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Visual Adaptations of the English Novel: Film Adaptations of the Novel **Frankenstein** – **Frankenstein**, 1931, **Mary Shelley's Frankenstein**, 1994

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ÖZ

Bu çalışmada, Mary Shelley'nin **Frankenstein** adlı romanının 1931 yapımı **Frankenstein** ve 1994 yapımı **Mary Shelley's Frankenstein** adlı film uyarlamaları incelenerek, Mary Shelley'nin romanının temellerini oluşturan feminist bakış açısının, inceleme konusu olan Hollywood filmlerinin ataerkil düzene olan ilişkileri çerçevesinde ne doğrultuda yorumlandığı araştırılmıştır. Bu noktadan hareketle, Mary Shelley'nin **Frankenstein** adlı eseri incelenmiş ve yazarın geliştirdiği feminist söylemin, ataerkil ideolojinin yok sayarak homososyal ilişkilerle perdelediği eril homoseksüel arzuyu gözler önüne serdiğine ve söz konusu olan perdelenmede dişi öznelerin birer aracı olarak kullanıldığına işaret ettiği görülmüştür. Bu süreçte Mary Shelley'nin eserinin, hem dişi öznelerin özellikle aile kurumu içinde dolanıma girmeleriyle indirgendikleri nesne konumunu, hem de ataerkil sistemin ayrıksılaştırdığı ötekilerin konumunu vurguladığı gözlemlenmiştir. Birbirini izleyen ve sırasıyla James Whale'in 1931 yapımı **Frankenstein** ve Kenneth Branagh'ın 1994 yapımı **Mary Shelley's Frankenstein** adlı film uyarlamalarını inceleyen iki bölümde ise, sinemanın özgün dilinin, izleyici ile film anlatısının gösterge dizgesi arasında kurduğu ilişki incelenmiştir. Bunun sonucunda 1931 yapımı **Frankenstein** adlı film uyarlamasının, kendi iç çelişkilerini ele vermesine rağmen, temel olarak Mary Shelley'nin **Frankenstein** adlı eserini, Hollywood temelli kadın düşmanı, homofobik ve statükocu kurumsal söylemler yoluyla olumsuzladığı ve izleyicilerileri buna koşut olarak yapılandırmayı hedeflediği görülmüştür. Öte yandan, 1994 yapımı **Mary Shelley's Frankenstein** adlı film uyarlamasının, yine kendi iç çelişkilerine rağmen, romanın temel politik meselelerine önemli derecede sadık kaldığı ve izleyiciyle bu doğrultuda gelişen söylemler üzerinden ilişki kurduğu, hatta romanı, Mary Shelley'nin özellikle vurguladığı meselelerden sapmayarak dikkate değer bir şekilde geliştirdiği ve zenginleştirdiği saptanmıştır.

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ABSTRACT

In this study, two filmic adaptations of Mary Shelley's novel **Frankenstein**, namely **Frankenstein** (1931) and **Mary Shelley's Frankenstein** (1994) have been analysed to see how and to what degree the Hollywood films in question acknowledge the writer's feminist standpoint. In this process, first, the feminist discourses in Mary Shelley's novel **Frankenstein** have been studied, and it has been observed that the narrative in her novel denounces patriarchal appropriation that is instrumental in both concealing homosexual desire that underlies male homosocial relationships, and encapsulating the female subject within the patriarchal construct, family. Thereby, Mary Shelley's political stand evident in her condemnation regarding not only the object position the female subjects are reduced as they are engulfed in the patriarchal traffick, but the otherness attached to those that are defined as illicit, menacing, and non-representable has been foregrounded. In two consecutive chapters studying James Whale's **Frankenstein** and Kenneth Branagh's **Mary Shelley's Frankenstein** successively, first, the relationship established between the spectator and the visual signification in each extradiegetic/diegetic paradigm has been examined, and it has been observed that Whale's **Frankenstein** – with the exception of some diegetic moments that delate the contradictions embedded in the narrative subconscious – nevertheless accentuates strong misogynist and homophobic discourses, indicating not only the agenda that primarily intends to construct the spectator in line with these discourses, but the dramatic appropriation and effacement the film imposes on Shelley's narrative. Branagh's **Mary Shelley's Frankenstein**, however, avowedly acknowledges Shelley's concerns, and, in spite of its own contradictions that are nevertheless congenerous to those of Whale's work, further elaborates her narrative especially in the context of the relationship it builds with the spectator – a relationship that is primarily attuned to the specific filmic discourse, echoing his acknowledgement.

PREFACE

Upon deciding to study the film adaptations of Mary Shelley's novel **Frankenstein**, I knew that what loomed ahead would be difficult: the process of generating meaning on the screen was not a familiar 'territory', awaiting extensive analysis and hard work. A full understanding of the nature of visual signification peculiar to filmic narratives led to the exploration of highly challenging, covert and manipulative filmic discourses, which now I consider to be mimicking the 'monster': shot by shot, syntagm by syntagm, the process of making a film parallels the making of a creature, its components, or rather, 'limbs' meticulously sutured. The films I studied, namely **Frankenstein** by James Whale, produced in 1931 and **Mary Shelley's Frankenstein** by Kenneth Branagh, produced in 1994, were good examples of such 'monsters', helping me with my delineation of how the conceptualization and representation of the 'monster' evolved in the historical process of the establishment of film as an art form. Hereby, I would like to thank my former supervisor Prof. Dr. Zeynep Ergun who, prior to her retirement, put as much time and effort as I did in this work, Prof. Dr. Esra Melikoğlu, who coped very well with my pestering demand for her help and guidance, my supervisor Assoc. Prof. Dr. Murat Seçkin, without whose adorable help, guidance, patience and understanding this work would have remained incomplete, and Assist. Prof. Dr. Gülşen Sayın, who witnessed the very genesis of the process and guided me along the way. I also would like to thank Hüseyin Ceylan, whose support in the making of this work has been priceless. Finally, because this work stole much of her time and energy, I would like to thank my mother, Fatiş Güner, with all my heart. This work is dedicated to her, with love and respect.

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INTRODUCTION

The purpose of this study is to analyze two filmic adaptations of Mary Shelley's novel **Frankenstein**, namely **Frankenstein** (1931), directed by James Whale, and **Mary Shelley's Frankenstein** (1994), directed by Kenneth Branagh. This analysis involves a contestation of each filmic adaptation with the primary aim to observe whether the Hollywood works in question have overwritten and hence distorted, or adhered to and acknowledged Mary Shelley's **concerns** in the novel which, in their overtly feminist vantage point, threaten the fundamental tenets of patriarchal ideology, and are therefore utterly subversive and inculpating. **Indicating** the objectification the female subject undergoes within the institutional structures of patriarchal order is one such **concern**, in tandem with both **foregrounding** the abjectification of the **other** to obviate the potential threat posited on the order in question, and **disclosing** the operative forces underlying the concealment of homosocial desire that in effect function as the locus of stability, centrality, authority, linearity and regularity, all conceptualized as the primary tenets of patriarchal authority. Identifying the political response each adaptation generates to these concerns is yet another task undertaken in the context of this analysis, not only drawing attention to ideological maneuvers underlying either the elaboration, or the intervention, appropriation, and 'correction' each adaptation realizes with varying degrees, but highlighting the centrality of the possibilities of signification peculiar to **film** in the maneuvers aforesaid.

With more than a thousand different adaptations made over a time period of approximately 100 years[1], Mary Shelley's work **Frankenstein** remains one of the

[1] Due to the fact that a complete list of the films with tangential relationship to the novel would be too lengthy for the physical constraints of this study, a selected list of the major film adaptations of the novel **Frankenstein** has been provided hereby: **Frankenstein**, 1910, dir. J. Searle Dawley, **Life Without Soul**, 1915, dir. Joseph W. Smiley, **Il Mostro di Frankenstein**, 1920, dir. Eugenio Testa, **Frankenstein**, 1931, dir. James Whale, **The Bride of Frankenstein**, 1935, dir. James Whale, **Son of Frankenstein**, 1939, dir. Rowland W. Lee, **The Ghost of Frankenstein**, 1942, dir. Erle C. Kenton, **Frankenstein Meets the Wolf Man**, 1943, dir. Roy William Neill, **House of Frankenstein**, 1944, dir. Erle C. Kenton, **House of Fracula**, 1945, dir. Erle C. Kenton, **Abbot and Costello Meet Frankenstein**, 1948, dir. Charles D. Barton, **The Curse of Frankenstein**, 1957, dir. Terence Fisher, **I Was a Teenage Frankenstein**, 1957, dir. Herbert L. Strock, **Frankenstein '70**, 1958, dir. Howard W.

novels most frequently adapted into films. That the Hollywood adaptations of the novel **Frankenstein** encompass the whole historical process throughout which film as an art form has emerged, evolved and been established as an industry[2], implies that the industry in question has developed an immense interest in the narrative material provided by the novel. Taking into account that film, which is pre-eminently a narrative medium, is **a form of writing** borrowing from **other forms of writing**[3], and that the novel and the film have been the most popular narrative types of the nineteenth and the twentieth centuries respectively, it can be argued that Hollywood film-makers' interest in the novel genre in the most general sense can be justified in their desire to seek and thus earn the response excited by the narrative possibilities the novel genre offers, regarding it in the crudest manner as a source of ready-made narrative material, or rather, as a stock of "…pre-tested stories and characters, without too much concern for how much of the original's popularity is intransigently tied to its verbal mode."[4] In other words, it can be asserted that film, in the historical process of its establishment as a form of art, has made apt use of especially the novel genre as a justified repository of narratives in its usurpation of high-minded respect

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Koch, **The Evil of Frankenstein**, 1964, dir. Freddie Francis, **Furankeshutain Tai Baragon**, 1965, dir. Inoshiro Honda, **Frankenstein Meets the Space Monster**, 1965, dir. Robert Gaffney, **Furankenshutain No Naija**, 1966, dir. Inoshiro Honda, **Jesse James Meets Frankenstein's Daughter**, 1966, dir. William Beaudine, **Frankenstein Created Woman**, 1967, dir. Terence Fisher, **Frankenstein Must Be Destroyed**, 1969, dir. Terence Fisher, **The Horror of Frankenstein**, 1970 dir. Jimmy Sangster, **Dracula Versus Frankenstein**, 1971, dir. Al Adamson, **Dracula Prisoner of Frankenstein**, 1972, dir. Jesús Franco, **Andy Warhol's Frankenstein**, 1973, dir. Paul Morrissey, Antonio Margheriti, **Blackenstein**, 1973, dir. William A. Levey, **Frankenstein and the Monster from Hell**, 1973, dir. Terence Fisher, **Frankenstein's Castle of Freaks**, 1973, dir. Robert H. Oliver, **Frankenstein: The True Story**, 1973, dir, Jack Smight, **Young Frankenstein**, 1974, dir. Mel Brooks, **Victor Frankenstein**, 1975, dir. Calvin Floyd, **Frankenstein's Island**, 1982, dir. Jerry Warren, **The Bride**, 1985, dir. Franc Roddam, **Gothic**, 1986, dir. Ken Russel, **Doctor Frankenstein**, 1989, dir. Richard Clark, **Frankenhooker**, 1990, dir. Frank Henenlotter, **Frankenstein Unbound**, 1990, dir. Roger Corman, **Frankenstein: The College Years**, 1991, dir. Tom Shadyac, **Frankenstein: The Real Story**, 1992, dir. David Wickes, **Mary Shelley's Frankenstein**, 1994, dir. Kenneth Branagh. For a full list of film adaptations of **Frankenstein**, visit (Internet) http://www.english.upenn.edu/Projects/knarf/ Pop/movies.html, 11.04.2008.

[2] For a brief historical summary of the emergence and establishment of film as an art form, and of its industrialization especially in Hollywood, see Douglas Kellner, "Culture Industries", **A Companion to Film Theory**, Ed. by Toby Miller & Robert Stam, Oxford, Blackwell Publishing, 1999, pp. 202-220. A detailed argument pertaining to the commercialization process of film will be made in the following pages.

[3] Robert Stam, "Introduction: The Theory and Practice of Adaptation", **Literature and Film: A Guide to the Theory and Practice of Film Adaptation**, Ed. by Robert Stam & Alessandro Raengo, Oxford, Blackwell Publishing, 2005, p.1.

[4] Brian McFarlane, **Novel to Film: An Introduction to the Theory of Adaptation**, Oxford, Oxford University Press, 1996, p. 8.

for literary works and its contingence to crass commercialism, with the expectation that respectability or commercial popularity achieved in one medium might infect the work created in another[5]. Nevertheless, explicating the ongoing interest in the novel **Frankenstein** as merely predicated upon the novel's ability to generate the desirable respectability aforementioned would be a sweeping generalization, since it is observed that an extremely wide range of the filmic adaptations of the novel **Frankenstein** are either in tangential relationship to the narrative of the novel, or are produced with primarily commercial concerns. Overtly exploiting[6], manipulating, overwriting and appropriating the subject-material of the novel **Frankenstein**, and undermining its narrative in their voyeuristic depiction of a monstrous, deviant and disfigured creature, an **other** either to be mocked at and alienated, or to be discarded due to the effective / potential threat it posits on society at large, the multifarious filmic adaptations in question provide the spectators with regulatory provisions that overthrow the very fundamentals of the original text[7]. Thus, one may assert that the motives for such an interest, with overtones of a strong political agenda that reinforces normative patterns of representation, range beyond attaining the respectability the novel itself has earned.

The point in this context is not to resist an intertextual interplay between the novelistic and the filmic text – given the hybrid verbal-visual nature of illustrated novels and verbal films[8] – , to take an essentialist turn relying on overtly moralistic fidelity discourses, or to question the legitimacy of the process of adaptation at large: adaptation is a common artistic endeavour, and filmic adaptations, hinging on Gerard Genette's taxonomy, can be defined as transtextual works revolving around "…hypertexts derived from pre-existing hypotexts which have been transformed by

[5] **Ibid.**, pp. 3-7. Note that the reference to McFarlane's argument in this context is merely to emphasise his view on the employment of novels as source materials in the making of film, which does not necessaily imply that such an employment undermines the possibilities of artistic endeavour in film.

[6] The exploitation in question has reached to such an extent that even pornographic material have been produced with the title "Frankenstein". Online examples are available at http://www.Frankensteinporn.com, http://www.iafd.com/title.rme/title=Frankenstein/year=1985/Frankenstein.htm , and http://apolloguide.com/mov_fullrev.asp?CID=3203, 23.02.2009.

[7] What is suggested by "the fundamentals of the original text" will be elaborated in this chapter.

[8] Kamilla Elliott, **Rethinking the Novel/Film Debate**, Cambridge, Cambridge University Press, 2003, p. 2.

operations of selection, amplification, concretization, and actualization."[9] Dovetailing with **intertextuality** – Julia Kristeva's coinage, contending that texts are entities conveying **instable** meanings in their embodiment of society's dialogic conflict over the meaning of words[10] – , and with **dialogism** – the Bakhtinian term that pertains to the infinite and open-ended possibilities generated by all the discursive cultural acts, the matrix of communicative instances which fuse within the text not only through recognizable citations, but also through indirect textual relays[11] –, adaptation brings to the fore the postulate that a single novelistic text, in effect, comprises of a series of verbal signals that can trigger a plethora of various possible readings. Being an open structure, the novelistic text can constantly be reworked and remoulded by a boundless context, nourished by, and at the same time, extending into an infinitely permutating intertext, and thus be 'treated' via ever shifting patterns of interpretation. Operating on such narrative structures, filmic adaptations are capable of embodying the narrative possibilities inherent in **transtextuality**, i.e., the effective co-presence of two texts, one being the novelistic text, the other, the filmic narrative; **paratextuality**, i.e., the relation, within the totality of a literary work, between the text proper and its **paratext**[12]; **metatextuality**, i.e. the critical relation between one text and another; **architextuality**, i.e., conventions and codes suggested by generic taxonomies with respect to different readings of a text; and **hypertextuality**, i.e., the relation between one text, which Génette calls **hypertext**, to an anterior text or **hypotext**, which the former **transforms**, **modifies**, **elaborates**, or **extends**[13].

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[9] Stam & Raengo, **op. cit.**, p. 31.

[10] For further discussion, see Julia Kristeva, **Desire in Language: A Semiotic Approach to Literature and Art**, Trans. by Thomas Gora, Alice Jardine and Leon S. Roudiez. Ed. Leon S. Roudiez, New York, Columbia University Press, 1980, passim.

[11] See Mikhail Bakhtin, "Discourse in the Novel", **Literary Theory: An Anthology**, Ed. By Julie Rivkin and Michael Ryan, Oxford, Blackwell Publishing, 2004, pp. 674-685.

[12] Paratexts involve titles, prefaces, postfaces, epigraphs, dedications, illustrations, in short, all the peripheral forms of narratives both surrounding the text and, at the same time, implicit to the text, virtually imperceptible. For further information, see Gérard Genette, **Paratexts: Thresholds of Interpretation**, Trans. by Jane E. Lewin, Cambridge, Cambridge University Press, 1987, pp.1-15.

[13] For a more detailed argument, see Gérard Genette, **Palimpsests: Literature in the Second Degree**, Trans. By Channa Newman and Claude Doubinsky, Lincoln, University of Nebraska Press, 1997, pp. 1-6.

Such a capability, in its incorporation of infinite interrelations between two narrative structures, inevitably results in shifts from an essentially verbal medium into a multi-stratified one compounded by words (spoken and / or written), music, sound effects and moving photographic images, and by implication, **by the tokens of socio-cultural context endemic to film**. It is for this reason that fidelity, or impartiality on the part of the filmic narrative is unlikely, or even undesirable for the production of a fully-acknowledged and distinct work of art.

Nevertheless, the locus of the problem regarding the multifarious adaptations of the novel **Frankenstein** resides **in the extent of** the departure the filmic narratives take from the specific political stand inherent in the work: as I read it, the novel **Frankenstein** is predominantly a feminist text, one of its primary concerns being the feminine condition, or rather, the representation of the female subject within the construct **family**, and consequentially, within the larger construct **patriarchal society** that is intransigently comprised of homosocial relationships, registering and hence legitimizing **desire** by ascribing it to the male, while concealing the homoerotic male desire that underlies the complete agenda[14]. Albeit the magnetizing influence both the narrative of the novel and the idea of a 'monster' generate on the film industry, Shelley's work **Frankenstein** is highly subversive, positing a substantial threat on the dynamics of patriarchal ideology in its overt exposition of the central role homosocial web of relationships play in sustaining patriarchal empowerment, of the very patriarchal system that is predicated upon veiling them, and of the usurpation of the female subject in this process. Therefore, the extent to which filmic adaptations of the novel **Frankenstein** comb out the 'menacing' discontents, elicit the proper subject material to meet the scopophilic gaze in the visual encoding of filmic paradigms, devise emblematic pictures of predetermined 'otherness' and monstrosity, and cloud, in censorious discourses, Mary Shelley's condemnation of patriarchal ideology as a self-appointed system that denies the female subject subjectivity and historicity, determines the extent to which

[14] This issue will be elaborated in Chapter 1, "The Novel **Frankenstein** as Feminist Narrative".

they advocate the political dynamics of patriarchal ideology, i.e., the dominant ideology constituting the **status quo**.

Given this argument, one may take yet another glimpse at the manner multifarious Hollywood adaptations of the novel **Frankenstein** interpret Mary Shelley's narrative: that they fundamentally **attack** the novelistic narrative, rather than **transform, modify, elaborate or extend it**, is evidenced by the utterly **illicit exploitation, manipulation, appropriation, and overwriting** the novel undergoes. As previously stated, the subject material of the novel is stripped off its primary concerns, and randomly usurped[15] as a narrative context to display the iconic representation of the creature's disfigurement, causing the visual signification of the creature to be imprinted on the spectators' minds as the very sign of 'monstrosity' itself. With drooping eyelids, disproportional facial features, and bolts around his neck, the Hollywood treatment of the image of the creature[16] is an epitomized picture of what pertains to 'the monster', or of the abject against whom measures must be taken. The appropriating intervention the novelistic narrative has thus been subjected to by the entertainment industry is therefore highly indicative of a gross **discrepancy** between the political stands taken by the Hollywood adaptations of the novel and Mary Shelley's original work, implying that these adaptations serve specific **ideological** ends.

In the most general sense, films, be they products of mainstream, institutional and industrialised enterprise, or of marginal, individual and independent endeavours, operate on societal consciousness and systems of value either to **sustain** the structures inherent in the cultural context of the societies they are produced from within, or to **illuminate** their fissures[17]. As a result, with respect to their vantage points, they may either exult and reinforce, or criticize and make attempts to transform the structures in question. Expounding on the function of the silent film

[15] See the list of the films in Footnote 1, where the titles the films bear are indicative of the random usurpation in question.
[16] See Appendix 1.
[17] Toby Miller, "Introduction", **A Companion to Film Theory**, Ed. by Toby Miller & Robert Stam, Oxford, Blackwell Publishing, 1999, p. 1.

era in a celebratory and justifying manner, Vachel Lindsay, an American poet, an early film critic, and an outspoken racist, states the following: "The moving picture man [is] a…**social force**…the mere formula of [whose] activities [keeps the general public] **well-tempered**"[18] and thus, albeit roughly, voices the early, nevertheless, effective **ideological** function films hold. According to Jean-Louis Comolli and Jean Narboni, on the other hand, who speak from a time period of approximately forty years later, what the camera registers is "…the vague, unformulated, untheorized, unthought-out world of the **dominant ideology**, … [being] one of the languages through which the world [speaks] to itself, constitut[ing] its ideology for it **reproduces the world as it is experienced when filtered through its ideology**"[19]. What these assertions share, despite their disparate vantage points[20], is a reference to the centrality of ideology in designating not only the filmic narratives, but the responses they **intend** to generate. Thus, inferring that films do not have an existence independent from the ideological repertoire of a given social context, or rather, that films incorporate the body of responses either in favour of, or against the ideological dynamics of a particular society, one may hold that the ideology fostered by / shaping the very institutional or individual parties involved in the making of the films will most likely be accentuated every time filmic performances occur.

That the same holds for the very process of filmic adaptation is stated by Peter Reynolds in the following lines, which draw a generalizing, nevertheless, comprehensive picture of filmic adaptations' ability to project the very ideological stand taken by those involved in the making of the films:

> "**Animated images of literature in performance are seldom produced by accident or chance, nor are they natural and ideologically neutral. They have been designed and built (consciously or unconsciously) by their author(s) in order to project a specific agenda and to encourage a particular set of responses**. Camera-angle, lighting, the use of space – theatre space and

[18] Vachel Lindsay, **The Art of the Moving Picture**, New York, Liveright, 1922, p.243.

[19] Jean-Louis Comolli and Jean Narboni, "Cinema/Ideology Criticism (1)", **Contemporary Film Theory**, Ed. by Anthony Easthope, New York, Longman, 1993, p. 46, emphasis mine.

[20] One should note that Lindsay, due to his political stand, is **in favour of** the ideological instrumentality films hold, whereas Comolli and Narboni's assertion is intended to draw **a diagnostic picture** of the issue in question. For a more detailed analysis of Lindsay's arguments, see Lindsay, **op. cit.**, pp. 221-256.

> the space framed by the camera –, casting, gesture, are all part of the grammar and syntax of performance. Understanding how and why this language is employed is more likely to occur (and to prove more productive, useful and intellectually satisfying) if…the spectator not only looks, but learns how to look critically…Most adaptations of literature in performance do not draw attention to the fact that they are fictional rather than real, or that **the point of view from which the action is observed is not the only one available. Illusionism deliberately masks the subjective nature of the performance text and presents it instead as an objective reality. What the spectator sees or hears is what he or she is allowed to see, and to set the agenda by foregrounding one issue or set of issues is to marginalize others**…Often highly manipulative, it can anesthetize critical judgement and almost invariably foregrounds individuals at the expense of issues."[21]

Given the arguments above that primarily foreground the ideological partiality of not only films, but of filmic adaptations, one may focus on the very ideology Hollywood discourses advocate: in spite of the subversive voices they harbour[22], Hollywood discourses are primarily attuned to the factional highlights and ideals of the American society that is fundamentally comprised by value systems reinforcing the white, Western, heterosexual, masculine experience in a capitalist context[23]. Providing the spectators with so-called **objective** evidences to this experience, the discourses in question are characterized by the following features, which flow logically from the objectivity aforesaid:

> "…first, a dedication to a commonsense version of **realism in the depiction of the social world**; second, a humanistic psychology that assumes **the comprehensibility of motivation**; third, a linear historical determinism according to which **the precedent conditions are always the cause of apparently related subsequent conditions**; fourth, a moral idealism, equally committed to determinism and comprehensibility, which **presumes that all social contradictions can be resolved**, … and finally, a naturalistic mode of acting that by virtue of its insistence on being imitative of 'real' behaviour manages to convey all of these assumptions without critical question or comment. [These discourses consequentially constitute] **the ideology of the visible as evidence of the truth**."[24]

[21] Peter Reynolds, "Introduction", **Novel Images: Literature in Performance**, New York, Routledge, 1993, pp. 1, 2, emphasis mine.
[22] A brief reference to what constitutes these voices will be made in the following page.
[23] Philip Green, **Cracks in the Pedestal: Ideology and Gender in Hollywood**, Amherst, University of Massachusetts Press, 1998, pp. 15-16.
[24] **Ibid.**, p. 17.

Setting forth from this point, one may assert that the novel **Frankenstein** is both a resourceful text, and an open target and for the discourses in question, for the motives the novel provides, such as the 'monster' – directly linked with the representation of the female subject, the **other**, the object, the abject, voyeuristic appropriation, and creation / recreation / reproduction –, the subject / object binary opposition, and access to authority either through patriarchal lineage or scientific knowledge, **may** easily be redefined, remapped and recontextualized by the filmic narratives to provide visible evidences, so to speak, of the selfsame, American 'truth' of a social world, and thus to fit in the so-called 'realistic Hollywood picture'[25] that reproduces it. Accordingly, the spectators **may** aptly be imbued with strong prescriptions and provisions to be put into action to prevent any deviations from **what the dominant ideology prescribes** as the normative and the legitimate.

Nevertheless, what one should note in this context is that the arguments cited above, indicating the contiguity of films and filmic adaptations to ideology, are generalizations, notwithstanding the diagnostic pictures they present. Put differently, there are reservations to the assumptions they make, given the postulate that every text both represents and **exceeds** the ideology it speaks from within and thus contains its contradictions that are silently inscribed in it[26], or, to use Barbara Johnson's words, that "…when one writes, one writes more than (or less than, or other than) one thinks"[27]. Thus, one may infer that every ideology has its blind spots in the textual subconscious, so to speak, causing it to lose its overwhelming power over the texts generated in its cultural context.

The filmic narratives of **Frankenstein** by James Whale and **Mary Shelley's Frankenstein** by Kenneth Branagh, on the other hand, are also texts, which, albeit being the products of the same institutional and industrialised enterprises of Hollywood, also harbour their own contradictions within filmic paradigms, unconsciously letting them leak out, so to speak, at their fissures. For this reason, it

[25] A brief account on what this 'picture' involves will be provided in the following pages.
[26] Jacques Derrida, "Implications: Interview with Henry Ronse", **Positions**, Trans. By Allan Bass, Chicago, University of Chicago Press, 1981, pp. 1-14.
[27] Barbara Johnson, "Writing", Rivkin & Ryan, **op. cit.**, p. 346.

is **unlikely** that they **steadfastly** adhere to the ideology the Hollywood industry sets out to implement and / or maintain, hence the inefficiency of definitive totalizations.

Consequently, the purpose of this study is to analyse two Hollywood adaptations of the novel **Frankenstein**, namely **Frankenstein** (1931) directed by James Whale and produced by the Universal Studios – owing its significance to the fact that it was historically the initial work buttressed by the studio system of Hollywood to reach a large population –, and **Mary Shelley's Frankenstein** (1994) directed by Kenneth Branagh and produced by Columbia Tristar – being the latest adaptation that, as the title of the film implies, pays homage to Mary Shelley, and by implication, to her narrative – , with a perspective that not only acknowledges the ideological partiality of the Hollywood discourses they nevertheless accentuate with varying degrees, but takes into consideration that they also write more than (or less than, or other than) they intend. It is under this light that to what extent they have deviated from the political intent of the narrative in the novel, and whether or not they negate the feminist text and thereby overwrite it with the normative authority that regulates representation, will be foregrounded.

In this context, first, a comparative analysis of the film and the novel will be made with respect to the commercial, ideological and ontological values they hold, and this will be followed by an accentuation of the patterns of signification devices incidental to each genre. This analysis will be elaborated by an exposition of the processes of generating meaning in films, along with a foregrounding of the psychoanalytic repertoir involved in constituting the spectator's relation to the filmic paradigm. From this onset, the feminine stand Mary Shelley takes in her novel **Frankenstein**, and her concerns regarding the status of both the female subject and the **other** will be expounded in the following chapter to lead to a comparative study of each filmic adaptation in relation to the narrative of the novel in two consecutive chapters.

Webster's New Universal Unabridged Dictionary enlists three major sets of definitions for **film**: one set pertaining to the thin, delicate structure of any kind of

material, another to the physical and chemical components of the material used in the mechanical devices of photography and motion pictures, and finally one to the production, reproduction and distribution of the motion pictures industry[28]; all amalgamated to characterize the technical, material and institutional processes involved in the making of the **film as an art form**. That film, in addition to its artistic possibilities of filmic representation at large, is contiguous to technological materiality, and hence to the processes involved in the establishment of the industry via the technological materiality in question, calls for an extensive analysis of **film as an art form**, involving 1) an examination of **film as a product of mass art** stipulated by technological advances in industrialization, thereby hinging on **production and re-production** as central modes for both capitalism and filmic representation, and 2) an exposition of the experience and hence the status of the individual as manipulated, conditioned and constructed by the **meaning** the film generates as each and every moving image unfolds in the chronological and spatial paradigm of filmic representation.

Technology, in the general sense of the word, is the embodiment of the means and tools that augment the already existing systematic use of knowledge. More specifically yet, it refers to the routine, automatic, mass production of multiple instances of the same product, having the ability to mediate any artefact, ranging from simplest tools to works of art[29]. The fact that art too can be mediated via technological tools has strong allusions to the patterns of technological advances of the modern, industrial societies. Following the Industrial Revolution, the technological advances in question did not necessarily generate novel modes of production, reproduction, distribution and consumption of capitalist ideology, however, they mimicked those given with greater access to greater masses, constituting **mass technology** that marks the infinite reproducibility of capitalism

[28] "film", **Webster's New Universal Unabridged Dictionary**, New York, Barnes & Noble, 1991, p. 531.
[29] Noël Carroll, "The Ontology of Mass Art", **The Journal of Aesthetics and Art Criticism**, Ed. by Patrick Maynard, Vol. 55, No. 2, Spring 1997, p. 187.

itself as an ideology[30]. The refinement of this process, or rather, the replacement of individual thought and action with gargantuan organizations and institutions acting as the motor of social and cultural progress – which Nicholas Garnham describes as the emergence of "… [a] capital-intensive, technological means of mass production and / or distribution, highly developed divisions of labour and hierarchical modes of managerial organization, with the goal, if not of profit maximization, at least of efficiency"[31] – produced its derivative, **mass art**. Mass art related to a process in which scientific rationality no longer promised to liberate humanity, but became integrated within the capitalist economy and transformed into a new and more powerful mechanism of domination. Following the same modes of production, reproduction, distribution and consumption implicit within the ideology, mass art became instrumental in **conditioning** the individual by instilling the modes of thought and behaviour appropriate to a highly conformist social order[32], and generated standardized products capable of prescribing and thereby regulating a standardized pattern of action / reaction. Offered to the masses in question, mass art was "…disseminated by means of mass industrial technologies that are capable of delivering multiple instances or tokens of artworks to widely disparate reception points."[33]

The emergence of film as a mass art form in the early years of the twentieth century, and the immediate institutionalization and industrialization especially **the narrative film type** undergoes **in the United States**[34] are, for this reason, highly suggestive of the link between the materiality of the film itself as a technological and commodified entity – an entity that owes its very existence to the technological developments contextualized within / conceptualized by capitalist ideology – and the

[30] In the "Introduction" section to his work **Postmodernism, or, the Cultural Logic of Late Capitalism**, Fredrick Jameson argues capitalism's refinement process as it further evolves into a self-reflexive mode of reproduction, capable of legitimizing and infinitely reinstilling its own mechanisms. For further information regarding this issue, see Fredrick Jameson, **Postmodernism, or, the Cultural Logic of Late Capitalism**, Durham, Duke University Press, 1991, pp. ix-xxii.
[31] Nicholas Garnham, "Concepts of Culture: Public Policy and the Cultural Industries", **The Film Studies Reader**, Ed. by Joanne Hollows, Peter Hutchings, Mark Jancovich, London, Arnold, 2000, p. 19.
[32] Douglas Kellner, "Culture Industries", Miller & Stam, **op. cit.**, p. 204.
[33] Carroll, **op.cit.**, p. 189.
[34] Richard Maltby, **Hollywood Cinema**, Oxford, Blackwell Publishing Ltd., 2003, pp. 113-153.

narratives it mediates. In other words, given the film's status as a technological and material entity, it is not possible to distinguish capitalist process of production / reproduction from what **a narrative film** does as it unfolds in time by subjecting the individual to incessantly produced and re-produced representations of constructed 'realities'.

Theodore Adorno states the following as he comments on the economic dynamics of **mass art**, leading to the establishment of **cultural industry** – his own coinage pertaining to the crystallization of capitalism that both generates and appropriates the dynamics of cultural consumption:

> "…the technology of the culture industry [is] no more than the achievement of standardization and mass production, sacrificing whatever involved a distinction between the logic of the work and that of the social system. This is the result of not a law of movement in technology as such but of its function in today's economy...Amusement under late capitalism is the prolongation of work. It is sought after as an escape from the mechanized work process, and to recruit strength in order to be able to cope with it again. But at the same time mechanization has such power over a man's leisure and happiness, and so profoundly determines the manufacture of amusement goods, that his experiences are inevitably after-images of the work process itself. The ostensible content is merely a faded foreground; what sinks in is the automatic succession of standardized operations. **What happens at work, in the factory, or in the office can only be escaped from by an approximation to it in one's leisure time**."[35]

The need charged by the change in the patterns of leisure activity was met, especially in the United States, by the film industry, namely, Hollywood. Already having established its essential features by 1917[36], the industry became well-organized in a very short time period, its mode of production being the studio system that aptly mimicked the industrial assembly line manufacture[37] under the supervision of a manager, and was fed by large corporations and investors to produce "…**maximum pleasure** for the **maximum number** with the **maximum profit**"[38]. Thus, the production process of the Hollywood film became a commercial activity

[35] Theodor Adorno & Max Horkheimer, "The Culture Industry: Enlightenment as Mass Deception", Hollows, **et. al.**, **op. cit**, pp. 7, 11, emphasis mine.
[36] Richard Maltby, "The Classical Hollywood Cinema", Hollows, **et. al.**, **op. cit.**, p. 166.
[37] James Bordwell, Kristin Thompson, **Film Art: An Introduction**, New York, Mc Graw-Hill, 1997, p. 6.
[38] **Ibid.**, emphasis mine.

controlled by the entertainment industry to attract spectators to their products. Consequently, as Douglas Kellner states, "…film production was accordingly organized on an industrial model with a mass-produced output aimed at capturing a secure audience share and thus realizing a substantial profit."[39] That being said, one may conclude that especially the Hollywood film, in the most general sense, is a commodified entity serving capitalist ends, or rather, producing "…tangible product and intangible service."[40].

The organizational system and the uniformity of the end-product, namely the film, reached such refinement that "The Motion Picture Production Code of 1930" was declared and set as the definitive regulation, functioning from then until 1968 as **the very author of the narratives the films generated**. Emblematic of the body of anxieties accumulated in the 1920s in the U.S.A., such as the societal repercussions of the World War I[41], the ensuing instabilities caused by these tensions[42], the financial instability leading to the crash of the Wall Street Market in 1929[43], and the political precursors of the oncoming World War II, the code functioned as a

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[39] Kellner, **op. cit.**, p. 205

[40] **Ibid.**

[41] These involved fear of bombings, Communism, labour unrest resulting in **Red Scare** and the growing power of the labour unions, high wartime inflation, unemployment, the unrest caused by the Afro-American war veterans' demand for the civil rights they had fought for in Europe, consequent racist lynches mostly inspired by the re-emergence of the **Klu Klux Klan**, the increase of the Afro-American population in larger cities reshaping the metropolitan life, and the saturation observed in the population of immigrants. See (Internet) http://www.digitalhistory.uh.edu/database/article_display. cfm?HHID=458, 21.06.2008, for a more detailed depiction of the 1920s in the U.S.A. A more detailed argument on this issue will be made in Chapter 2, "**Frankenstein**, 1931".

[42] The tensions in question were primarily caused by the rise in the female subjects' demand for equal pay for equal work, which later on became an organized initiative, having its roots in the work realized by the **National American Woman Suffrage Association** (see (Internet) http://www.spartacus.schoolnet.co.uk/USAWnawsa. htm, 22.06.2008, which provides a full picture of the extent of the work realized by the association). These were followed by a profound change in sexual mores, gender roles, hair and dress styles. On the other hand, the increase in the Afro-American population in larger cities resulted in the emergence of the Afro-American voice as well, not only in the societal, but in the cultural structure of the metropolitan life (see (Internet) http://www.math.buffalo.edu/~sww/circle/harlem-ren-sites.html, 25.06.2008 for futher information). The introduction of the 18th Amendment to the Constitution, on the other hand, to prohibit the consumption of alcohol, resulted in illegal liquor production controlled by the mafia, and thus extended the compass of the illegal activities undertaken by the underground organizations. (See (Internet) http://www.druglibrary.org/schaffer/Library/studies/wick/index.html, 23.06.2008, which enlists the complete content of the 18th Amendment.)

[43] Visit (Internet) http://www.pbs.org/wgbh/amex/crash/timeline/timeline2.html, 24.06.2008, for further information.

regulatory force conditioning the scope and content of the films produced in the political, ideological, social and historical backdrop of the period in question. Embedded in "Appendix 2", "The Motion Picture Production Code of 1930" aptly projecs the overtly conservative, racist, patriarchal, misogynist, homophobic, white, western discourses, and is instrumental in delineating especially Hollywood films' convergence to **capitalism**, **Americanism**, and **patriarchal ideology**[44]: opening with an announcement of its mission, the code enlists its general principles regarding crimes against the law, sex, vulgarity, obscenity, profanity, costume, dances, religion, locations, national feelings, titles and repellent subjects. Defining **good** entertainment as an activity tending to "… **improve the race**, or, at least, to **recreate** and **rebuild** human beings **exhausted** with the **realities** of life."[45], the code reifies Adorno's contention that mass art functions to manipulate, condition, and hence reconstruct the individual who is no longer capable of coping with the incessancy of the patterns of reproduction. The code then defines **bad** entertainment that "…degrade[s] human beings, or … **lower[s] their standards of life** and living, hence the moral importance of entertainment is something which has been **universally recognized**."[46], which is not only emblematic of the code's universalist, essentialist and authoritative discourses lending it the power to determine what is good and what is bad, but also highly indicative of a potential threat posited on the process of 'consumption' that is well-regulated and rendered continuous, a threat that would inflict the Hollywood industry as well. Stating, "So **correct** entertainment **raises** the **whole** standard of a **nation**."[47], the code both foregrounds American Nationalism with highly political overtones of belief in the supremacy of imperialist power, and implies that the standard of living alluded to in the previous statement can in turn be sustained by the standardization of the individuals by the cultural context films provide.

[44] Due to the physical constraints of this chapter, the analysis made in this context bears the characteristics of an overview.
[45] http://www.artsreformation.com/a001/hays-code.html, 14.06.2008, emphasis mine.
[46] **Ibid.**, emphasis mine.
[47] **Ibid.**, emphasis mine.

The code also makes a clear distinction between 'morally good' and 'morally evil' art. Asserting, "Art can be morally evil in its effects. This is the case clearly enough with unclean art, indecent books, suggestive drama. The effect on the lives of men and women is obvious."[48], the code alludes to the representation of activities of a sexually explicit nature, utterly threatening in its ability to lead individual to exercise sexual acts outside the regulation of the patriarchal house and hence of the construct **family** that allows only for heterosexual experience. It is for this reason highly explicable that the assertion continues with an exposition of the morality provisioned by the moving pictures, reading: "They reproduce the morality of the **men** who **use the pictures as a medium for the expression of their ideas and ideals**"[49]. The address particularly to **men** as a conglomeration with uniform ideals is evident in this statement, whereas the female subject is totally discarded.

The code then continues with how the 'correction' process is to unfold: with strong claims to reality, the code asserts the instrumentality of the actors and actresses in portraying the alleged 'reality' films set out to convey as follows:

> "…Because thru light, enlargement of character presentation, scenic emphasis, etc., **the screen story is brought closer to the audience than the play. The enthusiasm for and interest in the film actors and actresses**, developed beyond anything of the sort in history, **makes the audience largely sympathetic toward the characters they portray and the stories in which they figure**. Hence **they are more ready to confuse the actor and character**, and **they are most receptive of the emotions and ideals portrayed and presented by their favorite stars**."[50]

As the emphasized expressions indicate, the code overtly propounds the reinforcement and consequent internalization of what filmic narratives convey via the stars: themselves both commodities and investments within the industry, stars endorse the promotion and publicity of a given film as a consequence of the fact that they are easily recognizable and identifiable[51]. Setting the normative scopophilic

[48] **Ibid.**, Item 2, emphasis mine.
[49] **Ibid.**, emphasis mine.
[50] **Ibid.**, emphasis mine.
[51] See Richard Dyer, "Living Stars", Hollows **et. al.**, **op. cit.**, pp. 128-134,

image to appeal to the gaze[52] via the emulation they ignite of both the roles they play and the social lives they lead, stars themselves, especially the female stars, become tokens, or rather, the proper 'objects' of particular film genres due to the structured polysemy attached both to their physical features, and to the roles they repeatedly play[53]. They also promote subsidiary industries to the film industry[54], hence the intermediary function they have in the process of introducing the goods to the market by means of slogans, adverts, and campaigns.

That being said, one may state that the films by the Hollywood industry relate to a highly regulated system of production. Borrowing its organizational ability from the industrialized and capitalist enterprise, and commercializing the whole process of production, marketing, and distribution – along with especially the female stars that are objectified in the process – , the Hollywood industry promotes the 'welfare', so to speak, of the American society, whose dynamics have been argued above. Nevertheless, given the assertion in the previous pages stating that films, despite their professed adherence to the ideology fostered by the social, institutional and corporational constructs they are produced from within, also bear their own fissures and project the contradictions of their social contexts, one may infer that the modes Hollywood films project the discourses the industry prescribes are likely to shift as well[55].

The definition offered in **The Literary Terms: A Dictionary** for the "novel", on the other hand, reads: "a fictional prose narrative of considerable length",

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[52] That the cinematic apparatus reinforces the designation of the female subjects as the objects of the male gaze not only on the film template, but in the audience hall and thereby in society at large will be elaborated in the following pages.

[53] See Richard Dyer, "Stars and 'Character' ", Hollows **et. al.**, **op. cit.**, pp. 124-27, and Maria LaPlace, "Stars and the Star System: the Case of Bette Davis", Hollows **et. al.**, **op. cit.**, pp. 134-139.

[54] **Ibid.**

[55] It should be noted in this context that the restrictions imposed by "The Motion Picture Production Code of 1930", which aptly projected the ideology underlying the socio-cultural context of the time, were also met with resistance. One such example is Alfred Hitchcock's **Notorious** (1946), during which Cary Grant and Ingrid Bergman engage in a kissing scene which lasts much longer than the three seconds permitted by the Code: Bergman and Grant kiss for three seconds, indulge in a very short conversation, and then resume kissing, take a short break by leaning away from one another, kiss again, and repeat this pattern for a considerable time period. Hitchcock thus complied with the rules on the surface, but at the same time, covertly violated them. See Alfred Hitchcock, **Notorious**, Vanguard Films, 1946.

and continues with an etymological analysis of the word, stating that it derives from the Italian word **novella**, meaning "a story", "a little new thing"[56] that designates a brief prose tale. As opposed to the definition of the word "film" that, due to its commodification in the context of Hollywood industry, is also synonymous to the modes of production, reproduction and mass consumption of capitalist enterprise, that of the word "novel" does not necessarily allude to its commercial value. This is not to state that the novel does not bear the characteristics of a commodified entity. Upon analysing the origins of the novel, one may state that its emergence as a form of art was immediately followed by the establishment of a relatively smaller market that regulated its distribution: with the increasing eminence of prose writing that initially appeared in the form of cheaply produced, quarto or octavio-sized stories of situational romance, the import of the printing press to England with a more affordable use, and the expansion of literacy[57], the number of the printed works available to readers dramatically increased[58], resulting in a growing web of commercial operations conducted by the newly-emerging middle-class, and consequently, to the commodification of the novel. Michael McKeon briefly summarizes the genesis of this process as follows:

> "By the close of the seventeenth century England had become a major producer of paper, type, and various kinds of publication, a development that could not have occurred without the abolition of protectionist printing legislation. By the middle of the eighteenth, licensing laws had been replaced by copyright laws; the commodification of the book market as a mass-production industry had become organized around the mediating figure of the bookseller; and the idea that a writer should get paid for his work was gaining currency on the strength of the perception that there was a growing mass of consumers willing to foot the bill."[59]

Thus, leaning against the provisions provided by the newly emerging technology of the time, i.e., those pertaining to the processes of publication and consequent distribution to a higher number of 'customers', one may state the novel

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[56] Karl Beckson, Arthur Ganz, **Literary Terms: A Dictionary**, New York, Noonday Press, 1992, p. 182.
[57] William Beatty Warner, **Licensing Entertainment: The Elevation of Novel Reading in Britain, 1684-1750**, California, University of California Press, 1998, pp.12-16.
[58] Walter Benjamin, "The Storyteller", **Theory of the Novel: A Historical Approach**, Ed. By Michael McKeon, Baltimore & London, The Johns Hopkins University Press, 2000, p. 80.
[59] Michael McKeon, **The Origins of the English Novel: 1600-1740**, Baltimore, The Johns Hopkins University Press, 1991, p. 52, emphasis mine.

itself also became a commercialized entity. However, without necessarily understating the similarities the novel and the film share in their commercial values, one should also note that the publication and distribution processes of the novel – as argued in this context – still hinged on traditional and early-industrial means[60], which, historically speaking, did not yet allow for **blatant conceptualizations** of the culturally manipulative maneuvers in mass production, with profit as one of the fundamental concerns. Furthermore, the very making of the novel, so to speak, is an individual endeavour, requiring only the writer with her pen and paper, writing at her desk, whereas that of the films of Hollywood heavily hinges upon the highly systematized, corporational and hierarchical modes of production, with their narratives incessantly approriated by the parties operating in each stage of the making of the film[61]. Thus, one may state that, despite the similar commercial values they hold, the novel and the film bear different characteristics due to the disparate nature of the phases involved in the production of each artistic work.

Nevertheless, such differences between the novel and the film do not necessarily suggest that novel's relation to ideology is incongruous to that of the film: similar to the film, the novel is, in the most general sense, in close proximity to the cultural values incorporated by the the ideological context of its time, and is attuned to the factual backdrop of the context in question[62]. In Lennard J. Davis's words below, novels:

> "… do not depict life, they depict life as it is represented by ideology… [they are] the pre-organized systems of experience in which characters, actions and objects have to mean something in relation to the system of each novel itself, in relation to the culture in which the novel is written, and in relation to the readers who are in that culture…depend [ing] on ideology – that is the vast signifying system that in its interpenetration with the individual psyche, making things 'mean' something to a culture and individuals in that culture. **Ideology constitutes the sum of that which a culture needs to believe about itself and its aspirations as opposed to what really is**…And **the novel is a form that incorporates that cultural fiction into a particular story**. Likewise,

[60] Garnham, **loc. cit.**
[61] Bordwell, Thompson, **op. cit.**, pp. 10-32.
[62] It should be noted in this context that this is a vast subject fit for an extensive analysis, and that, from this point onwards, only a brief account on the relationship between the novel genre and ideology will be provided, hence the scope and the physical constraints of this study.

> fiction becomes…one of the ways in which the culture teaches itself about itself, and thus novels become agents inculcating ideology."[63]

As the process of a culture 'teaching' itself about itself extends, so to speak, into teaching it to other cultures – as in the case of imperial agendas and hegemony –, the novels may even assume a more complex role and thus gain ideological instrumentality in conveying the authoritative repertoire of imperialism. Edward Said explores this as follows:

> "**Without empire**…**there is no European novel** as we know it, and indeed if we study the impulses giving rise to it, we shall see the far from accidental convergence between the patterns of narrative authority constitutive of the novel on one hand, and on the other, a complex ideological configuration underlying the tendency to imperialism… the novel, as a cultural artefact of bourgeois society, and imperialism are unthinkable without each other. **Of all the major literary forms, the novel is the most recent, its emergence the most datable, its occurrence the most Western, its normative pattern of social authority the most structured; imperialism and the novel fortified each other to such a degree that it is impossible**…**to read one without in some way dealing with the other**...The capacity to represent, portray, characterize, and depict is not easily available to just any member of just any society; moreover, the 'what' and 'how' in the representation of 'things', while allowing for considerable individual freedom, are circumscribed and socially regulated…Representation itself has been characterized as keeping the subordinate subordinate and inferior inferior"[64]

Said's view is a perfectly valid one, nevertheless, it can be elaborated. Going back to Davis's argument that presents ideology as a **complex sum**, rather than a monolithic configuration of modes and conduct, one may state that, with respect to Bakthin's contention regarding the diversity and stratification of languages or voices to be found within a work, or of **heteroglossia**[65], novels are **ideologically complex discourses** that do not simply 'express' the dominant ideology of a given society nor merely oppose it. In Bakthin's words below:

> "When heteroglossia enters the novel, it becomes subject to an artistic reworking. The social and historical voices populating language, all its

[63] Lennard J. Davis, **Resisting Novels: Ideology and Fiction**, New York, Methuen, 1987, pp.24-25.
[64] Edward W. Said, **Culture and Imperialism**, New York, Knopf, 1993, pp. 82, 84, 95, emphasis mine.
[65] Mikhail Bahktin, "Discourse in the Novel", **The Dialogic Imagination**, Trans. by Caryl Emerson and Michael Holquist, Austin, University of Texas Press, 1981, p. IXI.

> words and all its forms…are organized into a **structured sytlistic system [which serves to express] the differentiated socio-ideological position of the author amid the [ongoing dialogue between his or her own ideological value-system] and the heteroglossia of his epoch**."[66]

Thus, restating once more Barbara Johnson's contention "When one writes, one writes more than (or less than, or other than) one thinks" – which was previously asserted to suggest that even Hollywood films do not always unwaveringly 'voice' the preconditions of the ideology they are produced by –, one may conclude that the novels, due to the complexity in the stratification of 'the languages' that constitute them, are also prone to deviate from the ideological repertoire they intentionally advocate.

