probably more human-like than in the book. His eyes and mouth, in particular, were described as "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. (Shelley, 1831)" but in the film the eyes are blue and the lips of normal colour.

The stature is relatively tall but still fairly normal for a human, in the book it was made clear the monster was larger than human. Clark says the size of the monster in the book function as a shortcut to demonstrate the monster is truly hideous with severe deformities and as a such cannot pass as a human at all (Clark, 2014). This contradicts the movie portrait because in general, the monster is seen as a weird, but human as he walks among people receiving a couple of curious, perhaps disgusted, looks but nothing in comparison with the reaction of people in the book upon seeing him. This then makes him much closer to humans and makes it easier for him to fit into between people. As a result, a question arises if his backstory was the same as in the original whether he would be chased away in the same way. The film monster distrust for humans stems from his contact with his creator only and maybe if he did not feel the need to avenge himself he could have found a place for himself right at the beginning. After all, in the whole film even when he is back among people he is actually never directly refused by them and Terra even accepts him completely and their form a bond.

Also, the film simplifies the motive behind the action of the monster at the very beginning. The book portrayal had gone a long way before even getting to Frankenstein and those events shaped him greatly. On the other hand, his film counterpart stayed with Victor at the beginning and saw the murder of Elizabeth as reasonable revenge for Frankenstein's attempt to kill him. Later in the movie, it was mentioned Victor promised the monster companion but broke the promise. Unfortunately, no more details are given making the situation unclear.

The problem is in the book the idea of getting a companion made just like he stemmed from the monster's need for company and his failed attempts at gaining this company from the humans. If it were not for the continued refusals by them it is possible the monster would not come up with the plan of literally making a companion for himself, at least there is no indication of it when the monster is describing his life before going to Frankenstein with his proposal. Considering that as far as we know the film's monster contact with people is limited to Victor it appears the Adam wanted the companion of his own right at the beginning before he even got acquainted and rejected by the human society. Possibly, he knew of Victor's relationship with Elizabeth which could have brought the idea of him having one such a relationship too but as there was no more information provided the only sure thing that this tells us is he desired a companionship since his early days.

The monster's relationship with Victor Frankenstein is different as well. For example, Victor is called his "father" by everyone, Adam included. Nevertheless, the monster himself also states he hates him. In the end, the monster seems to come somewhat at peace with Victor

as he refers to himself as Frankenstein – accepting his creator’s surname and his origins. Also the way the film puts it Victor following the monster to the north was not something the monster necessarily wanted, but in the book the monster actually made sure Victor was able to track him for as long as possible, even help him to survive at a couple of occasions – leaving him food to eat for example. Therefore, it was clear he wanted Victor to follow him and was devastated when this caused Frankenstein to die. The impact of Victor’s death has caused is also much smaller. Here instead of having the monster reflected upon his actions and regret his own actions, Adam simply takes the body of his creator and goes bury it, stating it was more than his creator deserved. This somewhat misses out on the complexity of their relationship, however, it is understandable, as it does not seem to be the priority in the film and trying to convey everything the way it was in the book would take too much time – this holds true for the monster’s backstory in general.

Subsequently this change of backstory and his relationship with Victor then changes his whole attitude about others in general, which leads to his reaction on the gargoyles offer and the refusal of their offer. It is a tricky question to ask if the book monster would reject as well but I do think he would at least acted a bit different about it. The book monster was positively desperate for companionship, for place to belong it seems somewhat unrealistic it would decide not to accept it once it was offered. Of course, this would have to happen after everything that was done which made the monster stance towards others very different. Still the fact the monster wanted Victor’s attention even after everything makes me believe he would have accepted the offer while perhaps staying a bit sceptical of it for some time – especially with the presence of someone as Gideon, reminding him he was not truly accepted by everyone for his non-human nature.

A new aspect the movie brought in is the existence of the soul. For the film, this is very important for the plot itself but also for the character of the monster. Because the monster is not human it should not have a soul, although Leonore said that when she first met Adam she saw a potential for a soul and in the very end Adam really gains one. The gain of the soul appears to be tied to Adam’s decision not to care only about himself but actively trying to save others, even at the cost of his own life. The implication behind this may be that even though he was made not born through his action he was able to become equal to a human when it comes to the question of possessing humanity

The film offers narration of the story by the monster itself thus giving bigger opportunity to look into the monster's motives and feeling than the previous adaptations, sans the original.

Nevertheless, the monster's actions and feelings are more straightforward than in the book. As mentioned before, the backstory was greatly simplified and as a result, the emotional turmoil Adam goes through is not the same as in the book.

Consequently, the personality of the monster was altered as well. He is much more broody and gloomy seeking solace more than anything else. With the exception of his murder of Elizabeth he had his emotions under control, does not really seem to struggle with himself so much. He becomes closed off minding only his well-being and interests. In the beginning, he just gave up at the idea of trusting and caring for anyone completely and if it were not for the demons following him he would have probably spent the rest of his life on his own. In contrast the monster in original offered to stray from human only under the condition of having a companion of his own, he was terrified of being completely alone. When he did go to north toward the end of the book it was with the fact that Frankenstein was following him in mind and it is most likely if it was not for that he would stay close to humans, possibly wrecking more damage as vengeance for his suffering and Victor's broken promise.