The similarities the novel and the film share with respect to both their commercial values and their relation to the ideological context that generates them are also observed in the ontological status ascribed to both forms of art. Technologically speaking, what constructs the **reality** of any film in the ontological sense is its materiality, or the apparatus used in the making of a film. For films to exist at all, a series of images printed on photo-chemically sensitive strips of perforated celluloid of a standardized gauge are to be run in rapid succession. To provide this, a camera, a printer, and a projector are employed to function as different variants of one single mechanism that controls how light is admitted to the straps of celluloid, advances the strip of the strap one frame at a time, and exposes it to light for the proper interval[67]. The product of this process is an **illusion** of movement, i.e., the optical **representation** of object or objects projected onto a template that provides a backdrop for the eyes of the individual. The seamless[68] representation of the moving image, adding the vector of time to the filmic dimension of space – a process that complicates the simple spatiality of the still photograph by adding

[66] **Ibid.**, p. 300, emphasis mine.
[67] Bordwell, Thompson, **op. cit.**, p. 6.
[68] The expression "seamless" is a tentative one in this context, which may totally disappear with respect to the employment of various editing techniques in the construction of the moving image. The possibilities of editing, or the relation of one shot to another, will be argued in the pages to follow.

elements of continuity and succession[69] – may also be complemented with sound, and thus transforms the raw material used in the apparatus into both a **performance** and a **representation** of objects to supplement a paradigmatic construct of **meaning** prescribed by the party or parties involved in the **making** of the film. As the viewing experience of the individual is complete, the visual and audial components disappear all together from the site of performance; nevertheless, in a second, a third, or a fourth performatic instance of representation, they reappear to be reproduced in the exact paradigm initially intended.

The crucial question in this context is what, in effect, the nature of the entity produced in this process is: the recorded material of the moving images, the diegetic and mimetic properties comprising the narrative of the performance[70], or the performance itself in its totality as viewed by the individual. Ontologically speaking, filmic performance is distinct among other performances. Delineating the ontological status of film, Carroll states the following:

> "The film performance is generated from a template – standardly a film print…Such templates are themselves tokens, each of them can be assigned a spatial location …Each film showing is a token of the film-type,…but in order to present a token performance, we require a template – a film print or a video cassette or a laser disk – which is itself a token of the film-type. The token film performance is generated from the template mechanically (or electronically), in accordance with routine technical procedures. **Thus, the token of film performance …is not an artistic performance and does not warrant aesthetic appreciation**."[71]

Carroll thus asserts that it is not necessarily the materialistic entity of the film itself, but rather the token instances, or the token reception instances that unfold the film as an art work, and repeatedly do so at each separate unfolding[72].

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[69] Gerald Mast, "What Isn't Cinema?", **Critical Inquiry**, Vol. 1, No. 2 (Dec. 1974), p. 379.
[70] For further information on diegesis and mimesis as components of narrative in the broad sense, see Seymour Chatman, "Chapter 7: The Literary Narrator", **Coming to Terms: The Rhetoric of Narrative in Fiction and Film**, London, Cornell University Press, 1990, pp. 109-123.
[71] Carroll, **op. cit.**, p. 190.
[72] **Ibid.**, p. 192.

The argument developed by Carroll further in his work is interesting in that, it not only, by implication, expounds on the nature of mass art and consequently of the film in general, but that it provides one with a basic understanding of what one should infer when studying the film as an art form proper: his argument, while stripping off the token of film performance of any artistic value, acknowledges that the film's ability to **instill** the producibility and reproducibility of the self-same paradigm is a central mode for **film type** to function as an art form. As such, the instances conveying the representations generated by the film to the individual to form **film experience** constitute the embodiment of the **meaning** embedded in filmic signification. As a consequence, the term **apparatus**, which has been employed in the context of this work so far to relate to the technical materiality of the film, designates another set, namely **the film apparatus**, implying the **combination** of technologies deployed to cultural and ideological ends, **and** at the same time as a specific disposition of representations that embody, communicate, enforce and suggest meanings by addressing the individual as both **a determinant** and **a consequence** of the apparatus in question. This suggests that the ontological status of the film is highly determined by the production, re-production and distribution processes involved in the industry, and by implication, in the capitalist design underlying the mass culture that conditions the individual.

On the other hand, from an ontological point of view, literary works of art, and more specifically, the novel, is identified with 1) a text – a fixed syntactic sequence in a particular language[73] –, 2) a fixed syntactic sequence with standard literal meanings assigned to the words in that sequence[74], 3) a **norm kind** that defines a sequence of words specifying what counts as a correct instance[75] of work[76], 4) a sequence of words **indicated** by a given author (though the act of composing the work) at a given time[77] and 5) an **action type** – a sequence of words arrived at by an

[73] Nelson Goodman & Catherine Elgin, **Reconceptions in Philosophy**, Indianapolis, Hackett, 1988, pp. 57, 60-63.
[74] Charles Stevenson, "On 'What Is a Poem?' ", **Philosophical Review,** 66, 1957, pp. 329-362.
[75] Robert Howell, "Ontology and the Nature of the Literary Work", **The Journal of Aesthetics and Art Criticism**, Vol. 60, No. 1, 60th Anniversary Issue, Blackwell Publishing, p. 72.
[76] Nicholas Wolterstorff, **Works and Worlds of Art**, Oxford, Clarendon, 1980, pp. 34, 38,41.
[77] Jerrold Levinson, **Music, Art, and Metaphysics**, Ithaca, Cornell University Press, 1990, pp. 97-98.

author's following a given **heuristic path** that specifies the influences, sources of ideas, and genre conventions that affect the author, and the factors that determine her deliberate choice of the work's structure[78]. Given these definitions, one may state that, in the most general sense, the novel is of similar ontological value to the film, hence the plausibility of the **type** due to the repeatability of the novels in printed, token copies, or many readings aloud.

Nevertheless, what constitutes the paradigmatic structures of the tokens of both the novel and the film in this context are texts[79], or, according to Chatman's classification of text types, **narratives** that propose **temporality** as the central mode of unfolding. Here is his argument that not only emphasizes the rigid and temporal multi-stratification inherent in any kind of narrative, but, by pondering on **contingency**, points out to the paradigmatic structure of the narrative supplemented by syntagms:

> "What makes narrative unique among the text types is its "chrono-logic", its **doubly temporal logic**. Narrative entails **movement through time** not only '**externally'** (the duration of the presentation of the novel, film, play) but also '**internally'** (the duration of the sequence of events that constitute the plot). The first operates in that dimension of the narrative called Discourse (or **recit** or **syuzhet**), the second in that called Story (**historie** or **fabula**) In traditional narratives, the internal or story logic entails the additional principle of causality, (event **a** causes **b**, **b** causes **c**, and so on) or, more weakly, what might be called '**contingency' (a does not directly cause b, nor does b cause c, but they all work together to evoke a certain situation or state of affairs of x**"[80]

That there exists a well-controlled and regulated **design** and a primary concern – i.e., representation – in narratives suggests a strong link between the formulations of meaning within the paradigms – both of the film and the novel – in the narratives themselves and semiotic systems at large. In this context, a brief

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[78] Gregory Currie, **An Ontology of Art**, New York, St. Martin's Press, 1989, pp. 69, 70.
[79] Chatman defines a "text" by stating that it is "…any communication that **temporally** controls its reception by the audience", and argues that as opposed to a non-narrative text, such as a painting or a sculpture, which does not regulate the temporal flow or spatial direction of the receiving individual's perception, it requires the individual to begin at a beginning it chooses, and to follow its temporal unfolding to the end it prescribes, thus providing the immanent conditions for the construction of a paradigm. For further information on this issue, see Chatman, **op. cit.**, pp. 6-21.
[80] **Ibid.**, p. 9, emphasis mine.

reference to semiotics is necessary **to see** how signification in any **text** – involving those of the novel and the film – is achieved, **to foreground** the fact that the film and the novel, in their paradigmatic patterns of generating meaning, function as powerful agents to convey to the spectators not only the politically, ideologically and culturally acceptable, or the diverse, subversive, and illicit 'knowledge', and **to indicate** how they differ with respect to the possibilities of signification peculiar to each genre.

Asserting that signification is primarily predicated upon an interlocking triad – the object, which refers to a meaningful form, the interpretant, which designates the concept which that form evokes, and the sign –, and emphasizing the sign's ability to either **resemble** or **adjoin** the object, Charles Peirce states the following:

> "A sign…is something which stands to somebody for something in some respect or capacity. It addresses somebody, that is, creates in the mind of that person an equivalent sign, or perhaps, a more developed sign. That sign which it creates I call the **interpretant** of the first sign. The sign stands for something, its **object**. It stands for that object, not in all respects, but in reference to a sort of idea, which I have sometimes called the **ground**."[81]

Being virtually synonymous with Ferdinand de Saussure's signified[82], the interpretant in the context Peirce proposes bears the quality of **endless commutability**. Here is how Peirce develops his argument on this specific feature:

> "The meaning of a representation can be nothing but a representation. In fact, it is nothing but a representation itself conceived as stripped of irrelevant clothing. But this clothing never can be completely stripped off; it is only changed for something more diaphanous. So there is an **infinite regression** here. Finally, **the interpretant is nothing but another to which the torch of truth is handed along; and as**

[81] Charles Peirce, **The Collected Papers of Charles Sanders Peirce**, Ed. by Charles Hartshorne & Paul Weiss, Cambridge, Harvard University Press, 1931, Vol. II, p. 135, original emphasis.

[82] In the Saussurean model of signification, the sign itself, either verbal and hence linguistic, or visual and hence graphic, is a relational entity comprised of two parts, i.e., the signifier and the signified, where the connection between the two parts is arbitrary, or rather, unmotivated, and the establishment of any given signifier or a signified depends on their difference from any other signifiers or signifieds within the same system. For further information, see Ferdinand de Saussure**, Course in General Linguistics**, Trans. by Wade Baskin, New York, Mc Graw-Hill, 1966, pp. 16-73.

> **representation, it has its interpretant again.** Lo, another infinite series."[83]

What is understood by Peirce's assertion is that the endless commutability of the interpretant renders any reference to or dependence upon the object impossible. Consequently, the essential relation between the sign and the object, or the signifier and the referent, becomes, by implication, the relation between signification and **what is perceived of as reality**. This argument may even be extended further to include the individual's experience of reality: it is directly accessed, but 'known' indirectly. Put differently, direct experience of the external world validates that there exists a world of things, but does not necessarily allow intellectual access to them, whereas indirect experience provides the individual with the quintessential means of knowing them, but does not necessarily verify them[84]. This implies that the authenticity of **representations of the knowledge** in question[85], along with the process one individual relates to another individual, is open to contestation. Kaja Silverman comments on the latter as follows:

> "[individuals] are cognitively available to [them]selves and others only in the guise of signifiers, such as proper names and first-person pronouns, or visual images, and consequently are for all intents and purposes synonymous with those signifiers"[86],

As such, she not only highlights the restriction posited on the individuals' knowledge of their own selves in relation to the external world, but suggests that subjects are not necessarily transcendental producers of signifiers, but rather, **determined by them**.

The interpretation and consequent accommodation of different kinds of signs, on the other hand, constitute Peirce's second triad, i.e., of icons – those that resemble their objects in a number of ways –, indices – those that are connected to their objects, rendering them conceptually present – and symbols – those whose relation to

[83] **Ibid.**, Vol. I, p. 171, emphasis mine.
[84] Kaja Silverman, **The Subject of Semiotics**, Oxford, Oxford University Press, 1983, p. 16.
[85] **Ibid.**, p. 17.
[86] **Ibid.**, p. 18.

their objects are entirely arbitrary[87]. Placing great emphasis on icons in the following, Peirce foregrounds **visual signification** as the primary locus of commutability:

> "The only way of directly communicating an idea is by means of an icon; and every indirect method of communicating an idea must depend for is establishment upon the use of an icon. Hence, every assertion must contain an icon or set of icons, or else must contain signs whose meaning is only explicable by icons."[88]

That Peirce primarily alludes to the advantageous status visual signification enjoys over **verbal signification** is notable. Complemented by the indexical sign, that is, "…a real thing or fact which is a sign of its object by virtue of being connected to with it as a matter of fact and by also **forcibly intruding upon the mind, quite regardless of its being interpreted as a sign**"[89], and by the symbol, described as "…[the] sign which refers to the object that it denotes by virtue of law, usually an association of general ideas, which operates **to cause [it] to be interpreted as referring to that object**"[90]; visual signification functions as the most powerful tool to designate and hence convey the culture it operates within.

Given that films generate their axis of 'knowledge' hinging first and foremost on visual representation – hence the iconic and indexical status of the cinematic image –, one may state that films are **different from** novels, with respect to how 'meaning' is encoded, due to the fact that visual signification in the novels is highly peripheral, with the exception of the paratextual relation the narrative of the novel has to its cover, or to possible illustrations embedded in the narrative. This argument, when complimented with Peirce's tenet above that posits visual representation as a powerful tool providing shortcuts to commutability, indicates what such a difference converges into: it is films, rather than novels, which, due to the very nature of the

[87] Peirce, **op. cit.**, Vol. II, pp. 143-158.
[88] **Ibid.**, p. 158. Note that the purpose in referring to Peirce in this context is not to highlight the essentialist discourses at play in this context, but to focus on the ability of the icons to directly convey the information intended.
[89] **Ibid.**, Vol. IV, p. 359, emphasis mine. Silverman rephrases this definition as a transformation of general associations into specific statements to locate a discourse in time and space. See Silverman, **op. cit.**, p. 21.
[90] **Ibid.**, Vol. II, p. 143, emphasis mine.

paradigmatic apparatus incidental to them, are utterly convenient and instrumental in conveying – and in the meantime, justifying and reinforcing, or challenging and subverting – a 'picture', so to speak, of a given socio-cultural context.

It is of use to refer to Roland Barthes's argument regarding the complicity between the denotations (first order of signification), connotations (second order of signification) to produce ideology (third order of signification) to further elaborate Peirce's emphasis on visual signification. Arguing that to separate the signifier from the signified is no longer possible[91], Barthes defines connotative signs as consisting of both the denotative signifier and the denotative signified, as well as the **additional meanings** they help to generate[92]. In other words, as Paul Willemen states, "…what is a signifier or a signified depends entirely on the level at which the analysis operates: a signified on one level can become a signifier on another level"[93]. The operations involved in Barthes's **additional meanings** constitute the paraphernalia of ideology, involving the deployment of signifiers for the purpose of expressing and surreptitiously justifying the dominant values of a given historical context[94]. Upon analyzing the picture on the cover page of **Paris-Match**[95], Barthes states the following:

> "I am at the barber's, and a copy of Paris-Match is offered to me. On the cover, a young Negro in a French uniform is saluting, with his eyes uplifted, probably fixed on a fold of the tricolour. All this is the meaning of the picture. But, whether naïvely or not, I see very well what it signifies to me: that France is a great Empire, that all her sons, without any colour discrimination, faithfully serve under her flag, and that there is no better answer to the detractors of an alleged colonialism than the zeal shown by this Negro in serving his so-called oppressors. I am therefore again faced with a greater semiological system: there is a signifier, itself already formed with a previous system (a black [**sic**] soldier is giving the French salute); there is a signified (it is here a purposeful mixture of Frenchness and militariness); finally, there is a presence of the signified through the signifier"[96].

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[91] Roland Barthes, **Image-Music-Text**, Trans. by Stephen Heath, London, Fontana, 1977, p. 166.
[92] Roland Barthes, **Mythologies**, Trans. by Anette Lavers, New York, Hill and Wang, 1972, p. 115.
[93] Paul Willemen, **Looks and Frictions: Essays in Cultural Studies and Film Theory**, London, Indiana University Press, 1994, p. 105.
[94] Silverman, **op. cit.**, p. 27.
[95] See Appendix 3.
[96] Roland Barthes, **op. cit.**, p. 119.

As such, Barthes foregrounds that signifying formations of materials and artefacts, especially those of the visual, are not neutral but manipulated by connotative meaning, and tightly controlled by the scope of the ideology they serve. His argument, aptly analyzing the visual possibilities of generating meaning in a photograph, i.e. of an icon, indicates that it is visual signification that immediately realizes the manipulation in question.

That being said, one may ponder on the subject's relation, i.e., the primary agent both the novel and the film addresses, to the processes involved in generating meaning at large. Below is Emile Benveniste's description of primarily the inclusion of the individual in the linguistic paradigms that provide her with the status of the subject:

> "Language is…the possibility of subjectivity because it always contains the linguistic forms appropriate to the expression of subjectivity, and discourse provokes the emergence of subjectivity because it consists of discrete instances. In some way language puts forth 'empty' forms which each speaker, in the exercise of discourse, appropriates to himself and which he relates to his 'person', at the same time defining himself as I and a partner as you. The instance of discourse is thus constitutive of all the coordinates that define the subject and of which we have briefly pointed out only the most obvious."[97]

In Benveniste's view, the stability of the subject is a problematic issue, hence the signifier that relates to one subject depends on another signifier within the same linguistic paradigm. The relational status the subject thus enjoys generates a blurred distinction between the speaking subject and the subject of speech. This is aptly valid for both the novelistic and the filmic texts, meaning that a similar homology can be established **both** between the pronoun **I** and the verbal representations of characters in the novelistic narrative, **and** between the speaking subject and the subject of speech positions accommodated for two different levels in the filmic narrative, namely the level of enunciation and the level of fiction. Silverman describes these two levels as follows:

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[97] Emile Benveniste, **Problems in General Linguistics**, Trans. by Mary Elizabeth Meek, Coral Gables, Florida, University of Miami Press, 1971, p. 227.

> "The level of enunciation is in effect that of production – of camera, movement, editing, composition, sound-recording, sound-mix, script, etc. The level of fiction designates the narrative within which the spectator of the finished film is encouraged to find him or herself, and the characters with whom he or she is encouraged to identify. The speaking subject of the cinematic text is that agency responsible for the text's enunciation. The subject of speech, on the other hand, can best be understood as that character or group of characters most central to the fiction – that figure or cluster of figures who occupy a position within the narrative equivalent to that occupied by the first-person pronoun in a sentence."[98]

Nevertheless, that it is via a third party, i.e., the spectator, that the finished film in question constructs its plexus of generating meaning, sharply differentiates the novelistic narrative from the filmic narrative: with **the spoken subject** now introduced in the filmic paradigm, a new categorization involving the speaking subject (the discoursing agency), the subject of speech (the discursive element), and the spoken subject (the subject **generated** through the discourse in question) is constructed, where the transition between the speaking subject and the spoken subject is clearly demarcated by a huge gap, i.e., **the film screen**.

The consequence of this demarcation is the **construction of the spectator as the subject spoken** – as opposed to the novel that would allow for the reader to identify with either the speaking subject, or the subject of speech position, or both. Determined as such, the spectator of the film attains the subject status that **signifies in relation to the paradigm the film generates**, hinging upon the audio-visual illusory apparatus endemic to the film itself.

Benveniste's formulation, which locates the subject within linguistic paradigms as an ever-shifting position of signification, also coincides with the Lacanian conceptualization of the subject, and, by implication, with the idea of **the self**: central to the Lacanian individual is the Freudian **unconscious**, that is, one of the three areas of the mind, acting as the intermediary agency between the **memory** that provides it with the unmotivated[99] mnemic material to be signified, and the pre-

[98] Silverman, **op. cit.**, pp. 46-47.
[99] The expression "unmotivated" in this context does not refer to the Saussurean categorization of "unmotivated signs".

conscious that functions as the stock of cultural norms and prohibitions[100]. Leaning on Sigmund Freud's account of the two main mechanisms of unconscious processes – namely, **condensation** and **displacement**, or rather, the two essentially linguistic phenomena that condense meaning (in metaphor, involving the transfer of a psychic intensity from an unacceptable element to an acceptable one) and displace it (in metonymy, forming a new signifier from a cluster of previous signifying materials) successively along the associative axis[101] –, Jacques Lacan notes that Freud's analyses of the unconscious symbolism used by his patients and of dreams primarily depend on word-play, i.e. on puns, associations, etc., that are chiefly verbal[102]. Foregrounding the contiguity of the unconscious to linguistic structures, Lacan focuses on the psychoanalytic processes that construct the polymorphously perverse infant as a subject within language, and form an illusion of an ego, or put differently, of a unified conscious self identified by the lexical unit, **I**[103].

The psychic operations in the unconscious, i.e., wishes, desires, images, expressed by verbal signifiers form a **signifying chain**, nevertheless, this chaotic conglomeration of constantly shifting drives and desires continually oscillate without an anchor to ascribe stability to the system. Lacan contends that the process of attaining the subject position, i.e., becoming a **self**, is the endeavour to regulate and

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[100] Sigmund Freud, **The Interpretation of Dreams**, Trans. by A. A. Brill, London, Wordsworth Editions, 1997, pp. 210-297. It would be of use in this context to draw a more detailed picture of what is suggested by these areas: Freud's division of the mind into three areas, i.e., memory, the unconscious, and the preconscious, is in effect a delineation of which psychic divisions operate between two temporary conditions, namely, perception and motor response. Following perception, multiple and complex facilitations of mnemic traces start. The mnemic trace is the trace **par excellence** of the object of desire, which is associated with the scheme of action that leads to the satisfaction of an instinct. Essentially assuming a sensory form, the mnemic trace can be visual, acoustic, olfactory, tactile, or gustatory, and sometimes even verbal, hence the auditory origin of language giving it the concrete, perceptual quality that is necessary for associations to become conscious. The mnemic traces bear unlimited recourse to the unconscious, i.e., the part of the mind that contains repressed materials, such as forbidden impulses and taboo recollections, and comes to existence as the subject is first introduced to cultural prohibitions. The repository of cultural norms and prohibitions, on the other hand, reside in the preconscious, whose communications with the unconscious are incessantly kept in control. The preconscious can be said to store the data, so to speak, that is likely to reach the conscious. In other words, preconscious contains the memories which, as opposed to mnemic traces, can be voluntarily recalled. Behind all these activities is **want** as the driving force. The impulse to avoid an increase in the tension caused by such a driving force, according to Freud, governs all psychic activity.

[101] Silverman, **op. cit.**, pp. 89-125.

[102] Jacques Lacan, **Écrits**, Trans. by Alan Sheridan, London, Routledge, 1977, pp. 42-68.

[103] **Ibid.**

consequently attain equilibrium in the chain of signifiers to provide access to meaning[104]. Along this line, Lacan argues primarily about 3 psychic activities, namely need, demand, and desire that correspond to 3 intrapsychic realms respectively: the Real, referring to a state of nature – a pre-mirror, pre-imaginary, pre-symbolic state fullness or completeness that resists representation, loses its 'reality' once it is symbolized –; the Imaginary, functioning as the site where the internalized image of **the ideal, complete self** is situated around the notion of coherence rather than fragmentation, and where the relation between the ego and other images is developed; and the Symbolic, involving the formation of signifiers and linguistic systems which, in turn, constitute the determining order of the subject[105].

The infant's experience is essentially initiated by need, a purely biological state emerging with respect to the needs of the infant and dissolving completely, so to speak, albeit for a temporary period, when satisfied. The intermediary agency to satisfy these needs is the **(m)other**, whose very presence serves to minister them. Nevertheless, the presence of the (m)other soon acquires an importance in itself that surpasses the satisfaction of needs, transforming into the (m)other's love[106]. The double-function attached to this psychic activity as such, involving both the satisfaction of the needs and the demand for the (m)other's love, entails the emergence of another psychic activity, i.e., desire, that remains unsatisfied, hence the impossibility to avoid separation from the (m)other. On the profound loss of an original unity, a non-differentiation with particularly the mother, Elizabeth Grosz comments as follows:

> "The child can only give up this hermetically sealed circuit of need and satisfaction by accepting that the (m)other is not within its control, being a separate object. The 'fullness', the completeness that the child experiences through the maternal supplementation of its needs is interrupted by lack. The child is no longer in that happy state of satisfaction, protected by and merged with the (m)other. From this time

[104] Jacques Lacan, **The Four Fundamental Concepts of Psychoanalysis**, Ed. by Jacques-Alain Miller, Trans. by Alan Sheridan, New York, W.W. Norton & Company, Inc., 1998, pp. 262-293.
[105] **Ibid.**
[106] Elizabeth Grosz, **Jacques Lacan: A Feminist Introduction**, London, Routledge, 1990, pp. 23-49.

> on, lack, gap, splitting will be its mode of being. It will attempt to fill its (impossible, unfillable) lack. Its recognition of lack signals an ontological rift with nature or the Real. This gap will propel it into seeking an identificatory image of its own stability and permanence (the imaginary), and eventually language (the symbolic) by which its hopes to fill the lack. The child loses the 'pure plenitude' of the Real and is now constituted within the imaginary (i.e. the order of images, representations, doubles, and others) in its specular identifications"[107]

The infant's move from insufficiency to anticipation via its visual perception of its own body in front of a mirror, or rather, from a fragmented body to an orthopedic vision of its totality, to a vision of itself as whole and integrated, emerges in the Mirror Stage, and cements the self / other dichotomy, creating the armor **subject**, an illusion or misperception of wholeness, integration, and totality that surrounds and protects the fragmented body[108]. The symbolic order constituted as such allows for the linguistic possibilities of the subject position **I**, nevertheless, is premised on the idea of lack or absence, and designates **the Other** – or **the Phallus** with a capital **P** as the very center of the signification system predicated upon an unfulfillable desire – to which every other element relates[109]. Thus, the subject becomes reconstructed through and encapsulated by the discourse of the symbolic order which, in effect, is the discourse of **the Other** that transcends the subject, and orchestrates its **narrative**; or rather, by "…the producer as well as the product of [all] meaning"[110], functions as "the concept…[that] engenders the thing"[111].

It is around this very position of the subject that both the filmic and the novelistic narratives revolve: both **texts** continuously encourage the emergence of **subjectivity** in the signification processes that constitute the narratives endemic to each form. Nevertheless, it is **the spoken subject position**, or rather, **the status of the spectator and consequent signification operations around it**, that primarily demarcates the novel from the film and generates a stark contrast in their abilities to prescribe **subjectivity** as an attainable status. To accentuate this, **suture**, primarily a

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[107] **Ibid.**, p. 35.
[108] **Ibid.**, pp. 37-48.
[109] **Ibid.**
[110] Robert Lapsley and Michael Westlake, **Film Theory: An Introduction**, Manchester, Manchester University Press, 1998, p. 3
[111] Lacan, **Écrits**, p. 72.

Lacanian concept that involves the procedures through which subjectivity is conferred upon the individuals, has been adapted to the field of film studies to delineate the similarity between the experience of the Lacanian subject and the spectator. Jacques Alain Miller describes **suture** as follows:

> "**Suture** names the relation of the subject to the chain of its discourse; we shall see that it figures there as the clement which is lacking, in the form of a stand-in. For, while there lacking, it is not purely and simply absent. **Suture**, by extension – the general relation of lack to the structure – of which it is an element, inasmuch as it implies the position of a taking-the-place-of."[112]

In the context of the filmic paradigm, especially in the narrative films of Hollywood, the relation of the subject to the **chain** of its discourse is established by shot relationships, and more specifically, by the continuity editing process that designates the coordination of one shot with the next, and consequentially organizes the **chain** of transitions among them, permitting the interaction between them through similarity and difference of their pictorial qualities[113] and hence constructing syntagms, i.e., smaller intelligible sequences pertaining to the semiotic dimension in the film[114]. Controlling the potentially disruptive force of the cut that conjoin two shots necessary for narrative continuity – defined as the establishment of a balanced and symmetrical deployment of the iconic and mimetic images in the frame –, is the 180° system, or rather, the axis of action, which is the imaginary line drawn through a circle as its diameter, demarcating the location of the spectator seated in the theatre and the filmic narrative projected onto the screen[115]. Connecting the images in question[116], ascribing spatial continuity from shot to shot and ensuring constant screen direction[117], the 180° system allows for the subordination of space to action in shot / reverse shot formulations. Nevertheless, by virtue of this system, the camera disguises the other 180° of the circle and hence the operations of the filmic apparatus

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[112] Jacques Alain Miller, "Suture (Elements of the Logic of the Signifier)", Trans. by Jacqueline Rose, **Screen**, Issue No: 18, Winter 1978, pp. 25-26.
[113] Bordwell, Thompson, **op. cit.**, p.271, 274.
[114] Christian Metz, "Some Points in the Semiotics of Cinema", **Film Language: A Semiotics of Cinema**, Trans. by Michael Taylor, New York, Oxford University Press, 1974, p. 89.
[115] See Appendix 4.
[116] Bordwell, Thompson, **op. cit.**, p. 285.
[117] **Ibid.**, p. 285, 286.

residing in that very semicircle. As a result, there emerges the gaze of the camera, never revealing itself, or put differently, the level of enunciation remains :

> "…veiled from the viewing subject's scrutiny, which is entirely absorbed within the level of fiction; the subject of the speech seems to be the speaking subject, or to state it differently, the gaze which directs our look **seems to belong to a fictional character rather that to the camera**." [118]

Thus, the spectator, despite her desire to satisfy her need to know who in effect controls the gaze, is temporarily numbed by the syntagmatic operations of the editing process, i.e. the shot / reverse shot formulations, while initially depicting a fictional character in the shot, and another party in the reverse shot, function as the locus where the genesis of the psychoanalytic process pertaining to becoming a subject is echoed: prior to the reverse shot that attaches the gaze of the other party to the fictional character in the first shot, the spectator is contained by the imaginary – hence the visual image of the speaking subject **temporarily unbounded by any gaze** –, where the subject / object differentiation and hence registration into subjectivity does not exist. As Silverman contends, the shot is "…thus the site of a **jouissance**[119] akin to that of the mirror stage period prior to a child's discovery of its separation from the ideal image which it has discovered in the reflecting glass" [120].

Nevertheless, this is not a continuous process, disrupted by the ensuing awareness of the spectator of an apparent absence: the shot, by itself alone, becomes the primary signifier of an absent field, implying that, like the childhood mirror, the imaginary completeness that the screen represents merely serves to disguise an inherent lack. **Jouissance**, in this context, is followed by unpleasure. Daniel Dayan formulates this process as follows :

> " When the viewer discovers the frame – the first step in reading the film – the triumph of his former **possession** of the image fades out. The viewer discovers that the camera is hiding things, and therefore

[118] Silverman, **op. cit.**, p. 202.
[119] **Jouissance** is the consummate and spiritual enjoyment of the subject that cannot be expressed in the linguistic systems constructed by the Symbolic. For further information on **Jouissance**, see Kristeva, **op. cit.**, pp. 240-243.
[120] **Ibid.**, p. 203.

> distrusts it and the frames itself which he [**sic**] understands to be arbitrary. He wonders why the frame is what it is. This radically transforms his mode of participation – the unreal space between characters and / or objects is no longer perceived as pleasurable. It is now the space which separates the camera from the characters. The latter have lost their quality of presence. The spectator discovers that his possession of space was only partial, illusory. He feels dispossessed of what he is prevented form seeing. He discovers that he is only authorized to see what happens to be in the axis of the gaze of another spectator, who is ghostly or absent. This ghost who rules over the frame and robs the spectator of his pleasure is 'the absent one' **(l'absent)**"[121]

The ghost, or rather, the other spectator, aptly alludes to the Lacanian **Other** and functions as the all-powerful symbolic father: i.e., authority, transcendental vision, discursive presence; and enjoys all the attributes of the **Phallus**. The absence of such power is, in effect, a form of castration, which can never be reversed.

Nevertheless, the editing operations involved in the construction of the specific syntagm in question immediately 'heals' the wound inflicted by castration with the ensuing reverse shot, and appeases the spectator's anxiety regarding the bearer of the gaze: the visual representation of the subject of speech, which now becomes the speaking subject, assumes the role of the bearer of the gaze. Assuaging the spectator's uneasiness, the reverse shot allows for the spectator to reassume the imaginary relationship with(in) the film. This is how both the wound is sutured, and how the spectator's relation to the film is constructed. Commenting on the nature of this process, Christian Metz states the following:

> "In the cinema the **subject's knowledge** takes a very precise form without which no film would be possible. This knowledge is dual (but unique). I know I am perceiving something imaginary (and that is why its absurdities, even if they are extreme, do not seriously disturb me), and I know that it is I who am perceiving it. This second knowledge divides in turn: I know that I am really perceiving, that my sense organs are physically affected, that I am not phantasising, that the fourth wall of the auditorium (the screen) is really different from the other three, that there is a projector facing it (and thus it is not I who I am projecting, or at least not all alone), and also I know that it is I who am perceiving all this, that this perceived imaginary material is deposited in me as if on a second screen, that it is in me that it forms up into an organized sequence, that therefore I am myself the place where this really perceived imaginary accedes to the symbolic by its inauguration

[121] Daniel Dayan, "The Tutor Code of Classical Cinema", **Film Theory and Criticism**, Ed. by Leo Braudy and Marshall Cohen, Oxford, Oxford University Press, 2004, pp. 114-115, original emphasis.

> as the signifier of a certain type of institutionalized social activity called the 'cinema'."[122]

Metz's lines above, also calls for an analysis regarding how the subject positions with respect to gender are configured both within the psychoanalytic process in question, and within the context of what he refers to as "institutionalized social activity called the 'cinema' ". The audience hall Metz refers to, where the filmic apparatus operates, is also, in Jonathan Schroeder's reading of Laura Mulvey, the very site where "…representations of women, the good life, and sexual fantasy from a male point of view"[123] are produced and reproduced. Laura Mulvey comments on this process with primary focus on how the male gaze dominates the narrative films of Hollywood, and states that the viewing conditions in the audience hall, i.e., the incessant succession of visual images in the darkness of the hall, regardless of who is watching, provide the spectator with purely antropomorphic narrative instants that directly pertain to the Lacanian conception of the self constructed by the image of the individual body in front of the mirror, and thereby "…allow temporary loss of ego while simultaneously reinforcing the ego."[124] This dual process, which is "…nostalgically reminiscent of that **pre-subjective moment** of image recognition"[125], eventually stimulates two different kinds of pleasure for the spectator, namely, the scopophilic and the narcissistic, which coexist in the context the film offers. Contending that the narrative films of Hollywood, due to their ability to activate the male gaze, typically foreground the male subject as the protagonist and address the male subject as the implied spectator, Mulvey claims that the process in question eventually facilitates for the spectator both the narcissistic identification with an ideal ego, or rather, a ubiquitously male ego, and the voyeuristic objectification of female characters, seen on the template[126]. Mulvey further comments on the former as follows:

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[122] Christian Metz, "Identification, Mirror", **Film Theory and Criticism**, Ed. by Leo Braudy and Marshall Cohen, Oxford, Oxford University Press, 2004, p. 823, original emphasis.
[123] Jonathan E. Schroeder, **Visual Consumption**, New York, Routledge, 2002, p. 208.
[124] Laura Mulvey, "Visual Pleasure and Narrative Cinema", **Media and Cultural Studies: Keyworks**, Ed. by Meenakshi Gigi Durham, Douglas Kellner, Oxford, Blackwell Publishing, 2001, p. 396
[125] **Ibid.**, emphasis mine.
[126] **Ibid.**

> "As the spectator identifies with the main male protagonist, he projects his look onto that of his like, his screen surrogate, so that the power of the male protagonist as he controls events coincides with the active power of the erotic look, both giving a satisfying sense of omnipotence. A male movie star's glamorous characteristics are thus not of the erotic object of the gaze, but those of the the more perfect, more powerful ideal ego conceived in the original moment of recognition in front of the mirror." [127]

As for the latter, which is predicated upon two differentiated modes of looking, namely, the vouyeristic and the fetishistic, Mulvey argues the centrality of the control the male gaze asserts. Operating to escape the anxiety of castration, which the female subject herself threatens to evoke due to her identification with the visually ascertainable absence of the penis, the male unconscious, driven by voyeurism and sadistic associations, "…ascertain[s] guilt (immediately associated with castration), assert[s] control, and subjugate[s] the guilty person [in this case, the female subject] through punishment or forgiveness"[128]. On the other hand, fetishistic scopophilia, which is yet another attempt to disavow castration, transforms the represented figure into a fetish, as a result of which the threat it posits is overwritten by the physical beauty it is attached in the context of visual representation, and consequently renders it satisfying, reassuring and recognizable, rather than dangerous[129]. It is this recognizable state of the visual sign, or this considerable effort to try to find the penis in the female subject, so to speak, that overvaluates the visual signification of the female subject and thereby constructs the 'female star', who, as previously argued, eventually becomes yet another component in the institutional structure of the narrative films produced by Hollywood.

Nevertheless, her argument above does not necessarily assess the female spectator's relation / reaction to film. In an attempt to rectify this and to deemphasize the male gaze designating the central modes of looking, Mulvey asserts in her article "Afterthoughts on 'Visual Pleasure and Narrative Cinema' Inspired by **Duel in the Sun**" that the female spectator oscillates between two alternatives of regressive

[127] **Ibid.**, p. 399.
[128] **Ibid.**, p. 401.
[129] **Ibid.**

masculinization, which involves either an identification with a male hero, which inevitably entails transvestism, or an identification with a conventional female role, which, masochistically, perpetuate the patriarchal economy of visual signification[130].

Mulvey's views above, to adapt Mary Ann Doane's words, "…convincingly demonstrate to which the woman in the cinema is imaged as deficient and or lacking in her 'object-hood'"[131], and thereby state that female subjects are absent from both the template and the audience as subjects in their own rights. On the other hand, questions regarding the possibilities of 'subject-hood' for the female subject / spectator in the context the film offers, and whether the gaze is male were also posited in feminist film studies to explore the extent to which film as an art form, not only in isolated shots but as a whole, can offer unbiased representations of both male and female subjects, regardless of their sexual orientations. For example, Teresa de Lauretis claims that the female spectator does not necessarily take a masculine position in her involvement in the filmic narrative. She expounds on this as follows:

> "…the first set of [film experience] is … the masculine, active, identification with the gaze [whereas the second is] the passive, feminine, identification with the landscape (body, landscape). The second set … **is implicit in the first in its effect and specification,** for it is produced by the apparatus which is the very condition of vision … It consists of the double-identification with the figure of the narrative movement, the mythical subject, and with the figure of narrative closure, the narrative image. Were it not for the possibility of this second, figural identification, the woman spectator would be stranded between two incommensurable entities, the gaze and the image … The figural narrative identification, on the contrary, is double, both figures can and in fact must be identified with at once, for they are inherent in narrativity itself."[132]

E. Ann Kaplan, on the other hand, upon her analysis of the film **Gentlemen Prefer Blondes** in her essay "Is the Gaze Male?", points out to the fact that the film, despite the limited mode of control it allows for the female characters by means of the stereotypical gendered role they are attached, nevertheless does promise that it is

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[130] Laura Mulvey, "Afterthoughts on 'Visual Pleasure and Narrative Cinema' Inspired by **Duel in the Sun**", **The Narrative Reader**, Ed. by Martin McQuillan, New York, Routledge, 2000, pp. 182-184.
[131] Mary Ann Doane, **The Desire to Desire**, Bloomington, Indiana University Press, 1987, p. 5.
[132] Teresa de Lauretis, **Alice Doesn't: Feminism, Semiotics, Cinema**, Bloomington, Indiana University Press, 1984, p. 144.

possible to shift the female subject from a passive status to an active one; and foregrounds the need for filmic narratives that do not reinforce two distinct positions for the male and the female subject, i.e., the former as active and controlling, whereas the latter as the passive object of desire and weak[133]. Steve Neale, on the other hand, argues that it is not only the female subject that is subjected to the voyeuristic and fetishistic gaze. Asserting that "…in a heterosexual and and patriarchal society, the male body cannot be marked explictly as the erotic object of another male look: that look must be motivated, its erotic component repressed"[134], Neale argues that the look entailing homoerotic male desire – albeit tacitly – can be activated by the filmic narrative.

These arguments, on the whole, while extending Mulvey's designation of the active male subject as the bearer of the gaze set against the passive, objectified female subject, voice the **need** for filmic narratives that would allow one to observe the female subject / spectator as an entity that can 'read against that grain' of objectification. The question in this context is, to what extent the narrative films of Hollywood can accomplish this, and this is the primary question this study posits as it studies the films **Frankenstein**, 1931, and **Mary Shelley's Frankenstein**, 1994 after an analysis of how Mary Shelley's version of 'reading against the grain' in the context of her novel **Frankenstein** in the following chapter.

[133] E. Ann Kaplan, "Is the Gaze Male?", **Women and Film: Both Sides of the Camera**, London, Routledge, 1983, pp. 25-31.
[134] Steve Neale, "Masculinity as Spectacle: Reflections on Men and Mainstream Cinema", **Screening the Male: Exploring Masculinities in Hollywood Cinema**, Ed. by Steven Cohan and Ina Rae Hark, London, Routledge, 1993, p. 14.

1. THE NOVEL **FRANKENSTEIN** AS FEMINIST NARRATIVE

Mary Shelley's novel **Frankenstein** opens with Robert Walton's letter to his sister, Mrs Saville, in the following lines:

> "LETTER 1
> To Mrs Saville, England
> ST. PETERSBURGH, Dec. 11, 17--.
> You will rejoice to hear that no disaster has accompanied the commencement of an enterprise which you have regarded with such evil forebodings. I arrived here yesterday; and my first task is to assure my dear sister of my welfare, and increasing confidence in the success of my undertaking."[1]

It then continues with a brief account of Walton's embarkment on a journey to the North Pole region to find a passage from the Pacific to the Atlantic, where he enlists his motives that culminate in his **desire**[2] for the quest in question. Initialized as such, the novel eventually presents the reader with a letter specifying an addressee, a location, a date, and a vague picture of the writer of the letter drawn around the moment of **writing**. That the novel deliberately promotes an orchestration of multifarious specifications in the context of a letter, all converging to subserve the depiction of Walton adressing his sister Mrs Saville, calls for a close analysis of the intent, scope, and implications of such an opening: the text confronting the reader is of epistolary form[3], and the narrator Walton, using direct narrative to address Mrs

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[1] Mary Shelley, **Frankenstein**, London, Penguin Books Ltd., 2003,p. 13.

[2] The word "desire" refers to homoerotic male desire in this context, which will be elaborated in the following pages.

[3] The epistolary fictional model, which was put into practice by Samuel Richardson in his works **Pamela** (1740) and **Clarissa Harlowe** (1747-48), functioned as an artificial device that appropriated and hence constructed the historicity of the female subject in particular in its claims to "record the moment". In doing so, it most frequently functioned as a powerful mechanism encapsulating the female subject in the paradigms of patriarchal ideology, and constructed her very experience as it appropriated it in accord with the patriarchal perceptions of what "woman" relates, and subjected not only her narrative, i.e., the letters, but her actions to the voyeuristic gaze. **Frankenstein** by Mary Shelley, on the other hand, is **not** an epistolary novel, on the contrary, it defies and hence disintegrates the fictional model in question in its apt superimposition of Victor Frankenstein's and the creature's narratives on that of Walton's throughout the body of the novel. For this reason, the word **form**, instead of **model** has been used deliberately in this context to highlight that the discontinuity in the model stated above also bears significance to the making of **Frankenstein** a counter product. This argument will be continued in the following pages in detail. For further information regarding the function of the epistolary fictional model, see the chapter "The Institutionalization Of Conflict (I):

Saville with a "you", **inscribes her** as the **passive** object of reception in[4]/ of his **story**, **actively** indulges in the process of registering himself into the historicity of the moment, and hence dissipates that of Mrs Saville, who, in effect, neither writes back, nor is registered for a response in the context of Walton's narrative. Put differently, the novel, in the very opening lines, resonates with **Walton's point of view**, his narrative, and the monologic paradigm of his own enunciation that effaces Mrs Saville by encapsulating her in complete silence, introducing her to his narrative with a surname to designate the fixity of her linkage to the partiarchal institution family, and hence pervasively reducing her subjectivity into absence. That this is accomplished via direct monologues in the letters bears further significance in the argument in question: readily shaped into independent fictional texts[5], and by definition, excluding the intervention of a mediating narrator, direct monologues exalt the authority of the speaker and his point of view**.** On point of view, Ann Banfield states the following:

> "...[It is] borrowed from the visual arts, with their preoccupation with vision and perspective...Any subject confronting the world necessarily adopts a position from which he [**sic**] perceives **what will constitute his visual field, his experience, and any point of view is thus a limited one**. This natural metaphor for subjecitivity is then extended to the language arts. In itself, point of view in language in the sense of **a spatial position** is not a grammatical notion, but **a pragmatic one**. In language, it has been axiomatically taken as located in a speaker. As long as speech is the model for language, and, by extension, for literature, using language remains synonymous with telling someone something. Such a model, then, adopts **communication** as paradigm of linguistic performance."[6]

Despite the fact that Walton's narrative unfolds in a manner that would aptly pertain to the very model of **communication** in Banfield's argument, its strict

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Richardson And The Domestication Of Service" in Michael McKeon, **The Origins of the English Novel: 1600-1740**, Baltimore, The Johns Hopkins University Press, 1987, pp. 357-381.

[4]The employment of the alternating "in" and "of" in this context is deliberate, calling for two possible readings: one regarding Mrs Saville's reduction to a passive receiver, and another pertaining to the exaltation of Walton as **the narrator**, who is donned with the authority to register and hence validate **the absence of Mrs Saville's narrative**, as a consequence of which the very absence in question becomes the locus of his narrative.

[5] See Dorrit Cohn, "Transparent Minds: Narrative Modes For Presenting Consciousness In Fiction", **Theory of the Novel: A Historical Approach**, Ed. by Michael McKeon, Baltimore, London, The Johns Hopkins University Press, 2000, p. 503.

[6] Ann Banfield, "Unspeakable Sentences: Narration and Representation in the Language of Fiction", McKeon, **op. cit.**, p. 517, emphasis mine.

closure that denies room to that of Mrs Saville's indicates a rupture in the process: limited to Walton's own vision, the narrative in his letters revolves around his subjectivity, and thus exults his authoritative voice. The epistolary form used in this very context, on the other hand, acts an apt medium to designate the power-wielding mechanisms that posit the male subject as the arbiter of representation with direct access to enunciation and the power to write, and deny the female subject the authority to **speak**. Thus, one may infer that from the very onset, Shelley deliberately draws a 'picture', so to speak, that, albeit obliquely, **denounces** how the patriarchal mechanisms in question operate, that is, via Walton's introduction in the narrative and the monologic paradigm constituting his letters, the reader is confronted with covert and well-controlled processes by which **Man** is transcribed in **his** words.

It is observed that **the closed system** constructed in Walton's letters to his sister bears further significance: in addition to its pervasive transcription of Walton's words fully contended to overwrite the historicity and subjectivity of Mrs Saville, it also constitutes the very medium via which the reader is presented with both Victor Frankenstein's story (i.e., his **narrative**, which **generates** that of the creature's as well, is embedded in the letters), and Walton's **mode of communication with** Victor and his **fellow men**. That within the larger pattern of the novel resides the epistolary form (including Victor's own narrative), initiated and closured by Walton's letters to Mrs Saville in a circulatory pattern suggests that, as the letters unfold throughout the body of the novel, the **narratives of men** that are circulated among men, which, in every separate moment a letter unfolds, provide room for even **further narratives of/by other men interacting in the very exclusion of those of/by women**. In other words, the exclusion of Mrs Saville's narrative from Walton's letters initiate a process via which the reader is presented with a detailed picture of the tightly-knit web of relationships between men, or, a stong male bond. Eve Kosofsky Sedgwick comments on the congruity of the male bond and **male homosocial desire**, her coinage, as follows:

> " 'Homosocial' is a word occasionally used in history and the social sciences, where it describes social bonds between persons of the same sex; it is a neologism, obviously formed by analogy with

> 'homosexual', and just as obviously meant to be distinguished from 'homosexual'. In fact, it is applied to such activities as 'male bonding', which may, as in our society, be characterised by intense homophobia, fear, and hatred of homosexuality. To draw the 'homosocial' back into the orbit of 'desire', of the potentially erotic, then, is to hypothesize the potential unbrokenness of a continuum between homosocial and homosexual – a continuum whose visibility, for men, in our society, is radically disrupted ... and crisscrossed with deep discontinuities – with much homophobia, with conflicts of race and class, but its intelligibility seems now a matter of simple common sense. However agnostic the politics, however conflicted the feelings, it seems at the moment to make an obvious kind of sense to say that women in our society who love women, women who teach, study, nurture, suckle, write about, march for, vote for, give jobs to, or otherwise promote the interests of other women, are pursuing congruent and closely related activities. Thus the adjective 'homosocial' as applied to women's bonds ... need not be pointedly dichotomised as against 'homosexual'; it can intelligably denominate the entire continuum., ... extending over the erotic, social, familial, economic, and political realms, [yet, in] a strong contrast to the arrangement among males. ... much of the most useful recent writing about partiarchal structures suggests that 'obligatory heterosexuality' is built into male-dominated kinship systems, or that homophobia is a **necessary** consequence of such patriarchal institutions as heterosexual marriage"[7]

As Kosofsky's argument demonstrates, the patriarchal make-up of the family as an institution of social organization, fostered by **kinship systems, homosocial desire** and **homophobia,** foregrounds the instrumentality of kinship systems in the configuration of **social organization as maintained by family**, which will be studied in detail hereafter.

The predecessors of **family as the nexus of social organization** were the primitive societies having devised acts of giving, receiving and reciprocating gifts as means of social intercourse. The circulation of exchange in this context, involving anything ranging from food, spells, rituals, words, to individuals – both men and women as labour tools of various kinds –, functioned as a powerful conduit for the transference of social discourse, and reaffirmed the integrity of social structures in the absence of specialized governmental institutions.[8] The integration of female subjects in the circulation in question as valuable goods to be exchanged

[7] Eve Kosofsky Sedgwick, **Between Men: English Literature and Male Homosocial Desire**, New York, Columbia University Press, 1985, pp. 1- 3, original emphasis.
[8] Gayle Rubin, "The Traffic in Women", **The Second Wave: A Reader in Feminist Theory**, Ed. by Linda Nicholson, London, Routledge, 1997, p. 36.

resulted in the establishment of kinship transactions by virtue of intermarriages. Gayle Rubin states the following on the nature of these transactions:

> "If it is a woman who is being transacted, then it is the men who give and take them who are linked, the woman being a conduit of a relationship rather than a partner to it. The exchange of women does not necessarily imply that women are objectified, in the modern sense, since objects in the primitive world are imbued with highly personal qualities. But it does imply a distinction between gift and giver. If women are the gifts, then it is men who are the exchange partners. And it is partners, not the presents, upon whom reciprocal exchange confers its quasi-mystical power of **social linkage**. The relations of such a system that women are in no position to realize the benefits of their own circulation. As long as the relations specify that men exchange women, it is men who are the beneficiaries of the product of such exchanges – **social organization**."[9]

A full understanding of Rubin's argument on the mechanisms of social linkage that exchange women and posit men as beneficiaries of social organization entails an analysis of what in effect sustains and reinforces the continuity of the social organization in question, i.e., kinship relationships that **connect men via women**. The backbone of such a social organization is, as Lévi Strauss contends, the perpetual reassurance of division of labour by sexual roles, leading to the institutional union of one woman and one man, i.e., the family, in whose domain the man and the woman undertake the labour designed for their sexes and thus become interdependent on one another[10]. As a consequence of this interdependence, the sameness standard between men and women ironically dissolved to transfigure the binary opposition of gender roles devised in terms of sexual difference[11], consequently leading to the conceptualization of **institutionalized social organization** mediated by charging both the male and the female subjects with gender roles and thus defining the male subject as the **trafficker**, and the female subject as the **trafficked** for the ends of the family. The reduction of the female subjects to intermediary agents acting as "...exchangeable, perhaps symbolic, propert[ies] for the primary purpose of cementing the bonds of men between men."[12],

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[9] **Ibid.**, p. 37, emphasis mine.
[10] Levi Strauss, **The Elementary Structures of Kinship**, Ed. by Rodney Needham, Trans. by J. H. Bell, J. R. von Sturmer, and Rodney Needham, Boston, Beacon Press, 1969, pp. 75-276.
[11] Rubin, **op. cit.**, p. 39.
[12] Sedgwick, **op. cit.**, pp 25-26.

and collateralization of the process for "…men [to] breed more men, and for the gratification of other men." [13] eventually reduced the female subjects to intermediary agents of homosocial desire.

Sedgwick's argument on homosocial desire aptly alludes to Luce Irigaray's coinage **hommosexual** that puns on the French word **homme** (man), implying the spiritualized and desexualized desire for the form or reflection of a masculine self in another. Such a desire is fundamental in the construction of patriarchal societies with the male subject as the arbiter of transference, who envisages himself only among other male subjects having access to power and enunciation, whereas the female subjects exist only **as an occasion** for mediation, transaction, transition, transference, between **man** and **his fellow men**[14], and are **invisible** – both in the figurative and denotative sense. Irigaray accentuates the conflation of the figurative and the denotative signification of the word **invisible** as follows, where she comments on the partiarchal intervention involved in this process, i.e., invisibility deliberately ascribed to the anatomical form of the female genitalia, and, by implication, to the female subject herself:

> "...her sex organ represents the horror of having nothing to see...the vagina is a flaw, a hole in the representation's scoptophilic objective...In addition, this sex organ which offers nothing to the view has no distinctive form of its own...It is the negative, the opposite, the reverse, the counterpart, of **the only visible and morphologically designatable sex organ**: the penis."[15]

What Irigaray emphasizes in her argument is the link between visibility and scopophilia, further designating representation hinging upon gender roles. Pertaining to the psycho-social conditioning of both the male and the female subjects in the

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[13] **Ibid.**, p. 33

[14] Luce Irigaray, "Commodities Among Themselves", **This Sex Which Is Not One**, Trans. by Catherine Porter, Ithica, Cornell University Press, 1985, pp. 192-197.

[15] Luce Irigaray, "This Sex Which Is Not One", **This Sex Which Is Not One**, Trans. by Catherine Porter, Ithica, Cornell University Press, 1985, pp. 23, 26, 33. The emphasis on "the only visible and morphologically designatable sex organ" is to indicate that, apart from its physiological peculiarities, penis **is** the **only** sexual organ patriarchal ideology registers and sanctifies phallic erection as the only sexual value. For further information on this issue, see Luce Irigaray, "The Bodily Encounter With the Mother", **The Irigaray Reader: Luce Irigaray**, Ed. by Margaret Whitford, Oxford, Blackwell Publishers Ltd., 1991, p. 41.

context of culturalization, representation is an extremely complex process: initiated by the subject's inscription into linguistic systems, where the subjective **I,** i.e., the lexical equivalent of the entity **self**, provides access to enunciation, representation is, generally speaking, the integration of the subject in the web of meaning inherent in these sign-systems. Nevertheless, it is the **truth**[16] generated by patriarchal ideology that constitutes the pivotal **meaning** in these systems, and the subject's **adaptation** to them determines her / his position as a speaking subject[17]. The **truth** in question, or rather, the **imaginary** morphology of the Western rationality characterised by the principle of identity (also expressed in terms of quantity or ownership), of non-contradiction (with the presumption that ambiguity, ambivalence, or multiplicity are reduced to a minimum), and binary oppositions (e.g., nature / reason, subject / object, matter / energy, inertia / movement); is based upon the possibility of individuating, or distinguishing one form from another, upon the belief in the necessity of stable forms. In the context of patriarchal phantasmagoria, the concepts of stability, individuation and identity meet their phallomorphic equivalent **phallus**, resulting in the conception that the very linguistic sign systems conveying the paradigms of culturalization be fully charged with allusions to **Phallus** with an upper-case **P**, the very figure to "...embody all the metonymic figures of the Law [of the Father]"[18], or rather, the formulation of phallogocentricity transcribed as the corollary maxim to function as the nexus among the conglomeration of 'men'. Thus, the integration of both the male and the female subjects in the **imaginary** morphology in question constructs the **man / woman** binary opposition, whichas it constructs the taxonomy **woman**, further generates **the other** for the female subject, and defines the male subject as the pivotal **self**.

Language acquisition is the very process that, as it commences, encapsulates the male and the female subjects in **the Symbolic** order – or, the linguistic structures

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[16] The truth devised in this context is, in Irigaray's terms, the fundamentality of "...the exclusive respect for the genealogy of sons and fathers, and the competition between brothers", Luce Irigaray, from an extract of **Sexes et Parentes** of pages 19-33 reprinted in **Between Feminism and Pychoanalysis**, Ed. by Teresa Brennan, London, Routledge, 1989, p. 132.

[17] **Ibid.**

[18] Jean Baudrillard, **Symbolic Exchange and Death**, Trans. by Iain Hamilton Grant, London, Sage Publications, 1993, p. 136.

constituting **the Imaginary** – as culturalized entities, and eventually leads to the attainment of a stable speaking/desiring position, the regulation and systematization of vocalization, and libidinal impulses as required by discursive construction of social order. In Julia Kristeva's words, **the Symbolic** is "...the logical and syntactic functioning of language and everything which, in translinguistic practices is assimilable to the system of language proper."[19] What is assimilable to the system, and what is not, is marked by **logos**, i.e., **the word** that permeates **knowing**. Upon his analysis of the Aristotelian model of philosophy, Jacques Derrida states the following:

> "A noun is proper when it has but a single sense. Better, it is only in this case that it is properly a noun. Univocity is the essence, or better, the **telos** of language. No philosophy, as such, has ever renounced this Aristotelian ideal. This ideal is philosophy. Aristotle recognizes that a word may have several meanings. This is a fact. But this fact has the right to entry into language only in the extent that to which the polysemia is finite, the different significations are limited in number, and above all are sufficiently distinct, each remaining one and identifiable. Language is what it is, language, only in so far as it can then master and analyse polysemia. With no remainder. A nonmasterable dissemination is not even a polysemia, it belongs to what is outside language. 'And it makes not difference even if one were to say a word has several meanings, if only they are limited in number; for to each formula [**logos**] there might be assigned a different word...If, however, they were not limited but one were to say that the word has an infinite number of meanings, obviously reasoning [definition, discourse, **logos**] would be impossible; for not to have one meaning is to have no meaning, and if words have no meaning, reasoning with other people, and indeed with oneself, has been annihilated; for it is impossible to to think anything if we do not think one thing; but if this is possible, one name might be assigned to this thing. Let it be assumed then, as it was said at the beginning, that the name has a meaning and has one meaning.' Metaphysics, 4, 1006a34-b13) Each time that polysemia is irreducible, when no unity of meaning is even promised to it, one is outside language. And consequently outside humanity."[20]

Such is the link between **logos** and the discursive construction of social order, rendering linguistic sign-systems **logo**centric, a Derridean coinage, and **phallo**centric as well, hence the pivotal status ascribed to the **phallus** as a signifier. In his argument on the disparity of the access the male and female subjects are allowed in becoming

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[19] Julia Kristeva, "Signifying Practice and Mode of Production", **Edinburgh Review**, 1, 1976, p. 68.
[20] Jacques Derrida, **Margins of Philosophy**, Trans. by Alan Bass, Chicago & London, Chicago University Press, 1982, pp. 247-248.

speaking subjects, and on the dynamics of **the Law of the Father**, Jacques Lacan maintains that: "...these relations will revolve around a being and a having which, because they refer to a signifier, the phallus, have the contradictory effect of on one hand **lending reality to the subject** in that signifier, on the other **making unreal that to be signified**."[21] This is to state that the centre of linguistic sign systems that validates the **meaning** generated by the consciousness, i.e., **I**, operates to regulate the unfixed, floating, sliding and shifting signifiers in the unconscious[22]. As a result, **the** signifier **phallus** attains a pivotal position for the linguistic paradigms stipulated by **phallogocentric** ideology, functioning as a culminative set of patriarchal law, patrilineal identity and linguistic sign-systems. It is the integration of male and female subjects with the dynamics constructed as such that renders representation possible. Put differently, social organization, subjectivity, representation, historicity, enunciation and hence narratives of both male and female subjects are prescribed by the appropriatory and phallic authority inherent in the **word**.

Helene Cixous comments on the nature of the **word** as follows:

> "...every theory of culture, every theory of society, the whole conglomeration of symbolic systems – everything, that is, that's spoken, everything that's organized as discourse, art, religion, the family, language, everything that seizes us, everything that acts on us – it is all ordered around hierarchical oppositions that come back to the man / woman opposition, as opposition that can only be sustained by means ofa difference posed by cultural discourse as natural, the difference between activity and passivity. It always works this way, and the opposition is founded in the **couple**. A couple posed in opposition, in tension, in conflict... a couple engaged in a kind of war in which death is always at work – and I keep emphasizing the importance of the opposition as a **couple**, because all this isn't just about one word: rather everything turns on the Word: everything is the Word and only the Word. To be aware of the couple, ... is also to point to the fact that it's on the couple that we have to work if we are to deconstruct and transform culture...I said it turns on the Word: we must take culture at its word, as it takes us unto its Word, unto its tongue... [N]o political reflection can dispense with reflection on language, with work on language. For as soon as we exist, we are born into language and language speaks (to) us, dictates its law, a law of death: it lays down its familial model, lays down its conjugal model, and even at the moment of uttering a sentence, admitting a notion of

[21] Jacques Lacan, "The Meaning Of The Phallus", **Feminine Sexuality: Jacques Lacan and the École Freudienne**, Ed. by Juliet Mitchell and Jacqueline Rose, Trans. by Jacqueline Rose, New York, Norton, 1985, p. 84, emphasis mine.
[22] For further discussion on **the Law of the Father**, see Grosz, **op. cit.**, pp. 50-80.

> "being", a question of being, an ontology, we are already seized by a certain kind of masculine desire, the desire that mobilizes philosopical discourse. As soon as the question 'What is it?' is posed, from the moment a question is put, as soon as reply is sought, **we are already caught up in masculine interrogation** ... 'What is it? Where is it?' A work of meaning. 'This means that', the predicative distribution that always at the same time orders the constitution of meaning. And while meaning is being constituted, it only gets constituted in a movement in which one of the terms of the couple is destroyed in favour of the other." [23]

Cixous thus delates the dynamics of phallogocentric discourses that eventually result in the exclusion of the female subject from the processes of generating knowledge as a speaking subject. However, the reduction of the female subject to the **object** in the subject / object binary opposition is not merely predicated upon the patriarchal ideology's tenet that the female subjects be trafficked within the patriarchal domain: it is the Symbolic that constitutes the very language of enunciation, predominating via its linear, discursive and authoritative discourses a(n) (m)other language: **the Semiotic**.

The Semiotic refers to the preverbal associations acquired before the subject has fully differentiated itself from the mother and entered the realm of the patriarchal discourses, i.e., the Symbolic. Preceding representation attained by the verbal signifier **I** and hence specularity, the Semiotic is the language of instinctual drives, i.e. the language of sounds and rhythms of the body **spoken** in an undercurrent employment of expressions that resist meaning, or in the absence of expressions that distort not only the overpowering dominance of phallogocentric agencies, but the linear progression of generating meaning celebrated in the context of patriarchal ideology. Kristeva argues that the Symbolic, as it overwrites the Semiotic, reaffirms the female subject's objectification in the economy of patriarchal ideology, and censors the primary language the female subject **speaks** via her body.[24] The threat the Semiotic poses on the dynamics of phallogocentrism justifies the dynamics of

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[23] Helene Cixous, "Castration Or Decapitation?", **Out There: Marginalization and Contemporary Cultures**, Ed. by Russell Ferguson, New York, MIT Press, 1990, pp. 347-348, original emphasis.
[24] For further discussion on this issue, see Julia Kristeva, "From One Identity to an Other", **Desire in Language: A Semiotic Approach to Literature and Art**, Ed. by Leon S. Roudiez, Trans. by Thomas Gora, Alice Jardine, New York, Columbia Press, 1980, pp. 124-147.

patriarchal ideology constructing the female subject as an **object** that cannot **speak**. The object position thus constituted allows for the patriarchal ideology to regulate the procreative potentials of the female subject and claim authority on her female body. In other words, maternity, which **speaks** in the Semiotic, is the very attribute of the female subject that undergoes the regulatory intervention of patriarchal ideology, and whatever is **spoken** within the realms constituted by patriarchal ideology is **spoken** at the expense of the mother[25].

The mother is, as Irigaray contends, perpetually **killed** by her strict encapsulation within the patriarchal discourses that legitimize her objectification, and emit the knowledge, i.e., **culture**, that patriarchal ideology generates. Thus, as Kristeva states, the female subject becomes "…under the sway of the paternal function…more of a filter than anyone else – a thoroughfare, a threshold where 'nature' confronts 'culture'"[26]

In the light of the argument made so far, one may conclude that Mrs Saville, in her absence, is the very filter Kristeva alludes to. Representing the archetypal female subject constructed by patriarchal ideology, and subserving as no more than a medium for the narratives of **Man** to unfold, Mrs Saville and, by implication, her corporeal / conceptual existence is dramatically exploited to provide room for that of Walton, whereas Walton, her male archetypal counterpart, exerts his ability to **write** his story and thereby gives way to the **writings** of other men via her very absence.

With full motivation to wield power, belief in invincibility, and enthusiasm to discover, Walton continues with the following in a manifestation of the mission he has assigned for himself:

> "I try in vain to be **persuaded** that the pole is **the seat of frost** and desolation; it ever **presents itself to my imagination as the region of**

[25] Luce Irigaray, "The Bodily Encounter With The Mother"**, The Irigaray Reader: Luce Irigaray**, Ed. by Margaret Whitford, Oxford, Blackwell Publishers Ltd., p. 49.
[26] Julia Kristeva, "Motherhood According To Bellini, Kristeva", **Desire In Language: A Semiotic Approach to Literature and Art,** Ed. by Leon S. Roudiez, Trans. by Thomas Gora, Alice Jardine, New York, Columbia Press, 1980, p. 138.

> **beauty and delight.** There, Margaret, the sun is for ever visible; its broad disk just skirting the horizon, and diffusing a perpetual splendour. There--for with your leave, my sister, I will put some trust in preceding navigators--there snow and frost are banished; and, sailing over a calm sea, we **may** be wafted to a land surpassing in wonders and in beauty every region **hitherto discovered on the habitable globe**. Its productions and features may be without example, as the phenomena of the heavenly bodies undoubtedly are in those undiscovered solitudes. What may not be expected in a country of eternal light? **I may there discover the wondrous power which attracts the needle; and may regulate a thousand celestial observations, that require only this voyage to render their seeming eccentricities consistent for ever. I shall satiate my ardent curiosity with the sight of a part of the world never before visited, and may tread a land never before imprinted by the foot of man**."[27]

Walton's active **registration** of his desire with utmost belief in the beauties and possibilities of Nature to provide him with "an intellectual eye"[28] to see is palpable in this context, nevertheless, with strong overtones of a discrepancy between what he **believes** and what actually **is**. Below are the lines where strong accentuations of the promise of glory melt into potential failure, hence the **geographic fact** that the pole **is** the seat of frost and desolation:

> "... you cannot contest the inestimable benefit which I shall confer on all mankind to the last generation, by discovering a passage near the pole to those countries, to reach which at present so many months are requisite; or by ascertaining the secret of the magnet, which, if at all possible, can only be effected by an undertaking such as mine... My courage and my resolution is firm; but my hopes fluctuate and my spirits are often depressed. I am about to proceed on a long and difficult voyage, the emergencies of which will demand all my fortitude: I am required not only to raise the spirits of others, but sometimes to sustain my own, when theirs are failing." [29]

It is such discrepancy that functions as the very **topos** in **Frankenstein**, implying that **Man**, in his overwhelming authority to designate patterns of power, perpetually appropriates his need to reformulate the distinction between what actually **is** and what **his imagination allows for**, by means of which he may solidify and hence justify the patriarchal paradigm positing him as the arbiter of truth. Taking the social and psychological implications of subject construction processes of partiarchal ideology into consideration, it is apt that Mary Shelley, in her ambivalent,

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[27] Shelley, **op. cit.**, pp. 13-14, emphasis mine.
[28] **Ibid.**
[29] Shelley, **op. cit**., p. 15.

nevertheless sound critique of the processes in question, commences the novel with the introduction of Walton to delineate the dynamics that operate in the making of a character in a heroic quest: It is observed that the quest to which Walton considers himself entitled involves nothing much. Entrapped in boredom and lack of company, Walton does not, in effect, have proper material to write about, and it is not until he encounters Victor, i.e., his level in motives, self-aggrandisement, and origins, does he start **transcribing** his **story**. Here are the lines reflecting Walton's first impression of Victor, "He was **not**, as the other traveller seemed to be, a **savage inhabitant of some undiscovered island, but an European**."[30], which are later followed by:

> "How can I see so noble a **creature** destroyed by misery, without feeling the most poignant grief? He is so **gentle**, yet so **wise**; his mind is so **cultivated**; and **when he speaks, although his words are culled with the choicest art, yet they flow with rapidity and unparalleled eloquence**."[31]

Walton's evident admiration of Victor is significant in that, Victor's eloquence and full control over the meanings generated by language and hence by the **word**[32] provides an outlet for him to fully engage in the **power** of language, i.e., what **Man** is capable of by hinging on the discourses of patriarchal ideology, and thereby of the knowledge, i.e., **culture**, the same ideaology generates. Walton's anticipation of such engagement promises a gratification of his desire to **communicate** in the context of an **hommosexual**[33] medium, which, as opposed to the monological relationship he has with his sister, is dialogical and highly self-aggrandizing. Here are Walter's words on his need of company:

> "But I have one **want** which I have never yet been able to **satisfy**; and the **absence** of the object of which I now feel as a most severe evil. I have no friend, Margaret: when I am glowing with the enthusiasm of success, there will be none to participate my joy; if I am assailed by disappointment, no one will endeavour to sustain me in dejection. **I shall commit my thoughts to paper, it is true; but that is a poor medium for the communication of feeling. I desire** the company of **a man** who could sympathise with me; **whose eyes would reply to mine**. You may deem me romantic, my dear sister, **but I bitterly feel**

[30] **Ibid.**, p. 24, emphasis mine.
[31] **Ibid.**, p. 26.
[32] See the argument on phallogocentrism on previous pages.
[33] See the argument on both **male homosocial desire** and **the hommosexual** in the previous pages.

> **the want of a friend. I have no one near me, gentle yet courageous, possessed of a cultivated as well as of a capacious mind, whose tastes are like my own, to approve or amend my plans**."[34]

Emblematic of the homosexual / **hommosexual** / homosocial desire that seeks gratification not only in the figurative, but also in the connotative sense, the lines above exemplify how the two components of male bond imbricate, i.e., first, the **eroticization** of his relationship with his prospective male company, emphasized with "I **desire**" and effeminization of the company evident in "[his] eyes would reply to mine..., gentle", and second, the **anticipation** of an educational relationship that would lead to his full representation in a conglomeration of **men**. This is highly indicative of what Sedgwick states in the following:

> "…in any male-dominated society, there is a special relationship between male homosocial (**including homosexual**) desire and the structures for maintaining and transmitting patriarchal power: a relationship founded on an inherent and potentially active structural congruence. For historical reasons, this special relationship may take the form of ideological homophobia, ideological homosexuality, or some highly conflicted but intensively structured combination of the two."[35]

It is in the context of such psychological make-up that Walton 'heralds' Victor's introduction into his **narrative**. The initial verbal exchange between Walton and Victor, which is commenced by the latter's question: "Before I come on board your vessel...will you have the kindness to inform me whither you are bound?"[36] and continued by the ensuing questions by both Walton and his fellow men on board[37] establishes the pattern of the relationship mutually developed: the authority figure to posit questions, as opposed to the Socratic model, is not fixed, but shifts from one speaker to another, and the authority in question is thus equally distributed to establish a conglomeration of men, with **both** Walton and Victor as the loci. Consequently, Walton's desire to establish a mutual bond between himself and his **fellow men** is gratified as he and Victor engage in a dialogical communication,

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[34] Emphasis mine. Note Walter's need for approval and amendment, which is a prerequisite to belong to the same domain of **hommosexual** projection.
[35] Sedgwick, **op. cit.**, p. 25, emphasis mine.
[36] Shelley, **op. cit.**, p. 24.
[37] **Ibid.**, pp. 24-25.

eventually leading to a **corporate narrative** mutually **written** by the two **over the absence of** Mrs Saville.

The relationship between Walton, Victor, and Mrs Saville, involving the corporeal, conceptual and narrative absence of the female subject which is aptly transfigured into the substantiality of the male, is patterned throughout the novel and developed into triangular relationships[38]: according to Sedgwick, in such relationships, the female subjects, as objects of male heterosexual desire and of partiarchal appropriation that overwrite their desire / bodies, serve as templates upon which men's desire for other men is projected[39]. The intermediary position female subjects are assigned with has a recurring pattern within the larger body of the novel, and will be analysed as this chapter progresses.

Walton's emblematization of Victor, on the other hand, resonates in the following quotation, sublimating Victor's intellectual, emotional and artistic[40] faculties **in the very context** the analogy of rape is introduced – another recurrent theme in the novel concerning Victor's involvement in/observation of the way nature operates:

> "Sometimes I have endeavoured to discover what quality it is which he possesses that elevates him so immeasurably above any other person I ever knew. I believe it to be an intuitive discernment; a quick but never-failing power of judgment; **a penetration into the causes of things**, unequalled for clearness and precision**;** add to this a facility of expression, and a voice whose varied intonations are soul-subduing music."[41]

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[38] It should be noted that the relationship between Mrs Saville, Walton and Victor does not necessarily fall into the triangular relationships pervading the novel, since Mrs Saville does not signify the **mutual** object of desire functioning as the predicate upon which the transference of **hommosexual** desire of a male subject for another is realized. Rather, it is the sea, with its allusions to the female, and consequently, to the unpredictable functioning patterns of her procreative potentials, including menstruation, the discharges of her genitalia, the amniotic fluid, etc., that constitutes the female party of the triangle which, especially in this very instant of the novel, is the mutual object of desire for both Walton and Victor. That the relationship between Mrs Saville, Walton and Victor has been emphasized to function as a **model** is to assert the convenience of the absence of the female subjects in the establishment of the conglomeration of men, regardless of their involvement in the pattern constituted by triangular relationships.

[39] See the lengthy and comparative argument Sedgwick proposes in Sedgwick, **op. cit.**, pp. 1-66.

[40] Hence the expression "soul-subduing music" in the following excerpt.

[41] Shelley, **op. cit.**, p. 28, emphasis mine.

The transformation of the passion to **know** and **discover** into subordination and rape presented in the above quotation stands for the process that **phallogocentrism**, i.e., the ideology that sublimates the male sexual organ, and renders it pivotal in constructing linguistic systems that generate meaning and hence **knowledge**, operates. It is for this very reason that, despite being depicted as an utterly wretched figure in the following,:

> "His **limbs** were nearly frozen, and **his body dreadfully emaciated by fatigue and suffering.** I never saw a man in so wretched a condition. We attempted to carry him into the cabin; but as soon as he had quitted the fresh air, **he fainted**. We accordingly brought him back to the deck, and restored him to animation by rubbing him with brandy, and forcing him to swallow a small quantity. **As soon as he showed signs of life** we wrapped him up in blankets, and placed him near the chimney of the kitchen stove."[42]

Victor is still capable of generating knowledge. This is exemplified in the quotation below, which depicts Victor at the very act of narrating his 'story', and relates the knowledge he has access to to authority, centrality, and power:

> "I am by birth a **Genevese**; and my family is one of the most distinguished of that republic. **My ancestors had been for many years counsellors and syndics; and my father had filled several public situations with honour and reputation.** He was respected by all who knew him for his integrity and indefatigable attention to public business. **He passed his younger days perpetually occupied by the affairs of his country;** a variety of circumstances had prevented his marrying early, nor was it until the decline of life that he became a husband and the father of a family."[43]

That Geneva is, in the geographic sense, situated in Central Europe, and that Victor's ancestors have long dwelt in the same region, render Victor, on a symbolic level, a product of the very European culture. Taking Cynthia Pon's following comment regarding the novel **Frankenstein** into consideration:

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[42] **Ibid.**, p. 24, emphasis mine. Note that Victor is purposefully reduced to a number of limbs, i.e., a **construct**, alluding to what he calls "the Monster" as opposed to a whole. The same allusion is also present in the following quotation by Victor, which, as it is uttered, is yielded: " 'I agree with you,' replied the stranger; 'we are **unfashioned creatures**, but **half made up**, if one wiser, better, dearer than ourselves--such a friend ought to be--do not lend his aid to perfectionate our weak and faulty natures' ", pp. 27-28.

[43] **Ibid.**, p. 30, emphasis mine.

> "...Mary Shelley's [**Frankenstein**], written at the crossroads of the European humanist project (post-Enlightenment faith in human infrastructures, reactions for French-revolution hope and excess, the inauguration of the age of imperialism), uniquely combines both posthumanist and retrospective visions. From this ambiguous position, it poses the critical question: what constitutes humanity?"[44]

one may conclude that Shelley's depiction of Victor, by implication, as quintessentially a product of the Enlightenment project that had faith in white, Western, middle class, male experience[45], is expedient, since Victor is the pivotal figure in the novel through whom Shelley contests but human experience at large. It is for this very reason that the above quotation from the novel introducing Victor's story starts off with Victor's function as the representative of the mode of conduct of his age, then continues with Victor's ancestors' and father's accomplishments, and finally ends with his father becoming both a husband and **the** father of the family. Victor's mother Caroline, on the other hand, is introduced merely **in relation to** the miseries and the illness that have befallen her father, Beaufort:

> "His daughter attended him with the greatest tenderness; but she saw with despair that their little fund was rapidly decreasing, and that there was no other prospect of support. But Caroline Beaufort possessed a mind of an uncommon mould; and her courage rose to support her in her adversity. She procured plain work; she plaited straw; and by various means contrived to earn a pittance scarcely sufficient to support life."[46]

Nevertheless, Caroline's introduction to the novel is critical in that, the imbrication of the initial triangular relationship – with her being the female locus of transference, Frankenstein the father and Mr Beaufort being counterparts of the self-same male component – comes into effect. Revolving around Caroline, so to speak, is Alphonse Frankenstein who, despite his success regarding governmental and public affairs and consequent **integration** in the homosocial domain of the societal sphere, fails to reify his potential as a patriarch, for he cannot "…[become] a husband and the father of a family [**until the decline of his life**]"[47]. Failure to engage

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[44] Cynthia Pon, " 'Passages' in Mary Shelley's Frankenstein": Toward a Feminist Figure of Humanity?", **Modern Language Studies**, Vol. 30, No. 2, Autumn 2000, p. 36.
[45] See Linda Hutcheon, **A Poetics of Postmodernism: History, Theory, Fiction**, London, Routledge, 1988, p. 12.
[46] Shelley, **op. cit.**, p. 31, emphasis mine.
[47] **Ibid.**, p. 30, emphasis mine.

in the patriarchal unit **family**, incompetence in establishing an emotional relationship with a future wife (as implied in "…Perhaps during former years he had suffered from the late discovered unworthiness of one beloved…"[48]), and old age are substantial deficiencies which, in Alphonse Frankenstein's case, severely threaten his position in the web of relationships inherent in the patriarchal domain, and can only be defied by means of marriage. Beaufort, on the other hand, is another figure that suffers from a similar deficiency, but for different reasons. The following are the lines introducing him to the novel:

> "This man, whose name was Beaufort, was of a proud and unbending disposition, and could not bear to **live in poverty and oblivion** in the same country where he had formerly been distinguished for his rank and magnificence. Having paid his debts, therefore, in the most honourable manner, he **retreated** with his daughter to the town of Lucerne, where he lived unknown and in wretchedness. My father loved Beaufort with the truest friendship, and was deeply grieved by his retreat in these unfortunate circumstances. He bitterly deplored the false pride which led his friend to a conduct so little worthy of the affection that **united** them. He lost no time in endeavouring to seek him out, with the hope of persuading him to begin the world again **through his credit and assistance**…Beaufort had taken effectual measures to **conceal** himself; and it was ten months before my father discovered his abode." [49]

The above quotation, which draws a detailed picture of Beaufort's failure as a patriarch, primarily refers to his **detachment** from society, and thereby from the corporate homosocial web of relationships at large. The amendment that Alphonse Frankenstein offers him for the sake of the "…affection that united them"[50] bears strong allusions to those that Walton aspires to receive from **a fellow man**, or rather, from Victor: reintegration into the patterns of male friendship, mentorship, and heterosexual legimization designated and cemented by homosocial male bond. Nevertheless, in Beaufort's case, this cannot be fully accomplished due to his early death, and Alphonse Frankenstein conveniently projects this **desire** onto Caroline. As a consequence, a valuable asset, i.e., Caroline, is transferred from one **failing father** to **a father-to-be**, not only functioning as an intermediary agent to mark the

[48] **Ibid.**, p. 31.
[49] **Ibid.**, pp. 30-31, emphasis mine.
[50] Note the employment of the word "unite", which is highly charged with homosocial and hence homosexual allusions.

homosocial bond between them, but rectifying Alphonse Frankenstein's position as a deficient patriarch to fully reintegrate him in the patriarchal domain..

The role Caroline is thus assigned is evident in the following lines:

> "Every thing was made to yield to her wishes and her convenience. He strove to **shelter her, as a fair exotic is sheltered by the gardener, from every rougher wind, and to surround her with all that could tend to excite pleasurable emotion in her soft and benevolent mind. Her health**, and even the tranquillity of her hitherto constant spirit, had been **shaken** by what she had gone through. During the two years that had elapsed previous to their marriage my father had gradually relinquished all his public functions; and immediately after their union they sought the pleasant climate of Italy, and the change of scene and interest attendant on a tour through that land of wonders, as a restorative for her **weakened** frame."[51]

The emphasized expressions in the lines above present two diametrical imageries, i.e., **the flower** alluding to immobility, beauty – entailing **to-be-looked-at-ness**[52]–, and objectification at large, as opposed to **the gardener** that connotes mobility, access to cultivate – thus to act –, and subjectivity, both constituting the central motifs in the construction of the subject/object pattern inherent in the patriarchal construct, **family**. Consequential to her involvement in this construct, Caroline, by implication, renders Alphonse Frankenstein capable of **acting**, hence her being the very object of what his 'act' entails.

With the birth of Victor into the pattern in question, the reader is presented with yet another triangle, involving a mother, a father, and a son. This is significant in that, the homosocial male bond between a father and a son entails the resolution of the Oedipal drama[53], only after which may the son be constructed as a male subject

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[51] **Ibid.**, p. 32, emphasis mine.

[52] Laura Mulvey comments on the state of to-be-looked-at-ness by stating that "…pleasure in looking has been split between active/male and passive/female.The determining male gaze projects its phantasy onto the female figure, which is styled accordingly. In their traditional exhibitionist role women are simultaneously looked at and displayed [as the passive object], with their appearance coded for strong visual and erotic impact so that they can be said to connote to-be-looked-at-ness". For further discussion, see Mulvey, "Visual Pleasure and Narrative Cinema", **loc. cit.**

[53] Sedgwick cites Coppélia Kahn as follows: "Most children, male or female, in Shakespeare's time, Freud's, or ours, are not only borne but raised by women. And thus arises a crucial difference between the girl's developing sense of identity and the boy's. For though she follows the same sequence of symbiotic union, seperation and individuation, identification, and object love as the boy,

as a consequence of his introduction to the **Language of the Father**, participating in cementing the bond in the conglomeration of men. The following are the lines depicting how Victor relates to his birth and early childhood:

> "I, their eldest child, was born in Naples, and as an infant accompanied them in their rambles. I remained for several years their only child. Much as they were attached to each other, they seemed to draw inexhaustible stores of affection from a very mine of love to bestow them upon me. **My mother's tender caresses, and my father's smile of benevolent pleasure while regarding me, are my first recollections.** I was their plaything and their idol, and something better--their child, the innocent and helpless creature bestowed on them by Heaven, whom to bring up to good, and whose future lot it was in their hands to direct to happiness or misery, according as they fulfilled their duties towards me. With this deep consciousness of what they owed towards the being to which they had given life, added to the active spirit of tenderness that animated both, it may be imagined that **while during every hour of my infant life I received a lesson of patience, of charity, and of self control, I was so guided by a silken cord** that all seemed but one train of enjoyment to me."[54]

That the very first memories Victor has of his mother relate to a physcial encounter, i.e., "tender caresses", whereas those of his father to **being watched**, i.e, "pleasure while regarding", is significant, depicting the motives constituting Victor's psychological make-up: Victor is introduced to the Language of the Father – i.e., he is **taught** that fathers **look** and are thus entitled to **pleasure**[55]–, nevertheless, **with an ongoing attachment to the Semiotic**. What pertains to the attachment in question in this context is the silken cord imagery which, while alluding to **the umbilical cord** as well, also connotes the very means by which the whole process of patriarchal indoctrination is initiated, as in: "[I] received …**lesson**[s] of patience, of charity, and of **self** control". That Shelley has deliberately employed such ambivalent and apparently diverse symbolism is to suggest the intensity of this attachment, making

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her femininity arises in relation to a person of the **same** sex, while his masculinity arises in relaiton to a person of the **opposite** sex. Her femininity is reinforced by her original symbiotic union with her mother and by the identification with her that must precede identity, while his masculinity threatened by the same union and the same identification. While the boy's sense of **self** begins in union with the feminine, his sense of **masculinity** arises **against** it". See Sedgwick, **op. cit.**, pp. 24-25, emphasis mine.

[54] Shelley, **op. cit.**, p. 32, emphasis mine.

[55] This interpretation is not to suggest that Alphonse Frankenstein receives sexual gratification by looking at his son Victor, but that Victor finds this particular memory worthy of narrating. This indicates that Victor is being introduced to patriarchal mechanisms that construct the male subject as one whose subjectivity, i.e. whose autority to assert **I**, is closely linked with his authority to cast his **eye** on others.

itself felt as it effaces the absoluteness of the process in question via an experience perceived as "enjoyment". Thus, Shelley purportedly portrays Victor oscillating between the Semiotic and the Symbolic, which is highly suggestive of an **unbroken continuum** of the projection of sexual desire onto the mother, regardless of the intervention, or rather, the castrating threat of the father. This is threatening in the sense that it constitutes an **impassé** for the male subject, to cite Coppelia Kahn, to arise his masculinity against another female subject. What awaits Victor in this context is a manifold process: to realise his subjectivity as a **man** with access to representation in the patriarchal realm, to integrate in the homosocial apparatus that interdicts homosexual acts, and to suppress his non-yielding link to his mother. Complex and discordant, this very process and its traumatic outcomes are echoed in the novel in all the encounters Victor has with other characters, both male and female.

The initial character Victor builds in a relationship with outside patrilineage is Elizabeth. Below are the lines introducing her to Victor's narrative:

> "For a long time I was their only care. **My mother had much desired to have a daughter**, but I continued their single offspring. When I was about five years old, while making an excursion beyond the frontiers of Italy, they passed a week on the shores of the Lake of Como. Their benevolent disposition often made them enter the cottages of the poor. **This, to my mother, was more than a duty; it was a necessity, a passion--remembering what she had suffered, and how she had been relieved--for her to act in her turn the guardian angel to the afflicted**. During one of their walks a poor cot in the foldings of a vale attracted their notice as being singularly disconsolate, while the number of half-clothed children gathered about it spoke of penury in its worst shape. One day, **when my father had gone by himself to Milan**, my mother, accompanied by me, visited this abode. She found a peasant and his wife, hard working, bent down by care and labour, distributing a scanty meal to five hungry babes. Among these there was one which attracted my mother far above all the rest. **She appeared of a different stock. The four others were dark eyed, hardy little vagrants; this child was thin, and very fair. Her hair was the brightest living gold, and, despite the poverty of her clothing, seemed to set a crown of distinction on her head. Her brow was clear and ample, her blue eyes cloudless, and her lips and the moulding of her face so expressive of sensibility and sweetness, that none could behold her without looking on her as of a distinct species, a being heaven-sent, and bearing a celestial stamp in all her features.**"[56]

[56] **Ibid.**, pp. 32-33, emphasis mine.

That Elizabeth initially appears in the the novel in relation to the bond Caroline is yet to build with her is significant, not only indicating the contextualization of Caroline's caring and nurturing disposition with her desire to **mother** a daughter, but culminating in the establishment of a mutual bond with a figure of the same sex in a fashion that aptly pertains to Sedgwick's maxim regarding the female homosocial bond: "…[W]omen…who love women, women who teach, study, nurture, suckle, write about, march for, vote for, give jobs to, or otherwise promote the interests of other women are pursuing congruent and closely related activities".[57] However, that Caroline eventually **acts** to find a **daughter** in all probability to involve in an emotional and physical bond of interdependence, especially in the **absence** of Alphonse Frankenstein, is notable. Replicating the closed circuit of triangular relationships, Caroline **chooses** the girl congenerous with her own self: a beautiful, subduing orphan, and thus constructs an **alternative** bond involving herself, Elizabeth, and Alphonse Frankenstein. Nevetheless, it must be noted that the bond in question diverges from that set by the triangular model, hence its inclusion of two female subjects and one male subject. As opposed to the triangles constituted by two male subjects, with the female subject as the conveniently singled-out component, this triangle cannot, or rather, may not exclude the counterpart **man**. That Caroline finds an outlet to **act** is only momentary in this context, and the relationship she establishes with Elizabeth is under the sway of Alphonse Frankenstein's consent, confined to his patriarchal house, and under his supervision, as exemplified in the following quotation: "With **his** permission my mother prevailed on her rustic guardians to yield their charge to her."[58] It is for this very reason that Caroline cannot but **submit** Elizabeth to Victor, Alphonse Frankenstein's successor, consigning her back into the triangular pattern she was originally anchored and eventually subjugating her to the very same objectification process involved in the transference of patriarchal authority from one man to another:

[57] Sedgwick, **op. cit.**, p. 3.
[58] Shelley, **op. cit.**, p. 33, emphasis mine.

> "On the evening previous to her being brought to **my home**, my mother had said playfully – **'I have a pretty present for my Victor--to-morrow he shall have it.'** And when, on the morrow, **she presented Elizabeth to me as her promised gift**, I, with childish seriousness, interpreted her words literally, and looked upon Elizabeth as mine--mine to protect, love, and cherish. All praises bestowed on her, I received as made to **a possession of my own.**"[59]

The authoritative position Victor assumes in this context as he relates to that moment, which is evident in his casting off the interposition of a corporeal **father** and his reference to the patriarchal house as "my house", is aptly complemented by the **gift** imagery. This deliberate complementation is pivotal in the indoctrination process Victor undergoes, indicating a Victor being presented **the**[60] **model of mode and conduct** for possessing all that he is entitled to by virtue of the title "patriarch", and by implication, for building relationships with female subjects: a **pattern** of his prospective integration in homosocial bond, which is overruled by ownership / exchange of **women** as objects / gifts, **teaches** him to bestow his **guarding** affection on them in a fashion that mimicks his father in his relationship to Caroline. This is explicable in the sense that Victor, supposedly[61] complete in his integration in the very moment he narrates his story, refers to a stage in the past when the process is but in progress, and that it is his response to the integration in question that determines whether or not the process is complete. Sedgwick comments on this issue as follows:

> "To misunderstand the kind of property women are, or the kind of transaction in which alone their value is realizable means, for a man, to endanger his own position as a subject in the relationship of exchange: to be permanently feminized or objectified in relation to other men. On the other hand, success in making this transaction requires a willingness and ability to temporarily risk, or assume, a feminized status. Only the man who can proceed through that stage, **while** remaining in cognitive control of the symbolic system that presides

[59] **Ibid.**, emphasis mine.
[60] The deliberate employment of the article "the" in this context is to state that in the context of homosocial patterns, there exists no alternative model validated by partiarchal ideology but the one referred to hereby.
[61] Up to this instant in the novel, the reader is provided with no information regarding the **nature** and hence the **particulars** of the trauma Victor has experienced. For this reason, the word "supposedly" has been used tentatively to align with the reader's perception regarding the chronological pattern the novel unfolds, however, the particulars aforementioned will be analysed in full detail in the pages to follow.

> over sexual exchange, will be successful in achieving a relation of mastery to other men."[62]

Victor's process of gaining **cognitive control**, i.e. the maxim that Sedgwick sets as corollary in her argument, and its conceptualization, can best be observed in the following quotation:

> "My temper was sometimes violent, and my passions vehement; but by some law in my temperature they were turned, not towards childish pursuits, but to **an eager desire to learn**, and not to learn all things indiscriminately. I confess that neither the structure of languages, nor the code of governments, nor the politics of various states, possessed attractions for me. **It was the secrets of heaven and earth that I desired to learn; and whether it was the outward substance of things, or the inner spirit of nature and the mysterious soul of man that occupied me, still my inquiries were directed to the metaphysical, or, in its highest sense, the physical secrets of the world**."[63]

As the quotation above indicates, Victor's scientific pursuits directly correspond to a **desire** to delve into the physical secrets of the world, or rather, of nature, and operate as the immediate medium to attain the control in question. In the context of the argument elaborated so far, what makes these pursuits significant is that their **object** is nature. Taking into consideration that the patriarchal perception of nature (dangerous, ambiguous, unpredictable, pertaining to a cyclical pattern as opposed to linear in the ways she operates, etc.) is highly charged with the attributes of the feminine (irrational, incomplete in its form[64], hysterical and with unpredictable functioning of her womb, i.e., discharges and bleedings[65], and hence with the **mother** – as in **Mother Nature**, with its allusions to the Primordial Mother[66]), it is possible

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[62] Sedgwick, **op. cit.**, pp. 50-51, original emphasis.
[63] **Ibid.**, p. 36, emphasis mine.
[64] The reference here is to the absence of phallus perceived as having the emblematic morphological status in the context of patriarchal ideology.
[65] Whitford, **Luce Irigaray: Philosophy in the Feminine**, pp. 101-122.
[66] Gynocentric, prepatriarchal societies celebrated the procreative powers of the female subjects in the embodiment of the Great Mother. Spiritualized into a divine being, she created "woman", "man" and continuing existence, and thus became the source of vegetation, fruiton, fertility of every kind. Parallelly, an etymological analysis of the words "mother" and "mud" (earth, slime, the matter of which the planet is composed, the dust or clay of which **man** is built) shows that they are extremely close in many languages (i.e., **mutter**, **madre**, **mater**, **materia**, **moeder**, **modder**). For further analysis, see Adrienne Rich, **Of Woman Born: Motherhood as Experience and Institution**, London, Virago Press, 1984, pp. 65, 84-109.

to propound Victor's quintessential search for coming to terms with his **mother**[67] in a manner that would subserve and hence meet what patriarchal discourses prescribe. Taking into consideration that Victor's scientific pursuits and hence his immediate involvement in the discourses of science[68] that are, in effect, congenerous with those of patriarchal ideology may eventually promise a rupturous and complete disconnection from the mother, one may justify the reason why he seeks refuge in the power wielded by Mr Waldman as opposed to an elderly and indifferent[69] father, who is by no means instructive[70] or scholarly[71]. Here is how Victor describes Waldman, whose surname bears strong allusions to **a conglomeration of men**[72]:

> "Partly from curiosity, and partly from idleness, I went into the lecturing room, which Mr Waldman entered shortly after. This professor was very unlike his colleague. **He appeared about fifty years of age, but with an aspect expressive of the greatest benevolence; a few grey hairs covered his temples, but those at the**

[67] See the previous argument on the "silken cord" to which Victor is still attached.

[68] On an analysis of scientific discourses, it is observed that they constitute one of the primary functions of a culture-specific discourse formation to mediate the construction of **identity** for **self** and **others**, primarily those of middle-class, early to late middle-aged, Eurocultural, heterosexual, masculinized males, both historically and contemporarily. This construction is based on accepting the mastery of **reason**, and involves relative status superiority, formality, distancing, rhetorical solidarity, authoritative voice, extremal evaluations for certainty, importance, normativity and semantic closure. These aspects originate from linear modes of generating knowledge, which are inherent in patriarchal ideology and operate in the appropriation of the construct 'woman' by 'man'. For further discussion on this issue, see J.L. Lemke, "Masculinity And Academic Discourse", 2000, (Internet) http://academic.brooklyn.cuny.edu/ education/jlemke/webs/gender/index2.htm., 28.11. 2001.

[69] Note Alphonse Frankenstein's aloofness in the following lines: "A new light seemed to dawn upon my mind; and, bounding with joy, I communicated my discovery to my father. My father looked carelessly at the title page of my book, and said, 'Ah! Cornelius Agrippa! My dear Victor, do not waste your time upon this; it is sad trash.' ", Shelley, **op. cit.**, p. 37.

[70] The conclusion that Alphonse Frankenstein is not instructive is arrived at with respect to the following lines, "If, instead of this remark, my father had taken the pains to explain to me that the principles of Agrippa had been entirely exploded, and that a modern system of science had been introduced, which possessed much greater powers than the ancient, because the powers of the latter were chimerical, while those of the former were real and practical; under such circumstances, I should certainly have thrown Agrippa aside, and have contented my imagination, warmed as it was, by returning with greater ardour to my former studies." **Ibid.**, pp. 37-38. Note the incriminating tone Victor employs, implying that, had he posited a more powerful, more influential and a more **threatening** father figure, he would not have to seek for further resolution relating to his predicament in detaching himself from the **idea** of the **mother**.

[71] Victor is well aware that his father's ignorance, as exemplified in: "But the cursory glance my father had taken of my volume by no means assured me that he was acquainted with its contents; and I continued to read with the greatest avidity." **Ibid.**, p. 38.

[72] The word "wald" means "forest" in German.

> **back of his head were nearly black. His person was short, but remarkably erect; and his voice the sweetest I had ever heard.**"[73]

Thus, aligning with Waldman, who, as opposed to his father, celebrates the intellectual faculties of scientists as in:

> " '... these philosophers, whose **hands** seem only made to dabble in dirt, and their **eyes** to pore over the microscope or crucible, have indeed performed miracles. **They penetrate into the recesses of nature, and show how she works in her hiding places**. They ascend into the heavens: they have discovered how the blood circulates, and the nature of the air we breathe. **They have acquired new and almost unlimited powers**; they can command the thunders of heaven, mimic the earthquake, and even mock the invisible world with its own shadows.' "[74]

Victor aptly mimicks what Waldman prescribes as he also "...pursue[s] nature to her hiding-places…with unrelaxed and breathless eagerness…[as] the moon gaze[s] on [his] midnight labours"[75]

Nevertheless, the experience involved in the symbolic replacement of his father with Waldman to amend the triangular pattern aforementioned is highly disconcerting, which is accentuated as another trauma emerges: the death of his mother entails yet another amendment to the pattern, and consequently, another replacement. Here is how Victor describes Elizabeth, the likeliest figure to replace Caroline and hence act as the new object of the transference:

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[73] **Ibid.**, p. 45, emphasis mine. Note Victor's convenient depiction of Waldman's elderly look as one of benevolence and wisdom, and his ascription of power to him by the employment of the word "erect".

[74] **Ibid.**, emphasis mine. The employment of the word "hands" is deliberate in this context, since it is directly linked with **making**, or rather **poein**, which relates to the virtue of **techné** and has an end in the very maker that procures the product, and the product itself. This resonates in Victor's words as follows: "What had been the **study** and **desires** of the wisest men since the creation of the world was now **within my grasp**. Not that, like a magic scene, it all opened upon me at once: the information I had obtained was of a nature rather to direct my endeavours so soon as I should point them towards the object of my search, than to exhibit that object already accomplished." **Ibid.**, p. 50. Thus, the product, or what is **made**, **intervened with**, or **penetrated into** by the regulatory of hands and *eyes* is nature, or, what is desired of her: her **hiding places**, her **recess**, laden with allusions to the female genitalia. What nature, as a product of this process, undergoes is rape. Note how conveniently Waldman attaches scientific discovery to the rape imagery in this context and justifies it. For further information on **techné**, see Edward Warren, "The Craft Argument: An Analogy?", **Essays in Ancient Greek Philosophy III: Plato**, John P. Anton, Anthony Preus, New York, State University of New York Press, 1971, pp. 105-107.

[75] Shelley, **op. cit.**, p. 52.

> "I need not say that we were strangers to any species of disunion or dispute. Harmony was the soul of our companionship, and the diversity and contrast that subsisted in our characters drew us nearer together. **Elizabeth was of a calmer and more concentrated disposition**; but, with all my ardour, I was capable of a more intense application, and was more deeply smitten with the thirst for knowledge. She busied herself with following the aerial creations of the poets; and in the majestic and wondrous scenes which surrounded our Swiss home--the sublime shapes of the mountains; the changes of the seasons; tempest and calm; the silence of winter, and the life and turbulence of our Alpine summers--**she found ample scope for admiration and delight.** While my companion **contemplated with a serious and satisfied spirit the magnificent appearances of things**, I delighted in investigating their causes."[76]

It must be noted in this context that Victor, in his depiction of Elizabeth, foregrounds the features that she and his mother, Caroline, have in common, primarily to acknowledge Elizabeth as the prospective female component of the triangular pattern: consequential to their mutual engagement in the feminine realm constituted **within** the patriarchal house, both Caroline and Elizabeth act as devoted nurturers, care-takers and hence selfless mothers[77] of the family. Thus, the parallels between Caroline and Elizabeth render them substitutes, assigning Elizabeth as the sole mother figure following Caroline's death primarily caused by her contamination by the scarlet fever Elizabeth transmits[78]. The following quotation draws a detailed picture regarding Elizabeth's adoption of role 'the mother':

> "[Elizabeth] indeed veiled her grief, and strove to act the comforter to us all. **She looked steadily on life, and assumed its duties with courage and zeal. She devoted herself to those whom she had been taught to call her uncle and cousins.** Never was she so enchanting as at this time when she recalled the sunshine of her smiles and spent them upon us. She forgot even her own regret in her endeavours to make us forget."[79]

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[76] **Ibid.**, p.35, emphasis mine.

[77] The definition of motherhood maintains that there prevails a twofold dimension of mothering, regarding the mode of relationship the nurturer establishes with the nurtured: 1. The potential relationship of any female subject with her powers of reproduction and to her children; 2. The institution which constitutes motherhood as the primary social role for any female subject, and aims at ensuring that her reproductive potentials remain under patriarchal control. For further information, see Rich, **op. cit.**, pp. 13-30. Nevertheless, in experience, motherhood is an emotionally fulfilling and rich process. That this definition has been inserted in this context is not to suggest that Caroline and Elizabeth's roles as care-takers subject them to a full detachment from the web of relationships the female subjects establish in the private sphere, on the contrary, they perpetuate them and hence operate in the constitution of the very female bond.

[78] Note that Caroline's **care-taking**, **motherly role** is at play in the transmission of the disease.

[79] Shelley, **op. cit.**, p. 42.

With Elizabeth fully assuming the mother role, the amendments to the triangular pattern is complete: now replacing the original pattern, i.e., that with Victor and Alphonse Frankenstein as male counterparts and Caroline as the female site of transference, is another pattern with Victor as the focal and hence stable male subject, Waldman as the arbiter of the strong patriarchal enunciation of scientific discourses smybolically **overwriting** the deficiency implied by Alphonse Frankenstein, and Elizabeth as the benevolent mother figure, of equal standing to Caroline. A corollary of this alternative pattern is a novel set of parents: a father, i.e., Waldman, with whom Victor is to **identify** and hence establish a male bond with, and a mother, i.e., Elizabeth, whom he is to detach himself fully from, to appropriate his **desire** for, and hence to **kill**[80].