With Adam's return between human his outlook on society and his place in it start to change somewhat, although it is not shown very much through his emotions as he stays rather closed off and only slowly warming up to others. Nevertheless, his actions prove that despite what he said once faced with the choice to help or just leave, he cannot take the easy way out, showing he indeed does not only care about himself. At the very end, he seems to be content as he found his place in the world.

Similarly, with the original, the monster is plagued by the question of where he came from and what he is exactly. Hence the film's monster views the finding of his creator's journal as life-altering and goes to the great length to obtain it. Also upon reading it the monster decided the best course of action is to destroy the journal, although this was affected by Naberius's plan, whereas in the book the monster planned to destroy everything, including himself, in order for no other creatures to be created like him for he saw his whole existence as full of suffering.

The intelligence of Adam seems to be above the average. As he probably taught himself most things, it is not shown whether anyone taught him anything at some point, but considering Victor tried to murder him shortly after his creation it is unlikely. Despite his apparent intelligence, he was not able to understand Frankenstein journal on his own and requested assistance for Terry, while in original he only needed to know how to read in order to understand. One point that exhibits great difference is his eloquence or lack of it. Even though

Adam has no trouble talking and expressing himself he is certainly not reaching the level of eloquence the monster does in the book. This could be done by his preference instead of ability, but still draws attention as the monster in original was using his gift of speech quite well and often, not only to express himself but also to gain his goal- especially when he needs to convince Victor that his idea was the right one.

In conclusion, the film appears to be trying to retain some of the original 's character complexity, however, due to the fact that it does not have the time to depict the backstory as thoroughly as the book, it changes several key aspects of the monster's personality. Granted the film portrays Adam as, somewhat reluctant, hero and as a such, it needs to be shown that while his actions in the past were not right, he was worth redemption. The end of the film is highly favourable for the monster as the whole accepts who and what he is, how did he come to be and acquires meaning for his life.



4. *The Monster in I, Frankenstein (2014)*

Conclusion

The original portrayal of the monster created an extremely complex character and from the analysis done for this bachelor thesis, it appears the character cannot be truly reproduced in any other work. Resultantly, the image of the Frankenstein's monster on cinema changes with every adaptation.

It can be also noticed some adaptations are not that interested in the depth of the character as much as in the story itself. From the films above this can be seen mostly in *Frankenstein* (1931) where the attention on the monster himself is not that big as he is supposed to serve more as a way to scare people, to create the horror atmosphere. On the other hand, *Alvin and the Chipmunks Meet Frankenstein* took mainly the character, not really keeping with the original story. Nevertheless, the version they created lacked most of the complexity as for this adaptation the usage of the monster was functioning to teach relatively simple moral of not judging the book by its cover. The matter in the book is much more complicated in the book. In this way, the last film puts itself in between those two. There is definitely some effort to give the character depth, to explain the motives behind his action and even show character growth, from rejection all of humanity and being torn about his origin to accepting who he was and realising he is there to protect the world. However, the film is also trying to include a lot of action and introducing other characters and mythology and so the result is still changed and simpler version of the Frankenstein's monster.

Concerning the appearance of the monster, it is clear the film *Frankenstein* influenced the others. Especially, in the film *Alvin and the Chipmunks Meet Frankenstein* the appearance is practically the same, only animated and less threatening. The film *I, Frankenstein* made the monster look more human than the before, although still going for a certain gloomy look. Generally, it seems none of the films was trying to really make the monster according to the book description.

Another thing which is somewhat consistent within the movies but different from the original is the lowering of the intelligence level the monster has. It can be noted with every film the monster appears smarter than in the previous one. Notwithstanding, still the original depiction implied above average intellect unmatched in any of the adaptations.

Similarly, the emotions and personality of the monster are never given the same amount of attention as in the book. A lot of the resulting changes are caused by the fact that films in general simply do not have the same time to spend on thoroughly going through the backstory

of the monster. The monster's personality in the book was strongly affected by the events in his life and so every change to the story means a change in his personality and motives behind his action as well.

By the same token, the films do not show much of, if any, the monster's perspective making more difficult to understand the monster's action and to relate to the monster. Only the film *I, Frankenstein* used narration to show the monster's inner thoughts, however as mentioned above the films did not have the space to be very detailed with them.

It should be mentioned during the writing of the chapter about the authors there was a slight problem with the lack of information about the last two. This mainly caused by the fact that their works are relatively young and not considered classics, at least yet. Noticeable was also the lack of information about those films about their ties to the original in the other sources.

Due to the number of other film adaptations, it would be possible to follow up with other analyses, which would take into account more of the works and other significant aspects.

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List of Illustrations

1. Illustration by Theodor von Holst from the frontispiece of the 1831 edition (Shelley, 1831) (screenshot)
2. The film *Frankenstein* (1931) (screenshot)
3. The film *Alvin and the Chipmunks Meet Frankenstein* (1999) (screenshot)
4. The film *I, Frankenstein* (2014) (screenshot)