This process of replacement, which Victor himself has commenced, is an indirect attempt to attain a **full inscription into the Symbolic order**, i.e., his pass into the realm of patriarchal representation, his ability to become **Man** who, within patriarchal ideology, is **a complete projection of the father, owns the mother** by virtue of usurpation, and is thus entitled to engage thoroughly in homosocial patterns of conduct. For this reason, it is not surprising that Victor assumes the roles of both the mother and the father as he creates the creature, i.e., a process throughout which he exercises the authority of the father, and combines with it the procreative attributes of the mother upon his misconception that **it is possible to both mother and father**, and that such a possibility, if it ever exits, will resolve his ongoing

[80] The concept of matricide, which, in this context, should be analysed concurrently with the argument on the previous pages, is what Kristeva devises as the necessary condition of individuation. Elaborated as in the following by Kristeva: "The loss of the mother – which for the imaginary is tantamount to the death of the mother – becomes the organizing principle for the subject's symbolic capacity", Julia Kristeva, **Female Genius: Life, Madness, Words: Hannah Arendt, Melanie Klein, Colette: A Trilogy**, 3 vols. New York, Columbia University Press, 2001, pp. 129-130, the nature of matricide is emphasized by the impossibility of incorporation or integration of the murdered mother, with the maternal body rejected or even vomitted. The rejection in this context, out of which the **abject** with its powers of horror will be formed, demarcates the inside from the outside, being the first boundary between a still fragile "I" from everything else. Thus, **vomiting** the mother, as Kristeva puts it in her **Powers of Horror: An Essay on Abjection,** New York, Columbia University Press, 1982, p. 47, or rather, ungiving birth to the mother against the stream of time conceptualizes an archaic creative act that establishes the first boundary, the primal irrecoverable loss.

attachment to his mother and construct him as a quintessential **product**[81] of the patriarchal project **man**. However, because what he creates is the very objective of his endeavour to **construct** himself as a male subject proper for representation, then the creature is, by implication, his own replica, his very own image, projecting not only the shortcomings of his endeavour upon every moment it is gazed at, but the 'ugly', unnameable, and unacknowledgeable homosexual desire Victor endeavours to overwrite.

It is for this reason that Victor describes the creature as **hideous**: within the context of the novel, it is not, in effect, the limbs that he collects, but his very **work** itself that he describes with abhorrence and disdain. That the scientific studies derive primarily from the transference of 'knowledge' from one man to another, highly mediated by homosocial web of relationships is significant, alluding to the very eminence of homosexual desire in the making of such knowledge, becoming incarnate in the embodiment of the creature itself. The following is Victor's alleged refutation of the very existence of such desire, accompanied with disgust:

> "How can I describe my emotions at this catastrophe, or how delineate the wretch whom with such infinite pains and care I had endeavoured to form? **His limbs were in proportion, and I had selected his features as beautiful**. 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**."[82]

It is because of this "hideous reality", i.e., his very own disproportionate, deficient and ugly projection that resists amendment, that Victor suffers from a horrible nightmare, immediately after the creation:

> "I slept, indeed, but I was disturbed by the wildest dreams. I thought I saw Elizabeth, in the bloom of health, walking in the streets of Ingolstadt. **Delighted and surprised, I embraced her; but as I imprinted the first kiss on her lips, they became livid with the hue of death; her features appeared to change, and I thought that I**

[81] See the references to **techné** and **poein** in Footnote 74.
[82] **Ibid.**, p. 55, emphasis mine.

> **held the corpse of my dead mother in my arms; a shroud enveloped her form, and I saw the grave-worms crawling in the folds of the flannel.** I started from my sleep with horror; a cold dew covered my forehead, my teeth chattered, and every limb became convulsed: when, by the **dim and yellow light of the moon**, as it forced its way through the window shutters, I beheld the wretch – the miserable monster whom I had created."[83]

Because the creation itself is a deficient process providing Victor with, as opposed to the authority he desperately seeks for full representation as a complete man, nothing but the selfsame, incongruous image of homosexual desire itself; he immediately **takes refuge** in the above nightmare, in which he symbolically yields to the **need** to **kill** her mother[84], and by implication, Elizabeth, Caroline's successor, hence matricide being a primal act in this context that allows for a compensation for the impairment of his deed. Nevertheless, who symbolically witnesses this **murderous act**, i.e, the patriarchal matricidal phantasmagoria unfolding in Victor's sleep, resulting in convulsions in his body similar to those that would follow sexual gratification, is the creature that Victor sees under the dim and yellow light of the moon, or rather, by virtue of the moon[85]. That Shelley has deliberately refers to the presence of the moon in this context, which alludes to the presence of the feminine, is significant: it is under the moon that Shelley allows the creature to be seen to initially **act**, drawing attention to a symbolic birth where it is **not**, in effect, Victor that mothers him. In spite of the fact that, owing to Victor's dream, the creature is **born** at the expense of the mother, it is the light of the moon, or, put differently, the very presence of the moon that **renders the creature discernable**, and hence delivers it. Following the "hideous reality", this is another **failure** on Victor's part, deliberately accomodated by Shelley to acknowledge the futility of Victor's endeavours. Proposing criticial questions, such as whether **the mother** is really dead or not, and in what relation to her the creature exists in this context, Shelley forces Henry Clerval into the narrative as a distracting figure to delineate the evasive

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[83] **Ibid.**, p. 56, emphasis mine.
[84] See the argument on matricide in Footnote 80.
[85] In addition to its Gothic implications, the moon has further significance in this context. In prepatriarchal belief systems, the moon was a central symbol that acknowledged the female presence in every part of cosmos coded in the plural and cyclic aspects of nature, i.e., that birth is followed by death, death by reincarnation, that tides ebb and flow, winter follows summer, the full moon follows the dark of the moon, and was personified by the lunar deities as related to the Virgin-Mother-Goddess. For further information, see Rich, **op. cit.**, pp. 107-116.

mechanisms of patriarchal ideology that defy positing sound answers in their appropriating intervention:

> "Nothing could equal my delight on seeing Clerval; **his presence brought back to my thoughts my father, Elizabeth, and all those scenes of home so dear to my recollection.** I grasped his hand, and in a moment forgot my horror and misfortune; I felt suddenly, and for the first time during many months, calm and serene joy. **I welcomed my friend**, therefore, in the most cordial manner, and we walked towards my college. Clerval continued talking for some time about our mutual friends, and his own good fortune in being permitted to come to Ingolstadt. 'You may easily believe,' said he, '**how great was the difficulty to persuade my father** that all necessary knowledge was not comprised in the noble art of bookkeeping; ...But his affection for me at length overcame his dislike of learning, and he has permitted me to undertake a voyage of discovery to the land of knowledge'."[86]

That Clerval is capable of comforting and soothing Victor is expicable in the sense that he is another character Victor has established a male bond with in the context of a relationship whose nature and repercussions are disentangled from the shortcomings of that he has with his father. The transference in the bond they establish is substantial: two complementing counterparts, i.e., Victor, the figure of **knowledge**, and Clerval, the figure of **imagination**, both of whom are in quest of cognitive competence – the former, via science, and the latter, via language – to gain full representation, or rather, as the quotation below suggests, **registration** within the discourses of partiarchal ideology:

> "It was my temper to avoid a crowd, and to attach myself fervently to a few. I was indifferent, therefore, to my schoolfellows in general; but **I united myself in the bonds of the closest friendship to one among them.** Henry Clerval was the son of a merchant of Geneva. **He was a boy of singular talent and fancy. He loved enterprise, hardship, and even danger, for its own sake. He was deeply read in books of chivalry and romance.** … Clerval occupied himself, so to speak, with the moral relations of things. **The busy stage of life, the virtues of heroes, and the actions of men, were his theme;** and his hope and his dream was **to become one among those whose names are recorded in story**, as the gallant and adventurous benefactors of our species.." [87]

Thus, the bond Victor and Clerval resonates with homosocial desire, and not without allusions to homosexual desire. In the following lines exemplify the manner

[86] Shelley, **op. cit.**, pp. 57-58, emphasis mine.
[87] **Ibid.**, pp. 35-36, emphasis mine.

Victor attaches effeminity to Clerval and thus, albeit covertly, eroticizes his relationship with him:

> "And Clerval – could aught ill entrench on the noble spirit of Clerval? – yet he might not have been so perfectly humane, so **thoughtful** in his **generosity** – so full of **kindness** and **tenderness** amidst his **passion** for adventurous exploit, had she not unfolded to him **the real loveliness of beneficence**, and made the doing good the end and aim of his soaring **ambition**"[88]

Nevertheless, despite sharing similar experiences with Victor with respect to his relationship with his father, or rather, being the disobedient[89] son of a "…[debarring] father [who] was a narrow-minded trader, and saw idleness and ruin in the aspirations and ambition of his son."[90], Clerval is the very figure to that tells him to **compose**[91] himself and, by implication, to overwrite homosexual desire. Here are the lines depicting Clerval in his attempt to convince Victor to amend the now-discordant male bond he has with his father, Alphonse Frankenstein:

> " 'Compose yourself,' said Clerval, who observed my change of colour, 'I will not mention it, if it agitates you; but your father and cousin would be very happy if they received a letter from you in your own handwriting. They hardly know how ill you have been, and are uneasy at your long silence.' "[92]

Auxiliary to Clerval's mediating introduction to the narrative is Elizabeth's letter, primarily composed to mediate Victor's return to the patriarchal house and hence his reintegration into the triangular pattern comprised by herself, Alphonse Frankenstein and Victor. The following excerpt from her letter not only provides the reader with a report, pertaining to the particulars of life in the **family** ensuing Victor's leave, but also demonstrates the motherly role Elizabeth has fully assumed:

> "Get well – and return to us. **You will find a happy, cheerful home, and friends who love you dearly**. Your father's health is vigorous, and he asks but to see you – but to be assured that you are well; and not a care will ever cloud his benevolent countenance. **How pleased you would be to remark the improvement of our Ernest! He is now**

[88] **Ibid.**, p. 37, emphasis mine.
[89] Throughout the novel, Clerval either continuously endeavours to **pursuade** his father or **entices** him.
[90] **Ibid.**, p. 43.
[91] Note the allusions to **unity**, **integrity**, and **order** in the word **compose**.
[92] **Ibid.**, p. 60.

> **sixteen, and full of activity and spirit.** He is desirous to be a true Swiss, and to enter into foreign service; but we cannot part with him, at least until his elder brother return to us. My uncle is not pleased with the idea of a military career in a distant country; but Ernest never had your powers of application. He looks upon study as an odious fetter; – his time is spent in the open air, climbing the hills or rowing on the lake. **I fear that he will become an idler, unless we yield the point, and permit him to enter on the profession which he has selected.**"[93]

Nevertheless, it is not only to refer to a well-established triangular pattern inviting Victor back, or to emphasize Elizabeth's motherly make-up, but to introduce Justine into the narrative and, in her person, another form of female bond, that Shelley inserts Elizabeth's letter into the narrative. That Shelley, immediately after a portrayal of a familial structure, which is now now well-set following the amendments of the role shift from Caroline to Elizabeth, involves Justine in the narrative is highly suggestive of Shelley's attempt to reintroduce[94] – albeit the immeditate appropriation it is subject to under the sway of patriarchal authority – the significance of the homosocial female bond alternative to that of the male, and to the consequential triangular pattern. The following lines not only complement the multi-stratified structure of the narrative in its insertion of Justine's story, with strong allusions to the narratives of the feminine unfolding cyclicly in the **impregnated text**, but foreground the legacy of the beneficiary role initially played by Caroline in the context of the novel, and passed onto both Elizabeth and Justine:

> "Justine, you may remember, was a great favourite of yours; … **My aunt conceived a great attachment for her, by which she was induced to give her an education superior to that which she had at first intended.** This benefit was fully repaid; Justine was the most grateful little creature in the world: I do not mean that she made any professions; I never heard one pass her lips; but **you could see by her eyes that she almost adored her protectress**. Although her disposition was gay, and in many respects inconsiderate, yet she paid the greatest attention to every gesture of my aunt. **She thought her the model of all excellence, and endeavoured to imitate her phraseology and manners, so that even now she often reminds me of her**."[95]

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[93] **Ibid.**, p. 62, emphasis mine. Note that the expression "home", with stongs allusions to the familial domain with a motherly figure is employed as opposed to the "house", which would primarily denote the overwhelming authority of a father. Elizabeth's recursive use of "we", foregrounding her incorporation in the familial domain, is now fully anchored.

[94] The employment of the word "reintroduce" is to state that the homosocial female bond pertaining to the relationship between Caroline and Elizabeth was previously introduced and argued.

[95] **Ibid.**, p. 63, emphasis mine.

The duplication of the female bond as an ongoing pattern for female subjects is Shelley's deliberate attempt to depict the nature of the relationships female subjects develop, and to unfold the **immediate disruption** such relationships undergo: following Justine's introduction to the novel and her involvement in female bond, Shelley orchestrates a new context, i.e., that of the murder of Victor's younger brother William, its aftermath being the occasion for Justine's **murder** on the scaffold and an eventual hindrance for the reader to fully observe how the female bond in question may possibly be experienced in full. Below are the lines indicating Victor's awareness of Justine's innocence, i.e., that her confession is fully coerced by threats of excommunication, and his **resolution** not to intervene in the adjudication process, which all culminate in Victor's culpability in Justine's death[96]:

> "I cannot pretend to describe what I then felt. I had before experienced sensations of horror and I have endeavoured to bestow upon them adequate expressions, but words cannot convey an idea of the heart-sickening despair that I then endured. The person to whom I addressed myself added, that Justine had already confessed her guilt. 'That evidence,' he observed, 'was hardly required in so glaring a case, but I am glad of it; and, indeed, none of our judges like to condemn a criminal upon circumstantial evidence, be it ever so decisive.'
> This was strange and unexpected intelligence; what could it mean? Had my eyes deceived me? **And was I really as mad as the whole world would believe me to be, if I disclosed the object of my suspicions**? I hastened to return home, and Elizabeth eagerly demanded the result.
> **'My cousin,' replied I, 'it is decided as you may have expected; all judges had rather that ten innocent should suffer, than that one guilty should escape. But she has confessed.'** "[97]

It is for this reason that the employment of the word "besiege" in the following quotation, "…my confessor has **besieged** me; he threatened and menaced, until I almost began to think that I was the **monster** that he said I was."[98], refers not

[96] The argument developed in this context is not to state that Victor is the active agency promoting the patriarchal tenet that female homosocial bond be vitiated upon its emergence, but that by virtue of Victor, Shelley asserts a disruption in the narrative, projecting, in her condemnation, the impossibility of conceiving how the female bond matures. Such disruptions are observed upon every instance female subjects develop relationships among themselves built on mutual understandng, solidarity, affection and trust, as in the examples of those between Elizabeth and Caroline, and Elizabeth and Justine.
[97] **Ibid.**, p. 82, emphasis mine.
[98] **Ibid.**, p. 83, emphasis mine.

only to the bodily posture the inquisitor assumes during the questioning and incrimination process, but, in line with the argument in this context, to Justine's rupture from all kinds of relationships, including, first and foremost, from the filial bond she has developed with female subjects. Duly, it is Elizabeth, her counterpart, that reacts most and suffers heavily following the injustice done to Justine[99]. The following lines by Elizabeth reverberate heavily with the condemnation of particularly **men**, or rather, of the dynamics of patriarchal ideology that validate **falsehood** as **the truth**:

> 'When I reflect, my dear cousin,' said she, 'on the miserable death of Justine Moritz, I no longer see the world and its works as they before appeared to me. Before, I looked upon the accounts of vice and injustice, that I read in books or heard from others, as tales of ancient days, or imaginary evils; at least they were remote, and more familiar to reason than to the imagination; but now misery has come home, **and men appear to me as monsters thirsting for each other's blood.** Yet I am certainly unjust. Everybody believed that poor girl to be guilty; and if she could have committed the crime for which she suffered, assuredly she would have been the most depraved of human creatures. For the sake of a few jewels, to have murdered the son of her benefactor and friend, a child whom she had nursed from its birth, and appeared to love as if it had been her own! I could not consent to the death of any human being; but certainly **I should have thought such a creature unfit to remain in the society of men. But she was innocent.** I know, I feel she was innocent; you are of the same opinion, and that confirms me. Alas! Victor, when **falsehood can look so like the truth**, who can assure themselves of certain happiness? I **feel as if I were walking on the edge of a precipice, towards which thousands are crowding, and endeavouring to plunge me into the abyss.** William and Justine were assassinated, and the murderer escapes; he walks about the world free, and perhaps respected. But even if I were condemned to suffer on the scaffold for the same crimes, I would not change places with such a wretch.' "[100]

In stark contrast to William, who is cherished and loved by Justine, Elizabeth, Alphonse Frankenstein and the whole household, is the creature, who is called as the murderer, the monster, the wretch, the deamon elsewhere in the novel. Bereft of a name, rejected by his sole parent Victor, alienated, deformed, antithetitical in his very composition to the patriarchal tenet **unity** and to individuation expedient for representation, the creature has, to use Elizabeth's words, already been "plunged into the abyss" of abjectification. Nevertheless, because in the context of the novel, the

[99] Note the irony intended in naming her "Justine".
[100] **Ibid.**, p. 88, emphasis mine.

creature is deliberately presented in relation to Victor, or rather, because the creature's emergence in the narrative further involves Victor's presence in the scene[101], it is not possible to analyse the representational status of the creature without reference to Victor: the loss of language Victor experiences in his initial contact with the creature, evident in "How can I describe my emotions at this catastrophe, or how delineate the wretch whom with such infinite pains and care I had endeavoured to form?"[102], recurs upon a second contact with the creature over the Alps, " [troubling him, as a mist comes over his eyes, and a faintness seizes him… depriving him] of utterance"[103]. Nevertheless, in his determination to come to terms with his own deficiency, both in terms of linguistic performance and full registration in representational signification evidently prohibited for his mirror image – by implication, for himself as well – , Victor does not allow for the muteness to endure, and **attacks** the creature with the authority endowed by language: "I recovered only to overwhelm him with words expressive of furious detestation and contempt."[104]. The following lines heavily resonate a strong phantasmagoria that translates into abjectification in the context provided by language:

> " 'Devil,' I exclaimed, 'do you dare approach me? and do not you fear the fierce vengeance of my arm wreaked on **your miserable head**? Begone, vile insect! or rather, stay, that I may trample you to dust! and, oh! that I could, with the extinction of your miserable **existence**, restore those victims whom you have so diabolically murdered!' "[105]

In this context, it is important to note that the phantasmagoria in question does not necessarily 'attack' the disfigurement of the creature's body, but rather, his head, and by implication, his intellectual faculties performing the cognitive operations that are essential for linguistic performance, and consequently, for individuation as a speaking subject[106]. Nevertheless, it is not only Victor that is

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[101] The emphasis on Victor's presence in this context is to state that, only with Victor in the scene does the creature narrate its experience both in nature and in the societal sphere – involving the old man, Felix and Agatha – , and only thus does his narrative come into effect.
[102] **Ibid.**, p. 55.
[103] **Ibid.**, pp. 94-95.
[104] **Ibid.**, p. 95.
[105] **Ibid.**, emphasis mine.
[106] For an extensive analysis of the relationship between language and cognition, see William S. Allen's **Ellipses: Of Poetry and the Experience of Language After Heidegger, Hölderlin and Blanchot**, Albany, SUNY Press, 2007, passim.

'armoured' by language, or rather, by "a godlike science"[107]. Below are the initial words the creature exchanges with Victor, and the very first word he utters is "I", i.e., the token of subjectivity bestowed by language:

> " '**I** expected this reception,' said the daemon. 'All men hate the wretched; how, then, must I be hated, who am miserable beyond all living things! Yet you, **my creator**, detest and spurn me, **thy creature**, to whom thou art **bound by ties only dissoluble by the annihilation of one of us.** You purpose to kill me. How dare you sport thus with life**? Do your duty towards me, and I will do mine towards you and the rest of mankind.** If you will comply with my conditions, I will leave them and you at peace; but if you refuse, I will glut the maw of death, until it be satiated with the blood of your remaining friends.' "[108]

As the lines above suggest, the creature is capable of inference upon consequentiality ("I expected this reception"), deduction ("All men hate the wretched; how, then, must I be hated, who am miserable beyond all living things!"), analysis ("You, my creator, detest and spurn me, thy creature, to whom thou art bound by ties only dissoluble by the annihilation of one of us."), moralization ("How dare you sport thus with life?"), and stipulative assertion ("Do your duty towards me, and I will do mine towards you and the rest of mankind."), all culminating in a highly refined set of cognitive and linguistic skills, thereby in defiance of the vilification Victor initially purports. Nevertheless, despite the defiance in question, the creature's narrative that unfolds as such also indicates the irreconcilable correlation between Victor and himself, evident in "[being] bound to [one another] by dissoluble ties": functioning as the mirror-image of the ongoing attachment between Victor and Caroline symbolized by the silken cord imagery, **the very relation between Victor and the creature** is the very locus of the traumatizing and unresolved attachment to the mother, its resistance to mediation being the primary **impasse** for individuation. For this reason, one may state that the creature's desire[109] to "...do his duty towards the rest of **mankind**"[110] is an emblem of Victor's own

[107] Shelley, **op. cit.**, p. 108.
[108] **Ibid.**, p. 95.
[109] The word "desire" is used in this context disregarding its sexual connotations.
[110] The emphasis on "mankind" is to refer to the conglomeration of men, with homosocial male bond as the referential conceptualization for the transference of patriarchal authority.

unfulfilled, yet irresolute and oscillating desire to become a fully legitimized counterpart in homosocial male bond.

The very roots of the desire the creature relates to, i.e., to do duty towards mankind, are deeply buried in its initial experince that follows its being cast away by Victor. Below are the lines pertaining to the inception of the creature as a culturalized, albeit cast-off, being:

> " 'It is with considerable difficulty that I remember the original era of my being: all the events of that period appear confused and indistinct. **A strange multiplicity of sensations seized me, and I saw, felt, heard, and smelt, at the same time; and it was, indeed, a long time before I learned to distinguish between the operations of my various senses.** By degrees, I remember, a stronger light pressed upon my nerves, so that I was obliged to shut my eyes. Darkness then came over me, and troubled me; but hardly had I felt this, when, by opening my eyes, as I now suppose, the light poured in upon me again. I walked, and, I believe, descended; but I presently found a great alteration in my sensations. **Before, dark and opaque bodies had surrounded me, impervious to my touch or sight; but I now found that I could wander on at liberty, with no obstacles which I could not either surmount or avoid.** The light became more and more oppressive to me; and, the heat wearying me as I walked, **I sought a place where I could receive shade.** This was the forest near Ingolstadt; and here I lay by the side of a brook resting from my fatigue, until I felt tormented by hunger and thirst. This roused me from my nearly dormant state, and I ate some berries which I found hanging on the trees, or lying on the ground. **I slaked my thirst at the brook; and then lying down, was overcome by sleep.**' "[111]

The narrative Shelley orchestrates for the creature in this context bears strong allusions to the experience of the infant following its birth, and its being "seized" by a multiplicitiy of sensations to the acknowledgement of its corporeal essence, all pertaning to the predominance of the Semiotic state, when the idea of subjectivity and hence culturalization is yet unformed, and Nature, with its allusions to the Mother, is perceived in her most unmediated form. Added to this scene is the sun, causing physical disturbance by its light, wearying the creature, significantly

[111] **Ibid.**, p. 98, emphasis mine. Note that the initial **knowledge** the creature has is of his own bodily presence, not of its own individuation as a being seperate from Nature. The physical sensations enlisted in this context, such as seeing, feeling, hearing and smelling, all culminate in the **language** the body speaks by the drives that foreground the needs to be satisfied, and consequently, the body itself.

generating an "oppressive" feeling, and eventually leading the creature to seek for a shelter in the shade. The oblique references to an enclosed, dark space, with its allusions to the womb, and the need to escape the sun, call for an analysis of the **sun**, with its reference to the concept of heliocentric universe and to the processes that posited it as the center of cosmos. Replacing the prepatriarchal belief system i.e., moon-worship and hence overwriting the significance of the lunar deities in their relation to the Primal Mother, sun-worship emerged, positing sun as the ultimate source of life and prescribing a disconnection from the plurality suggested by the cyclic aspects of nature. The following quotation by Adrienne Rich, in which she analyses the origins of sun-worship in Egypt, explains the dynamics that resulted in the change of the belief systems in question:

> "The fourteenth century B.C. pharaoh Akhenaton revolutionised Egyptian cosmology in setting up the Aten, or sun-disk, as the sole embodiment of a new religion, the seat of the Aten at Tell-el-Amarna, he encouraged an art which over and over, in the sun disk with its spreading rays, asserts the message of a monotheistic, heliocentric, and patriarchal universe... Amarnan art, in fact, reiterates images of woman and of the family which do not seem very different from contemporary stereotypes. In these incised or carved images, Akhenaton is already both patriarch and deity…[Above the representation of the royal family] the Aten holds forth its rays, and it is the real center and keystone of the composition…In establishing the worship of the Athen, Akhenaton not only ordered the destruction of many images of earlier gods, and removed their names from monuments, but prohibited the plural form of the word 'god' "[112]

Rich continues her analysis by examining the Hellenic sun-god Apollo that assimilated the attractive aspects of the Primal Mother and became the spokesman of father-right. This assimilation, which connotes controlling the natural forces symbolized by Primal Mother, also suggests a **splitting** in her holistic nature. As a consequence of this splitting, the significance of the worship of the moon, which embodied respect for natural law in its celebration of the female presence, was erased[113].

[112] Rich, **op. cit.**, pp. 123-124.
[113] **Ibid.**, pp. 124-125.

It is due to such absence that the creature feels displaced, and only in the shelter provided by the moon does he compensate for the primal union with the mother he, in effect, never had:

> " 'Soon a gentle light stole over the heavens, and **gave me a sensation of pleasure**. I started up, and beheld a radiant form rise from among the trees.[114]I **gazed** with a kind of wonder. It moved slowly, but **it enlightened my path; and I again went out in search of berries. I was still cold, when under one of the trees I found a huge cloak, with which I covered myself, and sat down upon the ground. No distinct ideas occupied my mind; all was confused. I felt light, and hunger, and thirst, and darkness; innumerable sounds rung in my ears, and on all sides various scents saluted me: the only object that I could distinguish was the bright moon, and I fixed my eyes on that with pleasure.' "**[115]

Heavily laden with rich metaphors of the moon, of Nature, and by implication, of the Mother, the lines above formulate of the experience of the subject in the Semiotic. That Shelley deliberately posits the creature's experience, rather than that of Victor's[116], in her delineation of the process the subject undergoes in the Semiotic is, by implication, Shelley's acknowledgement of the creature as an entity fully recognized by Nature, and hence by the Mother. Put differently, she conveniently obliterates Victor's phantasmagorial reduction of the creature into the abject, and resists his conceptual and corporeal disintegration by symbolically restoring him into Nature. In the context she orchestrates, the creature gazes at the moon and around, but in pure wonder, since at this stage, the subject cannot differentiate between its own self and the external world: driven by need, in Lacanian terms, the subject is in the Real, one of the three phases of subject development, the other two being the Imaginary, and the Symbolic. With no sense of self or individuated identity, or of its body as a coherent unified whole, the infant, – or rather, the creature in this context – purely longs for its needs to be satisfied, yet is unable to recognize any distinction between itself and the objects (primarily, the

[114] Located herein is Shelley's footnote, stating that it is the moon the creature refers to.
[115] Shelley, **op. cit.**, p. 99, emphasis mine.
[116] Note that Victor never relates to the memories of the Semiotic, because they are buried in a distant past, and have been sealed off as the Symbolic came into effect. Nevertheless, the **repercussions** of this distant past are always there, emerge either in the form of the silken cord, or in the traumas themselves that Victor eventually endeavours to resolve with the very idea of creation.

mother) that meet its needs, for it has not yet conceptualized wholeness as opposed to individuation.[117] It is for this reason that the creature cannot reduce the components of the external sphere in this context to seperate, individuated particulars, but embraces them in their holistic nature. Guided by completenes, and by implication, by the Mother – evident in "[the moon] enlightened my path" –, the creature observes and responds to Nature. Because the creature does not **know** his nakedness at this stage – that is, because language, the idea of subjectivity constructed by the cultural domain of language, integration in societal structures, indoctrination through taboos and consequential compliance with dress codes are yet to be developed –, he clads itself in a cloak, purely urged by the need to protect himself from the cold. In the context of such completeness, Nature "salutes" the creature with her smells and the disconcordant music she plays, all culminating to Shelley's intentional prompt that very significance of the creature itself as a full, unified entity is acknowledged by Nature. In response, the creature looks up in the sky to see the very figure symbolically evidencing, promoting and hence marking the whole process: the moon.

Nevertheless, the creature's experience in society is marked by abjectification and consequent dispossession, on the grounds of the distortion and deformity of his physical countenance. Thus, the idea of individuation and, later, of subjectivity, which essentially develops due to the inscription of the subject into language, then into culturalization fostered by patriarchal ideology, and finally into society itself with representation attained in the process, is reversed in the creature's case. The quotation below indicates the vehemence of the reaction the creature recevies upon his initial contact with an individual:

> " 'It was about seven in the morning, and I longed to obtain food and shelter; at length I perceived a small hut, on a rising ground, which had doubtless been built for the convenience of some shepherd. This was a new sight to me; and I examined the structure with great curiosity. Finding the door open, I entered. An old man sat in it, near a fire, over which he was preparing his breakfast. **He turned on hearing a noise;**

[117] For further information, see Grosz, **loc. cit.**, and Lorenzo Chiesa, "Lacan with Artaud: **j'ouïs-sens, jouis-sens, jouis-sans**", **Lacan: The Silent Partners**, Ed. by Slavoj Zižek, New York, Verso, 2006, pp. 336-394.

> **and, perceiving me, shrieked loudly, and, quitting the hut, ran across the fields with a speed of which his debilitated form hardly appeared capable**. His appearance, different from any I had ever before seen, and his flight, somewhat surprised me. But I was enchanted by the appearance of the hut: here the snow and rain could not penetrate; the ground was dry; and it presented to me then as exquisite and divine a retreat as Pandaemonium appeared to the daemons of hell after their sufferings in the lake of fire. I greedily devoured the remnants of the shepherd's breakfast, which consisted of bread, cheese, milk, and wine; the latter, however, I did not like. Then, overcome by fatigue, I lay down among some straw, and fell asleep.' „[118]

It is important to note that in this context, the creature is still unable to comprehend his dispossession, and it is for this reason that he primarily focuses on the food and protection the hut offers. Nevertheless, upon a second contact with individuals, this time with a larger community, i.e., that of a village, the creature is attacked, implying that the larger the sphere social organization encompasses, or rather, the more unified the pattern of action within societal structures, the easier it is for such structures to sustain, regulate and hence protect their uniform pattern, casting away those positing potential threats for the very idea of **unity**, with its allusions to order and singularity conceptualized as primary tenets of patriarchal ideology. Here are the lines depicting the turmoil the creature leads to in his disfiguration, primarily antithetical to the unity in question:

> " 'It was noon when I awoke; and, allured by the warmth of the sun, which shone brightly on the white ground, I determined to recommence my travels; and, depositing the remains of the peasant's breakfast in a wallet I found, I proceeded across the fields for several hours, until at sunset I arrived at a village. **How miraculous did this appear! the huts, the neater cottages, and stately houses, engaged my admiration by turns. The vegetables in the gardens, the milk and cheese that I saw placed at the windows of some of the cottages, allured my appetite.** One of the best of these I entered; but **I had hardly placed my foot within the door, before the children shrieked, and one of the women fainted. The whole village was mused; some fled, some attacked me, until, grievously bruised by stones and many other kinds of missile weapons, I escaped to the open country, and fearfully took refuge in a low hovel, quite bare, and making a wretched appearance after the palaces I had beheld in the village.**' "[119]

[118] **Ibid.**, p. 101, emphasis mine.
[119] **Ibid.**, pp. 101-102, emphasis mine.

Following the attack, the creature finally takes shelter in a kennel to protect itself "…from the barbarity of man."[120] Below are the lines depicting how he sees his abode:

> " 'Being thus provided, I resolved to reside in this hovel until something should occur which might alter my determination. **It was indeed a paradise compared to the bleak forest, my former residence, the rain-dropping branches, and dank earth.** I ate my breakfast with pleasure, and was about to remove a plank to procure myself a little water, **when I heard a step, and looking through a small chink, I beheld a young creature, with a pail on her head, passing before my hovel.** The girl was young, and of gentle demeanour, unlike what I have since found cottagers and farm-house servants to be. Yet she was meanly dressed, a coarse blue petticoat and a linen jacket being her only garb; her fair hair was plaited, but not adorned: she looked patient, yet sad. **I lost sight of her**; and in about a quarter of an hour she returned, bearing the pail, which was now partly filled with milk. As she walked along, **seemingly incommoded by the burden,** a young man met her, whose countenance expressed a deeper despondence. Uttering a few sounds with an air of melancholy, he took the pail from her head, and bore it to the cottage himself. She followed, and they disappeared. **Presently I saw the young man again**, with some tools in his hand, cross the field behind the cottage; and the girl was also busied, sometimes in the house, and sometimes in the yard.' "[121]

The emphasized expressions in the above lines demonstrate that, the creature, formerly blissful and content in the embracing shelter provided by Nature, now finds the constructed, formidable, hostile environment **village**, and its provisions convenient – despite the pig sty he is to dwell in – , and wishes to participate in this construct as a fully acknowledged individual, all indicating to the fashion his process of culturalization evolves. Acquisition of language is the next phase that follows, which the creature refers to as in the following:

> "By degrees I made a discovery of still greater moment. I found that these people possessed a method of communicating their experience and feelings to one another by articulate sounds. I perceived that the words they spoke sometimes produced pleasure or pain, smiles or sadness, in the minds and countenances of the hearers. This was indeed a godlike science, and I ardently desired to become acquainted with it."[122]

[120] **Ibid.**, p. 102.
[121] **Ibid.**, pp. 102-103, emphasis mine.
[122] **Ibid.**, pp. 107-108.

Nevertheless, language, which designates the patterns that generate enunciation and register subjectivity by means of the **I**, does not necessarily constitute the subject position for the creature and allow social interaction. It is for this reason that his very initial words he exchanges with the blind DeLacey are "Pardon this intrusion"[123], which lack the subjective voice, equate his enunciation to intrusion, and constitute a narrative that is primarily predicated upon the very response from the other party.

Shelley delineates the creature's otherness and hence his inability to engage in social interaction as a fully-acknowledged subject as in the following:

> "Of what a strange nature is knowledge! It clings to the mind, when it has once seized on it, like a lichen on the rock. I wished sometimes to shake off all thought and feeling; but I learned that there was but one means to overcome the sensation of pain, and that was death – a state which I feared yet did not understand. I admired virtue and good feelings, and loved the gentle manners and amiable qualities of my cottagers; but I was shut out from intercourse with them, except through means which I obtained by stealth, when I was unseen and unknown, and which rather increased than satisfied the desire I had of becoming one among my fellows."[124]

It is for the very dispossession hinted in the quotation above that the creature asks Victor to "…create a female for [him] with whom [he] can live with the interchange of those sympathies for [his] being"[125]. Thus, Shelley aptly alludes to the complete process of culturalization the creature undergoes, primarily predicated upon the construction of subjectivity that in turn mediates representation.

As the argument made so far indicates, Mary Shelley's novel provides the reader with a comprehensible delineation of the patriarchal dynamics regulating culturalization, representation, and subjectivity, and the institutions that devise the normative prescriptions constituting manhood, womanhood, the self and the other. In doing so, it constructs graphic pictures indicting the overwriting the female subject

[123] **Ibid.**, p. 128.
[124] **Ibid.**, p. 116.
[125] **Ibid.**, p. 140.

undergoes within patriarchal realms, conflated by a concealment of homosexual desire by means of homosocial relationships.

2. **FRANKENSTEIN,** 1931

The previous chapter foregrounded the feminist standpoint constituting the narrative in Mary Shelley's novel **Frankenstein** through a close analysis of her detailed disclosure of the conceptualizations of patriarchal ideology that efface the female subject, justify the constructs 'the other' and 'the abject', constitute the regulatory dynamics prescribing 'to-be-looked-at-ness', and veil homosexual desire. In this chapter, the film **Frankenstein**, directed by James Whale and produced by Universal Studios in 1931, will be studied closely to analyse to what degree the film diverges from the feminist discourses of the novel, advocates patriarchal ideology and its central tenet, i.e., 'normativity', and thus validates the patriarchal formulations of representation at large.

The film opens with an establishing shot that delineates the spatial dimensions of the initial scene: a theatre stage, with inner and outer curtains, both closed. Almost immediately, an extradiegetic[1] narrator, formally clad in a tuxedo, appears on the apron by slightly drawing back the left wing of the outer curtains, and reveals to the spectators, albeit for a very short moment, the inner curtains that lie behind the outer curtains and hide the downstage, the central stage and the upstage[2]. The narrator then approaches the spectator, and by directly addressing her, states the following:

> "How do **you** do?
> **Mr. Carl Laemmle [sic]**[3] **feels** it would be a little unkind to present this picture without just a word of friendly warning.

[1] The term **extradiegetic** refers to one of the three levels – the other two being **intradiegetic / diegetic** and **metadiegetic** – of Genette's classification of narrating instances, and is the discourse level in the narrative text closest to the reader/spectator, surrounding the **intradiegetic / diegetic** level of narration, or rather, the 'story told'. For further information on Genette's schema, see Gerárd Genette, **Narrative Discourse: An Essay in Method**, Trans. by Jane E. Lewin, Ithaca, New York, Cornell University Press, 1980, pp. 212-262.

[2] See Appendix 5.

[3] It was Carl Laemmle Jr., not Carl Laemmle, that produced the film **Frankenstein**. However, the director James Whale may have wished to pay homage to the elderly Laemmle as both the founder of Universal Studios and one of the original driving forces behind the process of constructing Hollywood discourses. Further information about Carl Laemmle and Carl Laemmle Jr. will be provided in the body text in the following pages. See (Internet) http://www.filmreference.com/Writers-and-Production-Artists-Kr-Lo/ Laemmle-Carl-Sr-and-Carl-Jr.html, 26.06.2008.

> **We're** about to unfold the story of Frankenstein, a man of science, who sought to create a man after his own image, without reckoning upon God. It's one of the strangest tales ever told. It deals with the two great mysteries of creation: life and death. **I think it will thrill you. It may shock you. It might even horrify you**. So if any of you feel that you would not care to subject your nerves to such a strain, now is your chance to, uh,…well, we've warned you."[4]

Thus, from the very onset, the extradiegetic paradigm unfolds a narrative that immediately coerces the spectator seated in the audience hall to assume the role of an imaginary and implied spectator addressed by the film[5], and constructs a context where the two allegedly correspond to one another. This strategem deliberately conducted by the extradiegetic paradigm calls for a detailed analysis of the motives for the correspondence, and thereby of the underlying political agenda that immediately confronts the spectator as the film begins.

The initial instance of the spectator's viewing experience is marked by the extradiegetic narrator 'preparing' her for the filmic narrative: by speaking on behalf of Carl Laemmle Jr. – both the producer of the film and the heir to Universal Studios founded by Carl Laemmle, his father –, the extradiegetic narrator immediately obliges her to a confrontation with one of the marshalls of the film industry whose authoritative voice preponderates over that of the director James Whale. This is further intensified with the visual signification provided by the garment tuxedo that attaches formality to the confrontation in question, since the garment tuxedo, mostly worn at formal ceremonies, is not a neutral sign, given its ability to excite ceremonial formality, uniformity and institutionalization. That the institutionalization in this context refers to the very institutionalization of the film industry itself implies that, on both visual and verbal levels of signification – hence the tuxedo and Carl Laemmle Jr.'s narrative conveyed by the extradiegetic narrator respectively –, the

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[4] James Whale, **Frankenstein**, The Universal Pictures Com., 1931, the extradiegetic scene, emphasis mine. Note that scene segmentation follows the pattern provided by the chapters in the commercial DVD format of the film **Frankenstein**.

[5] With primary emphasis on the implied reader, Seymour Chatman defines the implied addressee of a text as follows: "…[the implied spectator is] the audience presupposed by the narrative itself…The real [spectator] may refuse his projected role at some ultimate level…But such refusal does not contradict the 'as if' acceptance of implied [spectatorship]." For further information, see Seymour Chatman, **Story and Discourse: Narrative Structure in Fiction and Film, London, Cornell University Press**, 1978, p. 150.

spectator is subjected to the discourses of the industry that **materialize** in the form of the extradiegetic narrator. This indicates the immediate access the implied author[6] has to the spectator via the extradiegetic narrator that directly addresses her, and, by implication, suggests the contiguity of the filmic performance to the regulatory discourses of the film industry.

Parallel to this process is the **illusion** generated by means of the visual signification of the theatre stage: the film screen, or rather, the template upon which the optical apparatus of cinema is to project the visual images of the filmic paradigm, now displays the **outer curtains**, and adds to the performance **yet another template** that constitutes the backdrop for the extradiegetic narrator[7], functioning as another medium of representation. Thus, the two templates, namely the original template and the outer curtains, are conflated in a single context to bear the visual images of the curtains projected on the film screen and the extradiegetic narrator respectively. As the shot unfolds, the extradiegetic narrator that conducts this process slightly draws back the outer curtains as he makes his entrance, and consequently unravels the visual image of the **inner curtains** this time, which adds to the superimposition of the templates and provides the spectator with three different spaces of representation, that is, those in front of, in between and underneath the two separate layers of curtains. The multi-stratification of templates resulting from this, i.e., the film screen projecting the two layers of curtains, arises two critical questions in this context: what is represented in the spaces in front of, in between, and underneath each layer, and how the process of signification develops with respect to each space.

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[6] Chatman argues that "…the narrator communicates **all of** and **only** what the implied author provides…[Likewise], in cinema…, **the implied author is the agent intrinsic to the story whose responsibility is the overall design** – including the decision to communicate it through one or more narrators." Seymour Chatman, **Coming to Terms: The Rhetoric of Narrative in Fiction and Film**, London, Cornell University Press, 1990, pp. 130, 132, emphasis mine. Thus, in this context, with Carl Laemlle Jr. resounding in the backdrop, one may state that it is the discourses of Hollywood and its institutionalized constituents that are transmitted through the extradiegetic narrator. This argument will be elaborated in the following pages, where the three credit stills are analyzed.

[7] It should be noted in this context that the outer curtains and their relational positioning with respect to the inner curtains generate the illusion of an augmented and three dimensional reality of the extradiegetic narrator's visual image as he makes his entrance on the apron, and hence transform into yet another template.

As the spectator is seated in the audience hall, her spatial perception is limited to the physicality of the hall, that is, to her positioning in her seat, and to the space between the seat and the film screen on which the visual images of the film will be projected. However, as the film opens with the visual image of an extradiegetic narrator making his entrance on the theatre stage and directly addressing her, the initial manipulation pertaining to the whole paradigm of the film is realized: the spectator is **conditioned** to position herself in an imaginary theatre hall as a viewing subject seated in front of the two layers of curtains, one, demarcating the space between her and the extradiegetic narrator, and the other, demarcating that between the extradiegetic narrator and **the diegetic narrative, i.e., the 'story' of Frankenstein transformed into filmic performance**. In other words, the spectator is immediately detached from her original experience of spatial perception, integrated in that prescribed by the film itself, and constructed as the subject the extradiegetic narrator speaks to. Thus, the space in front of the outer curtains becomes the site for the construction of **the subject of speech**, whose signifying position regulated by the film renders her a **sign** that becomes **representable** only by means of her relation to the extradiegetic narrator **speaking** to her, and registering her in the filmic paradigm[8].

The space in between the outer and inner curtains, on the other hand, is the medium deliberately allotted for the spectator to act freely, i.e., he can move within this space, or, as he eventually does in the opening scene, he can draw back the outer curtains and thus **reveal** himself for the eyes of the spectator as yet another signifier. This space functions as an intermediary site that not only transforms **the possibilities of representation** within the diegetic paradigm to those of constructing subjectivity

[8] See "Introduction" for how Benveniste's argument regarding the transitions between the subject positions above is developed further to explicate those pertaining to the spectator. It should also be emphasized in this context that it is the very extradiegetic scene of the film **Frankenstein** that transforms the spectator into a designated sign, and that it is not possible to claim the same for all films: the film screen, which spatially demarcates the spectator from the filmic narrative and hence differentiates her from both the speaking subject and the subject of speech by constructing her as the spoken subject, is now discarded by the illusion of the stage play in the film **Frankenstein**, destabilizing the role of the spectator within the filmic paradigm in its conflation of the subject of speech and the spoken subject positions. The spectator thus becomes a site where a critical transition between different subject positions that eventually encloses her within the filmic narrative as a sign is validated. This argument will be elaborated in the pages to follow.

for the spectator, but conflates the diegetic representation in the film with the extradiegetic representation of/for her **as a sign,** and thereby constructs the extradiegetic narrator as an **addendum** to the diegetic paradigm which underlies the inner curtains. In other words, within this space **the dynamics of the film that devise immediate access to the spectator** reside, by means of which both the extradiegetic narrator and the extradiegetic paradigm encapsulate the subject in the signification system of the film: the extradiegetic narrator, as he emerges on the stage, has the **power** not only to speak to the spectator, but also to generate **the space's ability to speak**, and by implication, to construct the **spectator as a sign**. The viewing experience of the spectator, in this context, cannot commence before initially being subjected to the regulations of an omnipotent – since his ability to overwrite the subjectivity of the spectator and reconstruct it as **the viewing subject** –, omniscient – since his immediate access to **the narrative of Frankenstein** – , and omnipresent – since his **space** encompasses that of the diegetic paradigm in the film – narrator, or rather, by implication, Carl Laemmle Jr.

The third space behind the inner curtains is one that the extradiegetic narrator does not step into. Only for a short moment of time, he exposes the inner curtains to the spectators, suggesting that in addition to the two spaces aforementioned, there exists a third space encompassed by the extradiegetic paradigm he represents; and that this space is allotted for the diegetic paradigm of the film, i.e., **the 'story' of Frankenstein**. However, what underlies the inner curtains does not merely refer to the audiovisual and verbal signification of the filmic narrative, as implied by the extradiegetic narrator. On another level of interpretation, it pertains to **both** the illusion of a theatrical stage **constructed** in the narrative of the film, with all the props on, and the performers backstage, waiting for their turns to appear as the so-called theatrical performance is initiated; **and** to the film set where the film was shot, with its technological and material reality, including the crew assigned with the particulars of the filming process, such as the lighting, the editing, the costumes, the make-up, the sound, or shortly, to the dynamics of production and re-production underlying the institutionalization of film itself as a form of mass art and the inherent ideology. Nevertheless, the extradiegetic narrator is deliberately employed in this

context to cunningly mask the ideology in question, to acknowledge only the narrative of the film that supposedly takes place on the so-called theatre stage, and thus to blur what the above argument asserts: what the inner curtains veil is also the film set. Therefore, this third space becomes the site where **the illusion of the self-reflexive reality** the narrative of the film generates is justified, and **the systematized patterns of constructing the viewing subject as a sign** are **concealed**, hence the inner curtains remaining firmly closed throughout the scene.

Thus, as the extradiegetic scene is complete, the signification process prescribed for the spectator within the extradiegetic paradigm is already engendered to dovetail with that of the filmic narrative at large, due to the fact that the spectator is to function as the key element for the diegetic paradigm to unfold. The spectator's anxiety related to the bearer of the gaze, on the other hand, is assuaged by coercing her to identify with 'the implied spectator of the dramatic performance' seated in an illusory audience hall, whose gaze is ubiquitously male and heterosexual. For this reason, the need to resolve the anxiety in question with a reverse shot is eliminated, and thus the extradiegetic scene remains as a single shot, perpetuating its claims to reality and concealing the illusion it fosters by usurping the nature of dramatic performance on the actual stage of the audience hall.

The viewing experience of the spectator is thus manipulated in the very opening scene of the film, with the extradiegetic narrator encoding the **ways of seeing the story of Frankenstein**, and hence realizing the process of constructing **the viewing subject as a sign**. The manipulation aforementioned becomes even more explicit as the extradiegetic narrator directly addresses the spectator in "How do **you** do?" and configures the "you" position for her, which is attainable only with her full integration in the signification system, or, put differently, only if she 'continues to stay in the audience hall'[9], which, in this context, she eventually does.

[9] The extradiegetic narrator's warning in the opening scene, complemented with the incomplete statement "So if any of you feel that you would not care to subject your nerves to such a strain, now is your chance to, errr,…" is highly significant in this context, for it implies that 'the story of Frankenstein' is one that is not pleasant to 'look at' and hence will unfold what fails to gratify the scopophilic gaze. Furthermore, the warning suggests that the spectator, by implication, is free to leave

Thus, the extradiegetic paradigm that **speaks to** the spectator in the embodiment of the narrator also **speaks for** the diegetic paradigm and the institutionalization that conveys the constructed **realities** of the film itself. In other words, the spectator **sees** the curtains, the space in between the curtains, the extradiegetic narrator on the stage, but **not the space underneath the curtains**. She **hears** the extradiegetic narrator's address, the message he conveys, but **not Carl Laemmle Jr. himself**. However, their carefully disguised presence resounds in the totality of the filmic narrative, for, by implication, they are the very **super-templates** in the context of the film, both visually (in the extradiegetic scene, the outer curtains constitute the final template) and symbolically (whatever is projected on the final template will, and does – hence the extradiegetic narrator's message – represent the reality constructed by the ideology underneath.)

What is also disguised in this context is that the authority held by Carl Laemmle Jr., which allows him to play a god-like figure regulating the 'realm' generated by the filmic narrative, does not further allow him to 'know': The extradiegetic narrator's initial reference to Carl Laemmle Jr., reading "Mr. Carl Laemmle [**sic**] **feels** it would be a little unkind to present this picture without just a word of friendly warning" indicates a prominent shift from "knowing" to "feeling", betokening a change in the perception and hence representation of institutionalized authority as the arbiter of societal systems. Produced at a period oscillating between the World War I and World War II, when belief in stability and a preordained world

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the performance hall if she does not wish to become involved in the signification system of the film, and consequently brings to the fore the concept of **free will**, aptly alluding to Biblical discourses whose very dynamics Carl Laemmle represents as a god-like figure who, at the same time, accentuates a paradoxically Satanic discourse – hence the temptation – in his narrative. Nevertheless, the very fact that there exists the film **Frankenstein**, a complete work that is ready to be performed again and again each time the filmic apparatus operates, indicates that the spectator of the so-called theatrical performance, with whom the spectator of the film is deluded to identify, **has actually 'stayed'** in the audience hall. This implies that the spectator of the film **Frankenstein**, or, rather, the very central figure without whom there would have existed no filmic performance, will not leave the hall either, given the identification and hence the sign status she gains in the context of the extradiegetic paradigm. Thus, the concept of free will brought to the fore in this context proves to be yet another illusion devised to literally immobilize the spectator within the filmic narrative, and is heavily ambivalent in its contextualization of the Satanic discourses with those of God. This contextualization will be argued in detail in the following pages.

view was already replaced with the fears of the absence of centrality, regularity, proclamations of the death of God, and by implication, with the problematization of what in effect constitutes reality as generated and maintained by the institutions of the society at large[10], the film **Frankenstein** stood in the very nexus of the modern crisis which was predominantly characterized by questioning the validity of individual autonomy as predicated upon "…the project [of] Enlightenment [aiming at developing] **objective science, universal morality and law, and autonomous art ... for the rational organization of everyday life**."[11] Located at the historical backdrop of the Anglo-American context that was heavily charged with the ongoing crisis of representation, political liberalism, economics and politics at large[12], the film **Frankenstein**, with respect to its release date, is emblematic of a time period of the changing vectors of "everyday life" that stimulated the Marxist, Freudian and Nietzschean diagnoses regarding social and economic progress, the inner realms of the individual and the whole tradition of the Western metaphysics respectively, asserting that the rational means of interpreting the body 'society' and its constituents, i.e., culture, religion, science, authority, and institutionalized practices, were limited and fallible[13].

Descending to the particulars of this specific historical context in the U.S.A. of the 1920s, i.e., a period during which the institutionalized discourses of Hollywood were established, one may also state that it was traumatized by the World War I. The fears of communism – also known as the 'Red Scare'– and of the upheavals caused by the growing workforce that was stimulated by "equal pay for equal work" were the primary aftershocks[14]. These peaked with the armed conflicts in 1919 and the bombings in 1920, triggering off a process that lead to well-

[10] Peter Childs, **Modernism**, London, Routledge, 2000, pp. 2-19.
[11] Martin Heiddegger, "The End of Philosophy and the Task of Thinking", in **Basic Writings**, Ed. by David Farrell Krell, New York, Harper & Row, 1977, p. 392, emphasis mine.
[12] For further information, see Pericles Lewis, **The Cambridge Introduction to Modernism**, Cambridge, Cambridge University Press, 2007, pp. 11-17.
[13] Michael Bell, "The Metaphysics of Modernism", **The Cambridge Companion to Modernism**, Cambridge, Cambridge University Press, 2007, pp. 9-19.
[14] Allan J. Lichtman, **White Protestant Nation: The Rise of the American Conservative Movement**, New York, Atlantic Monthly Press, 2008, pp. 8-50.

organized raids by the government and eventually to an anti-communist crusade[15]. On the other hand, Afro-American war veterans' demand for a full acknowledgement and implementation of their civil rights they had fought for in Europe became a major issue[16], problematizing not only the nation-building policies in the social context of the time[17], but the racial composition of the metropolitan settlements and their demographic pattern[18]. The increase observed in the Afro-American population in these settlements utterly reshaped the means and modalities of social interaction among individuals in the white, Western, Anglo-American societal pattern that discarded 'the black' as the **abject**. Despite the fact that the anxieties generated by this change caused the re-emergence of Klu Klux Klan on the stage and various racist lynching events[19], the intellectual and institutional mediations between the Afro-American and the Anglo-American population gradually transformed, configured by the emergence of the Harlem Renaissance, an intellectual movement led by the Afro-American poets who asserted their voice against the Americanization of **race** and **culture**[20].

These social trepidations, primarily caused by the fear of the **other,** were accompanied by the unrest that was caused by the female subjects' demand for full representation in societal space, and a stable and legitimate integration in the workforce[21]. This was largely stimulated by the impetus that **National American Women's Suffrage Association** created earlier, which, on the whole, threatened to destabilize the patriarchal dynamics of the society[22]. In spite of the fact that it was impossible to neglect the support the female subjects would provide for the

[15] **Ibid.**
[16] Cedric J. Robinson, **Black Movements in America**, New York, Routledge, 1997, pp. 111-117.
[17] David Mark Chalmers, **Hooded Americanism: The History of the Klu Klux Klan**, New York, F. Watts, 1981, pp. 8-38.
[18] Ronan Paddison, **Handbook of Urban Studies**, London, Sage Publications, 2001, p. 184.
[19] Chalmers, **op. cit.**
[20] George Hutchinson, **The Harlem Renaissance in Black and White**, Massachusetts, Harvard University Press, 1995, pp. 29-94
[21] Philip Sheldon Foner, **History of the Labor Movement in the United States: On the Eve of America's Entrance into World War 1, 1915-1916**, New York, International Publishers, 1982, pp. 123-142.
[22] **Ibid.**

workforce that was becoming deficient due to the war[23], meeting this demand would inevitably raise the issue of the female subject's relation to the patriarchal house as the 'wife', the 'mother', i.e., one of the commodities possessed by the 'father' of the house. This would further complicate the strictly designated roles of gender, and hence the representation of the female subject, undermining the fundamental tenets of patriarchal ideology. In other words, the possibility of a change in gender roles and sexual mores would threaten to uproot the very ideology around which society as a construct revolved.

As the above analysis on the particulars of the period indicates, the centre of the system regulating patriarchal patterns of representation, now substituted by Carl Laemmle Jr. in the context of **Frankenstein** due to his implied control over both the extradiegetic and diegetic paradigm of the film, was undermined by the loss of belief in the centrality, regularity, and rationality of an objective reality that would have universal validity, and consequently, was menaced by the female, 'the black', the communist, the homosexual, the illegitimate, the non-predictable, the irrational, shortly, **the other**. It is for these reasons that Carl Laemmle Jr. can no longer fully 'know', or, put differently, the very centre which assigns him with the authoritative power to regulate the discourses of the film **Frankenstein** is heavily threatened by **the other** that undermines its absolute control. Thus, the god-like 'spokesperson', in his endeavour to **restore** the authoritative power to operate not only in the context of the filmic paradigm, but in the societal realm as well – hence the manipulative power of the film as a product of mass art –, deliberately chooses to unfold a series of visual and verbal significations that indicate how the initially 'thrilling' **may** transform into 'the shocking' and 'the horrifying'. This deliberate move conditions the spectator from the very onset that a denouncement of what is deemed illicit by the phallogocentric prescriptions of representation, or of that against which measures must be taken to sustain belief in stability and regulatory authority, is to follow within the diegetic narrative of the film.

[23] **Ibid.**

Thus, the extradiegetic scene, which, on another level of interpretation, functions as the Preface to the whole filmic paradigm, becomes the site where **both** "The Preface" to the novel **Frankenstein**, **and** the feminist text that **speaks** Shelley's condemnation of patriarchal ideology for its illicit disposal of the female subject as **the abject** and **the other** are overwritten. In other words, the very orchestration of the extradiegetic scene – the inner and the outer curtains, how the space underneath each operates in terms of representation and constructing subjectivity, and the constituents of an institutionalized discourse that attempt to restore, maintain and reinforce phallogocentric dynamics of generating meaning – betokens that the diegetic paradigm of the film itself undermines what Shelley seeks to emphasize.

The extradiegetic scene follows with three different stills of credits. On the first one, the title of the film **Frankenstein**, the producer Carl Leammle and the film company "Universal Pictures Corp." are written[24]; on the second one, the individual/institutional entities involved in the hierarchical role division of 'producing' the film are enlisted on a transparency with a grotesque head surrounded by **whirling eyes** in the backdrop[25]; and on the third one, the cast is enlisted, with the exception that, next to the words "the Monster" on the list, the spectator **sees a question mark**[26] instead of **the words** "Boris Karloff", i.e., the name of the actor. Also embedded in the paradigmatic axis of signification in the film, the stills function as mirror images of the three spaces previously argued, suggesting the implied author's contiguity to the phallogocentric process of constructing the subject: the first one alluding to the third space, where the institutionalized and hence ideological **infrastructure** resides; the second one to the second space, where the spectator is confronted with the **superstructure** and its **mechanisms** hinging on objectification **and** abjectification which, as the film **shows**, are inherently contingent to **the gaze** cast by the **self** on the **other**; and the third one to the first space – also an extension of the superstructure in question –, where the linguistic equivalents of subjectivity, that is, the **names** of the performers, along with **the sign**

[24] See Appendix 6.
[25] See Appendix 7.
[26] See Appendix 8.

question mark used instead of "Boris Karloff" on the list, indicate that the film foregrounds the staples of the subject's registration to linguistic systems that are primarily based on the normative discourses of the Law of the Father. So, these templates, in their succession, manifest that the economies of **the gaze**, **to-be-looked-at-ness**, **subjectivity**, **modalities of signification**, **representation**, and **the right to enunciate** are directly linked. They also hint for the spectator that, as the diegetic narrative of the film unfolds, **the question** regarding **the representational status attached to the creature within the filmic paradigm will be answered**. Put differently, the employment of **the sign question mark** for 'the monster' will be justified as the creature's radical disfigurement is subjected to the gaze of the spectator who, via the filmic narrative, will be conditioned to comply with the patriarchal formulation that those who flout the constructed patterns of normativity are denied subjectivity and the right to **speak**. Hence the muteness of the creature throughout the whole film, as opposed to not only the subjective voice, but the articulateness and eloquence Mary Shelley dons him with in the novel **Frankenstein** in defiance of the abject status he is reduced to.

The establishing scene in the diegetic narrative of the film is that of a graveyard – peculiar to the spatial orchestration of the gothic narrative[27] –, and the camera starts its panoramic movement by first zooming to the rope in the hand of an undertaker, and then moves from left to right, depicting the attendants of a burial. In the background, prayers, cries and church bells are heard, complementing the ceremony. Then, the camera cuts into the reverse shot, this time on the right, revealing first Fritz, a new character **constructed** for the ends[28] of the filmic paradigm, and then Henry Frankenstein behind the fences of the graveyard, gazing at the attendants and waiting for them to leave to dig up the body newly buried[29]. This is how the spectator confronts with a **Henry Frankenstein** as opposed to the **Victor Frankenstein** of the novel, indicating a major intervention to Shelley's narrative: **one of the major characters** via which Shelley contests the complete agenda of

[27] Gothic settings and their narrative possibilities will be analyzed in detail in the following pages.
[28] The ends in question will be discussed in the pages to follow.
[29] See Appendix 9.

patriarchal ideology is overwritten by a completely different narrative, with **Henry Frankenstein** as the **central** character. This intervention becomes even more explicit as the filmic narrative starts **in medias res**, discarding the epistolary form in the novel[30], and following a linear, chronological progression, not only because the epistolary form would not be appropriate for the filmic language, but because the filmic narrative prohibits Shelley's criticism of patriarchal ideology that such a form mediates: delating the patriarchal precincts of historicity, narrativity and subjectivity that discard the female subject as **the other** and put her in service of **men** and his **fellow men**; foregrounding the unspeakability of the female and the homosexual **desire**; and defying the normative, linear **text** by plural, cyclical, impregnated **texts**[31]. On the contrary, as the extradiegetic opening scene, the credits and the opening of the diegetic narrative imply, the film itself functions as a discursive system that, as it fully integrates the viewing subject as a **sign** in its own narrative, instills its complicity with the ideology that legitimizes patterns of constructing the subject who **can** be represented.

It is in this very context that the spectator initially **sees** Henry and Fritz hiding behind the fences, **gazing** at the burial scene, Henry pushing Fritz down, calling him a fool and telling him to **hide** himself[32]. The very apparatus that is peculiar to the experience of **seeing** a film and used in the employment of the curtains is echoed in the scene. Henry and Fritz are not only the **gazing** subjects in the context of the scene in question, but those **gazed at** by the spectator, themselves emblematic of the process of constructing the subject initiated as the extradiegetic narrator appeared on the stage. As Henry and Fritz momentarily disappear from the scene, their gaze is

[30] See the argument in the very beginning of Chapter 1, "The Novel **Frankenstein** as Feminist Narrative" regarding the deliberate use of the word "form" instead of "model".
[31] For further information regarding this argument, see Chapter 1, "The Novel **Frankenstein** as Feminist Narrative".
[32] It is possible to suggest a double strain of interpretation in the film in this context, one related to the spectator's viewing experience and the subject of the **gaze**, another to the cultural heritage of patriarchal ideology, involving representation, subjectivity, authority and their cumulative legitimization the film seeks to instill, reaffirm and restore. Following the second one, it should be noted that the activity of hiding bears strong Satanic allusions in this context, foreshadowing for the spectator, but not necessarily **showing** it as it does in the scene where Henry is **actually** in the grave, gently patting on the coffin he has held erect against the wall of the grave, that he, somehow, is a potentially deviant figure in need of amendment. This issue will be argued in detail in the following pages.

replaced with that of the spectator, who now **watches** through their eyes the gravedigger filling up the grave with earth, smoothing the surface with his shovel, lighting his pipe and walking away from the cemetery.

This filmic instant depicting the gravedigger bears further significance in that, it contextualizes the gazes Henry, Fritz, and the spectator bear with **both** the process of constructing the subject **and** the manner to overcome the fears caused by **the other**, thereby demonstrating their interconnectedness: before the gravedigger makes his exit, the camera places an elongated focus on him, and the frame **excludes** the rest of the graveyard, presenting to the 'eyes' of the spectator, and the gravedigger filling up what now seems to be a large hole in the ground with earth. This is followed by a cut into another shot which depicts solely the hole in the ground[33], highly reminiscent of the trenches in a warfield and aptly alluding to the fears of both a past World War I and the oncoming World War II, accompanied by the social, political and economic traumas aforementioned. Filling up the grave, or, on a symbolic level, closing down the trench, the gravedigger marks the end of the war, symbolizing the **determination to overcome both** the fears it fuelled **and** its menacing outcomes by sealing them down in the ground. As the scene is finalized, the gravedigger lights his pipe – a highly phallic figure –, and walks away, implying the restoration of phallic power and thereby symbolizing the amendments intended for the instabilities introduced to American society in the specific historical context of the time.

As the camera cuts to the next scene, Henry and Fritz reappear on the screen to recover the newly buried body. It is in this scene that the deformity in Fritz's body becomes visible: hunchbacked and limping, Fritz is the initial character within the linear progression of the diegetic paradigm to deviate from the normative forms of **to-be-looked-at-ness**. This deviation becomes more explicit as the very visual signification designates Frankenstein and Fritz in stark contrast to one another in physical outlook: the gravedigging scene demonstrates both Fritz and Frankenstein

[33] See Appendix 10.

standing next to one another, simultaneously taking off their jackets and revealing to the spectator the contrast in the colour of their attire: Fritz fully clad in black, stooping, whereas Frankenstein in white, upright[34]. The visual representation of the black/white binary opposition via costumes in this scene is critical in that it indicates another level of intervention of the film in the criticism employed via the novel **Frankenstein**: as **Frankenstein** commences with Walton's letters to his sister, an exposition of the homosocial bond among men and its exclusion of female subjects from representation is observed in the narrative, where it is Walton that Victor Frankenstein initially **speaks** to. Inscribing both his and Victor's subjectivity on his letters, or rather, **on the absence of Mrs Saville**, Walton, along with Victor, has full access to representation, whereas Mrs Saville remains non-representable, merely functioning as a vessel mediating their narratives. On the other hand, Fritz is the initial character Henry Frankenstein **speaks** to in the film, nevertheless, with imperatives and without a verbal response from the other party. Symbolically speaking, the film, in stark contrast to the novel that deliberately indicates the absence of Mrs Saville's narrative and condemns patriarchal ideology for assigning her as an intermediary party within homosocial bond, effaces Mrs Saville altogether and conveniently veils her very absence not only to obscure her role in the bond aforesaid, but to assert that it is 'man' that is allowed representation. In this context, because Fritz's deformity defies the fundamental patriarchal tenet of 'normativity', he is constructed as **the other**, or rather – hence his ongoing silence with strong overtones of effeminization –, as a counterpart of both Mrs Saville and the 'the black' population, setting him against Henry Frankenstein who represents the white, Anglo-American male subject constructed as the arbiter of normative representation. Consequently, the pattern of silencing **the other** is embodied in Fritz, with him representing in this context 'the black' and 'the woman' in the white/black and man/woman binary oppositions respectively. Therefore, as opposed to the novel that discloses the biases of patriarchal ideology and condemns the ideology underlying the norm **representability**, the film **incorporates the spectator in the legitimization of the binary oppositions** in question. As such, the spectator,

[34] See Appendix 11.

watching Fritz and Henry Frankenstein in a deliberately orchestrated contrast that discloses Henry's peremptory, humiliating discourse, Fritz's deformity, the black/white opposition and the subduing/subdued design, is indoctrinated to attest that those who diverge from the normative patterns of representation, be they male or female, are to be silenced and overwritten as **others**.

In the next shot, both Henry and Fritz are literally **in** the grave, trying to recover the dead body. Marked by Henry's words, "The **moon** is rising, **we** have no time to lose"[35], the shot recalls multiple narrative instances in the novel **Frankenstein**, where the moon emerges in the background every time Victor's unresolved detachment from his mother is depicted, metaphorically condemning and disconcerting Victor with **her** look and engulfing him with his **wrong doing** as he "…follows nature to her hiding places" and creates the creature at the expense of his mother, or rather, **the Mother**. However, Henry's **wrong doing** especially in this scene, i.e., his digging up a dead body, is not subjected to a condemnation similar to that in the novel, since the film detaches **the moon** from contexts where it would be possible to observe the manner it pertains to the feminine, for the potential **threat** of the moon is 'fought back' by providing the spectator with **no visual representation** of the moon, or with no depiction of Henry and Fritz illuminated by the moon. Despite the fact that the moon's being 'bedimmed' in this context, accompanied by a seeming bond between Henry and Fritz – observed in **both** Henry's resorting to the first person plural personal pronoun "we" in the context of a **warning against** the moon, **and** the literal **leveling of both in the grave**[36] –, may seem to be the film's conceding to the covert homosocial triangular relationship pattern that overwrites the female in the transference of male homosocial desire, it is blanketed by Fritz's elongated silence and submission to the authority held only by Henry, suggesting not only that the homosocial bond between the two is aptly concealed, but that Fritz holds the object status in the subject/object binary opposition.

[35] Whale, **op. cit.**, Scene 1, emphasis mine.
[36] See Appendix 12.

As previously argued, up to this instant, the diegetic paradigm and the relevant visual representation in the film have donned Henry with authority, linguistic competence, representability, and the power to **gaze**. Nevertheless, with the next shot that hints Henry's motives for recovering the body, a twist occurs in the film's acknowledgement of Henry as an **ideal** male subject: the spectator now watches Henry recover a coffin from the grave which he tightly holds, erects upright, and pats gently[37] as he says "He's just resting, waiting for a new life to come"[38]. It is possible to interpret this scene as one having three different strains of symbolism, each superimposed on one another, pertaining to 1) a foreshadowing of Henry's act of creation, by virtue of which he desires to attain **Phallus** with an upper-case **P**, 2) an allusion to a taboo, i.e. the act of masturbation, with the coffin standing for the **phallus** with a lower-case **p**, and Henry's posture, combined with his utterance, as an anticipation for sexual gratification, and 3) a direct reference to the 'breaking off the seal' of the trenches, which would lead, on a symbolic level, to the re-emanation of the fears caused by war, including those of the communist, 'the black', and the female. Nevertheless, in should be noted that **Phallus** with an upper-case **P**, i.e., the very centre of the phallogocentric system is, in effect, inaccessible, and that Henry's utterance "He's resting" is indicative of **an erectile dysfunction** of the **phallus** with a lower-case **p**. Furthermore, digging up a body to be later on dismembered and reassembled to be contained by another full body suggests **both** the capitalist ideology's conceptualization of Communism as an 'unnatural' socioeconomic structure and political ideology that promotes the **union of people**, **and** a reversal in the patriarchal perceptions of the female body and 'the black'. That it is Henry standing in the very locus of the **infringement and menace** in question implies that the film, as it includes such a scene in the diegetic paradigm, makes the spectator **see** Henry as a potentially disruptive, deficient and deviant figure who may not fulfill his already existing potential as a proper male subject, and is in need of **amendment** prior to a full and acceptable integration in the patriarchal order by virtue of marriage. For the spectator, Henry is also the very figure who, albeit symbolically, may introduce via his deed the very idea of an illicit, unacceptable, and unnatural

[37] See Appendix 13.
[38] Whale, **ibid.**

union to society, be it between individuals, fostered by Communism, between female subjects, as they 'pull together' their objectified bodies in a single, unified, conglomerated body – both physically and politically –, or between 'blacks', as they assert their subjectivity, demanding their representational and civil rights to be acknowledged in the legislative sense.

The film **Frankenstein** does realize the amendment in question as it ends with Henry marrying Elizabeth under the roof of **the house of the father**, restores the order threatened by the creature, and eliminates the fears triggered off by this 'unnatural union' by orchestrating a scene where the creature is lynched – highly suggestive of the lynches committed by the **Klu Klux Klan**. Thus, the film excites the white, Anglo-American notion of Americanism by the visual signification of the community of villagers, whose **conglomeration** stems from the common goal to terminate **what is menacing to the larger American family**, i.e., the creature, rather than promote equality within society.

However, the novel **Frankenstein** does not resort to the regulatory intervention of matrimony, on the contrary, it problematizes **the family** itself in its consistent and repetitive exposition of the institution as a construct that **reduces** the female subjects into intermediary objects in the triangular homosocial desire, and exploits their nurturing and caretaking attributes to transform them into valuable assets in the transference of desire itself[39], designating their dependence on **the father of the house**. As such, the novel neither celebrates marriage, nor allows for the construct to be regarded as an exemplary medium for self-realization and representation for the female subjects – as in the cases of Caroline and Elizabeth, who **both die on the matrimonial bed**.

The film continues with Henry and Fritz placing the coffin on a wheelbarrow, and pushing it up a hill to recover the body of another man recently hanged on the gallows. The spectator now views the scene from an omniscient position held by the

[39] See the argument on Caroline and Elizabeth in Chapter 1, "The Novel **Frankenstein** as Feminist Narrative" regarding their involvement in the construct **family**.

camera and is thus allowed the same omniscient status. This is the initial moment the camera assumes such a position, which is explicable in the sense that the twist in the film regarding the potential disruptive attributes of Henry has just been inserted in the paradigm of the film, and that the spectator, due to her designated complicity in the film, is anchored to follow the same strain of criticism and the eventual amendment the film intends to realize. Having set this effect and consequently identified the spectator with a perspective that condemns Henry, the camera resumes its previous position in the long shot, and the spectator now sees Henry on the left, Fritz on the right. The following conversation takes place between them, unraveling the strong Satanic tone in Henry's discourse[40]:

> "Fritz: Look, it's still here.
> Henry: Climb up and cut the rope.
> Fritz: No oo oo!!!
> Henry: Go on, it can't hurt you! Here's the knife."[41]

It is significant in this context that the expression "Here's the knife", which foregrounds the film's ability to **determine what is to be looked at** by means of visual signification and hence to manipulate the spectator **to acknowledge what the filmic narrative tells**, is **paralleled** by the subduing/subdued design in the relationship between Henry and Fritz, where Henry, in his imperatives preceding "Here's the knife", effeminizes Fritz and manipulates him **to follow what he is told**. However, as previously argued, the authority Henry exercises by virtue of the imperatives in question is highly problematic: via the visual and verbal signification in the shot, the spectator affirms that it is Henry, not Fritz, that **owns** the knife – a powerful phallic symbol –, and by implication, that Henry has access to patriarchal authority endowed to those who possess phallus. Nevertheless, she also **sees** that Henry hands it to Fritz and shies away from using it. The ambiguity in the scene makes it possible to regard it as an exemplification of the manner Henry coerces Fritz, or, from another perspective, as an exchange of phallic attributes, and, by implication, as a transference of patriarchal authority from Henry to Fritz within the

[40] See Footnote 9 for an analysis of the initial instant the film asserts these Satanic attributes in Henry's discourse.
[41] Whale, **ibid.**

context of homosocial bond. However, that the scene is highly charged, on the other hand, with **Henry's inability to make apt use of the knife** and to fulfill his potential as a patriarch implies that, with Henry, an inefficient, albeit promising male subject – hence the power of his **word** over Fritz –, and Fritz, a deformed, effeminized and subdued **other**, the scene in question functions as the site where the spectator is **shown** the liminal status Henry enjoys in relation to patriarchal authority, which will be stabilized within the regulatory institution **family**.

In the next shot, Fritz goes up the gallows to cut the rope, and releases the body. Nevertheless, he drops it on the ground, breaking its neck. Saying: "The neck is broken. The brain is useless. We must find another brain."[42], Henry triggers off a plethora of causality that **negates** free will. Ridden by his inability to make use of the knife, and, by implication, of phallic power, Henry assigns Fritz to go to Goldstadt Medical College and **steal** a brain to amend the disorder in question. To mark this, the camera cuts into another shot, focuses on the plaquette, reading 'Goldstadt Medical College'[43], and subjects the spectator to yet another intervention to the narrative of the novel: the change in the verbal signifier in the **University of Ingolstadt**[44] of the novel to the **Goldstadt Medical College** of the film, due to the

[42] **Ibid.**
[43] See Appendix 14.
[44] The University of Ingolstadt was established by Duke Ludwig of Bavaria in 1472 with the principal aim to spread Catholic belief. The Duke's blessings read as follows: "We are mindful that the divine mercy has for a long time maintained our predecessors and ourselves in princely honor and glory, and has in a sensible manner guided our people and our kingdom, we recognize it as our duty to give thanks for this goodness, and to exert our earnest and assiduous industry that learning shall be instilled into men's minds, that their senses and reason may be enlightened, the Christian faith extended, and justice, good morals, and good conduct promoted. And, therefore, to the praise of Almighty God, the strengthening of Christendom, the good of all believing men, the common profit, and the promotion of justice, we have founded a university in our city of Ingolstadt" (Karl Von Raumer, **German Universities: Contributions to the History and Development of German Universities**, New York, F.C. Brownwell, 1859, pp. 12-13). The Catholic drives of the institution peaked with Johann Eck, who was the vice-chancellor of the university and was acknowledged as one of the most influential theological scholars of his time. Being one of the first to call Martin Luther a heathen during a confrontation at the ecumenical council, he strongly resisted the Lutherian influences both in the university and in the Christian realm. (Hoffman Nickerson, **The Loss of Unity**, New York, Doubleday, 1961, p. 92). In other words, the university that promoted the old doctrines of Christian faith stood in the very midst of the debates that lead to Luther's excommunication, and paradoxically, to the founding of the Protestant Church which, when viewed within the context of the Catholic doctrines of the time, can be said to have triggered off a series of events that eventually failed to resist 'the loss of unity' and, symbolically speaking, caused 'a monster' to be born. That an association between the protestant and the conceptualizations of the monster – which would directly be linked to

idealization inherent in the word 'gold' and its oblique allusions to 'god', exults the institutionalization of medical science and academic discourses at large[45]. Thus, one may state that the spectator is **shown** yet another template, i.e., the plaquette, which echoes the functionality of the stills in the extradiegetic narrative: the shot links the institutionalization of medical science to that of film as an industry, since the actor who initially plays the part of the extradiegetic narrator and **speaks** in the name of Carl Laemmle Jr. is now double-cast as Dr. Waldman[46] of Goldstadt Medical College.

With the next shot, the camera enters a large medical classroom, with male and female medical students in their seats, **watching** a dead body lying on the examination table and listening to Dr. Waldman. The spectacularity of this scene, that is, the amphitheatrical pattern of the seating and the extradiegetic narrator now double-cast as Dr. Waldman, mimicks the initial confrontation of the spectator with the extradiegetic narrator, where the spectator is **designated** to be seated in an illusory theatre hall. This is extended as the camera frames Dr. Waldman with **a pencil** in his hand, **showing not only the students in the classroom, but the spectator** two different brains preserved in formaldehyde, **the one on the left being normal, and the one on the right being abnormal**[47]. By stating "...and in conclusion, ladies and gentlemen, **here we have**[48] one of the most perfect specimens of the human brain that has ever come to my attention at the university"[49], Dr. Waldman once again functions as the vessel that foregrounds **the eminence of visual signification** in instilling in the spectator the truth the film intends to convey. That a pencil, a powerful phallic symbol, is used in this context to literally indicate what is

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Frankenstein's 'monster' in this context and foreground **the other** – would upset the nation-building process of the U.S.A. that accelerated in post-war era, with the white, Anglo-Saxon, protestant individual as the ideal citizen, can be regarded as one of the major reasons why such an intervention has been made to the name of the university.

[45] See Chapter 1, "The Novel **Frankenstein** as Feminist Narrative" for a full analysis of academic discourses.

[46] For an analysis of the allusions of the name "Waldman", see Chapter 1, "The Novel Frankenstein as Feminist Narrative".

[47] See Appendix 15 & 16.

[48] Note that Henry's words "Here's the knife", which linguistically represent the film's ability to show by means of visual signification, are echoed in Dr. Waldman's words.

[49] Whale, **op. cit.**

normative as opposed to what is deviant, evidences the link between the deliberate visual signification patterns in the film with the phallogocentric phantasmagoria of patriarchal authority. Dr. Waldman continues with the following:

> "...And here, the abnormal brain of the typical criminal. Observe these, ladies and gentlemen, **the scarcity of convolutions on the frontal lobe**, as compared to that of the normal brain, and **the distinct degeneration of the middle frontal lobe**. All of these degenerate characteristics check amazingly with the case history of the dead man before us whose life was one of **brutality**, of **violence** and **murder**. Both of these jars will remain here for your further inspection."[50]

That the **lack** of convolutions and the **degeneration** on the frontal area in the above lines correspond to, on another level of interpretation, patriarchal ideology's morphological designation of the female subject's genitalia, i.e., a castrated penis, or, a penis turned inside out[51], and that Dr. Waldman's lines resound with a heavily fascistic and discriminatory discourse based on the anatomical characteristics of an individual indicate that, the filmic narrative identifies the female with the creature, and 'divulges' **what exactly pertains to the other**: the female and 'the black', who deviate from the normative and against whom strict measures must be taken.

This argument is validated as the camera now cuts to the students leaving the medical classroom from a bipartite outlet at the end of the lecture: the last two students to leave the classroom, one being male, the other female, exit from **the left and the right successively**, their positions corresponding to the alignment of **the normal and the abnormal brains**[52]. Thus, the diegetic paradigm of the film **shows** and legitimizes the patriarchal tenet that it is the male subject that functions as the arbiter of **normality**, **regularity, and rationality** as opposed to the female subject, whose representational status is marked by **lack, unpredictability and hysteria**, all arrogated to the functions of her genitalia and her procreative potentials.

[50] **Ibid.**, Scene 2, emphasis mine.
[51] Irigaray, **loc. cit.**
[52] See Appendix 17.

Following this scene, Fritz enters the medical classroom to steal the brain. Startled first by the skeleton used for anatomic examination, and then by an exterior noise, he drops the normal brain on the floor and takes the abnormal brain by mistake. Thus, the spectator is given yet another context that not only reintroduces the filmic narrative's problematization of causality, but occasions the projection of the patriarchal fears of the abnormal onto the creature which, even prior to its 'completion as a project', already functions as emblematic of Henry's deficiency as a patriarch. Thus, even prior to its inception, the creature is designed within the diegetic paradigm of the film to represent what is illicit, disruptive, and menacing.

The next shot depicts Henry's photographic image standing on a piano, next to a lit, nevertheless, half-melted candle[53]. Being another phallic symbol, the candle echoes the previous knife imagery and represents the liminal status Henry holds in relation to realizing his full potential as a patriarch. Then the camera zooms out to fully depict the living room of a stately house of Henry's father, Baron Frankenstein, with armours and spears used for decoration, indicating the militant and well-established history of the family. A maid makes her entrance, announcing the arrival of a Herr Victor Moritz to Elizabeth and thereby highlighting that the filmic intervention over the first name of Henry Frankenstein in the film involves not only a transposition of the first names of Victor Frankenstein and Henry Clerval, but a change from the Henry Clerval of the novel to the Victor Moritz[54] of the film. Bearing strong allusions to the district St. Moritz[55] that is located in the Alpine mountain range in Switzerland and therefore of a geographically central status, the surname Moritz stands for the stability of the European cultural heritage, its nexus being the white, Western, heterosexual masculine experience. Thus, the Victor Frankenstein of the novel, whose 'victory' Shelley contests, is now the Victor Moritz of the filmic narrative who, as his first name and surname suggest, is the idealized male subject, his stature fully approved by the diegetic paradigm. It is for this reason

[53] See Appendix 18.
[54] Note that Moritz is Justine's surname in the narrative of the novel **Frankenstein**, however, due to totally incongruous context constructed by the specific intervention of the filmic narrative, it is not possible to relate the Justine of the novel to the Victor of the film.
[55] For further information about St. Moritz, visit (Internet) http://www.stmoritz.ch/home-002-00-de.htm, 12.11.2007.

that the camera **shows** him making his entrance from **the left**, in accordance with the alignment of the normal brain.

Elizabeth also falls into this normal/abnormal binary opposition as she walks towards Victor from the **right**, and meets him by the piano. Standing between the photographic image of Henry **on the right**, and Victor **on the left**, Elizabeth reads Henry's letter outloud. The camera then excludes Victor from the frame, registering only Elizabeth and the two candles on the chandelier, **the one on the left** prominently longer than the other. On the backdrop, a portrait of a female subject hangs on the wall, her dress exposing her cleavage. The visual signification dominant in the shot, i.e., the candle imagery foregrounding the difference between Henry and Victor in their abilities to act as fully-acknowledged patriarchs, and the portrait symbolically attaching the constructed experience of 'womanhood' and 'motherhood' to Elizabeth – hence the emphasis on the breasts in the painting[56] –, indicates a rivalry between Henry and Victor deliberately devised by the diegetic paradigm of the film to 'possess' Elizabeth and hence beget their future children that mark the eminence of their future patrilineage. Here is a dialogue between Victor and Elizabeth, indicating Victor's 'enthusiasm' to 'have' her:

> "Elizabeth: Oh, what can we do? Oh, if he should be ill.
> Victor: Now, don't worry. I'll go to Dr Waldman, Henry's old professor at medical school. Perhaps he can tell me more about all this
> Elizabeth: Oh, Victor, you're a dear.
> Victor: You know I'd go to the ends of the world for you.
> Elizabeth: I shouldn't like that. I'm far too fond of you.
> Victor: I wish you were.
> Elizabeth: Victor!
> Victor: I'm sorry.
> Elizabeth: Good night, Victor, and thank you. Thank you."[57]

Despite the fact that the rivalry in question[58] aptly corresponds to that of the homosocial bond revolving around triangular relationships, with the female subject as the locus of transference and two male subjects designating the female counterpart as the singular template of desire that in turn functions in the concealment of

[56] See Appendix 19.
[57] **Ibid.**, Scene 3.
[58] See Appendix 20.

homosexual desire; the filmic narrative does not, as opposed to the narrative of the novel **Frankenstein**[59], disclose homosexual desire. On the contrary, it disallows the spectator to penetrate into the patriarchal process via which the desire in question is concealed, and **focuses on the objectification and trafficking of the female subject**, i.e., of Elizabeth. It is for this reason that the frame of the painting, which **circumscribes the representability of the female subject that is depicted**, encompasses Elizabeth's head as well. Thus, the specific visual perspective of the camera in this shot generates, in effect, two frames, one being the frame of the camera deliberately positioning Elizabeth's face in the centre – as is the case with the Hollywood treatment of the female subject as an idealized object of beauty, meeting the normative scopophillic image to appeal to the gaze –, the other being the frame of the painting, attaching, by implication, the deliberately foregrounded procreative potentials of the female subject to Elizabeth. Thus, the two frames signify Elizabeth as an object, assign her with the role of the future wife/mother, and prescribe her representability predicated upon this role, albeit leaving it unresolved to whom, i.e., to Henry or to Victor, she is to 'belong'. Thus, one of the fundamental concerns of the novel **Frankenstein**, i.e., the representational status of the female subject in the **family**, is overwritten and replaced by an unquestionable **justification** of the role 'wife' subsumed within and registered by patriarchal ideology.

The next shot depicts Dr Waldman's office, with Elizabeth and Victor seated opposite his desk. Within the frame, Elizabeth is again in the very centre, with strong light cast on her to foreground her as the object of the gaze. On Dr. Waldman's desk, a number of **test tubes** and a microscope, with **metallic** eyepieces in **vertical protrusion**, are aligned[60], all overtly phallic and hence representative of the patriarchal authority Dr. Waldman holds, both as **a man of science**, i.e., the arbiter of academic discourses mediating the construction of **identity** for the **self** and the **other**, and as the spokesperson of Carl Laemmle Jr., hence the double-casting maneuver aforementioned. Mimicking the extradiegetic narrator's contestation of the

[59] See Chapter 1, "The Novel **Frankenstein** as Feminist Narrative" for a full analysis of the novel **Frankenstein**'s denouncement of homosexual desire within triangular relationships.
[60] See Appendix 21 & 22.

spectator's free will in the extradiegetic paradigm, Dr. Waldman reasserts the initial warning, this time addressing Elizabeth and Henry:

> "Dr. Waldman: You do not quite get what I mean. Herr Frankenstein was interested only in human life. First to destroy it, then recreate it. There you have his mad dream.
> Elizabeth: Can we go to him?
> Dr. Waldman: You will not be very welcome.
> Elizabeth: Oh, what does that matter? I must see him. Dr. Waldman, you have influence with Henry. Won't you come with us?
> Dr. Waldman: I'm sorry, but Herr Frankenstein is no longer my pupil.
> Elizabeth: But he respects you. Won't you help us to take him away?
> Dr. Waldman: Very well, Fraulein. I've warned you. But if you wish it, I will go."[61]

Thus, a contestation of to what extent the rational individual exercises control over her actions and decisions is embedded within an ambivalently Satanic discourse, similar to that in the beginning of the film where the spectator is deliberately **tempted to watch** the audio-visual narrative in the film in the extradiegetic narrator's speech. That both the extradiegetic narrator and Dr. Waldman, who are donned with equivalent god-like authority, also bear allusions to Satan is significant in this context, implying a disruption in the formidable binary opposition God/Satan, and, by implication, good/evil[62]. This is plausible in that, as previously argued, the specific historical period during which the film was produced was stifled with the fears of loss of stability, balance, regularity and order deriving from the social, political and economic changes of the time, and that the diegetic paradigm of the film, even via the major characters functioning **in the justification of its narrative**, cannot but project those fears. Thus, warned, yet at the same time tempted, Elizabeth and Victor leave for Henry's laboratory accompanied by Dr. Waldman.

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[61] **Ibid.**, Scene 4.

[62] It should be noted that, in this binary opposition, **good** constitutes the normative as a regulatory force that buttresses the very centre of the phallogocentric plexus underlying the process of generating meaning by hinging on the white, Western, heterosexual experience of the male subject, whereas **evil** stands for the disruptive, the deviant, the irrational, the illegitimate, the menacing, and therefore designates the attributes of **the other**.

The next shot depicts an old watchtower[63] that **resembles**, in effect, a castle[64] in a stormy night, and hence provides the spectator with a specific visual signification that links the implications of the two. Therefore, to interpret this contextualization, first, the narrative possibilities of the castle will be analyzed, and this will be followed by what the watchtower represents.

On the instrumentality of the castle in the gothic narrative, Botting states the following:

> "The major locus of the gothic plots, the castle, was gloomily predominant in early Gothic fiction. Decaying, bleak, and full of hidden passageways, the castle was linked to other medieval edifices – abbeys, churches and **graveyards** especially – that, in their generally ruinous states, harked back to a feudal past associated with **barbarity, superstition and fear. Architecture, particularly medieval in form (although historical accuracy was not a prime concern), signalled the spatial and temporal separation of the past and its values from those of the present**...In later fiction, the castle gradually gave way to the old house: as **both building and the family line, it became the site where fears and anxieties returned in the present**. These anxieties varied according to diverse changes: **political revolution, industrialisation, urbanization, shifts in sexual and domestic organization, and scientific discovery.**"[65]

Botting's argument that relates the employment of the castle in Gothic fiction to a breach from the stable and central modality of political, social and cultural organization is significant in this context, and it aptly corresponds to the reason why the visual signification of the gothic castle has been inserted in the diegetic paradigm immediately after the scene that problematizes the very the idea of diverse and traumatic changes undermining a system predicated primarily upon the binary oppositions aforementioned – represented by both Dr. Waldman and the extradiegetic narrator, dubiously falling into both sides of the binary opposition good/evil. Put differently, the castle **extends** the **ongoing pattern** of narrative instances conveyed by the extradiegetic narrator and Dr. Waldman, who, on a symbolic level, act as templates both **projecting** and **containing** not only the

[63] See Appendix 23.
[64] Prior to this shot, the spectator has been informed that Henry is, in effect, in an old watchtower, nevertheless, the illusion in the visual signification of the scene provides the spectator with the ambivalent spectacularity of a construction aptly alluding to the gothic castle.
[65] Fred Botting, **Gothic**, London, Routledge, 1996, p. 2, emphasis mine.

anxieties deriving from the dilemmas of the time, but the resulting political concerns embedded in the filmic narrative.

The above argument can be extended by focusing on what the architectural construct which **seems to be** a castle is. Being, in effect, a watchtower, i.e., a form of fortification primarily used for military purposes, and pertaining to the **Panopticon**, and thereby to the idea of 'control' ascribed to the regulatory gaze[66], the architectural construct in question, which is overtly phallic, alludes to the post-war traumas of the era, and is a powerful sign in the filmic narrative, representing in its substantiality not only the extent of the fears in question, but the measures taken to overcome them.

It is in this architectural construct, with its allusions to power and control, that Henry Frankenstein creates the creature. The process is initiated as the spectator **sees** Fritz on top of the watchtower, standing next to a gigantic electrode – another highly phallic figure. The camera then zooms into the watchtower, depicting the immense stature of the laboratory and Henry, extremely small in its[67] vastness. Wearing a smock-frock that resembles a dress, Henry now looks very much like a 'woman'. That Henry wears this smock-frock only when he is in his laboratory implies that, it is the very nature of the work he realizes in the laboratory that triggers off the transvestization in question, which alludes not only to his deficiency as a patriarch and thus justifies his 'smallness', but to the ambivalence as to whether he 'mothers' or 'fathers' the creature.

In the next shot, Elizabeth, Victor and Dr. Waldman arrive at Henry's watchtower, but are not welcome. Nevertheless, to see Henry, Victor and Dr Waldman call out the words "Henry" and "Frankenstein" respectively, and thus, in their ability to represent patriarchal authority, threaten to detach Henry from patrilineage by 'dissevering' his forename from his surname. This is when the

[66] For further information regarding an analysis of the Benthamite conceptualization **panopticon**, see Michael Foucault, **Discipline and Punish**, Trans. by Alan Sheridan, New York, Vintage Books, 1995, pp. 195-228. Foucault's assertion that the **panopticon** could also be used as a laboratory to carry out experiments, to alter behaviour, to train or correct individuals is also apt for the argument in this context, since the watchtower in question is **Henry Frankenstein's laboratory**.
[67] See Appendix 24.

camera zooms outside the laboratory, identifies with the gazes of Elizabeth, Victor and Dr Waldman looking up to see Henry in his surveillance room, and reminds the spectator once again the phallogomorphic signification the watchtower bears.

The camera then enters the laboratory and provides a full view of the setting: on the examination table, situated at the very bottom of the laboratory, lies the creature[68], covered by two plies of cloth[69]. Above it extends a vessel towards the galvanization apparatus, which is connected to the electrode on top. The visual signification in this scene is critical: the spectator, as opposed to the reader of the novel, is provided with the minutiae of Henry's endeavour, all realized in the technological, artificial, man-made setting of the laboratory. The vessel imagery, aptly alluding to the cervix, and the gigantic electrode, highly phallic, imply that the galvanization process is, in effect, the process of conception throughout which the laboratory functions as the womb. Conducting the conception, and now preparing to unfold the two plies of cloth over the creature to **show** him to both the spectator and his guests, i.e., Elizabeth, Victor and Dr. Waldman[70] who arrive immediately before the galvanization, Henry indicates the link between the cloth covering the creature and the curtains in the extradiegetic scene, and brings to the fore the irony residing in the film: awaiting the storm, saying "This storm will be magnificent! All the **electrical secrets** of heaven! And this time we're ready, eh, Fritz? Ready!"[71], Henry makes a direct reference to the rape imagery in the novel: "They **penetrate** into the recesses of nature, and show how she works in her **hiding places**"[72]. Nevertheless, that electricity is the primary power source in the film apparatus, and that the creature, just like the diegetic paradigm of the film that underlies the curtains, is covered by two plies of cloth, **implicitly equate the diegetic paradigm of the film to the creature itself: both constructed and sutured**, the creature by stitches, and the film by editing where one shot is followed by another to generate syntagms, the film and the creature are congenerous. It is for this reason that when Henry says

[68] See Appendix 25.
[69] See Appendix 26 & 27.
[70] See Appendix 28.
[71] Whale, **op. cit.**, Scene 5.
[72] Shelley, **op. cit.**, p. 45.

"Think of it, the brain of **a dead man, waiting to live again in a body I made with my own hands**[73]. With my own hands. Let's have one final test. **Throw the switches**."[74], one may suggest that the dead 'thing' ready to be reanimated also refers to the film reel that 'recreates' the 'reality' of the filmic paradigm every time the switches are thrown.

Having admitted Elizabeth, Victor and Dr Waldman in, Henry asks each in turn whether they wish to **see** the creature, and by implication, prepares them **and** the spectator for the spectacularity of visual performance. Only after the camera registers each character nodding in consent does Henry let them in his laboratory. Bringing to the fore the idea of free will in relation to spectatorship, Henry functions as a replica of the extradiegetic narrator who **tempts and warns** the spectator prior to the beginning of the diegetic narrative, which is explicable due to the fact that the filmic narrative has now conceded, albeit in a lapsus, to the common nature the film itself and the creature share.

The complicity of Henry and the extradiegetic narrator is further accentuated as Henry locks the door behind him with a gigantic key – another phallic symbol – , and puts it in his pocket. Now, Elizabeth, Victor and Dr Waldman are **contained** by the laboratory, just like the spectator who, once seated, does not leave the audience hall. Having thus constructed his own 'closed' system, so to speak, and having obturated it by virtue of the phallic authority the key symbolizes, Henry **coerces** the trio to be seated in front of the examination table on which the creature lies, and thus commences the inception of the creature that transforms into a public performance predicated upon the economies of the gaze, as opposed to the creation process in the novel in Victor's study, with only Victor present at the premise. As Henry does so, the camera levels with Elizabeth, Victor and Dr Waldman in their seats, and thus generates a contrast between them and Henry, Henry being the upright, erect figure,

[73] Note the strong allusions to **poein**, previously argued in Chapter 1, "The Novel Frankenstein as Feminist Narrative".
[74] Whale, **op. cit.**, Scene 6, emphasis mine.

and the trio having assumed **the exact position** with the spectator in the audience hall, **watching** the film **Frankenstein**.

What Elizabeth, Victor, and Dr Waldman see in this instant is not only the examination table and the creature on it, covered with two plies of cloth, but also a pendulum-like mechanism suspended above the table, a device of the galvanization apparatus. This is another phallic figure which, in its iconicity, justifies the means through which Henry strives to assert his eminence as a fully-acknowledged male subject. Exulted and ecstatic by the power he thus enjoys, Henry indulges in the following conversation with Dr Waldman:

> "Henry: Dr Waldman, I learned a great deal from you at the university about the violet ray – the ultraviolet ray, which you said was the highest colour in the spectrum. You were wrong. **Here in this machinery,** I have gone beyond that. I have discovered **the great ray that first brought life into the world.**
> Dr Waldman: Oh. And your proof?
> Henry: Tonight you shall have your proof. At first I experimented only with dead animals and then a human heart which I kept beating for three weeks. But now, I'm going to turn that ray on that body and endow it with life.
> Dr Waldman: And you really believe that you can **bring life to the dead?**
> Henry: That body is not dead. It has never lived. **I created it. I made it with my own hands** from the bodies I took from graves, from the gallows, anywhere. **Go and see it for yourself**. You, too. Dead, eh? **Quite a good scene, isn't it? One man crazy, three very sane spectators**."[75]

The references in this context to machinery, to great light, and to the creature, which aptly pertain to the filmic apparatus, the projector's light and the diegetic paradigm of the film respectively, constitute the initial narrative moment Henry professes and thus justifies the argument in the previous pages: avowedly identifying the spectacularity of the setting with that of **a scene**, and Elizabeth, Victor, and Dr Waldman with spectators, Henry validates the irony the film deliberately asserts, equating the film to the creature and thus predicating visual signification upon the gaze. The irony in question develops to such an extent that it even undermines the whole diegetic paradigm, **paradoxically distorting its complicity with the**

[75] **Ibid.**, emphasis mine.

normative Hollywood discourses: the creature, in its ability to represent all that is deviant, disruptive and menacing, is, by implication, the very diegetic paradigm of the film itself that initially manifests its peremptory mission to be an exposition of, or rather, a denouncement of what it is illicit. Thus, albeit momentarily, the diegetic paradigm of the film **ravels out**, conceding its 'monstrosity', i.e., the dynamics of generating meaning at play in its depository.

Following this dialogue, Henry starts the process of "endowing the creature with life": the examination table is suspended on a reel towards the gigantic electrode, and meets the "electrical powers of heaven". Levered downwards and now able to move, the creature overwhelms Henry, who spasmodically convulses, exclaiming: "It's alive. It's alive. It's **moving**. Oh, it's alive! It's alive! It's alive! It's alive!... In the name of God! Now I know what it feels like to be God!"[76]. The allusions to sexual gratification in this context, which echo the symbolic masturbation Henry experiences as he pats the coffin in the beginning of the diegetic paradigm, are extensions of his desire to attain Phallus with an upper-case P and thus fuse with God, i.e., the very centre. That the words "moving" and "movie" are homophonous marks the end of the scene, not only reifying the contiguity of the diegetic paradigm of the film and the creature itself, but suggesting, by implication, that the film itself is a powerful tool in representing the centre – if so be the motive – Henry assumes to have reached.

The next scene opens in Baron Frankenstein's house, depicting Elizabeth and Victor seated in front of the camera that has now consigned the spectator status back to the corporeal spectator in the audience hall[77]. Thus, the visual narrative of the previous scene allowing for a double spectatorship, i.e., Elizabeth and Victor **watching** the 'performance' orchestrated by Henry **together with** the spectator of the audience hall, dissolves. This also signifies that the lapsus delating the irony in the previous scene will be obscured, hence the camera now registers the stately, patriarchal house with the Baron who, standing up from his seat erect, smoking a

[76] **Ibid.**, emphasis mine.
[77] See Appendix 29.

long pipe[78], is donned with the phallic power to make the necessary **amendments** for Henry's 'wrong doing', and by implication, has the authority to symbolically **seal down the 'crack'** in the previous scene, hence the phallogomorphic signification of his posture and of his pipe. Added to this is his aristocratic title "Baron", which pertains to the authority of the feudal system in Medieval Europe and hence to his eminence as a patriarch, rendering him the very central figure that **regulates** the community life in the village. Greatly agitated by Henry's absence, asking "Why does he go messing around an old, ruined windmill, when he has **a decent house, a bath, good food and drink and a darned pretty girl to come back to**?"[79], Baron enlists not only the provisions provided by the patriarchal house, i.e., the authority solidified in the decent house, and the 'goods' to which the patriarch has access to by birthright, but the aspects foregrounding the standard of living peculiar to gentility, as opposed to that of the villagers. Thus, the patriarchal house, in Baron's words, is the locus of patrilineal authority, political power, ownership and welfare.

This is further accentuated in the following conversation between Baron and the Burgomaster of the village, emblematic of the centrality of the institution **family** within societal systems:

> "Baron: Unless Henry comes to his senses, there'll be no wedding.
> Burgomaster: But Herr Baron, **the village is already prepared**!
> Baron: Well, tell them to unprepare.
> Burgomaster: Oh, but such a lovely bride. Such a fine young man. The very image of his father.
> Baron: Heaven forbid.
> …
> Burgomaster: Good day, Herr Baron.
> Baron: And good riddance to ya. There you are, you see how it is. **The whole village is kept waiting. The bride is kept waiting. And I am kept waiting.** Henry must come home, if I have to fetch him myself."[80]

Depicting Baron's absolute power over the burgomaster, and therefore highly indicative of his feudatory status, the filmic instant above points out to **social organization structured around the wedding ceremony**, and therefore asserts that

[78] See Appendix 30.
[79] **Ibid.** Scene 6, emphasis mine.
[80] **Ibid.**, emphasis mine.

Henry's 'experiment' is consequentially a menace not only to the patriarchal house and the authority residing within the house, but to society as well. Thus, the scene reinforces both the centrality of the institution **family** and the integration of the female subject, i.e., Elizabeth, in it, reasserting the role the family plays in maintaining societal stability.

As opposed to the Alphonse Frankenstein of the novel who can only subsume Victor back into the homosocial bond through Henry Clerval and Elizabeth's intermediation, the Baron Frankenstein of the film does act, resolving to go to Henry's watchtower in person to peruse the cause of Henry's absence which, at this stage, he assumes to be Henry's involvement with 'another woman'. As a result, the deficient patriarch of the novel, i.e., Alphonse, is overwritten by the Baron of the film, who, despite his caricatured audacity and his old age, functions as the arbiter of normativity – hence his resolution to disallow for a marriage where 'the other woman' remains unidentified, unacknowledged, and consequently illicit, whereas the obedient, docile and "darn good looking" Elizabeth does meet the scopophilic projection of the patriarchal construct 'woman' and is therefore the legitimate future wife. It is for this reason that Baron's words "Anyone can see with half an eye that **there's something wrong. And I have two eyes, pretty good ones, at that**."[81] imply not only the eminence of his gaze, designating what is **right** and what is **wrong**, but also the patriarchal tenet that those unregistered by the gaze constitute what is wrong. Thus, Baron symbolizes the complicity of the diegetic paradigm of the filmic narrative with patriarchal discourses, since the film ends with Henry marrying Elizabeth in Baron's patriarchal house, him having mollified the discontents caused by Henry's 'experiment', and restored the order not only in his patriarchal domain, but in society at large.

The next scene opens at Henry's laboratory, with Henry seated at the kitchen table, smoking a cigar. Having completed his project, Henry now "…know[s] what it

[81] **Ibid.**, emphasis mine.

feels like to be God"[82], and the visual signification in the scene perpetuates his assertion, lending him the phallic power symbolized by the cigar. Nevertheless, Dr Waldman enters the kitchen and warns him against the creature, whom Henry defies with the following lines:

> "Have you ever wanted to do anything that was dangerous? Where should we be if nobody tried to find out what lies beyond? Have you ever wanted to look beyond the clouds and the stars, or to know what causes the trees to bud, and what changes a darkness into light? But if you talk like that, people call you crazy. Well, if I could discover just one of these things, what eternity is, for example, I wouldn't care if they did think I was crazy."[83]

Upon being told by Dr Waldman that the brain used in his 'project' belongs to a criminal, however, Henry is troubled, and the heavy Promethean discourse in the lines above dissolves, marking the initial moment the diegetic paradigm of the film openly attaches 'monstrosity' to the creature. This is visually signified in the next scene, where the creature who, as Henry states, "…has been kept in complete darkness since his inception"[84], **is born as the camera registers him** appearing on the threshold like an intruder, walking backwards into the kitchen in the dark, with his face facing the corridor[85], and slowly turning around. The camera then gradually zooms in, first with a close-up on his torso[86], and then with another on his face[87] that completely fills in the frame[88]. That the creature's birth is acknowledged only after being visually signified within the diegetic paradigm of the film, and that the initial moment the camera depicts him is, in effect, an exposition of the deformity in his face converge to reassert the filmic narrative's ability to assign representability: as the spectator **looks at** 'the monster', she also **looks at** the visual statement that iconizes him as monstrosity itself as it asserts : "Here is the monster". Thus, the frame with the creature's face functions as a still antithetical to the stills in the

[82] **Ibid.**, Scene 5.
[83] **Ibid.**, Scene 7.
[84] **Ibid.**
[85] See Appendix 31.
[86] See Appendix 32.
[87] See Appendix 33.
[88] See Appendix 34.

extradiegetic paradigm, denouncing **the intruder/monster** that deviates form the normative patterns of representation, **the abject** being the mere status it holds.

Another deviation attached to the creature becomes manifest in the visual signification of his attire: fully clad in black, echoing Fritz's attire in the opening scene, the creature now is **the substantiated form of the other**, with strong allusions to the Afro-American population of the 1920s and the feminist movements evolving in the same period, whose claims to social and legislative representation were perceived, on a symbolic level, as **a form of intrusion** into a societal space that operated as a closed system, accommodating the representation of the white, Western, Anglo-American, heterosexual experience of the male subject, and excluding **the abnormal other,** i.e., 'the black' and the female. Thus, one may state the fear **deliberately aroused** by the filmic narrator as the spectator is confronted with the deformity of the creature is, in effect, the fear of an encounter with **the other**.

As the camera zooms out to depict the 'monster' standing in the threshold, Henry enters the frame, telling the creature in imperatives to come in and sit down. To observe the creature's reaction to light, Henry opens the transom window and light sheds in. The womb imagery previously alluded to is again at play in this context: standing up from his seat, the creature holds his arms up towards the narrow outlet[89], or, symbolically speaking, towards the cervix, and thus **shows** his need to be **born into the social realm outside the laboratory**. Nevertheless, as Henry shuts the transom window and the light disappears, the creature sits back on his seat, obeying him. That such as scene, where 'the way out' is blocked, has been inserted in the diegetic paradigm is significant, indicating the film's complicity with the **status quo** and maintaining that such a creature, representing monstrosity incarnate in **the other**, may not be 'let loose' and hence introduce chaos into the society that fosters stability, regularity, and order.

[89] See Appendix 35.

The camera then registers Fritz coming in with a torch in his hand. Terrified of the fire, the creature charges at Henry, Fritz and Dr Waldman, and is appeased with difficulty: brutally hit on the head and then tied with ropes, the creature lies on the floor, grunting, immobilized[90]. The next scene depicts the creature in a dark cell, growling, tied in chains[91] and tormented by Fritz who frightens him with the torch and later on flogs him[92]. Highly suggestive of the 'taming' of the 'savage' 'black' slave, and bearing strong allusions to the lynching incidents exercised by the **Klu Klux Klan,** the scene aptly pertains to the specific historical experience of the American society: **rationalizing** the 'taming' process in its deliberate depiction of the creature as a monstrous, savage, uncontrollable and hence menacing **object**, the scene is a monolithic example of **legitimizing** the abjectification of **the other** that threatens to disrupt societal order, and is highly pornographic in its display of violence and the creature's suffering[93].

The camera then depicts Henry's laboratory, with Henry and Dr Waldman looking through old manuscripts and books. Upon hearing a scream, they rush into the cell and see Fritz hanged. The reference to the gallows scene in the beginning of the diegetic narrative indicates a reversal in the plot, hinting that from then onwards, it will be the creature, not Henry, that commits illicit deeds. Horrified by what they **see**, Dr Waldman and Henry scuffle with the creature, and Henry locks the creature in his cell.[94] Here is a dialogue between Dr Waldman and Henry regarding their resolution to obliterate the creature:

> "Henry: What can we do?
> Dr Waldman: **Kill it, as you would any savage animal**. We must overpower him first. Get me the hypodermic needle."[95]

Throttling Henry in his defense, nevertheless narcotized by the needle, the creature passes out. Following this 'relief', Henry, Victor and Dr Waldman, in a

[90] See Appendix 36.
[91] See Appendix 37.
[92] See Appendix 38.
[93] Marcus Wood, **Blind Memory: Visual Representations of Slavery in England and America**, London, Taylor & Francis, 2000, pp. 224-243.
[94] See Appendix 39.
[95] Whale, **ibid.**, emphasis mine.

perfect 'conglomeration of men', act in full cooperation to hide the creature before Elizabeth and Baron Frankenstein arrive at the watchtower, their mutual goal being the disposal of what is threatening. Elizabeth and Baron Frankenstein's arrival at the watchtower marks the end of the scene, where Baron Frankenstein, upon seeing Henry in a swoon on his bed, conveniently takes him back to the patriarchal house to prepare for his future wedding and thus integrate him into the institutionalized construct, i.e., **the family**.

The next scene opens with the monster lying on the examination table, and Dr Waldman preparing to "...kill it [sic] as [he] would any savage animal" after **a full dissection and examination.** The dynamics of **seeing** is again at play in this scene, which, as the context indicates, is closely related with **disintegration, fragmentation** and consequent **objectification**. Similar to the female subject, whose body is subject to the violating **speculum** of the gynaecologist on the examination table, the creature in this context, **whose otherness is the very embodiment of his body**, is subject to the gaze of Dr Waldman who, by virtue of the authority he is lent by scientific discourses, is allowed to violate its corporeal integrity. The following entry in Dr Waldman's scientific report, reading: "Note increased resistance. Necessitating stronger and more frequent injections. However, will perform dissection at once."[96], contextualizes **resistance** and **dissection**, referring to the fears aroused by the solidarity and organization developing among the female and 'the black', and measures taken respectively. Nevertheless, upon regaining consciousness, the creature kills Dr Waldman, and walks out of the watchtower, or rather, is 'let loose' on the society outside.

The following scene begins with the camera registering Henry seated in a chair in the garden of Baron's house, and Elizabeth sitting on the ground by his feet, **hardly discernable from the dog lying next to her**[97]. Highly charged with misogynist discourses, the scene levels Elizabeth with the dog, objectifies her and suggests that Elizabeth is, both in the figurative and denotative sense of the word,

[96] **Ibid.**
[97] See Appendix 40.

Henry's bitch, assigned to serve and sexually gratify him. This is further intensified as the camera now focuses on Elizabeth **lighting Henry's cigarette**[98], another phallic figure, and depicts her serving Henry in a manner that bears strong allusions to male sexual arousal. That such visual signification is followed by a dialogue regarding the date of their wedding ceremony foreshadows the representational status Elizabeth is to hold in relation to the patriarch of the **family**: **object** of **Henry's** desire, **Henry's** wife in the house, and mother to **Henry's children**.

The wedding ceremony at Baron's house in the next shot provides the spectator with the iconicity of a bell jar[99]. Containing the wedding picture of Baron's grandparents surrounded by a wreath of orange blossoms, the bell jar acts as a perfect example that visually signifies Elizabeth's prospective role in the family. Around it stand Henry and Victor, with Henry **on the left** this time, and Victor **on the right**[100] – Henry's position aptly alluding to the correction made to his status as the future patriarch by means of his marriage to Elizabeth. The multi-stratified visual encoding in the shot is significant: the iconicity of the wedding picture, the wreath surrounding the picture, and the bell jar containing the two are located within **the frame of the camera**, functioning as yet another template that justifies the visual representation of the construct **family** due to its ability to delineate and thus clearly show what is projected on it. In other words, the spectator, as she sees this picture, also sees the emblematization of the family as an absolute realm that is symbolically maintained and warranted **by the frame**. Echoing the visual signification in the shot, Baron states the following in front of a large group of guests, or rather, the spectators watching both the ceremony and its iconized spectacularity.

> "**For three generations**, these orange blossoms have been worn at our weddings. Your great-grand father wore this, Henry. Thirty years ago, I placed this on your mother's head, Henry. Today, you'll make me very happy **by doing the same for Elizabeth,** and I hope, in 30 years' time**,**

[98] See Appendix 41.
[99] See Appendix 42.
[100] See the argument in the previous pages pertaining to the parallelism between the left/right and the normal/abnormal binary oppositions embedded within the filmic narrative. See also Appendix 43.

a youngster of yours will be carrying on the tradition. Here's health to a son of the house of Frankenstein! "[101]

Emphasizing that the historical eminence of patrilineage is to be sustained by virtue of a son, i.e., a future patriarch, Baron Frankenstein's speech avowedly ratifies Elizabeth's reduction into an intermediary object in the process and receives immediate public acknowledgement as the guests cheer with "A son to the house of Frankenstein!"[102] and echo Baron's toast "Here's a jolly good health to young Frankenstein"[103] with "Young Frankenstein!"[104]. Thus, especially the process of begetting and the attributes of the patriarch, rather than childbearing and hence the procreative potentials of the female subject, are prioritized, positing the patriarchal house as the very locus of the institution **family**. It is for this reason that the household's cheer "To **the house** of Frankenstein"[105] not only indicates the encapsulation of the female subject and her body by the very concreteness of the institution itself, but foregrounds the parallels between the patriarchal house and the bell jar, the bell jar being the largest image the frame centres. Cheering, or rather, evidencing to the absolute overrule of the family, the whole community in the village gathers in the ritualistic wedding ceremony, dancing on the streets and drinking[106].

The wedding ceremony scene, which highlights Henry's integration into the patriarchal realm as a fully-acknowledged patriarch, is followed by the scene that depicts the creature's initial experience within the society in the village to foreground **the contrast** in the modality of their reception by the society: as opposed to Henry, now firmly located in the very centre of the community, both spatially – hence Baron's house situated in the centre of the town – and authoritatively, the creature merely meanders in the periphery, and thus meets a villager's daughter, namely Maria. Functioning as yet another example of the intervention the filmic narrative exercises over the novel, the scene in question overwrites not only the novelistic

[101] **Ibid.**, Scene 8, emphasis mine.
[102] **Ibid.**, emphasis mine.
[103] **Ibid.**, emphasis mine.
[104] **Ibid.**, emphasis mine.
[105] **Ibid.**, emphasis mine.
[106] See Appendix 44.

narrative provided by the elderly De Lacey, Felix and Agatha, but language, subjectivity, and knowledge that the creature has access to via his encounter with these characters in the novel. Muted and completely unable to exercise cognitive skills, the creature confronts Maria. It is for this reason that the question mark of the second still in the extradiegetic paradigm transforms into Maria's initial question "**Who** are you?"[107], which, while it remains verbally unanswered, is in effect answered by the filmic narrative, calling the spectator's attention to the fact that the creature is denied subjectivity within the diegetic paradigm.

As the scene unfolds, the creature engages in one of the most elementary forms of social interaction: upon Maria's question "Will you play with me? Would you like one of my flowers?"[108], he plays with her a game of throwing flowers in the water and making them float. The depiction of the cherubic Maria[109] and the flowers as opposed to the deformity of the creature foregounds once again that the filmic narrative avowedly revolves around the binary opposition innocence/monstrosity and hence good/evil. To reinforce the validity of such oppositions, which proved to be 'shaky' in the heavily Satanic discourses of Dr. Waldman and the extradiegetic narrator, the filmic narrative orchestrates a scene where the creature, upon having thrown all the flowers in his hand, throws Maria in the water and causes her to drown. Subjecting the spectator to an overtly dramatic instant of infanticide, allowing for no justification whatsoever, the film constructs the creature as the very embodiment of evil and hence utter menace, whereas Henry, now 'amended' and consequently merited by the patriarchal construct **family** to beget future sons, is the very figure to represent what is normative and by implication, what is 'good'.

The next scene opens as the camera now resumes its previous position depicting the festivity in the village, and deliberately registers four male figures, located in the very centre of the frame and thus anchored as the pivotal point of reference, dancing with four female figures who, as they dance, markedly revolve

[107] **Ibid.**, Scene 9, emphasis mine.
[108] **Ibid.**
[109] See Appendix 45.

around them[110]. A perfect replica of the patriarchal configuration in societal organization, the scene visually signifies the peripheral position the female subjects are reduced to. Following this scene, the spectator **sees** Baron's house again, with Henry and Victor anxiously looking for Elizabeth. The superimposition of the two scenes, one prescribing the representational status of the female subject in relation to the male, the other inscribing her very **absence**, is significant in this context, further accentuated as Henry finally finds Elizabeth[111], and upon his resolution to 'protect' her from the creature, **locks her in the wedding chamber**, immobilizing her at the very site where the future patriarch is to be begotten. Echoing a previous filmic instant when Henry chains the creature and **locks** him in the cell[112], the filmic narrative once again draws parallels between Elizabeth and the creature, and by means of this parallelism, vindicates the patriarchal perception of the female object as a menacing **other**, upon whom the **ability to act** may not be conferred.

The chaos introduced into society by those that are 'let loose' is vividly depicted in the following scene: upon hearing the creature's grunt, Henry and Victor, completely disoriented, wander around the house to locate him. Intruding into the wedding chamber and thus echoing his intrusion into Henry's laboratory, the creature now confronts Elizabeth. Upon her scream, Henry and Victor rush to the wedding chamber and break open the door to see Elizabeth lying on the marital bed in a fit[113]. The chaos in the patriarchal house extends into the village as Maria's father enters the village carrying Maria's dead body. The viillagers, now extremely agitated, gather around the dead body and upon Burgomaster's decree, start a battue after the creature who has now escaped[114]. A perfect example of the solidarity fostered by Americanism in the period, alarmed by the urgency to restore stability and order into the trauma-ridden American nation, the scene unfolds the visual signification of a perfectly organized conglomeration of men[115]. Henry joins the conglomeration after **consigning** Elizabeth to Victor, reassuring that she is retained within patriarchal

[110] See Appendix 46.
[111] See Appendix 47.
[112] See Appendix 48.
[113] See Appendix 49.
[114] See Appendix 50.
[115] See Appendix 51 & 54.

trafficking. Pertaining to the Platonic exclusion of 'women' and children from the state, the female villagers and children remain outside the conglomeration, depicted at the windows, watching men, or on the streets, letting them **march** by[116]. With torches in their hands that are highly phallic, **men** now chase the creature in the lake, the mountain and the air, pertaining to the naval, air, and land forces of the military respectively[117], with Henry as the leader of one of the three divisions of the 'army'. Searching "…every ravine, every crevice…"[118] and thus "… penetrat[ing] into the recesses of nature…"[119], the army eventually finds the creature on a mountain. Engaging in a ferocious scuffle with the creature, Henry ends up chasing it to the windmill, nevertheless, is defeated by the creature that roughly hurls him onto the rotating axle. Falling down, Henry is severely injured, and is immediately taken back to Baron's house.

The conglomeration, mimicking both the rituals of witch burning[120] and the lynching incidents committed by the **Klu Klux Klan**, now burns the windmill[121]. Marking the climax of the diegetic paradigm of the filmic narrative, the scene, in its implied contextualization of the female and 'the black', once again asserts that **the creature is the very site imbricating the otherness registered for both.** Rich in its multi-stratification of signification, the scene provides for both the conglomeration itself and the spectator seated in the performance hall a specific spectacularity that entails purgation and symbolic gratification of sexual desire aroused by pyromania, i.e., a displaced sexual activity that **renounces homosexual desire** so that the fire can be put out by a stream of urine, and **restores power**, hence the shape and movement of the flame resembling a phallus in activity[122]. Thus, the spectator **sees**

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[116] See Appendix 52 & 53.
[117] See Appendix 55.
[118] **Ibid.**, Scene 10.
[119] Shelley, **op. cit.**, p. 45
[120] For further information regarding the relation between arsonism and witchcraft, see **Witchcraft in Early Modern Europe: Studies in Culture and Belief**, Ed. by Jonathan Barry, Marianne Hester, and Gareth Roberts, Cambridge, Cambridge University Press, 1996, p. 39.
[121] See Appendix 56.
[122] Sigmund Freud, "The Acquisition and Control of Fire" (1931), **The Complete Psychological Works of Sigmund Freud**, Trans. and ed. by James Strachey, London, Hogarth, 1964, pp. 191-193.

the **sacralization of Phallus**, i.e., the windmill covered in flames[123], **eradicating in its embodiment all that pertains to the other**. The creature dies, entrapped by a falling log in flames.

The final scene of the diegetic paradigm opens in Baron's house. Standing in front of the room where Henry is treated, Baron guards, so to speak, the now-corrected patriarch, or rather, the father of the future sons to the house of Frankenstein[124]. Cheering with the maids that serve him the wine dating from his grandfather, and thus ritualistically engaging in a symbolic union with him, Baron marks the end of the filmic narrative as he brings to the fore the eminence of patrilineage, and celebrates his future grandson in "Here's to a **son**, to the **house** of Frankenstein!"[125]. Thus, having combed out all that is illicit, and having crystallized patriarchal conduct as the absolute configuration for representation, the diegetic paradigm of the filmic narrative effaces **the other** and celebrates the male subject as the ultimate arbiter of truth.

All in all, the film **Frankenstein** by Whale, despite its momentary denouncement of the diegetic agenda that involves the spectator as yet another sign in the filmic narrative and engulfs her in the masculinist, misogynist, homophobic and Anglo-American-centred discourses, critically undermines Shelley's concerns in her novel **Frankenstein** as it subtly conceals homosocial desire, legitimizes the objectification the female subject undergoes, and solidifies the representational patterns of patriarchal ideology in its stark designation of **the other** as an ultimately menacing entity. Thus, not only Shelley's narrative is overwritten and distorted, but the ways of seeing the female subject and **the other** is reinstilled.

[123] See Appendix 57.
[124] See Appendix 58.
[125] Whale, **op. cit.**, the final scene, emphasis mine. See also Appendix 59.

3. **MARY SHELLEY'S FRANKENSTEIN**, 1994

The previous chapter argued that the film **Frankenstein** by James Whale, produced in 1931, fundamentally aimed at involving the spectator as yet another sign in the diegetic paradigm, and thereby contained her within the specific filmic narrative that is primarily comprised of patriarchal, misogynist, homophobic and Anglo-American-centered discourses. In this chapter, **Mary Shelley's Frankenstein** by Kenneth Branagh, produced in 1994, will be analyzed to see to what extent the film adheres to the feminist standpoint Mary Shelley asserts in her novel **Frankenstein**, or rather, whether the title **Mary Shelley's Frankenstein** qualifies the film as a work of art that **acknowledges her contestation of patriarchal ideology**, i.e., her deliberate denouncement of the objectification the female subject undergoes as she is reduced to an intermediary vessel in the homosocial bond that effaces her representability and conceals homosexual desire.

The spectator's experience of **watching** the film begins as the words "TriStar Pictures Presents" appear on the template and hence signify that the film in performance is a product of the well-established Hollywood industry[1]. This is

[1] TriStar Pictures is a film subsidiary of Columbia Pictures, itself a subdivision of the Columbia TriStar Motion Picture Group, which is owned by Sony Pictures. Columbia Pictures is one of the eight major studios of Hollywood, and when TriStar Pictures was founded in 1982 in the body of Columbia Pictures, Columbia Pictures was still a subsidiary of Coca-Cola Company, a major soft drinks group producing the goods that are epitomized as staples of capitalist industry ((Internet) http://www.sonypictures.com/corp/corporatefact.html, 13.3.2008.) This foregrounds the strong link between the two groups, and hence suggests that films and the soft drink Coca-Cola are, with respect to their commercial value, congenerous. A discourse analysis of the popular Coca-Cola slogans since the drink's launch into the market is embedded herein to further support this suggestion. The initial slogan generated after the company became a well-established institution was "Three Million a Day" in 1917, which does not, in effect, advertise the product, but avowedly manifest the capitalist motives underlying the launch. The other popular slogans were "Around the Corner from Everywhere" in 1927, "The Only Thing Like Coca-Cola is Coca-Cola Itself. It's the Real Thing" in 1942, "What You Want is a Coke" in 1952, "Have a Coke and Smile" in 1979, "Can't Beat the Real Thing" in 1990, and "Reward Your Curiosity" in 2002, which, as they emerged in the specific timeline given, represented the process throughout which capitalism crystallized, producing and re-producing the goods that were forcefully imposed on the individual, with the illusion of a so-called reality attached to the experience of consuming them. In parallel, the idea of generating illusions – in the denotative sense – is the very backbone of the films at large, and it is the Hollywood industry that conducts the process of mass-producing the illusions for the viewers who are, in the most general sense of the word, consumers of the product in question. For further information, see Lonnie Bell, **The Story of Coca-Cola**, Minnesota, Black Rabbit Books, 2003, p. 6, and see "Introduction" for a more detailed analysis of the Hollywood discourses.

followed by the extradiegetic scene, where the spectator hears a female voice stating the following:

> "**I** busied myself to think of a story which would speak to the mysterious fears of our nature and awaken thrilling horror. One to make **the reader dread to look around**, to curdle the blood, and quicken the beatings of the heart."[2]

The above lines, being extracts from Mary Shelley's novel **Frankenstein**'s "Preface", are superimposed by the words "Mary Shelley's" that appear on the template as the camera zooms in, with a close-up[3]. Thus, as opposed to the film **Frankenstein** by James Whale, where the filmic narrative registers the extradiegetic narrator as a spokesperson of Carl Laemmle Jr. and thus subjects the spectator to an immediate confrontation with one of the primary agencies of the film industry; **Mary Shelley's Frankenstein** by Kenneth Branagh, as it contextualizes the female voice with the words "Mary Shelley's", stimulates the spectator **to conflate the audial and the visual signification** in question to create the illusion that it is Mary Shelley uttering the lines aforementioned, suggesting the centrality the filmic narrative ascribes to Mary Shelley's novel **Frankenstein,** and thereby setting aside the overwhelming eminence, if not the presence, of Hollywood discourses. Consequently, the extradiegetic scene in the film **Mary Shelley's Frankenstein** presents the spectator with **a representation of Mary Shelley as the extradiegetic narrator**, which, as opposed to that in the film **Frankenstein**, functions as the very site where Shelley speaks for her own self and her novel **Frankenstein** – hence the extract from the "Preface" –, and by implication, becomes the locus depicting Shelley as an active party in the making of the film, making claims not only to her novel, but to **the very film itself**. This implies that Mary Shelley's voice will be symbolically reverberating in the diegetic paradigm to follow, which justifies the reason why Branagh deliberately quotes an excerpt from the "Preface" that begins with an "I", and thus confronts the spectator with Mary Shelley's subjective voice in the very opening of the film.

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[2] Kenneth Branagh, **Mary Shelley's Frankenstein**, Columbia Tristar, 1994, the extradiegetic scene, emphasis mine.
[3] See Appendix 60.

In stark contrast with the extradiegetic narrator in Whale's **Frankenstein**, who presents "…the story of Frankenstein"[4] as 'a story entire of itself', the lines above also suggest that the spectator is about to **see** an **adaptation** of the novel **Frankenstein** and thus foreground Mary Shelley's **presence** in the filmic narrative **through a direct reference to her novel**. Hence Branagh's deliberate citation of the lines from the "Preface" especially with strong – albeit unelaborated – emphasis on the relationship between **the writer** and **the reader**, as in: "I busied myself to think of a story … **to make the reader dread to look around**"[5]. Put differently, as opposed to the extradiegetic scene in the film **Frankenstein** by Whale, which constructs the implied spectator with respect to the normative discourses of Hollywood industry, that in the film **Mary Shelley's Frankenstein** by Branagh does so with **reference to the reader of the novel**, and thereby evidences the film's self-appointed acknowledgement of the fact that it is, in effect, an adaptation of the novel **Frankenstein**. This, by implication, also suggests Branagh's attestation of the feminist standpoint that constitutes Mary Shelley's narrative, and foreshadows his intention to depict and hence contest the representability of what is normative set against the non-representability of **the other** one dreads to 'gaze at'.

That the film is an adaptation of the novel **Frankenstein** is **visually signified** in the next filmic instant: as the spectator sees the word "Frankenstein" – referring to the title of the novel in this context – appearing underneath the words "Mary Shelley's" in a particular series of visual effects, she also witnesses a **symbolic birth scene**, the words "Mary Shelley's" **delivering** the word "Frankenstein", and by implication, Mary Shelley symbolically **delivering** the novel **Frankenstein** – a deliberate maneuver in visual signification, without which the title of the film would have remained incomplete, and deadening not only the film **Mary Shelley's Frankenstein,** but what it claims altogether. As the word "Frankenstein" fully appears on the template, marking that **Frankenstein** is a work **mothered** by Mary Shelley, the spectator sees yet another template, signifying in its iconicity that the

[4] Whale, **op. cit.**, the extradiegetic scene.
[5] Branagh, **loc. cit.**, emphasis mine.

diegetic paradigm to follow, as Branagh suggests, comprises of the narrative that is, in effect, constructed by Mary Shelley.

It is thus that the spectator's experience of seeing the film is shaped: the extradiegetic scene, by means of the illusion it generates as it urges the spectator to identify the female voice with that of Mary Shelley's, manifests from the very onset that **the filmic narrative is a construct**, i.e., **an adaptation** which claims to elaborate and/or extend Mary Shelley's own narrative, and adheres to her feminist voice. Thus, the spectator is made to acknowledge both Mary Shelley and the novel **Frankenstein** – a motive in stark opposition to that in film **Frankenstein** by Whale which severs, so to speak, the novel's umbilical cord from Mary Shelley.

The extradiegetic scene in **Mary Shelley's Frankenstein** serves yet another purpose for the filmic narrative: that it is a female voice that utters the excerpt from the "Preface" indicates **a reversal in the reader/spectator position** – hence the extract from the "Preface" now **audibly available to the spectator** –, and thereby **a reversal in the levels of signification** peculiar to both the novel and the film, i.e., from one that is **written,** to another that is **projected on the template**. In other words, the extradiegetic scene **constructs the spectator's relation to the filmic narrative** by preparing her for a shift from the verbal to the visual patterns of signification, a shift endemic to the process of adaptation itself.

The construction in question is followed by the next shot in the extradiegetic scene, which bridges the extradiegetic paradigm to the diegetic paradigm, and functions as the site that confronts the spectator with streaming statements locating her in the historical and spatial context of the filmic narrative: parallel to the novel **Frankenstein**, **Mary Shelley's Frankenstein** is also set against the historical backdrop of the second half of the nineteenth century, and the spectator is integrated in the context given as the following lines are **visually signified** on the template[6]:

[6] See Appendix 61.

> "A world on the brink of revolutionary change. Alongside political and social upheaval, scientific advances that would profoundly change the lives of all. The lust for knowledge had never been greater. Among the pioneers, Captain Robert Walton, an explorer, obsessed with reaching the North Pole. As the prize drew closer, his voyage would uncover a story to strike terror in the hearts of all who would venture into the unknown..."[7]

The emphasis on the idea of change in the text above, accompanied by the chaos and the consequent trepidations of the historical period in question, is echoed in the visual signification of the establishing shot. Subjecting the spectator to a depiction of Robert Walton's ship caught in a terrible storm in the North Pole[8], the filmic narrative indicates that the change in the ship's course, which eventually results in shipwreck, is, in effect, one that is marked by chaos: as opposed to the novel **Frankenstein**, where the ship is surrounded by a very thick fog that immediately clears away[9], **Mary Shelley's Frankenstein** deliberately embeds the storm scene in the establishing shot to depict the turmoil experienced by the crew in the ship, and by implication, to foreground their vulnerability. As such, the filmic narrative locates the ship, i.e., the very initial sign to confront the spectator in the diegetic paradigm, as the central imagery in the shot, which calls for an analysis of **the ship as the locus of multi-stratified implications**: as the camera registers the ship swaying in the storm, it zooms on the bow, momentarily allowing the spectator to see a figure head that represents a female subject with her son in her arms, pointing out to the direction the ship is to sail[10]. Defined as "...an ornamental...figure erected...below the bowsprit, ...expressing **some aspect of the ship's name and function**"[11], and originating from a symbolism that invokes **the protection of a deity** to sail safely across the waters[12], the figure head, in addition to its Biblical allusions, that is, Virgin Mary and the infant Christ as saviors and guides for the ship, not only **substantiates** the use of the gendered pronoun **she** for the ship and her representation as a feminine entity, but accentuates, in its iconicity, the patriarchal

[7] **Ibid.**
[8] See Appendix 62 & 63.
[9] Shelley, **op. cit.**, p. 23.
[10] See Appendix 64.
[11] Gordon de L. Marshall, **Ships' Figure Heads in Australia**, Perth, Tangee Publishing, 2003, p. 4, emphasis mine.
[12] **Ibid.**

perception of the female subject and her body – that is, a **wife**, and **mother** to the patriarch's offsprings, whose representability within patriarchal systems is predicated upon her objectification as a property in the construct family, or rather, in the medium where her experience of mothering is validated. Thus, Branagh utilizes the ship imagery and the figure head to delineate and hence problematize the status the female is assigned by the patriarchal phantasmagoria: on the one hand, protective and deified, but paradoxically, objectified and defined primarily as a **woman** by patriarchal ideology, whose procreative potentials[13] and thereby her experience as a mother is regulated, or rather, as in the case of the ship, **steered** by men; on the other hand, ultimately parlous, menacing and disruptive when out of control, **the female subject represented as the embodiment of the ship** in Branagh's narrative is an apt projection of the patriarchal fears emanating from the **female body**. It is for this reason that, as the topsail starts to rip, and by implication, as the ship **loses her direction** and can no longer be steered, the crew, along with Walton, **fall down**, and the knives they have been holding in their hands, powerful phallic images in this context, **drop**[14]. In other words, as the visual signification of the scene in question suggests, a deficiency in regulating the female body further results in emasculation, ultimately menacing to the implementation of patriarchal authority.

Branagh further solidifies his acknowledgement of the usurpation and hence objectification of the female body in the patriarchal construct 'family' as he subjects the spectator to the graphic visual signification of the ship caught in the storm, her deck, portside and mast, that is, **her body,** gradually damaged as she is beaten by the waves. Given the figure head imagery and its implications pertaining to institutionalized motherhood, what the spectator sees in this context is, in effect, **the female body that is shattered**, or rather, **ripped off.** Thus, Branagh contextualizes **the female body** signified by the ship and **institutionalized motherhood** symbolized by the figure head, as a result of which the spectator **sees** the visual

[13] The figure head's position on the bow with the infant Christ figure, pointing out the singular direction towards which the ship, or rather, the female body is led, indicates that motherhood is a predetermined, institutionalized and sole experience for the female subject, designated by patriarchal ideology.

[14] Branagh, **op. cit**., the opening scene. Note that scene segmentation follows the pattern provided by the chapters in the commercial DVD format of the film **Mary Shelley's Frankenstein.**.

representation of **the body of the mother falling apart**. Consequently, the crew contained by the ship, or rather, literally in the body of the ship and thus **mothered by her**, also fall into chaos. The closely-knit web of relationships in the symbolism Branagh employs in his filmic narrative by means of the ship and the figure head now involves another component, that is, the crew in the ship, which, as the above argument indicates, refers to **the mother's sons,** and thus complements the relationship between the female subject and her body by highlighting the procreative economies of the female subject. This constitutes the gist of the film **Mary Shelley's Frankenstein**: the spectator, from the very onset, is hinted via the visual signification of the opening scene that the female subject, her body, the patriarchal institution 'family', the 'mother' in the family and her relation to her children will be the most prominent concerns of the filmic narrative as opposed to that of **Frankenstein** by Whale, which **justifies** the object status the female subject is reduced to by patriarchal ideology as it excludes many female characters from the novel – primarily the mother figure Caroline – , and conceals the patriarchal patterns that economize her body by blanketing her very usurpation.

Thus, despite the fact that Branagh leaves out Walton's letters to her sister Mrs. Saville of the novel **Frankenstein** and, by implication, overwrites Mrs. Saville's narrative on the surface level, seemingly overthrowing Shelley's denouncement of the female subject's absence in patriarchal realms of representation, the analysis of the imagery in the opening scene indicates that, he **echoes** her concerns regarding the representational status of the female subject by means of visual signification, and **extends** them even further: the symbolism in the figure head, which involves the family as well, marks the deficiency, or rather, the collapse of **both** the patriarchal construct family **and** Christianity, since the son, on another level of interpretation, represents Christ, i.e., the Son in the Christian doctrine Trinity. Thus, the spectator, upon seeing the ship stuck among icicles, immobilized, also sees that Christ, metaphorically speaking, is no longer in a position to guide the ship. Consequently, the ultimately rich symbolism in the opening scene, now encompassing religion as well, orchestrates a context that foregrounds and hence denounces the constructedness of 'womanhood', motherhood, male

subjectivity and religion in similar a fashion to Shelley, foreshadowing that the filmic narrative intends to undermine the centrality of the grand narratives they generate.

It is for this reason that the next scene opens with Alphonse Frankenstein's stately house in its grandeur[15], following both the progression of the narrative in Shelley's novel, and the symbolism in the opening scene. In other words, in this filmic instant, the spectator is provided with the visual signification of the patriarchal house which, in its embodiment, is the very site that Branagh contests by extending the concerns of the opening scene: the realm where the not only the representation of the female subject as a mother and her relation to her children are designated, but the implementation of patriarchal ideology is **solidified**, with the patriarch as the locus of authority that regulates the patterns of representation and normativity. Therefore, the camera registers the house from an angle that emphasizes the **symmetry** in the construction, **solid** and **firm** as opposed to the ship in the opening scene.

Nevertheless, that the house is deliberately surrounded by **dead trees** is significant in this shot, asserting Branagh's argumentation on a visual level in its reference to the **ineffectuality** of the Biblical Tree of Knowledge[16], connoting one of the primary binary oppositions good/evil, of the Tree of Life[17], connoting another binary opposition life/death, and by implication, of the grand narratives that constitute and reinforce them. Consequently, as the visual signification in the shot evidences the deficiency of binary oppositions, it not only brings to the fore the patriarchal phantasmagoria underlying the binary opposition man/woman that equates the male subject with 'good', and the female subject with 'bad', but, by implication, explodes it along with the other binary oppositions aforementioned. Put differently, by asserting the shot in question in the diegetic paradigm, Branagh not only attaches barrenness and failure to the patriarchal house that primarily stands for well-established substantiality and thereby sustains the conceptualizations involved in the three binary oppositions aforementioned, but re-accentuates his attack on the

[15] See Appendix 65.
[16] Genesis, 2: 9
[17] **Ibid.**

patriarchal institution Christianity. Thus, he conflates the allusions of the Virgin Mary and the infant Christ figure in the figure head with those of the dead trees to indicate the deficiency of another grand narrative, i.e., religion.

As the camera enters the house, the initial figures the spectator sees are Victor as a child and Caroline, both clad in blue to emphasize the ongoing attachment between the mother and the son[18], echoing both the silken cord imagery in Shelley's narrative and the figure head symbolism in the opening scene[19]. Rejoicing as they dance, active, and holding one another, Caroline and Victor are in stark opposition to Mrs Moritz – a character in the novel **Frankenstein** that emerges with reference to Justine's childhood, and is later on excluded from the narrative as the reader is informed of her death – and Justine, who subserviently play music to entertain them and are passively seated by the piano[20]. By asserting such a scene in the diegetic paradigm that displays two disparate experiences of motherhood – that is, Caroline depicted showering Victor with kisses in stark opposition to Mrs Moritz, who is rather harsh on Justine –, Branagh not only **extends** Shelley's narrative by highlighting the 'unconventional' mother-son relationship between Caroline and Victor, but **elaborates** Shelley's somewhat oblique reference to the distinction between the social classes in the novel **Frankenstein** as he sets Caroline and Mrs Moritz against each other, who are evidently of distinct status on the social ladder – the former of the upper middle class, **belonging to** the genteel and wealthy Frankenstein house whereas the latter of the working class, perpetually reminding

[18] See Appendix 66.

[19] It should be noted in this context that the mother-son relationship between Caroline and Victor directly refers to the symbolism in the figure head. However, the very use of the colour blue extends the narrative possibilities of the symbolism in question, evoking its Biblical allusions as well: the colour blue is frequently used in the interior ornamentations of **churches**, and is produced by processing a semi-precious stone, lapis lazuli, that has been regarded by many cultures throughout the history to hold sacramental characteristics. Thus, the very use of the colour blue, with its reference to Christianity and therefore toVirgin Mary and the infant Christ, aptly replicates the imagery in the figure head,. This elaborates the relationship between Caroline and Victor in the context of religion as well, and thus draws paralells between Christ and Victor, similar to Christ, who ineffectuality has already been foregrounded in the filmic narrative, will also prove to be a failing, emasculated patriarch. For further information on lapis lazuli, see E. S. Edwards, **The Cambridge Ancient History**, Cambridge, Cambridge University Press, 1970, pp. 386-394, and Sheridan Gilley and Brian Stanley, **World Christianities, c. 1815-1914**, , Cambridge, Cambridge University Press, 2006, pp. 103-104.

[20] See Appendix 67.

not only her own self, but her daughter Justine, of their dependence on the Frankenstein house. In doing so, Branagh emphasizes the lack of interaction between the two female figures, inflicted not only by patriarchal regulations[21], but by class distinction as well. This is further brought to the fore as the filmic narrative deliberately excludes diegetic instants depicting Caroline and Mrs Moritz engage in conversations, indicating the disruption of homosocial bond between female subjects, superimposed by class distinction. Thus, Shelley's depiction of the disruption in the bond between Elizabeth and Caroline in her novel **Frankenstein**, which primarily derives from the patriarchal regulations aforesaid, is echoed in the very beginning of the filmic narrative, now buttressed by Branagh's heightened awareness regarding social classes.

Nevertheless, Branagh shifts back to his initial emphasis on the relationship between Caroline and Victor, i.e., the mother and the son, as the spectator sees Alphonse Frankenstein entering the room. Holding Elizabeth's hand, and causing the dance and the music to come to a halt with his very emergence, Alphonse Frankenstein symbolically intervenes with the bodily contact Caroline has with Victor by virtue of the patriarchal authority he is endowed as the father of the house. It is in the context of such intervention, so to speak, that Elizabeth is introduced to the Frankenstein house. However, as opposed to the novel **Frankenstein** that focuses on the relationship between Elizabeth and Caroline as Elizabeth is introduced to the house, Branagh's narrative prioritizes that between Elizabeth and Victor, or rather, the manner Elizabeth is **submitted to** Victor: discarding Mrs Moritz and Justine by stating "Would you and your daughter leave us please, Mrs Moritz?"[22] and thus functioning as the central figure especially in this context responsible for demarcating the working class from the genteel, Alphonse Frankenstein leads Elizabeth into the room. The spectator now sees Victor next to Caroline, and Elizabeth next to Alphonse, introduced to one another as in the following:

[21] For the impossibility of the female homosocial bond, see Chapter 1, "The Novel **Frankenstein** as Feminist Narrative".
[22] Branagh, **op. cit.**, Scene 2.

> "Caroline: Victor, this is Elizabeth. She's coming to live with us.
> Alphonse: She's lost both her mother and father to the scarlet fever, Victor. She's an orphan now.
> Caroline: You must think of her as your own sister. You must look after her, and be kind to her. Always."[23]

Both the visual signification in the scene – i.e., Caroline and Alphonse stooping next to Victor and Elizabeth as they hold them, and Alphonse momentarily casting off his authoritative position as the father of the house[24] hence his posture – and the well-intentioned tone in the conversation quoted above seem to neutralize and hence overwrite, on the surface level, Shelley's deliberate exposition of Elizabeth's objectification as she is given to Victor as a gift. Nevertheless, as the camera registers Victor and Elizabeth facing one another[25], Elizabeth holding out her hand to hold Victor's[26], the initial narrative instant employing the symbolism in Michelangelo's work **Creation of Adam**[27] is constructed[28], distorting the neutralization aforementioned in its suggestion of an omnipresent, omniscient, omnipotent entity endowing 'life' on another, whose representation can only be validated by the former. This immediately charges the very frame that delineates the two hands held out towards each other with highly political overtones, transforming it into a template that visually signifies, by virtue of its allusion to the painting, how those that wield power exercise authority over those that are dependable: Elizabeth, now consigned to Victor as a dispossessed orphan to be looked after, is subject to the authority Victor is yet to be ascribed with as the future patriarch, and any kind of representation, so to speak, she is to be 'endowed with' is designated in relation to Victor, that is, to the 'man-to-be' who will **create** the 'woman-to-be'. Thus, the frame functions as a bridge that links Victor's endeavour to create 'the monster' to the culturalization process Elizabeth is to undergo, and by implication, condemns the ideology that constructs her subjectivity by hinging primarily upon gender roles.

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[23] **Ibid.**
[24] See Appendix 68.
[25] See Appendix 69.
[26] See Appendix 70.
[27] http://www.webexhibits.org/colorart/i/michelangelo-creation-adam-.jpg, 14.06.2008
[28] See Appendix 71.

Extending the symbolism in the painting **Creation of Adam** in the previous scene, the filmic narrative continues with an **analepsis** as the camera now registers the adolescent Victor **running his finger through the candle light**, his finger in close-up. The orchestration of the visual signification in the scene, that is, Victor, the prospective student of medicine seated in his study opposite to his mother who is now pregnant, provides the spectator with an iconic picture of the binary opposition man/woman: surrounded by books, i.e., logos, holding a pen, i.e., a powerful phallic figure that ascribes him the power to enunciate, and writing at his desk lit by the candle, i.e., yet another phallic figure, Victor the Promethean figure – hence the light imagery – is the very site where phal'logo'centricity becomes manifest in the making of the construct 'man' set against the construct 'woman', who is primarily defined as a 'mother'[29]. It is for this reason that the initial verbal exchange in the filmic narrative between Victor and Caroline, i.e., Victor asking Caroline "How is the imminent arrival?"[30], is directly related with motherhood, and takes place in this very scene where both Victor and Caroline are constructed as **emblems** of their gendered roles.

Branagh **undermines** the centrality attached to the binary opposition man/woman as he brings to the fore the constructedness of gendered roles in his depiction of Victor's unresolved attachment to Caroline: Caroline and Victor are again clad in blue, similar to the previous scene where the spectator is presented the bond between them. Furthermore, as Caroline snatches Victor's book from his hand compulsively by saying "Life is not all about books. There is so much fun to be had"[31] and by implication, deprives him of the order, normativity and regularity logos connotes, Victor starts chasing her around the study with the playfulness of a child, suggesting, on the level of visual signification, that it is Caroline herself, not the book, that is the object of his desire. Thus, the scene in question provides the spectator first with a detailed picture of the gendered roles patriarchal ideology assigns for both male and female subjects, then deliberately distorts it by

[29] See Appendix 72.
[30] **Ibid.**, Scene 3.
[31] **Ibid.**

emphasizing the **centrality** of the bond the mother establishes with her child in the Semiotic – in this context, momentarily emerging as the need to have **fun** that resists the constructed 'knowledge' prescribed by language, and hence logos –, which is to be overwritten by the Language of the Father to render representation attainable within patriarchal systems. Functioning as yet another instant within the diegetic paradigm that elaborates Shelley's narrative, the scene also **problematizes** the phallic rivalry between Victor and Alphonse – evident in Caroline's address to Victor: "You will be a greater doctor than your father"[32] –, implying that Victor's fluctuating position in gaining access to logos and hence to power is fundamentally inflicted by his ongoing attachment to his mother, i.e., the female subject that belongs, so to speak, to Alphonse.

The following scene starts with the whole Frankenstein family, i.e., Alphonse, Caroline, Victor and Elizabeth dancing in the very same room where Elizabeth was first introduced to the family as a child, and Mrs Moritz and Justine 'serving them' as they play some music. Branagh expands the colour imagery of the two previous scenes by depicting Caroline and Victor clad in **blue**, and Alphonse and Elizabeth clad in **red**[33]. That the scene has reversed the axis of gender in its use of blue and red – the gendered colours ascribed to the male and the female successively – for the characters in question is significant, asserting a vague, however, diagnostic picture of Branagh's contestation of the patriarchal perception regarding **the signs that visually signify gendered roles**, and by implication, how the male and the female subject are **represented** as they are **located** in the binary opposition man/woman. This is further developed in the next narrative instant when the two pairs, the first one being the mother and the son, or rather, the father-to-be, and the second one being the father and the foster daughter, or, the mother-to-be, change partners as they dance. As a result, Caroline 'returns', so to speak, to Alphonse, and Elizabeth is 'consigned' to Victor once again, and as they dance, the spectator sees an iconic representation of the so-called amendment to the oscillation Victor experiences in terms of his relationship with his mother Caroline.

[32] **Ibid.**
[33] See Appendix 73.

The dance scene is followed by the delivery scene, marking one of Branagh's major elaborations to Shelley's narrative: in the novel **Frankenstein**, Caroline dies due to being contaminated by the scarlet fever as Elizabeth, her adopted **daughter**, transmits her the disease. In Branagh's **Mary Shelley's Frankenstein**, however, she dies at the very moment of delivery, her genitalia literally **cut** by Alphonse to "…save the baby"[34] that is in the wrong position[35]. Thus, Branagh provides the spectator with a very graphic picture of a taboo, i.e., the genital blood discharged during the delivery, and directly links Caroline's death to the very experience of mothering. As such, he not only **extends** Mary Shelley's deliberate choice of the cause of Caroline's death, i.e., the scarlet fever that is transmitted as a consequence of Caroline's care-taking and **motherly** attitude towards Elizabeth, but **indicts** the very authority symbolized by the knife that, symbolically speaking, causes her death. That the delivery and Caroline's death[36] are concurrent with a violent storm is significant in that, similar to the storm in the opening scene that eventually marks the collapse of not only the female body and motherhood, but also the family in the embodiment of the ship, the storm functions as a backdrop, or rather, as a template, so to speak, that provides the spectator with the graphic visual signification of the actual female body cut, and thereby shattered. The lightning striking the dead tree at the garden[37] complements the scene, rounding up the symbolism used so far as it echoes the allusions to the Tree of Knowledge and the Tree of Life in the previous scene, and reasserts Branagh's criticism of the binary oppositions good/evil and life/death, thereby, of binary oppositions at large.

The next scene begins with a **prolepsis** of three years, and depicts Victor and Caroline in Victor's study. In the center of the study, there stands an automaton dog, its **prime mover** being the energy emanating from numerous candles lit on a pedestal[38]. The powerful imagery in this scene orchestrated by Branagh is

[34] **Ibid.**, Scene 5.
[35] See Appendix 74.
[36] See Appendix 76.
[37] See Appendix 75.
[38] See Appendix 77.

significant: with oblique allusions to God the prime mover, Victor operates the whole mechanism with utmost control. Elizabeth, on the other hand, playfully squirts water on Victor from a hose that will later on be used to wet the electric eels, i.e., an order of aquatic vertebrates that are employed in the 'making' of the creature. Thus, Elizabeth, on a symbolic level, identifies Victor with the eels that, due to both their physical form and the electricity they generate, function as spermazoids in Victor's process of creating the 'monster'. Put differently, Elizabeth marks Victor as the central figure in insemination[39], avowedly assigning him as the male counterpart in begetting and therefore contextualizing Victor's desire[40] with the desire to create via phallogocentric authority[41].

This is also extended in the next scene where Elizabeth, Justine and William participate in Victor's experiment of conducting electricity onto earth by a lightning rod: surrounding the rod, they all lie on the ground by holding hands. The experiment not only foreshadows the process of creation to be conducted by Victor, i.e., a process during which the eels are used to generate electricity that brings the creature to life as, symbolically speaking, the male counterpart of creation, but also reasserts the symbolism in Michelangelo's work **Creation of Adam** into the filmic narrative: as the camera frames Victor's and Elizabeth's hands charged with electricity, and depicts sparks that are transferred from his finger to hers[42], the spectator hears Elizabeth saying she feels "…Alive!"[43]. As such, it also presents earth[44], or, symbolically speaking, Primordial Mother as the female counterpart of creation, without which the transference in question would be impossible. Thus, the frame not only reasserts Victor's designated authority to endow Elizabeth with 'life', and, by implication, representation, but provides the spectator with two key imageries that establish the basis of Branagh's film **Mary Shelley's Frankenstein**. As opposed to

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[39] The eels imagery and their function in the process of creation will be elaborated on the pages to follow.
[40] The word "desire" has been used to specifically refer to male desire.
[41] The expression "phallogocentric authority" corresponds to scientific discourses in this context, constituting the very backbone in Victor's act of creation.
[42] See Appendix 78.
[43] Branagh, **op. cit.**
[44] See Footnote 66 in Chapter 1, "The Novel **Frankenstein** as Feminist Narrative" for further information.

Whale's **Frankenstein**, which excludes the female subject from the process of creation and focuses primarily on the scientific endeavour itself, Branagh gives the female subject credit for her key role in creation by involving, on a metaphorical level, the Mother Earth in the process, and acknowledges her eminence in his narrative[45].

Branagh further elaborates his acknowledgement in the next scene depicting the ball that is organized to celebrate the commencement of Victor's medical studies in Ingolstadt. Opening with the spectacularity of the dance hall that displays the Frankenstein house not only as the locus of wealth and grandeur, but as the site hosting a closely-knit web of social interaction, the scene portrays the upper class Geneva, with Alphonse Frankenstein as the central figure. However, as he gives Victor a journal, his centrality in the scene dissolves, owing to his declaration that Caroline is the **writer** of the very initial lines in the journal:

> "She wanted you to have this, Victor, on your graduation. And in it she has written, 'This is the journal of Victor Frankenstein'. The rest of the leaves are blank, to be filled with the deeds of a noble life."[46]

This is a highly significant diegetic instant that Branagh has embedded in the filmic narrative, allowing for a multi-faceted interpretation: the statement "This is the journal of Victor Frankenstein" lacks Caroline's subjective voice, i.e., **I**, and therefore, as in the case of Mrs Saville, renders Caroline's own **narrative** and hence her subjectivity merely a template upon which Victor's own narrative is to be **literally** transcribed. Nevertheless, similar to the extradiegetic scene of the film that **instills Mary Shelley's essence** in the overall filmic narrative by the words "Mary Shelley's Frankenstein" and symbolizes, in its iconicity, the centrality of the bond between the mother and the child, the statement still constitutes the very genesis of Victor's narrative as it mimicks, to a certain extent, the use of the extract fro the "Preface" to Mary Shelley's novel **Frankenstein** in the extradiegetic scene. Therefore, it not only attests the ongoing attachment between Caroline and Victor,

[45] Further evidence will be provided on this issue in the following pages.
[46] **Ibid.**, Scene 7.

but implies that Victor's culturalization as a fully recognized 'man' will always be **imprinted**, so to speak, by the impasse such an attachment generates. As a consequence, by making the spectator attest that Elizabeth's narrative is – albeit implicitly – inscribed, Branagh compensates, to a certain extent, for having excluded the absence of Mrs Saville's narrative from the filmic narrative.

To indicate Victor's immediate need to erase the imprint, the ball scene continues with Victor **impulsively** proposing to Elizabeth, and Elizabeth accepting it, but also suggesting to postpone the process due to her awareness that she is to replace Caroline as the prospective female component of the patriarchal house, i.e., the 'mother'. The following dialogue takes place between them prior to a third reference to **Creation of Adam** by Michelangelo, i.e., the camera framing Victor's hand holding Elizabeth's[47]:

> "Elizabeth: I want to make this house live again. I want to make this house a great home for our children. Now you must go and do the great things you need to do.
> Victor: I want you so much.
> Elizabeth: I will be there when you return. Each holiday. Every Visit. Then on our wedding night…"
> Victor: Until our wedding night."[48]

Marked by Elizabeth's acquiescence to act as the selfless nurturer in the house, a surrogate mother to William, and Victor's future wife, the scene gives a full picture of the female subject's process of being constructed as a 'woman' and thus 'earn' the representation patriarchal ideology allows for her.

The next scene opens at the gates of the city Ingolstadt and portrays a large number of people, including Victor, gushing into the city in a fashion that invokes the allusion to the eels[49], and hence to insemination in the previous scene. Then the camera registers Victor at his lodging, and constructs a narrative instant that openly

[47] See Appendix 79.
[48] **Ibid.**
[49] It should be noted that the spectator has not been provided with the visual signification of the eels at this stage yet, however, eels as sources of electricity and thereby, electricity as the counterpart of conception have been introduced previously to link eels directly to spermazoids and hence to the process of insemination.

refers to the manner Victor endeavours to defy his attachment to his mother: Victor does not object to being accommodated at the **attic**[50], i.e., the superego incarnate, on the contrary, he welcomes it by saying "It is exactly what I am looking for"[51] and thereby accentuates his need to consolidate his superego by taking refuge in the **logos** of the scientific discourses that will in turn construct him as a fully-acknowledged patriarch. This is initiated at the Ingolstadt Medical School, and with Mr Krempe's words below, constituting the initial context in the filmic narrative for Victor's integration in the homosocial web of relationships:

> " 'The foolish and vain force their views by the rod. But knowledge is power only through God.' Our motto, easily forgotten by you young men in a hurry."[52]

The contextualization of power, knowledge and God, i.e., the **Phallus** with an upper-case **P** in this context is significant, materializing, so to speak, in the visual signification of the scene: Krempe, now magnified to an enormous stature by means of the illusion generated by the worm's eye view of the camera[53], standing erect in the centre of the **cylindrical** lecture room and surrounded by a large number of students, is the very figure **gluing**, so to speak, the whole structure of web of relationships operating in the room, ranging from the transference of scientific knowledge to patterns of social interaction, primarily predicated on homosocial relationships. Nevertheless, Branagh adds to this scene the hints of "...the potential unbrokenness of a continuum between homosocial and homosexual..."[54], to use Sedgwick's words, illustrating for a very short moment the intimate conversation between Clerval and his friend that is highly charged with homosexual desire[55]. That the illustration in question emerges in a flash in the syntagm, and that the camera immediately resumes its initial position registering Krempe in his patriarchal authority, as if to dissemble the desire in question, comprise Branagh's deliberate depiction of **covert** homosexual desire, concealed by patriarchal ideology as it is

[50] See Appendix 80.
[51] **Ibid.**, Scene 8.
[52] **Ibid.**
[53] See Appendix 81.
[54] Sedgwick, **op. cit.**, p. 1.
[55] See Appendix 82.

transformed into homosocial patterns of interplay 'between men and their fellow men'. Thus, **Mary Shelley's Frankenstein** by Branagh not only discloses homosexual desire[56], as opposed to the homophobic discourses in Whale's **Frankenstein**, but, parallel to Shelley's **Frankenstein**, denounces the very process of blanketing the desire in question.

Victor is introduced into the interplay aforementioned by means of the relationship he builds with Clerval and Waldman. The scene in the dissection laboratory, where Waldman gives Victor the scalpel for the incision[57], and Clerval, upon the sight of blood, faints, provides the spectator with the visual signification that positions each figure in the interplay in question: Waldman, the patriarch, or rather, the father now substituting Alphonse Frankenstein, potent not only to 'hold' the knife, the powerful phallic symbol, but to transcribe Victor as a 'man' into the conglomeration of men by virtue of the exchange of authority symbolized by the transfer of the scalpel; Victor, the future patriarch, or rather, the son, actively receiving and hence implementing the authority at the dissection table; and Clerval, unable to maintain his erect posture in a swoon, which is highly indicative of a recoil in logos, i.e., a condition pertaining to the effeminate in patriarchal phantasmagoria.

The familial model constituted as such, with Waldman, Victor and Clerval, is in stark contrast to the 'normative' model in the next scene, providing the spectator with the blissful picture of Elizabeth, Alphonse and William in the patriarchal house[58], Elizabeth now fully assuming the role of the mother, her nurturing and care-taking attributes at the service of the patriarch in the house. Nevertheless, that Branagh deliberately chooses to depict Elizabeth in the next scene at the very act of writing a letter to Victor outside the patriarchal house[59], and simultaneously reading it aloud, is significant: constructing, on the level of visual signification, the female subject both **uttering** and **transcribing** her narrative, Branagh not only elaborates Shelley's narrative in **Frankenstein** by presenting the spectator with an emblematic

[56] Further examples will be provided in the following pages to elaborate this argument.
[57] See Appendix 83.
[58] See Appendix 84.
[59] See Appendix 85.

picture of the female subject at the moment of writing, but foregrounds the fact that enunciation for the female subject can only be realized outside the boundaries of the patriarchal house where mothering is prescribed as the only role, regulating her pro**(creative)** potentials. This is developed further in another scene set outside the patriarchal house again, where Elizabeth confronts Justine, confessing that **she herself wrote the letters** which the household assumed to have been written by Victor[60]. Thus, Branagh orchestrates a scene where the spectator is indicated Elizabeth's attempt not only to **subvert** the authority Alphonse Frankenstein holds – hence his being the primary figure the letters address – and thus delude him, but to reverse, in this context, the axis of narrativity that Victor is ascribed to by **writing** in his name and hence **creating**, albeit covertly, **her narrative**. This aptly echoes Caroline's narrative that implicitly replaces that of Victor in the journal as it is written on the page that is, by definition, allotted for him, and thereby constitutes the very genesis of his journal.

Victor's process of creation, on the other hand, is mediated by the transference of homosocial desire: as the scene depicts Waldman, Victor and Clerval seated around a table and indulging in a conversation on the process of creation, the camera registers each in a cyclical fashion, generating the illusion, or rather, the visual equivalent, of the transference in question by means of the shot/reverse shot technique that attaches the gaze to each in turn. Thus, scientific knowledge – hence the conversation – and transference are contextualized, not only indicating the relationship between desire and the gaze, but rendering the creature, even prior to its inception, a vessel that accumulates knowledge, desire, and authority trafficked among men. This is further accentuated as Branagh includes Waldman as an active component in Victor's process of creation: following Waldman's murder, Victor, guided by the records of Waldman's own experiment and thereby by his words, transplants Waldman's very own brain in the body of the creature, "...complet[ing **Waldman's**] **work** for him".[61]

[60] See Appendix 86.
[61] Branagh, **op. cit.**, Scene 10.

However, Branagh does not allocate the creature merely to the projection of homosocial desire. As opposed to both Shelley's novel **Frankenstein,** where the process of creation is merely outlined, and Whale's film **Frankenstein**, where the female subject is not acknowledged in the process, Branagh renders the female subject a critical component of the creation, and in doing so, constructs the creature as the site that, in its very embodiment, acknowledges the **collective female presence**: Victor collects amniotic fluid from **a number of female subjects**, one of whom the camera registers prior to the delivery, zooming on her facial expression in labour pain[62]. Vividly displaying the labour pain as a natural consequence of the labour itself and thus undermining **poena magna**, i.e., the term connoting the punishment cast on the female subject as a consequence of the original sin, Branagh not only undermines the mystification attached to the process of childbirth which, in the context of patriarchal discourses, is perceived as polluted and discrete[63], but orchestrates a context that allows the spectator to recognize the creation both as a process devised and mediated by Victor, and as **a delivery**, primarily predicated on the procreative potentials of the female subject.

The camera then registers Victor transfusing "…amniotic fluid…, the **chief** biogenic element"[64] to the body of the creature by numerous cannulae[65], constructing a diegetic instant which foregrounds the centrality of female subjects in the making of the creature, hence their collective presence represented by the amniotic fluid, and the resemblance of the cannulae to umbilical cords. Thus, attached to a number of female subjects and hence **mothered** by them, the creature aptly projects Victor's own attachment to his mother. This symbolism is further developed in the next narrative instant, where the spectator sees Victor exhausted and kneeling down in front the creature: the scene ends with the emblematic depiction of a 'man' who, as he exalts the creature and therefore what he stands for in a posture that resembles a kowtow, also venerates and hence submits to the procreative potentials of the female subject.

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[62] See Appendix 87, 88 & 89.
[63] For further discussion on childbirth and **poena magna**, see Rich, **op. cit.**, pp.128-155.
[64] Branagh, **loc. cit**.
[65] See Appendix 90.

Victor's mediation reaches a spectacularity of utmost impact as the spectator sees Victor literally suturing[66] the limbs of the creature evoking, to some extent, the scene in Whale's **Frankenstein** that ravels out the congenerous natures of constructing both the diegetic paradigm of the filmic narrative and the creature itself[67]. The spectacularity in question extends into the scene of creation, or rather, of begetting, as the spectator sees Victor **conducting** the whole apparatus involved in the creation[68]: p**ositioning himself amidst** the large sacs containing the eels– standing for testicles full with spermazoids ready for insemination – and the container with the body of the creature, filled with amniotic fluid – representing the womb, the body of the creature being the ovule –, Victor **combines** the two **counterparts** of conception by a vessel in a fashion that symbolizes the penis penetrating the vagina during the intercourse. He then **flushes** the eels down the vessel, allowing them to bite into the body and thus transmit electricity – an allusion to the process of ejaculation, where the spermazoids flow into the uterus to inseminate the ovule. Thus, the scene, in addition to the fact that it visually signifies all the phases of a sexual intercourse with Victor as a Godly figure, or rather, as the very prime mover of the process, it also fully portrays and hence acknowledges the female presence, complemented by that of the male, in conception.

The moment of delivery is most vividly depicted in the next narrative instant: the lid of the container bursts open[69], discharging, symbolically speaking, the amniotic fluid and 'bearing' the creature[70]. This is a critical instant in the syntagm in that, the camera now registers both Victor and the creature in the same frame, with Victor soaked in amniotic fluid after the burst, and the creature thrusting himself onto Victor's naked body[71]. Following their initial physical contact, Victor can no longer maintain his erect posture and falls down, tumbling over the creature and causing him to fall down as well. That it is the very texture of the amniotic fluid that

[66] See Appendix 91.
[67] See Chapter 2 "**Frankenstein**, 1931", pp. 131-135.
[68] See Appendix 92-98.
[69] See Appendix 99.
[70] See Appendix 100.
[71] See Appendix 101.

makes Victor and the creature slide on the floor and eventually fall down is significant: once again, the spectator is given a rich context that alludes to the unresolved attachment between Victor and Caroline – hence the female presence, or rather, the presence of the mother, represented by the amniotic fluid. In other words, the scene in question **shows** the role 'the mother' plays in Victor's 'fall'. Furthermore, the scene is also highly charged with homosexual desire[72], providing the spectator with a graphic and detailed illustration of the creature as the materialized form of the very nexus that weaves the web of homosocial bond between Victor, Clerval and Waldman. Thus, Shelley's denouncement of homosocial desire in her novel **Frankenstein** is emblematized and thereby extended as it is transposed into visual signification, and the homophobic discourses of Whale's film **Frankenstein** are negated.

That homosexual desire is a taboo, which is to be overwritten and hence concealed, reverberates in the next diegetic instant. Victor, assuming that the creature is dead, and highly traumatized after the experience aforementioned, openly states that the journal should be destroyed, implying the necessity to annul the **narrative** in the journal that is primarily comprised by the **records** of his interaction with Waldman and Clerval, i.e., the narrative that literally constructs the creature, or rather, desire incarnate. This is followed by the next shot that **visually signifies** Victor's **trauma**. Excluding Victor's body from the frame, the camera registers only Victor's image reflecting from the mirror[73], and thus symbolically replicates the Lacanian Mirror Stage by showing Victor's gaze at his reflection in the mirror. That the idea of the self and hence subjectivity is constructed during the Mirror Stage is clearly projected in this narrative instant as Victor, on a symbolic level, attempts to restore his subjectivity and revert to the normative by virtue of his image on the mirror – an image which, in its totality, pertains to his individuation representable in patriarchal realms. Exhausted by this experience, Victor faints and thus temporarily shuts down the conscious, which is revived only when Clerval comes to his lodge to

[72] See Appendix 102-107.
[73] See Appendix 108.

nurse him at his bed[74], and Elizabeth pays him a second visit. By reasserting Elizabeth in the scene, who Victor kisses lasciviously, Branagh marks the end of Victor's so-called normalization process, with Elizabeth now becoming the normative object of desire as she replaces the creature and what he stands for, and detaching Victor, so to speak, from Ingolstadt to return to his 'father's house'.

On the other hand, the creature[75], having escaped form Victor's abode, is reduced to an **other** upon his initial contact with society: he is caught stealing a loaf of bread from one of the stools in the marketplace, and those who catch him uncover his hood, revealing the deformity of his face and immediately defining him as a 'monster'. As such, the creature is marked as a potential threat for the society, or rather, as an **other** who both upsets the patriarchal patterns of normativity due to his disfiguration, and undermines the very logic underlying the capitalist concept **the private ownership of property**. Branagh's deliberate insertion of such a narrative instant in the diegetic paradigm indicates yet another attempt on his side to elaborate Mary Shelley's narrative. By orchestrating a scene that contextualizes the creature's exposed disfiguration with the theft, Branagh highlights the complicity of capitalism and patriarchal ideology in prescribing patterns of representability for the subject, and indicts capitalism for being yet another dynamic that registers the creature as an **other**, since capitalism's historically intertwined relationship with patriarchal ideology which, as it gave rise to a patriarchal family/household system, not only subordinated female subjects' labour power to men's control by virtue of the patriarchal designation of the female subject as an object, but also perpetuated the patriarchal precepts determining **otherness**[76]. It is for this reason that the creature is accused to have "…cholera, …spreading the plague"[77], connoting the threat he posits on society due to his deformity, and his so-called attack on the concept of ownership in a society whose its primary mode of production is devised by capitalist economic systems.

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[74] See Appendix 109.
[75] See Appendix 110.
[76] Caroline Ramazanoğlu, **Feminism and the Contradictions of Oppression**, London, Routledge, 1989, p. 36
[77] Branagh, **op. cit**., Scene 12.

However, it is not only the creature that attempts, on a symbolic level, such an attack: prior to the making of the creature, Victor is depicted **stealing** Waldman's journal, i.e., the narrative records of Waldman's own experiment, **trespassing** into the autopsy laboratory by bending its gates with a lever, and **usurping** the body parts that have now turned into **objects** used for medical purposes. Thus, due to the argument above emphasizing the link between private property ownership and patterns of representation devised by patriarchal ideology, the creature and Victor are, symbolically speaking, leveled, both marked as deviant figures with respect to the liminal status they enjoy in the context given.

Following his rejection by society, the creature, now abjectified, takes refuge in the forest and arrives at the house of De Lacey family – that is, Felix, Agatha, who is now Felix's wife, their daughter and the grandfather. The intervention in Shelley's narrative in this context, realized by the shift in Agatha's familial role from a sister to a wife, is significant, allowing Branagh to confront the creature with an extended familial model comprised of a grandfather, a husband, a wife, and children as opposed to the deficient and 'orphaned', so to speak, families in Shelley's novel, where the mothers in both the Frankenstein and the De Lacey houses die at early stages of the narratives peculiar to the families they belong to. Thus, in spite of the fact that Shelley's criticism in her novel regarding the patriarchal house as the site that 'kills' the female subject is overwritten by the neutral picture Branagh presents in this scene, the intervention in question still functions as a touchstone that contests the manner society receives the creature, when all the aspects regarding the familial structure are complete.

The creature's confrontation with the De Lacey family commences as the camera registers him watching the family in a number of diegetic instants[78]. As such, the visual signification in Branagh's filmic narrative allows the creature to demarcate between himself and the others, and to reverse the gaze by projecting it on other

[78] See Appendix 111-114.

subjects who he can now look at with desire. The link between the gaze, desire, and subjectivity is further highlighted in the following scene, where the spectator sees the creature learning to speak, read and hence enunciate by subordinating the body to the word[79], i.e., by desiring to be looked at and hence reaffirmed as an individuated entity, **as a consequence of casting his gaze at the family**, and thereby of learning to assert the **I**, that is, the linguistic equivalent of the entity **self**. It is for this reason that the initial word the creature utters is "friend", not only indicating his need to be socially accepted, but foregrounding the link between language as the primary instrument of representation and social interaction. "Family" and "father", on the other hand, being the next two words the creature verbalizes, represent the nexus of the interaction in question, indicating that the creature's process of culturalization, from the very onset, entails the institutionalized constructs of patriarchal discourses, with the father as the authority figure.

The process of trafficking knowledge and desire that mediates the relationship between Victor, Clerval and Waldman is resumed as the creature, now having learned how to speak and read, finds Victor's journal in the pocket of his cape, and gains direct access to Victor's narrative. However, Branagh reminds the spectator once again that Caroline is the central figure constituting Victor's own narrative: the spectator sees the creature reading out loud the very initial lines from the journal, inscribed by Caroline[80]. Thus, as opposed to Shelley's narrative, where the creature's process of culturalization is cultivated by a number of works representing the cultural and historical context of Western civilization, Branagh's film especially circumscribes it by Victor's journal, and by implication, to Caroline primarily to reemphasize the eminence of the mother in the making of the creature.

The scene continues with the camera registering the creature actively, yet secretly, procuring food for the De Lacey family and endeavoring to establish a bond with them. Punishing their menacing landlord as part of his attempt, nevertheless,

[79] James A.W. Heffernan, "Looking at the Monster: "Frankenstein and Film", **Critical Inquiry**, Vol. 24, No: 1 (Autumn 1997), Chicago, The University of Chicago Press, p. 137.
[80] See Appendix 115.

perfectly aware of his deformity, the creature remains invisible to the gaze and can only confront the blind grandfather. The grandfather's words to the creature "**A man** should not have to hide in the shadows"[81] accentuates the patriarchal contention that the acquisition of the gendered roles, i.e., 'man' in this context, is pivotal in the process of culturalization. Nevertheless, this acquisition is immediately undermined by Felix in the next scene who, upon being told by his daughter that the grandfather has been harassed, arrives at the house and batters the creature, 'fending him off' the patriarchal house and hence detaching him from the primary unit that regulates the representational dynamics prescribing authority and hence representation as a 'man'. Thus, the creature is abjectified once again as he is rejected and expelled from the institution 'family', which is dramatically displayed in the scene depicting him in tears[82], smelling the flower he was given as a token of the family's gratitude for the support he provided for the household. So, as opposed to Whale's **Frankenstein**, which preconditions the spectator to approve of the discourses discarding the creature as a monster, and consequently prohibits her to sympathize with him, Branagh's narrative, by means of the visual signification in the scene, predominantly makes the spectator indict the conceptualization of normative representability that reduces him to an other one would – to quote from Shelley – "…dread to gaze at."

The dramatization in the scene is further developed as the creature is depicted reading Victor's journal and discovering the 'monstrosity' he is attached: **seeing** some drawings of what, in effect, constitutes his body and **reading** Victor's words that transcribe and hence consolidate his 'hideous' form, the creature, as opposed to that in Whale's **Frankenstein**, comes to realize that he is 'sutured'. This is a significant diegetic instant in that, in addition to **extending** the authority 'language' is ascribed in designating the creature's nonrepresentability **by means of visual signification**, i.e., that in the journal and in the scene separately, it vividly justifies the argument followed so far, stating that Victor's narrative, due to its hybrid verbal-visual nature that eventually signifies Victor's process of creation, corresponds to the creature himself, with the creature functioning as the object(ive) of his narrative.

[81] **Ibid.**, Scene 13.
[82] See Appendix 116.

The next shot depicts the creature return to the De Lacey house only to find it deserted. Enraged by the otherness he is thus prescribed, he sets the house on fire. The visual signification in the shot, replicating that of the final scene of Whale's **Frankenstein**, is embedded with strong allusions to pyromania, indicating the need to eradicate all that pertains to the **other**[83]: the camera locates **both** the house on fire **and** the creature standing in front of it[84] in the centre of the frame, and by implication, **identifies** the creature with the flames. As a result, in stark contrast to Whale's **Frankenstein** where it is the creature that is symbolically immolated in an attempt to restore patriarchal order, Branagh's **Mary Shelley's Frankenstein** deliberately **shows** the creature burning down the house himself, or, put differently, presents an iconic picture of the **other at the moment of defying** the very body of conceptualizations that deny him representation.

Branagh conflates the destruction of the De Lacey house with the symbolic restoration of the Frankenstein house in the next scene[85], where Victor's process of normalization is complemented, on the surface level, with an ensuing marriage to Elizabeth. This also marks the immediate reemergence of the creature in the filmic narrative: after registering his journey on the Alps from an omniscient position, the camera depicts the creature playing the grandfather's flute. Alluring William, albeit unintentionally, by his music[86], and killing him upon his realization as to who he is, the creature orchestrates the necessary conditions for his second confrontation with Victor, now as a culturalized entity: he replaces the locket, i.e., his token evidencing that William is Victor's younger brother, on Justine's person who lies exhausted in a barn following the search for Willie. The confrontation takes place in the garden of the Frankenstein house, with the lightning-stricken tree in the beginning of the film as the most prominent figure in the frame, and a violent storm in the background. Due to the symbolism in the setting, the scene is highly indicative of the deficiency of the two men in the Frankenstein house, i.e., Alphonse and Victor. Locating the

[83] See the argument regarding pyromania in Chapter 2, "**Frankenstein**, 1931".
[84] See Appendix 117.
[85] See Appendix 118.
[86] See Appendix 119.

creature in the very centre of visual representation this time, the camera zooms on his **eyes** in a flash as he utters the **words** "…the sea of ice"[87] to Victor, with his **index** finger pointing out back to the Alps[88]. Thus, himself having transformed into an entity that embodies multifarious patterns of signification, and thereby having become iconized by Branagh in this context as a figure that can **potentially** reverse the axis of representation, the creature holds the authority, albeit without asserting the subjective "I", to **tell** Victor what to do. Following the creature to the mountains with a large pistol in his hand[89], a highly phallic symbol in this context, Victor takes off.

The next shot registers Victor climbing the mountain, and continues with the camera zooming out, reasserting Victor's deficiency as a 'man' as it portrays him as a miniscule figure in comparison with the gigantic stature of the mountain. Upon reaching the summit, Victor sees the creature for the third time, and thus finds himself **literally engulfed** in a confrontation which, echoing the previous diegetic instants of their confrontation that entailed the effacement of patriarchal authority – the first one in Victor's laboratory during the delivery, reverberating with homosexual desire, and the second one in the garden, marked by the dead tree imagery –, depicts the creature pushing Victor, and Victor falling into a crevasse, unable to maintain his **erect** posture. The camera continues with a forward tracking shot, following Victor into the crevasse and hence generating the illusion that the spectator also falls into the crevasse along with Victor[90]. Descending into a damp and enclosed cavity, or, put differently, into "…[**Mother**] nature's hiding place"[91], however, now **without the intention to observe**, Victor faints and remains mute. This is highly suggestive of his symbolic return to the mother's womb, where his encounter with the creature, or rather, with homosexual desire incarnate, is not subject to an immediate regulatory intervention of the Father. It is for this reason that Branagh constructs the visual signification in the scene, which is very much in line

[87] Branagh, **op. cit.**, Scene 14.
[88] See Appendix 120.
[89] See Appendix 121.
[90] See Appendix 122.
[91] Shelley, **op. cit.**, p. 45, emphasis mine.

with the confrontation in Shelley's novel: seated firmly in the very centre of the cavity[92], and therefore solid, the creature **tells** Victor in imperatives to "Get up!"[93] and thus **coerces** Victor to **succumb** to his very 'narrative'. Victor, on the other hand, cannot but follow what he is told, acknowledging the creature, or rather, the overwhelming eminence of desire itself.

The creature follows with "I speak, and read, and think, and know the ways of man"[94], indicating he, albeit dispossessed, has developed a full understanding of the conceptualization **self**, and of the dynamics that ascribe representation to the 'man' in the context of patriarchal ideology. Asking Victor to "…**make** [himself a female] companion"[95], the creature not only verbalizes his need to engage in social interaction with an entity congenerous to himself, but impulsively predefines the female as the object of desire – an attribution that was obliquely alluded to as the camera previously registered the creature gazing at Justine with desire in the barn. Thus, Branagh, aptly following what Shelley asserts in her novel, depicts both Victor and the creature endeavouring to overwrite homosexual desire: Victor through his marriage to Elizabeth, the creature through a female 'companion' with the female subjects that **threshold** the process.

As the next scene begins, the camera registers Elizabeth infuriated by Victor's reluctance to profess his reason to leave for the mountains. Elaborating the active and mobile image of Elizabeth, which was already asserted via her arrival in Ingolstadt, the scene depicts Elizabeth determined to leave the house in disobedience to the patriarch in the house, i.e., Alphonse. Packing her bags, and covering her wedding gown, Elizabeth asserts her attempt to resist the role **wife** she is assigned by patriarchal ideology and thus presents an image of herself that highly contradicts that in the beginning of the film, that is, the surrogate mother and wife. This is followed by the camera registering Elizabeth as she stands at the **threshold**[96] before she

[92] See Appendix 123.
[93] Branagh, **loc. cit.**
[94] **Ibid.**
[95] **Ibid.**, emphasis mine.
[96] See Appendix 124.

leaves. It is important to note that, the visual signification in question aptly alludes to Elizabeth's role as a threshold figure in Victor's so-called normalization as it symbolically identifies Elizabeth with the threshold, and in doing so, **substantiates** her function as an intermediary agency in the process. Also included in the frame is Victor, who begs her to stay on his knees, and, symbolically speaking, succumbs to the normalization process, with Elizabeth as a catalyst. That this also entails his surrender to the patriarchal discourses is signified by the crucifix on the wall next to him, indicating the overwhelming presence of the ultimate patriarch, i.e., God, in the scene.

Branagh's narrative continues with the creature digging up Justine's grave, and taking her body to Victor. As opposed to Shelley's narrative, where the creature tells Victor to create a companion for him, Branagh's narrative depicts the creature actively involved in the making of his female counterpart. This is significant in that, the spectator now sees the creature's intention to contribute to a task that is predominantly attributed to Victor, and symbolically attempting to 'reconstruct' Justine in cooperation with him[97]. Thus, the spectator is once again hinted that Victor and the creature are homologous in their relation to the need to veil homosexual desire by projecting it onto a female subject and consequently, being able to claim, if not necessarily earning, representation. The creature leaves Victor by saying "If you deny me my wedding night, I will be with you on yours!"[98]. With strong allusions to homosexual desire, the line above not only underscores the bond between the creature and Victor which, if not amended, will continue to resonate, but prefigures the erectile dysfunction Victor is yet to experience on the marital bed.

However, Victor finally resolves to resist the creature's demand to create yet another 'monster', and impulsively marries Elizabeth under the roof of the patriarchal house. Leaving the bed-ridden patriarch Alphonse behind, Elizabeth and Victor arrive at an inn. That the inn functions as the space for the wandering other,

[97] It should be noted that, at this stage, with respect to the existing narrative context, the spectator is not yet informed of Victor's refusal to 'reconstruct' Justine.
[98] **Ibid.**, Scene 15.

and that the filmic narrative deliberately depicts Victor's wedding night in the inn indicate Branagh's emphasis on otherness as a hovering experience for Victor. Distracted by the music the creature plays on the flute at the window of the inn[99], or, put differently, unable to sustain his erection as a consequence of the symbolic reemergence of the interplay in the homosexual desire between them, Victor fails to consummate and leaves Elizabeth lying supine on the marital bed. Alarmed by the very reemergence that eventually 'emasculates' him, Victor goes in search of the creature.

The next shot depicts the creature resuming Victor's prone position over Elizabeth on the marital bed, ripping Elizabeth's heart out in the wedding chamber[100], and holding her still palpitating heart in his hand[101]. The highly paradoxical spectacularity of this context is critical: that the creature symbolically replaces Victor and thus registers Elizabeth as the mutual object of desire – hence as the template mediating desire itself – becomes clearly manifest in this context, avowedly referring to the triangular relationship aforementioned. Furthermore, that the female subject is graphically murdered on the marital bed asserts, on a symbolic level, that it is the very institution, i.e., the family, that obliterates her, ripping her heart out. On the other hand, however, the gruesome and disturbing physical violence the female subject is subjected to in the shot, contextualized with sexual activity and therefore connoting pornography[102] as well, marks the ambush Branagh succumbs to in his attempt to vividly display not only the intermediary position the female subject is reduced to, but the very violence she is thus subjected to. Put differently, as the spectator sees the female subject brutally murdered on the marital bed and is thus

[99] See Appendix 125.
[100] See Appendix 126 & 127.
[101] See Appendix 128.
[102] Pornography is one of the key sites in which eroticized domination and submission of the female subject is mediated, normalized and sexualized, sometimes in explicit portrayals of rape and violence against female subjects, but always in their objectification and commodification. The consequential multibillion-dollar industry not only induces masculine domination, but contributes to pervasive social inequalities, endemic sexual violence, discrimination, and bigotry. For further information about pornography, see Robert Jensen, "Introduction: Pornographic Dodges and Distortions", pp. 1-8 and Ann Russo, "Feminists Confront Pornography's Subordinating Practices: Politics and Strategies for Change, pp. 9-36 in **Pornography: The Production and Consumption of Inequality**, Ed. by Gail Dines, Robert Jensen, Ann Russo, London, Routledge, 1998.

given an epitomized portrayal of her destruction by patriarchal ideology, she is also exposed to an iconic representation of physical violence itself, a staple of popular entertainment produced by the Hollywood industry, **glamorized** and **sanitized** especially in its depiction of the male subject as the perpetrator of the deed, and the female subject victimized[103], making the film 'sell' better. Thus, paradoxically, the shot involves **both** Branagh's concerns to provide the spectator with a realistic picture of the female condition in a fashion that echoes Shelley's strain of argumentation in her narrative, **and** one of the major discourses of Hollywood that excite a specific way of seeing the victimized female subject, and consequently legitimize her objectification[104]. Thus, in the context of the shot in question, Branagh, who has aptly elaborated Shelley's novel **Frankenstein** up to this diegetic instant and avowedly ratified her work, enjoys a liminal position in his relation to her narrative as he employs the discourses that 'rip its heart out'.

Nevertheless, Branagh compensates for his critical digression from Shelley's narrative in the next scene that depicts Victor resuscitating Elizabeth: he **cuts her head off**, transplants it to Justine's **dead body** and, in an attempt to reconstruct Elizabeth, deconstructs both[105]. In doing so, he provides the spectator with yet another iconic representation of the two disintegrated female bodies that, due to the symbolism it evokes, not only expands the ship imagery in the opening scene – her body **shattered** and the topsail **ripped** – , but functions as a sign **antithetical** to the amniotic fluid of the creation tank, or rather, to the **collective female presence**. Thus, Branagh points out to the collective female 'appropriation' that neither Elizabeth not Justine can escape, and openly indicts the ideology that designates 'being subjected to the knife', so to speak, the only common experience for the female subjects in the film, namely Caroline, Elizabeth and Justine.

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[103] W. James Potter, **Media Literacy**, London, Sage Publications, 2005, p. 89.
[104] Lisa Merrill, "Spectatorship and Complicity: Who is the 'Accused' in Popular Film Depictions of Gender and Violence?", **Untying the Tongue: Gender, Power, and the Word**, Ed. by Linda Longmire, Lisa Merrill, Westport, Greenwood Publishing Group, 1998, p. 99.
[105] It should ne noted in this context that the visual signification in the scene merely **implies** that Victor has cut Elizabeth's head, and **does not allow the spectator to see** Elizabeth undergoing the gruesome deed in question. As a result, **due to what it chooses not to depict**, the scene differs from the previous one that jauntily subjects the spectator to the most graphic physical violence.

Branagh's condemnation of the patriarchal process that puts the female subject in the service of 'man' to **utilize** her in the **transference** aforementioned is clearly depicted in the rest of the scene, where the spectator is hinted that the transference and utilization in question are directly linked: the initial task Victor undertakes after Elizabeth's resuscitation is to **clothe** her **reconstructed** body in her **wedding gown**, put the **wedding ring** on her finger and hence define her as his **wife**. Thus, located in the very centre of Victor's process of so-called normalization is Elizabeth, or, put differently, a loosely sutured bundle of Elizabeth and Justine's limbs, vividly displaying for the spectator not only the effacement of their individuation as singular subjects, but the destruction and the subsequent regulation the bodies of the female subjects are exposed to in the economy of patriarchal ideology as they become 'women'. This is elaborated in the next shot, where the camera registers Victor in his study immediately after the reconstruction, standing erect in front of Elizabeth and casting his gaze on her. In stark contrast to Victor, Elizabeth sits on a chair with almost no control over her bodily movements, unable to hold her head up. **Bowing down** in submission, so to speak, a gesture emblematic of her subordination[106], Elizabeth is now remade by Victor, and aptly projects the image patriarchal ideology deems proper for the female subject.

The scene continues with Victor amplifying his subduing position by the very words he utters to Elizabeth. Telling her to "Say [his] name"[107], Victor reintroduces language to her and enforces her, in his imperatives, to narrate his own story. As such, Branagh presents the spectator with a condensed, nevertheless, extensive portrayal of different stages of the regulatory process the female subject undergoes in patriarchal economy: her body usurped and disintegrated, her subjectivity prohibited, her voice silenced. Moreover, the scene in question also recalls the previous scenes depicting **both** the disintegration Caroline's body is subjected to during the delivery **and** the absence of her voice in the 'words' in Victor's journal, indicating the firm control Branagh places over various scenes in the diegetic paradigm – evident in the

[106] See Appendix 129.
[107] Branagh, **op. cit.**, Scene 16.

consistent and visually strong use of the symbolism that locates the female condition in the very centre of the whole filmic narrative.

The following shot depicts an iconic picture of Elizabeth, pulled at both her hands by Victor and the creature in their claims to 'have' her, looking as if they are ripping her off, so to speak, at her seems. Thus, resounding with Branagh's recursive and coherent allusion to the female subject not only as the **mutual object of desire**, but as the **very locus of transference for homosexual desire between two 'men'**, the now-reconstructed Elizabeth becomes an epitome of the entity 'woman'. That the female subject is completely encapsulated and hence dissipated throughout the process is graphically depicted in the next shot, where Elizabeth, upon realizing her very constructedness[108], sets herself on fire[109]. Covered in flames, Elizabeth wanders in the patriarchal house in agony, setting the house on fire as well[110], and falls down to the antechamber from the stairs. As the camera registers her lying on the floor from an omniscient position, what the spectator sees is the visual equivalent of the destruction the female subject undergoes in patriarchal order: a heap of limbs clad in a wedding gown, no longer discernable as an integral entity.

The scene ends with the Frankenstein house bursting into flames[111] and completely demolished. That it is, in effect, Elizabeth who sets the patriarchal house on fire is suggestive of the retribution Branagh casts upon patriarchal order, and marks the cyclical manner he 'rounds up', so to speak, not only the symbolism he coherently employs in his narrative, but the very argument regarding the female subject. Echoing the ship imagery in the opening scene that provides the spectator with a detailed portrayal of the patriarchal concerns regarding the regulatory appropriation of the female body, the scene in question, via the havoc that befalls the patriarchal house, aptly projects Branagh's overall intent in the making of the filmic narrative: denouncing patriarchal discourses by undermining the institutional organizations configured by them, while drawing a highly detailed picture of the

[108] See Appendix 130 & 131.
[109] See Appendix 132 .
[110] See Appendix 133.
[111] See Appendix 134.

female condition that is graphically enhanced by the visual signification in the diegetic paradigm.

The expository mode regarding Branagh's acknowledgement of the female condition is combined with his purposeful attempt to **liberate the female subject** within the context of the film **Mary Shelley's Frankenstein** – an attempt that fortifies Mary Shelley's voice: he surreptitiously endows the female subject with the ability **to choose** (Elizabeth's decision to visit Victor in Ingolstadt, to leave the patriarchal house before the wedding, and to put an end to her life), **to act** (Caroline's attempt to snatch the book from Victor, and Elizabeth's mobility as she visits Victor), and **to enunciate** (Caroline's very own words transcribed in the opening page of Victor's journal that constitute the very backbone of Victor's narrative, and Elizabeth's ability to write as she takes the pen and the paper to create her own narrative in the letters supposedly sent by Victor.)

The final scene marks the end of the initial **analepsis**, relocating the narrative in the chrono-spatial context of the opening scene and thus providing the spectator with the visual signification of Victor, lying supine in Walton's chamber, ultimately exhausted, and on the verge of death. Following his death, the creature emerges in the chamber, lamenting now in tears[112] for his "…father…[who] didn't give [him] a name".[113] The creature, who is bereft of an identity due to his disfiguration, marks the end of the scene: the 'ugly', unnamed, and **unacknowledged** desire incarnate stands in full reverence in front of Victor's body lying on a funeral pyre, and hence **acknowledges** not only him, but the narrative in the journal that is placed on his body. Due to a major crack in the ice that tears away the sheet where the pyre stands, the creature is detached from Victor, i.e., his counterpart. To finally fuse with him, the creature dives into the water with a torch in his hand, a highly phallic figure, and climbs on the sheet of ice on which Victor's pyre stands. Raising the torch in the air and setting not only the pyre, but himself as well, the creature destroys Victor's narrative – hence the journal – and consequently, homosexual desire. This final

[112] See Appendix 135.
[113] **Ibid.**, the final scene.

scene, which graphically portrays the effacement of the creature, Victor, and the very narrative emanating from homosexual desire[114], indicates that it is **impossible** to validate homosexual desire within patriarchal order. The final shot depicts the ship sail back home[115], with Walton and the rest of the crew horrified by Victor's narrative.

All in all, Branagh's film **Mary Shelley's Frankenstein**, despite the scene which, in its attempt to provide the spectator with a full portrayal of the annihilation the female subject undergoes in patriarchal order, equivocally succumbs to the Hollywood discourses that incites the victimization of the female subject, does acknowledge Mary Shelley's endeavour to delay the patriarchal agenda that not only appropriates the female subject as a 'woman', a 'mother' and a 'wife', but effaces homosexual desire. Branagh's acknowledgement develops into elaboration as he extends the filmic narrative to provide further evidence to Mary Shelley's concerns, either visually, or plot wise. Thus, albeit the drawback aforementioned, Branagh's work does merit its title **Mary Shelley's Frankenstein**, foregrounding its alliance with Shelley's narrative, and hence his very own political perspective regarding patriarchal ideology.

[114] See Appendix 136-139.
[115] See Appendix 140.

CONCLUSION

In this study, a comparative analysis of James Whale's film **Frankenstein**, produced in 1931, and Kenneth Branagh's film **Mary Shelley's Frankenstein**, produced in 1994, has been made to foreground to what extent the films in question acknowledge the feminist standpoint constituting the narrative in Mary Shelley's novel **Frankenstein** through a close analysis of her detailed disclosure of the conceptualizations of patriarchal ideology that efface the female subject, justify the constructs 'the other' and 'the abject', constitute the regulatory dynamics prescribing 'to-be-looked-at-ness', and veil homosexual desire which primarily focuses on the patriarchal agenda that constructs the female subject as a 'woman', a 'mother' and a 'wife'.

In this process, first, a comparative analysis of both the film and the novel genres has been made to assess the differences and similarities between the genres in question with respect to not only the commercial, ideological and ontological values they hold, but their treatment and mediation of the narratives they offer for the spectator and the reader respectively. As a consequence, it has been observed that both genres, being fundamentally texts, bear similar characteristics, and that it is not possible to assert a definitive distinction between the two regarding the values in question. However, it has also been observed that what clearly differentiates the film from the novel is the process of generating meaning inherent in the 'making' of the film, so to speak, that is predicated upon visual signification. Primarily at the service of filmic narratives, visual signification is central in designating the spectator's relation to the filmic paradigm, and, with the exception of diegetic moments that delate the contradictions deeply rooted in the the narrative subconscious,can aptly be employed to shape the spectator's process of interpretation so as to ratify the discourses it mediates.

From this onset, a detailed analysis of the overall visual signification in James Whale's film **Frankenstein** has been made with the primary purpose to assess the film's treatment of Mary Shelley's concerns in her novel regarding the status of

both the female subject and the **other**. It has been found out that the orchestration of the diegetic paradigm primarily appropriates and hence negates the political perspective Mary Shelley asserts in her novel. Presenting the precepts of patriarchal ideology as the ultimate body of knowledge, legitimizing the usurpation of the female subject in the economy of the patriarch, and immediately devising restorative prescriptions as the system predicated upon patriarchy is threatened, Whale's film portrays diegetic instants where the masculinist, homophobic, misogynist, and racist discourses of Hollywood industry dominate.

However, Whale's film **Frankenstein** also provides the spectator with diegetic instants that paradoxically efface the claims to reality generated by the diegetic paradigm. Implying to the spectator the similarity between the creature itself and the filmic narrative, Whale brings to the fore that the film itself is yet another construct, stitched up together syntagm by syntagm, and thus, albeit momentarily, problematizes the spectator's relation to the filmic narrative, which, as in the case of narrative films of Hollywood, is almost always conditioned to relate to the implied spectator readily configured by the diegetic paradigm.

Nevertheless, that Whale momentarily generates such a loophole in the filmic narrative does not necessarily merit the film as the site where the overwhelming discourses aforementioned are defied: by overwriting Victor's narrative and hence the template upon which his ongoing attachment to his mother is projected by replacing him with Henry, Whale's work also excludes the complete process that both foregrounds and problematizes the fundamentals of Victor's construction as a 'man', which further unfolds his involvement in homosocial relationships, his futile endeavour to conceal homosexual desire, and his deficiency to assert himself as a fully-acknowledged patriarch. Thus, Whale's film **Frankenstein** overrides the very core of the political argumentation Shelley deliberately embeds in her narrative, severing, so to speak, the umbilical cord between Mary Shelley and her novel **Frankenstein**.

The analysis of Branagh's film, **Mary Shelley's Frankenstein**, on the other hand, indicates that he enhances the umbilical cord in question in his perpetual acknowledgement of Mary Shelley as the very mother of the novel itself. Predicating his narrative upon Victor's oscillation in becoming a 'man', Branagh provides the spectator with a detailed portrayal of the culturalization process that commences by constructing the individual as a gendered entity and continues with the acquisition of subjectivity in accord with the prescriptions of representation that patriarchal ideology confers. In this process, he provides the spectator with graphic diegetic instants that enforces the spectator to testify the disintegration the female body undergoes, the silencing the female voice is subjected to, the gaze that designates both to-be-looked-et-ness and otherness, the abjectificiation of the other, and homosexual desire visually signified and hence acknowledged. As such, the mechanisms constituting the spectator as yet another sign within the diegetic paradigm of the filmic narrative now serve to posit the spectator as the site wherein the very fundamentals of Shelley's political concerns are conveyed.

Nevertheless, Branagh's film also enjoys the paradoxical position shared by that of Whale in its direct exposition of the spectator to the gruesome violence Elizabeth is subjected to on the martial bed. Employing one of the the major strategies of the film industry that not only makes films 'sell better' but legitimizes the victimized position the female subject is reduced to, Branagh momentarily puts on the line his very political position in the making of the film at the expense of providing the spectator with a graphic picture that pertains to the ultimate violation the female subject experiences within the patriarchal construct family.

Still, his work **Mary Shelley's Frankenstein** does qualify its title, for the scene depicting the violence Elizabeth is subjected to is immediately followed by Victor's endeavour to resuscitate Elizabeth, reconstructing her as a 'woman' and a 'wife', and thus indicating that the visual signification of physical violence in the scene in question is yet another component complementing the larger paradigm that delineates the complete process of subordination, annihilation and objectification the female subject undergoes.

Furthermore, among numerous adaptations of Mary Shelley's work **Frankenstein**, Branagh's version constructs a context that allows for an interplay between Shelley's feminist concerns in the making of her narrative and his own political standpoint, which also involves a fine-tuned precision for capitalism, social stratification and consequent hierarchy between social classes. Thus extending the web of dynamics that inflict not only the female subject herself, but a possible interaction between different female subjects, Branagh aptly elaborates Shelley's work.

APPENDIX

1. Boris Karloff as the 'monster'[1]



[1] http://www.imdb.com/title/tt0021884/, 12.05.2008

2. "The Motion Picture Production Code"[2], 1930

The Motion Picture Production Code of 1930 (Hays Code)

If motion pictures present stories that will affect lives for the better, they can become the most powerful force for the improvement of mankind.

A Code to Govern the Making of Talking, Synchronized and Silent Motion Pictures. Formulated and formally adopted by The Association of Motion Picture Producers, Inc. and The Motion Picture Producers and Distributors of America, Inc. in March 1930.

Motion picture producers recognize the high trust and confidence which have been placed in them by the people of the world and which have made **motion pictures a universal form of entertainment.**

They recognize their responsibility to the public because of this trust and because **entertainment and art are important influences in the life of a nation.**

Hence, though regarding motion pictures primarily as entertainment without **any explicit purpose** of teaching or propaganda, they know that **the motion picture within its own field of entertainment may be directly responsible for spiritual or moral progress, for higher types of social life, and for much correct thinking.**

During the rapid transition from silent to talking pictures they have realized the necessity and the opportunity of subscribing to a Code to govern the production of talking pictures and of re-acknowledging this responsibility.

On their part, they ask from the public and from public leaders a sympathetic understanding of their purposes and problems and a spirit of cooperation that will allow them the freedom and opportunity necessary to bring the motion picture to a still higher level of wholesome entertainment for all the people.

General Principles

1. **No picture shall be produced that will lower the moral standards of those who see it. Hence the sympathy of the audience should never be thrown to the side of crime, wrongdoing, evil or sin.**

2. **Correct standards of life, subject only to the requirements of drama and entertainment, shall be presented.**

3. Law, natural or human, shall not be ridiculed, nor shall sympathy be created for its violation.

Particular Applications

I. Crimes against the Law

[2] http://www.artsreformation.com/a001/hays-code.html, 14.06.2008, emphasis mine.

These shall never be presented in such a way as to throw sympathy with the crime as against law and justice or to inspire others with a desire for imitation.

1. Murder

a. The technique of murder must be presented in a way that will not inspire imitation.

b. Brutal killings are not to be presented in detail.

c. Revenge in modern times shall not be justified.

2. Methods of Crime should not be explicitly presented.

a. Theft, robbery, safe-cracking, and dynamiting of trains, mines, buildings, etc., should not be detailed in method.

b. Arson must subject to the same safeguards.

c. The use of firearms should be restricted to the essentials.

d. Methods of smuggling should not be presented.

3. Illegal drug traffic must never be presented.

4. The use of liquor in American life, when not required by the plot or for proper characterization, will not be shown.

II. Sex

The sanctity of the institution of marriage and the home shall be upheld. Pictures shall not infer that low forms of sex relationship are the accepted or common thing.

1. **Adultery, sometimes necessary plot material, must not be explicitly treated, or justified, or presented attractively.**

2. Scenes of Passion

a. They should not be introduced when not essential to the plot.

b. Excessive and lustful kissing, lustful embraces, suggestive postures and gestures, are not to be shown.

c. In general passion should so be treated that these scenes do not stimulate the lower and baser element.

3. Seduction or Rape

a. They should never be more than suggested, and only when essential for the plot, and even then never shown by explicit method.

b. They are never the proper subject for comedy.

4. **Sex perversion or any inference to it is forbidden.**

5. **White slavery shall not be treated.**

6. **Miscegenation (sex relationships between the white and black races) is forbidden**.

7. Sex hygiene and venereal diseases are not subjects for motion pictures.

8. **Scenes of actual child birth, in fact or in silhouette, are never to be presented.**

9. Children's sex organs are never to be exposed.

III. Vulgarity

The treatment of low, disgusting, unpleasant, though not necessarily evil, subjects should always be subject to the dictates of good taste and a regard for the sensibilities of the audience.

IV. Obscenity

Obscenity in word, gesture, reference, song, joke, or by suggestion (even when likely to be understood only by part of the audience) is forbidden.

V. Profanity

Pointed profanity (this includes the words, God, Lord, Jesus, Christ - unless used reverently - Hell, S.O.B., damn, Gawd), or every other profane or vulgar expression however used, is forbidden.

VI. Costume

1. Complete nudity is never permitted. This includes nudity in fact or in silhouette, or any lecherous or licentious notice thereof by other characters in the picture.

2. Undressing scenes should be avoided, and never used save where essential to the plot.

3. Indecent or undue exposure is forbidden.

4. Dancing or costumes intended to permit undue exposure or indecent movements in the dance are forbidden.

VII. Dances

1. Dances suggesting or representing sexual actions or indecent passions are forbidden.

2. Dances which emphasize indecent movements are to be regarded as obscene.

VIII. Religion

1. No film or episode may throw ridicule on any religious faith.

2. **Ministers of religion in their character as ministers of religion should not be used as comic characters or as villains.**

3. Ceremonies of any definite religion should be carefully and respectfully handled.

IX. Locations

The treatment of bedrooms must be governed by good taste and delicacy.

X. National Feelings

1. The use of the Flag shall be consistently respectful.

2. The history, institutions, prominent people and citizenry of other nations shall be represented fairly.

XI. Titles

Salacious, indecent, or obscene titles shall not be used.

XII. Repellent Subjects

The following subjects must be treated within the careful limits of good taste:
1. Actual hangings or electrocutions as legal punishments for crime.
2. Third degree methods.
3. Brutality and possible gruesomeness.
4. Branding of people or animals.
5. Apparent cruelty to children or animals.
6. The sale of women, or a woman selling her virtue.
7. Surgical operations.

Reasons Supporting the Preamble of the Code

I. Theatrical motion pictures, that is, pictures intended for the theatre as distinct from pictures intended for churches, schools, lecture halls, educational movements, social reform movements, etc., are primarily to be regarded as ENTERTAINMENT.

Mankind has always recognized the importance of entertainment and its value in rebuilding the bodies and souls of human beings.

But it has always recognized that entertainment can be a character either HELPFUL or HARMFUL to the human race, and in consequence has clearly distinguished between:

a. **Entertainment which tends to improve the race, or at least to re-create and rebuild human beings exhausted with the realities of life; and**

b. **Entertainment which tends to degrade human beings, or to lower their standards of life and living.**

Hence the MORAL IMPORTANCE of entertainment is something which has been universally recognized. It enters intimately into the lives of men and women and affects them closely; it occupies their minds and affections during leisure hours; and ultimately touches the

whole of their lives. A man may be judged by his standard of entertainment as easily as by the standard of his work.

So correct entertainment raises the whole standard of a nation.

Wrong entertainment lowers the whole living conditions and moral ideals of a race.

Note, for example, **the healthy reactions to healthful sports**, like baseball, golf; the unhealthy reactions to sports like cockfighting, bullfighting, bear baiting, etc.

Note, too, the effect on ancient nations of gladiatorial combats, the obscene plays of Roman times, etc.

II. Motion pictures are very important as ART.

Though a new art, possibly a combination art, it has the same object as the other arts, the presentation of human thought, emotion, and experience, in terms of an appeal to the soul through the senses.

Here, as in entertainment,

Art enters intimately into the lives of human beings.

Art can be morally good, lifting men to higher levels. This has been done through good music, great painting, authentic fiction, poetry, drama.

Art can be morally evil it its effects. This is the case clearly enough with unclean art, indecent books, suggestive drama. The effect on the lives of men and women are obvious.

Note: It has often been argued that art itself is unmoral, neither good nor bad. This is true of the THING which is music, painting, poetry, etc. But the THING is the PRODUCT of some person's mind, and the intention of that mind was either good or bad morally when it produced the thing. Besides, the thing has its EFFECT upon those who come into contact with it. In both these ways, that is, as a product of a mind and as the cause of definite effects, it has a deep moral significance and unmistakable moral quality.

Hence: The motion pictures, which are the most popular of modern arts for the masses, have their moral quality from the intention of the minds which produce them and from their effects on the moral lives and reactions of their audiences. This gives them a most important morality.

1. **They reproduce the morality of the men who use the pictures as a medium for the expression of their ideas and ideals.**

2. They affect the moral standards of those who, through the screen, take in these ideas and ideals.

In the case of motion pictures, the effect may be particularly emphasized because no art has so quick and so widespread an appeal

to the masses. It has become in an incredibly short period the art of the multitudes.

III. The motion picture, because of its importance as entertainment and because of the trust placed in it by the peoples of the world, has special MORAL OBLIGATIONS:

A. Most arts appeal to the mature. **This art appeals at once to every class, mature, immature, developed, undeveloped, law abiding, criminal.** Music has its grades for different classes; so has literature and drama. **This art of the motion picture, combining as it does the two fundamental appeals of looking at a picture and listening to a story, at once reaches every class of society.**

B. By reason of the mobility of film and the ease of picture distribution, and because the possibility of duplicating positives in large quantities, **this art reaches places unpenetrated by other forms of art.**

C. Because of these two facts, it is difficult to produce films intended for only certain classes of people. **The exhibitors' theatres are built for the masses, for the cultivated and the rude, the mature and the immature, the self-respecting and the criminal.** Films, unlike books and music, can with difficulty be confined to certain selected groups.

D. The latitude given to film material cannot, in consequence, be as wide as the latitude given to book material. In addition:

a. **A book describes; a film vividly presents**. One presents on a cold page; the other by apparently living people.

b. A book reaches the mind through words merely; a film reaches the eyes and ears through the reproduction of actual events.

c. The reaction of a reader to a book depends largely on the keenness of the reader's imagination; the reaction to a film depends on the vividness of presentation.

Hence many things which might be described or suggested in a book could not possibly be presented in a film.

E**. This is also true when comparing the film with the newspaper.**

a. **Newspapers present by description, films by actual presentation.**

b. Newspapers are after the fact and present things as having taken place; the film gives the events in the process of enactment and with apparent reality of life.

F. **Everything possible in a play is not possible in a film:**

a. Because of the larger audience of the film, and its consequential mixed character. **Psychologically, the larger the audience, the lower the moral mass resistance to suggestion.**

b. Because through light, enlargement of character, presentation, scenic emphasis, etc., the screen story is brought closer to the audience than the play.

c. **The enthusiasm for and interest in the film actors and actresses, developed beyond anything of the sort in history, makes the audience largely sympathetic toward the characters they portray and the stories in which they figure. Hence the audience is more ready to confuse actor and actress and the characters they portray, and it is most receptive of the emotions and ideals presented by the favorite stars.**

G. **Small communities, remote from sophistication and from the hardening process which often takes place in the ethical and moral standards of larger cities, are easily and readily reached by any sort of film.**

H. The grandeur of mass settings, large action, spectacular features, etc., affects and arouses more intensely the emotional side of the audience.

In general, the mobility, popularity, accessibility, emotional appeal, vividness, straightforward presentation of fact in the film make for more intimate contact with a larger audience and for greater emotional appeal.

Hence the larger moral responsibilities of the motion pictures.

Reasons Underlying the General Principles

I. No picture shall be produced which will lower the moral standards of those who see it. Hence the sympathy of the audience should never be thrown to the side of crime, wrong-doing, evil or sin.

This is done:

1. **When evil is made to appear attractive and alluring, and good is made to appear unattractive.**

2. **When the sympathy of the audience is thrown on the side of crime, wrongdoing, evil, sin. The same is true of a film that would thrown sympathy against goodness, honor, innocence, purity or honesty.**

Note: Sympathy with a person who sins is not the same as sympathy with the sin or crime of which he is guilty. We may feel sorry for the plight of the murderer or even understand the circumstances which led him to his crime: we may not feel sympathy with the wrong which he has done. The presentation of evil is often essential for art or fiction or drama. This in itself is not wrong provided:

a. **That evil is not presented alluringly. Even if later in the film the evil is condemned or punished, it must not be allowed to appear so attractive that the audience's emotions are drawn to desire or approve so strongly that later the condemnation is forgotten and only the apparent joy of sin is remembered.**

b. That throughout, the audience feels sure that evil is wrong and good is right.

II. Correct standards of life shall, as far as possible, be presented.

A wide knowledge of life and of living is made possible through the film. **When right standards are consistently presented, the motion picture exercises the most powerful influences. It builds character, develops right ideals, inculcates correct principles, and all this in attractive story form.**

If motion pictures consistently hold up for admiration high types of characters and present stories that will affect lives for the better, they can become the most powerful force for the improvement of mankind.

III. Law, natural or human, shall not be ridiculed, nor shall sympathy be created for its violation.

By natural law is understood the law which is written in the hearts of all mankind, the greater underlying principles of right and justice dictated by conscience.

By human law is understood the law written by civilized nations.

1. The presentation of crimes against the law is often necessary for the carrying out of the plot. But the presentation must not throw sympathy with the crime as against the law nor with the criminal as against those who punish him.

2. The courts of the land should not be presented as unjust. This does not mean that a single court may not be presented as unjust, much less that a single court official must not be presented this way. But the court system of the country must not suffer as a result of this presentation.

Reasons Underlying the Particular Applications

I. Sin and evil enter into the story of human beings and hence in themselves are valid dramatic material.

II. In the use of this material, it must be distinguished between sin which repels by it very nature, and sins which often attract.

a. **In the first class come murder, most theft, many legal crimes, lying, hypocrisy, cruelty, etc.**

b. **In the second class come sex sins, sins and crimes of apparent heroism, such as banditry, daring thefts, leadership in evil, organized crime, revenge, etc.**

The first class needs less care in treatment, as sins and crimes of this class are naturally unattractive. The audience instinctively condemns all such and is repelled.

Hence the important objective must be to avoid the hardening of the audience, especially of those who are young and impressionable, to the thought and fact of crime. People can become accustomed even to murder, cruelty, brutality, and repellent crimes, if these are too frequently repeated.

The second class needs great care in handling, as the response of human nature to their appeal is obvious. This is treated more fully below.

III. A careful distinction can be made between films intended for general distribution, and films intended for use in theatres restricted to a limited audience. Themes and plots quite appropriate for the latter would be altogether out of place and dangerous in the former.

Note: The practice of using a general theatre and limiting its patronage to "Adults Only" is not completely satisfactory and is only partially effective.

However, maturer minds may easily understand and accept without harm subject matter in plots which do younger people positive harm.

Hence: If there should be created a special type of theatre, catering exclusively to an adult audience, for plays of this character (plays with problem themes, difficult discussions and maturer treatment) it would seem to afford an outlet, which does not now exist, for pictures unsuitable for general distribution but permissible for exhibitions to a restricted audience.

I. Crimes against the Law

The treatment of crimes against the law must not:

1. Teach methods of crime.
2. Inspire potential criminals with a desire for imitation.
3. Make criminals seem heroic and justified.

Revenge in modern times shall not be justified. In lands and ages of less developed civilization and moral principles, revenge may sometimes be presented. This would be the case especially in places where no law exists to cover the crime because of which revenge is committed.

Because of its evil consequences, the drug traffic should not be presented in any form. The existence of the trade should not be brought to the attention of audiences.

The use of liquor should never be excessively presented. In scenes from American life, the necessities of plot and proper characterization alone justify its use. And in this case, it should be shown with moderation.

II. Sex

Out of a regard for the sanctity of marriage and the home, the triangle, that is, the love of a third party for one already married, needs careful handling. The treatment should not throw sympathy against marriage as an institution.

Scenes of passion must be treated with an honest acknowledgement of human nature and its normal reactions. Many scenes cannot be presented without arousing dangerous emotions on the part of the immature, the young or the criminal classes.

Even within the limits of pure love, certain facts have been universally regarded by lawmakers as outside the limits of safe presentation.

In the case of impure love, the love which society has always regarded as wrong and which has been banned by divine law, the following are important:

1. **Impure love must not be presented as attractive and beautiful.**

2. It must not be the subject of comedy or farce, or treated as material for laughter.

3. It must not be presented in such a way to arouse passion or morbid curiosity on the part of the audience.

4. **It must not be made to seem right and permissible.**

5. It general, it must not be detailed in method and manner.

III. Vulgarity; IV. Obscenity; V. Profanity; hardly need further explanation than is contained in the Code.

VI. Costume

General Principles:

1. The effect of nudity or semi-nudity upon the normal man or woman, and much more upon the young and upon immature persons, has been honestly recognized by all lawmakers and moralists.

2. Hence the fact that the nude or semi-nude body may be beautiful does not make its use in the films moral. For, in addition to its beauty, the effect of the nude or semi-nude body on the normal individual must be taken into consideration.

3. Nudity or semi-nudity used simply to put a "punch" into a picture comes under the head of immoral actions. It is immoral in its effect on the average audience.

4. Nudity can never be permitted as being necessary for the plot. Semi-nudity must not result in undue or indecent exposures.

5. Transparent or translucent materials and silhouette are frequently more suggestive than actual exposure.

VII. Dances

Dancing in general is recognized as an art and as a beautiful form of expressing human emotions.

But dances which suggest or represent sexual actions, whether performed solo or with two or more; dances intended to excite the emotional reaction of an audience; dances with movement of the breasts, excessive body movements while the feet are stationary, violate decency and are wrong.

VIII. Religion

The reason why ministers of religion may not be comic characters or villains is simply because the attitude taken toward them may easily become the attitude taken toward religion in general. Religion is lowered in the minds of the audience because of the lowering of the audience's respect for a minister.

IX. Locations

Certain places are so closely and thoroughly associated with sexual life or with sexual sin that their use must be carefully limited.

X. National Feelings

The just rights, history, and feelings of any nation are entitled to most careful consideration and respectful treatment.

XI. Titles

As the title of a picture is the brand on that particular type of goods, it must conform to the ethical practices of all such honest business.

XII. Repellent Subjects

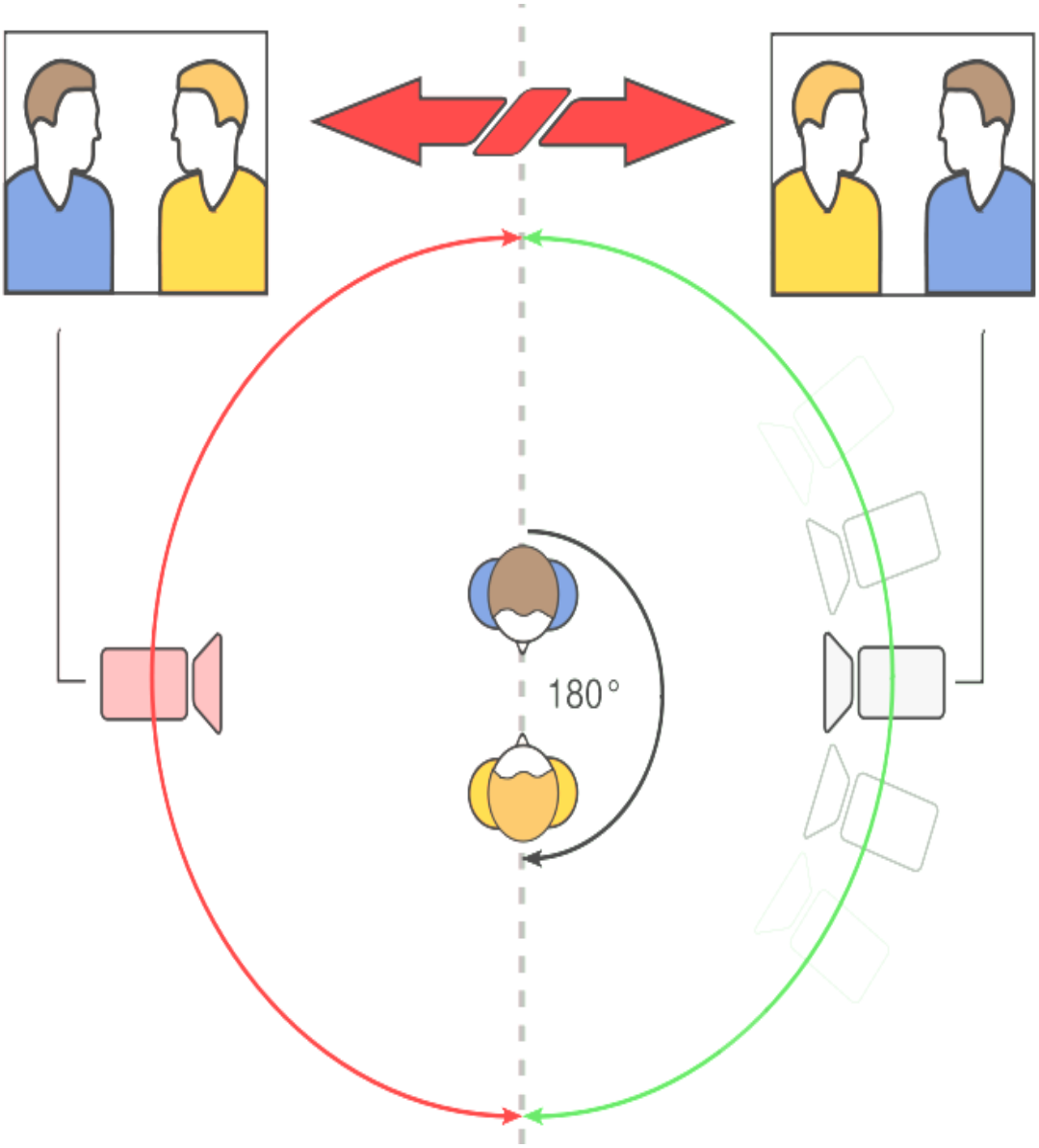
Such subjects are occasionally necessary for the plot. Their treatment must never offend good taste nor injure the sensibilities of an audience.

3. The front cover of Paris Match, Issue No: 326[3]:



[3] http://www.library.utoronto.ca/moorish/illustex/barthesmyth.htm, 22.06.2008

4. The 180° rule[4]:



[4] http://www.fathom.com/course/10701026/session4.html, 06.08.2008.

5. The extradiegetic scene, **Frankenstein,** 1931.[5]



6. The initial credit still.[6]



[5] Whale, **op. cit.**
[6] **Ibid.**

7. The second credit still.[7]



8. The third credit still.[8]

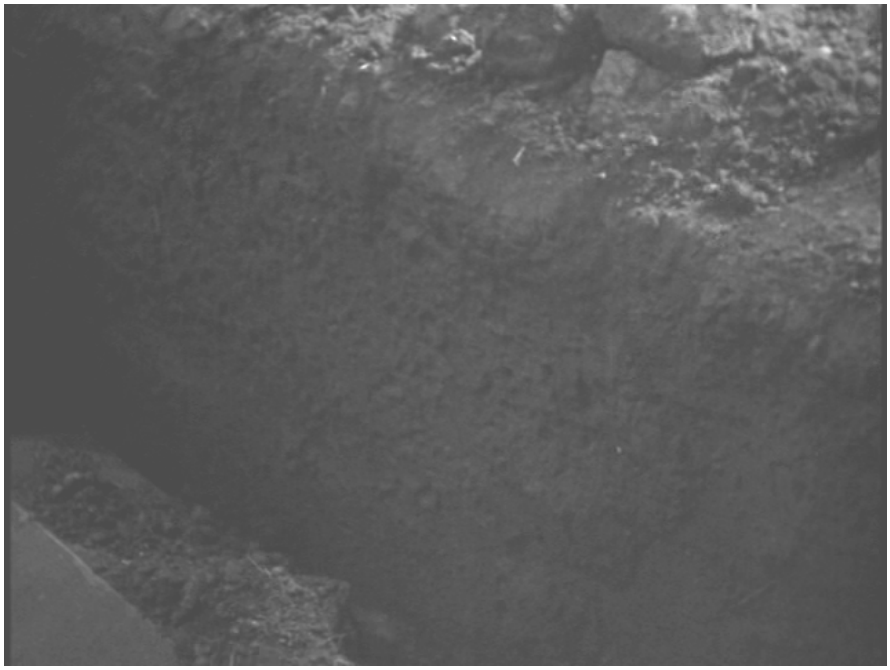


[7] **Ibid.**
[8] **Ibid.**

9. The opening scene.[9]



10. The opening scene, zoom into the grave.[10]



[9] **Ibid.** Note that scene segmentation follows the pattern provided by the chapters in the commercial DVD format of the film **Frankenstein**.
[10] **Ibid.**

11. Henry and Fritz, the black/white opposition.[11]

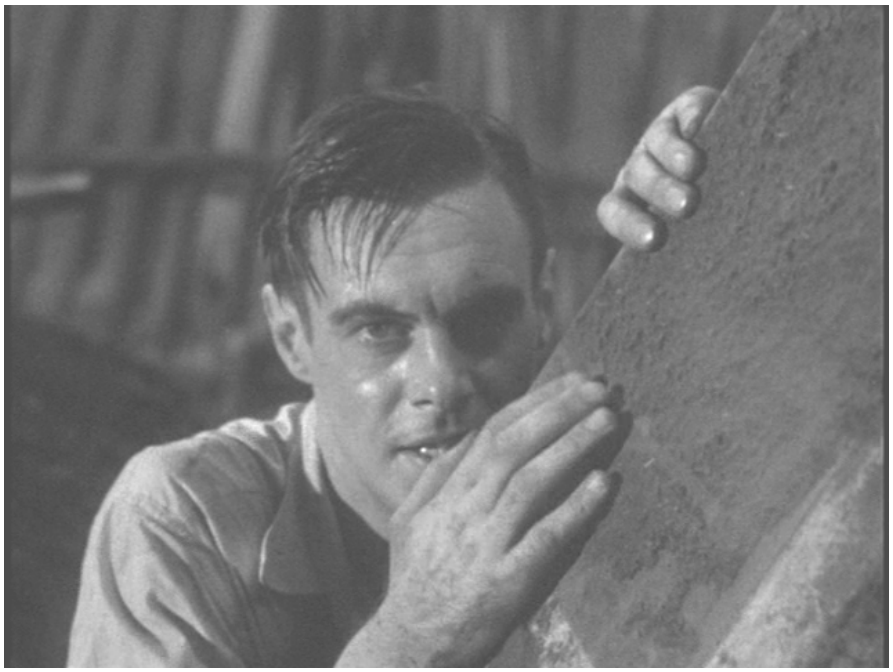


12. Henry and Fritz in the grave.[12]



[11] **Ibid.**
[12] **Ibid.**

13. Henry patting on the coffin.[13]



14. Scene Two, the plaquette "Goldstadt Medical School".[14]

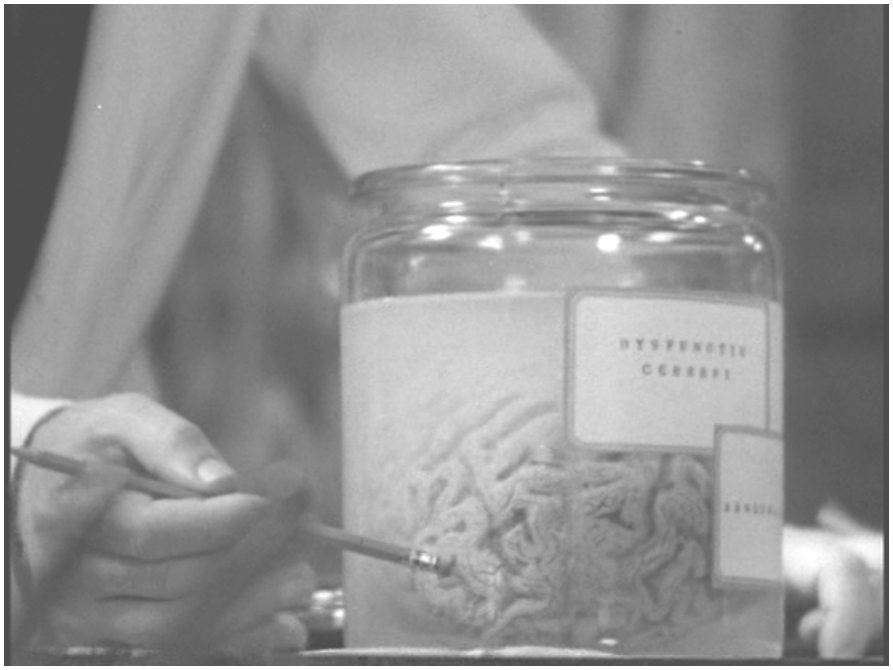


[13] **Ibid.**
[14] **Ibid.**

15. The ‘normal’ brain on the left.[15]



16. The ‘abnormal’ brain on the right.[16]



[15] **Ibid.**
[16] **Ibid.**

17. The bipartite exit at the laboratory.[17]



18. Scene Three, Henry's picture next to the chandelier.[18]



[17] **Ibid.**
[18] **Ibid.**

19. Elizabeth reading Henry's letter.[19]



20. Victor and Elizabeth next to Henry's picture.[20]



[19] **Ibid.**
[20] **Ibid.**

21. Scene Four, Doctor Waldman's office, his desk with test tubes and a microscope.[21]



22. The microscope on Dr. Waldman's desk.[22]



[21] **Ibid.**
[22] **Ibid.**

23. Scene Five, Henry Frankenstein's watchtower. [23]

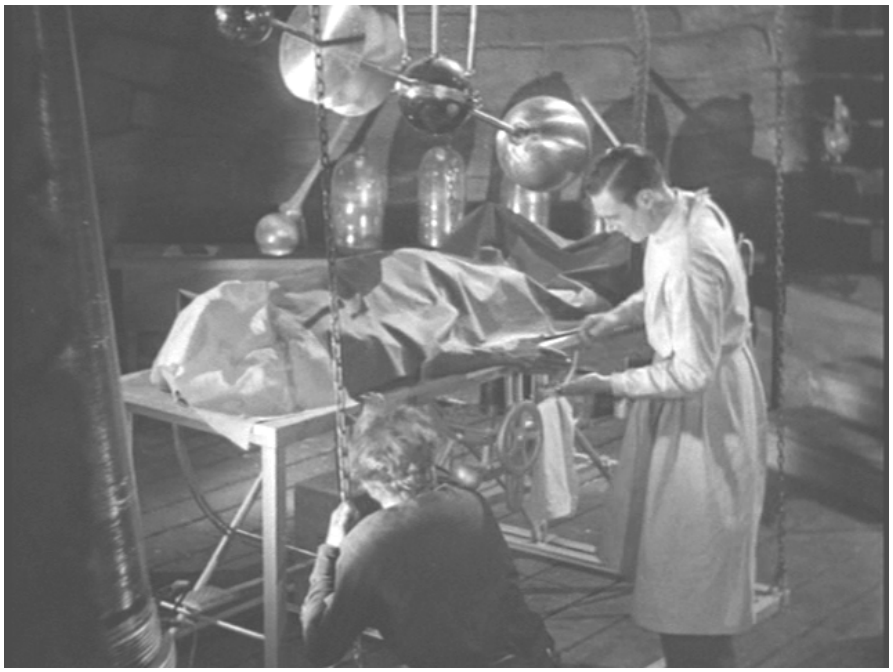


24. Henry's laboratory. [24]



[23] **Ibid.**
[24] **Ibid.**

25. The creature on the examination table. [25]



26. Victor, Elizabeth and Dr. Waldman as spectators.[26]



[25] **Ibid.**
[26] **Ibid.**

27. The creature underneath the two plies of cloth.[27]



28. The creature 'uncovered'.[28]



[27] **Ibid.**
[28] **Ibid.**

29. Scene Six, Baron Frankenstein's house.[29]



30. Baron smoking a pipe. [30]



[29] **Ibid.**
[30] **Ibid.**

31. Scene Seven, the creature entering Henry's laboratory. [31]



32. The creature, full torso.[32]

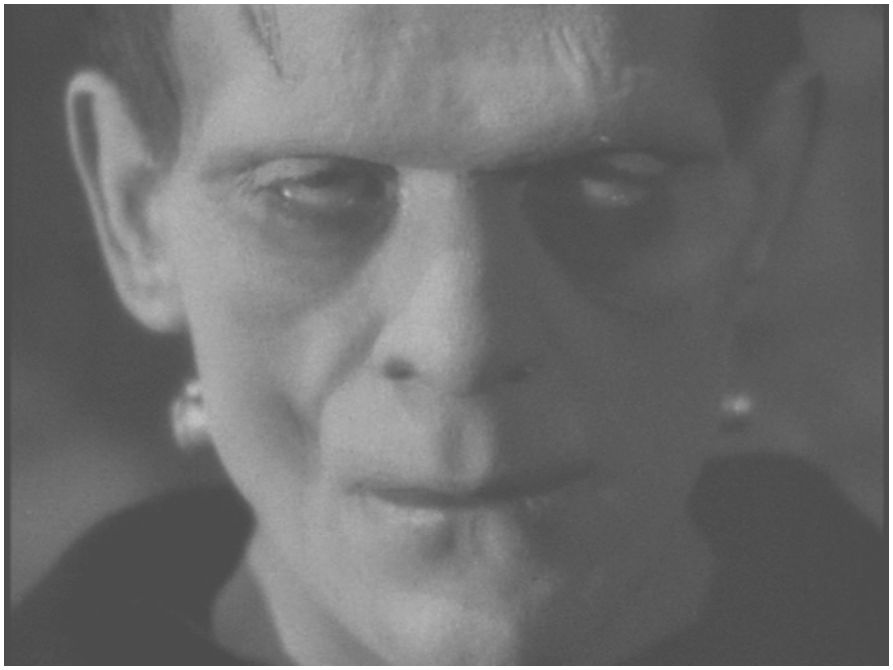


[31] **Ibid.**
[32] **Ibid.**

33. The creature's face, zoomed in.[33]

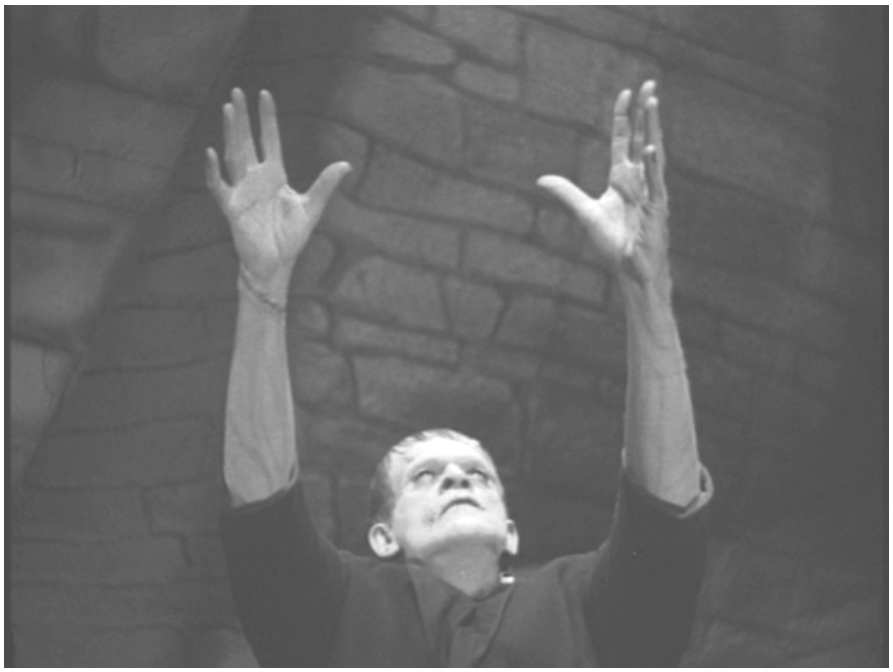


34. Close-up on the creature's face.[34]



[33] **Ibid.**
[34] **Ibid.**

35. The creature raising his arms towards the light from the transom window.[35]



36. The creature immobilized by Henry and Dr. Waldman.[36]



[35] **Ibid.**
[36] **Ibid.**

37. Scene Eight, the creature in chains.[37]



38. The creature tortured.[38]



[37] **Ibid.**
[38] **Ibid.**

39. Henry locking the creature in the cell.[39]



40. Scene Nine, Elizabeth sitting by Henry's feet.[40]



[39] **Ibid.**
[40] **Ibid.**

41. Elizabeth lighting Henry's cigarette.[41]



42. Scene Ten, the bell jar containing the orange blossoms and the wedding picture of Baron's grandparents. [42]



[41] **Ibid.**
[42] **Ibid.**

43. Henry at his wedding ceremony.[43]



44. The village people dancing and cheering.[44]



[43] **Ibid.**
[44] **Ibid.**

45. Scene Eleven, Maria.[45]



46. Scene Twelve, men and women dancing.[46]



[45] **Ibid.**
[46] **Ibid.**

47. Scene Thirteen, Elizabeth, full face.[47]



48. Henry locking Elizabeth in the wedding chamber.[48]



[47] **Ibid.**
[48] **Ibid.**

49. Elizabeth unconscious on the matrimonial bed, her face held up.[49]



50. Scene Fourteen, Maria's father, the Burgomaster, Henry and the village men preparing to go after the creature, torches yet unlit.[50]



[49] **Ibid.**
[50] **Ibid.**

51. Henry, the Burgomaster and the village men after the creature.[51]



52. Women and children, watching the village men march by.[52]



[51] **Ibid.**
[52] **Ibid.**

53. Women in their houses watching the village men march on the streets.[53]



54. The exit from the village.[54]



[53] **Ibid.**
[54] **Ibid.**

55. Three groups of men, marching in different directions. [55]



56. The windmill set on fire.[56]



[55] **Ibid.**
[56] **Ibid.**

57. The windmill completely in flames.[57]



58. The final scene, the Baron at Henry's door.[58]



[57] **Ibid.**
[58] **Ibid.**

59. Baron Frankenstein, cheering for a future son.[59]

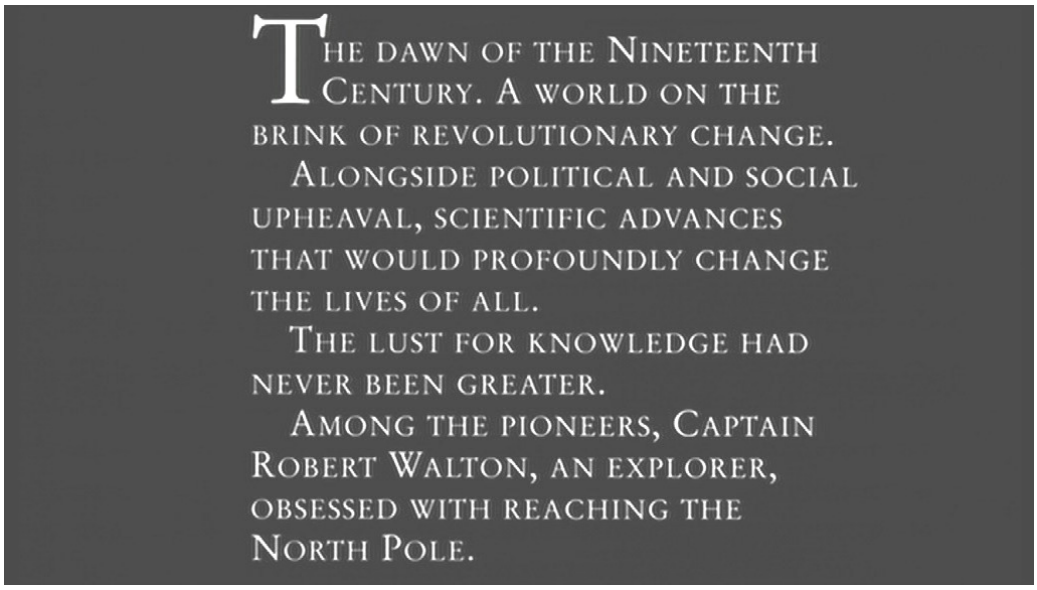


60. The extradiegetic scene, **Mary Shelley's Frankenstein**, 1994.[60]



[59] **Ibid.**
[60] Branagh, **op. cit.**

61. The extradiegetic scene.[61]



62. The opening scene, the ship in the storm.[62]



[61] **Ibid.**
[62] **Ibid.** Note that scene segmentation follows the pattern provided by the chapters in the commercial DVD format of the film **Mary Shelley's Frankenstein.**.

63. The ship about to hit the iceberg.[63]



64. Virgin Mary and Jesus Christ figures on the bow.[64]



[63] **Ibid.**
[64] **Ibid.**

65. Scene Two, the Frankenstein house in its grandeur.[65]



66. Caroline and Victor clad in blue.[66]



[65] **Ibid.**
[66] **Ibid.**

67. Mrs. Moritz and Justine.[67]



68. Elizabeth introduced to the Frankenstein house.[68]

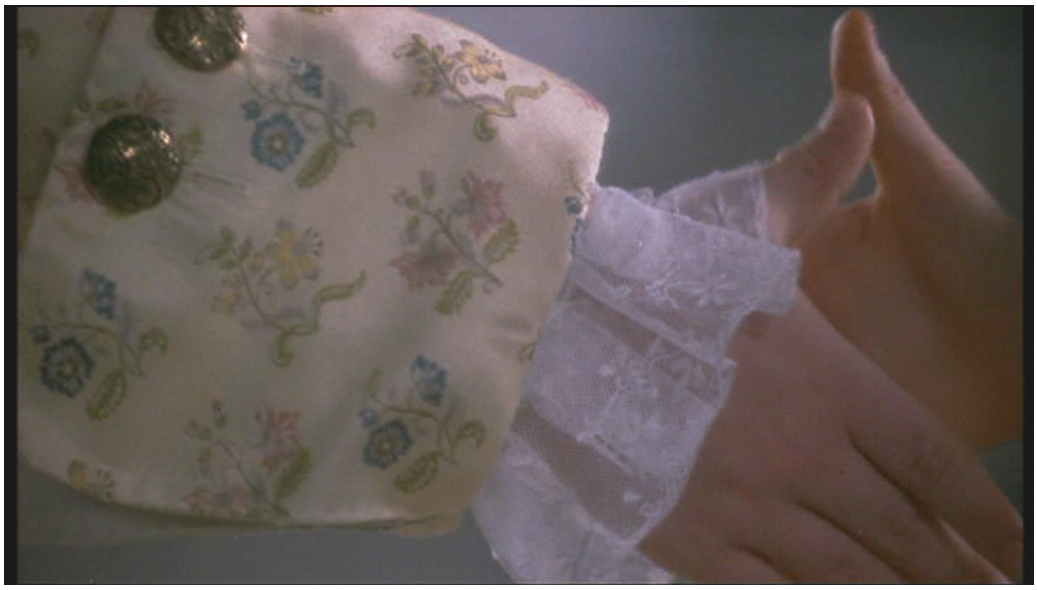


[67] **Ibid.**
[68] **Ibid.**

69. Elizabeth and Victor.[69]

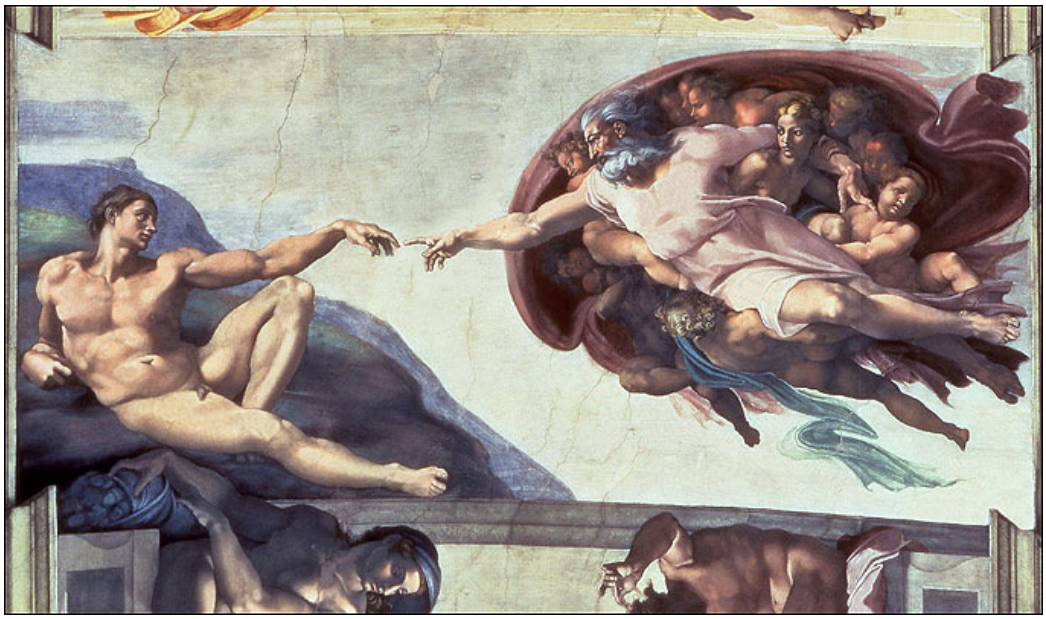


70. Elizabeth and Victor.[70]



[69] **Ibid.**
[70] **Ibid.**

71. Michelangelo's work **Creation of Adam**.[71]



72. Victor and Caroline in Victor's study.[72]



[71] http://www.webexhibits.org/colorart/i/michelangelo-creation-adam-.jpg, 14.06.2008
[72] Branagh, **op. cit.**

73. Scene Three, the family dancing, each pair clad in matching colours.[73]



74. Caroline delivering her son, Alphonse 'cutting' her with his scalpel.[74]



[73] **Ibid.**
[74] **Ibid.**

75. The lightning striking the tree in the garden of the patriarchal house.[75]



76. Victor traumatized at the sight of his dead mother, Caroline.[76]

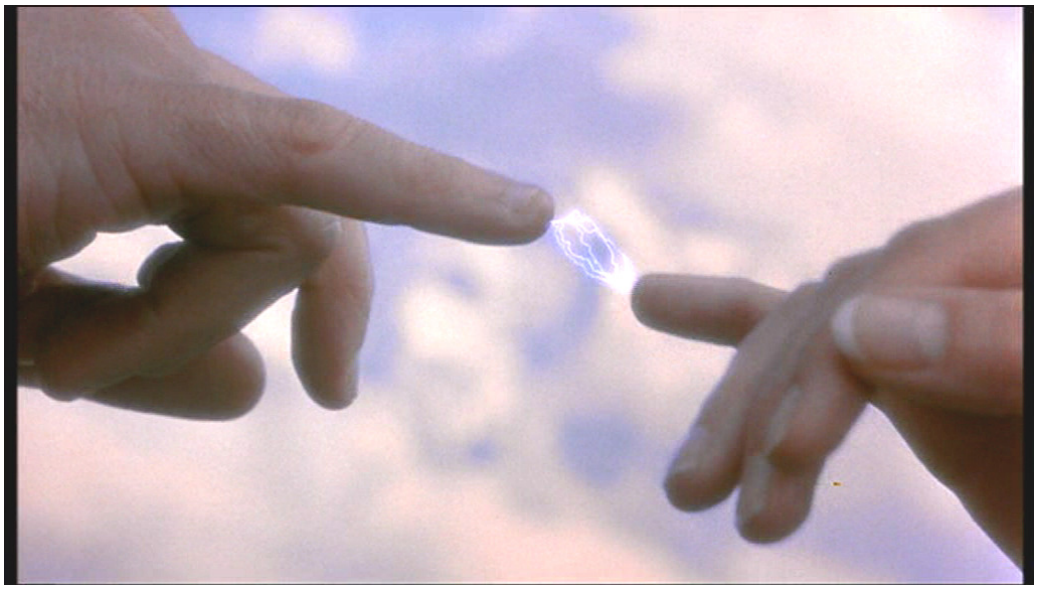


[75] **Ibid.**
[76] **Ibid.**

77. Scene Four, Victor at his study lit by numerous candles.[77]

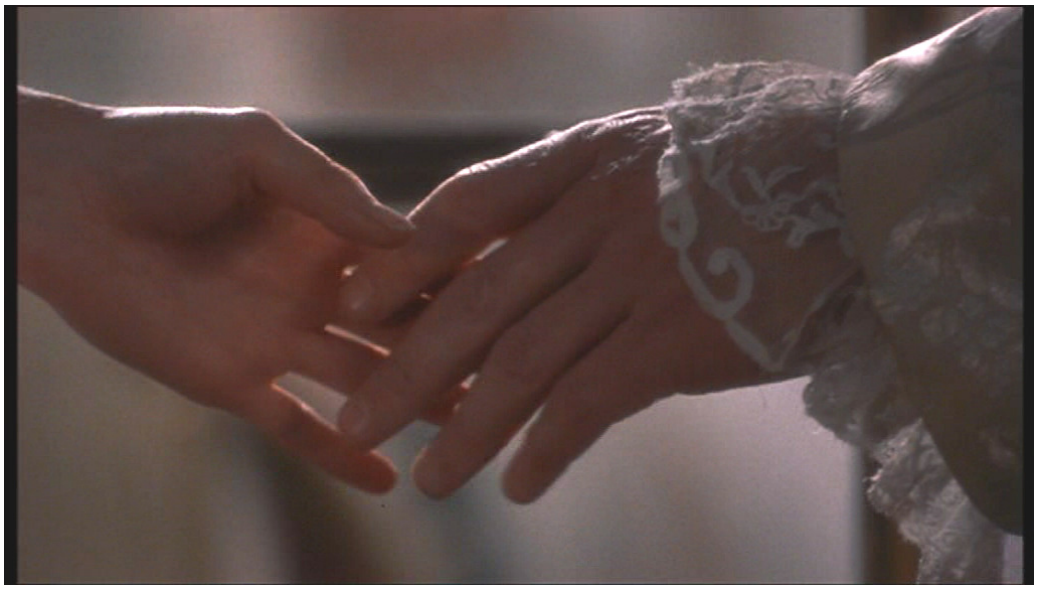


78. Victor and Elizabeth after a scientific experiment.[78]



[77] **Ibid.**
[78] **Ibid.**

79. Scene Five, Elizabeth and Victor after Victor's proposal.[79]



80. Victor in the attic[80].



[79] **Ibid.**
[80] **Ibid.**

81. Scene Six, University of Ingolstadt, Mr. Krempe lecturing.[81]



82. Clerval and his friend, chatting and giggling during the lecture.[82]



[81] **Ibid.**
[82] **Ibid.**

83. Waldman giving Victor the scalpel for an incision.[83]



84. Scene Seven, Elizabeth 'substituting' Caroline.[84]



[83] **Ibid.**
[84] **Ibid.**

85. Elizabeth writing a letter to Victor.[85]



86. Elizabeth and Justine outside the patriarchal house, Elizabeth confessing to Justine that she herself wrote the letters which the household assumed to have been written by Victor.[86]



[85] **Ibid.**
[86] **Ibid.**

87. Amniotic fluid collected for Victor's creation.[87]



88. A female subject in delivery, in pain.[88]

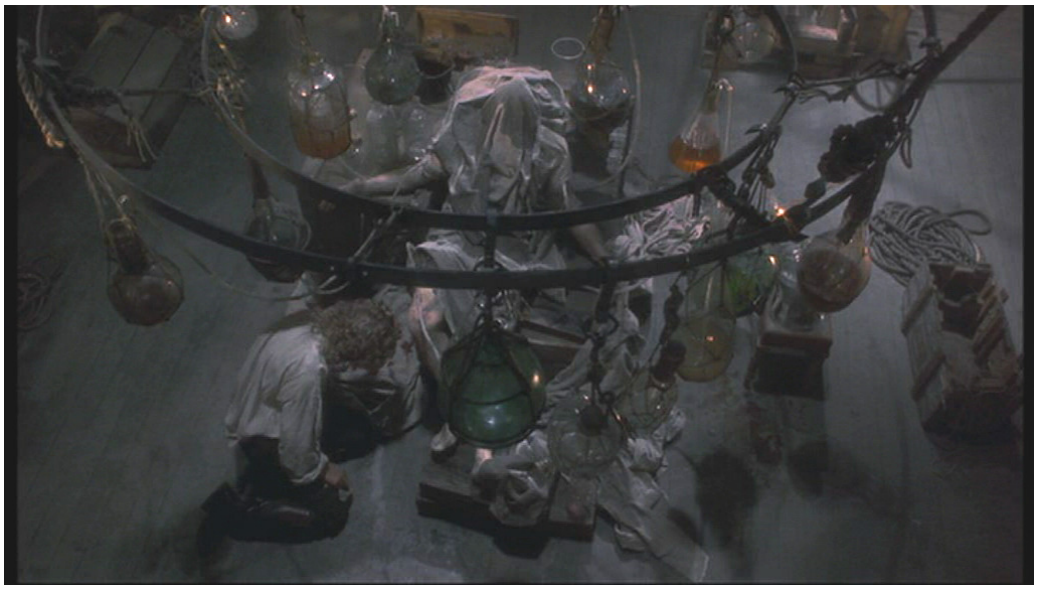


[87] **Ibid.**
[88] **Ibid.**

89. Victor filling his tank with amniotic fluid.[89]



90. Victor at the creature's feet, exhausted.[90]



[89] **Ibid.**
[90] **Ibid.**

91. Victor ‘suturing’ the creature.[91]

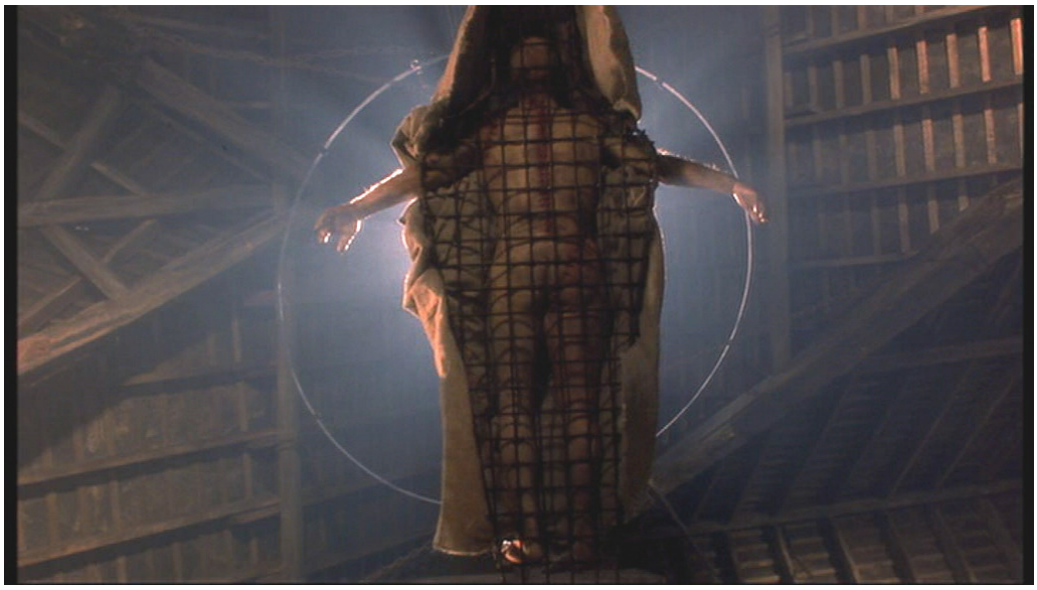


92. Victor, now ready for the ‘ceremony’ of creation, with his robe on.[92]



[91] **Ibid.**
[92] **Ibid.**

93. The creature suspended on the conveyor.[93]

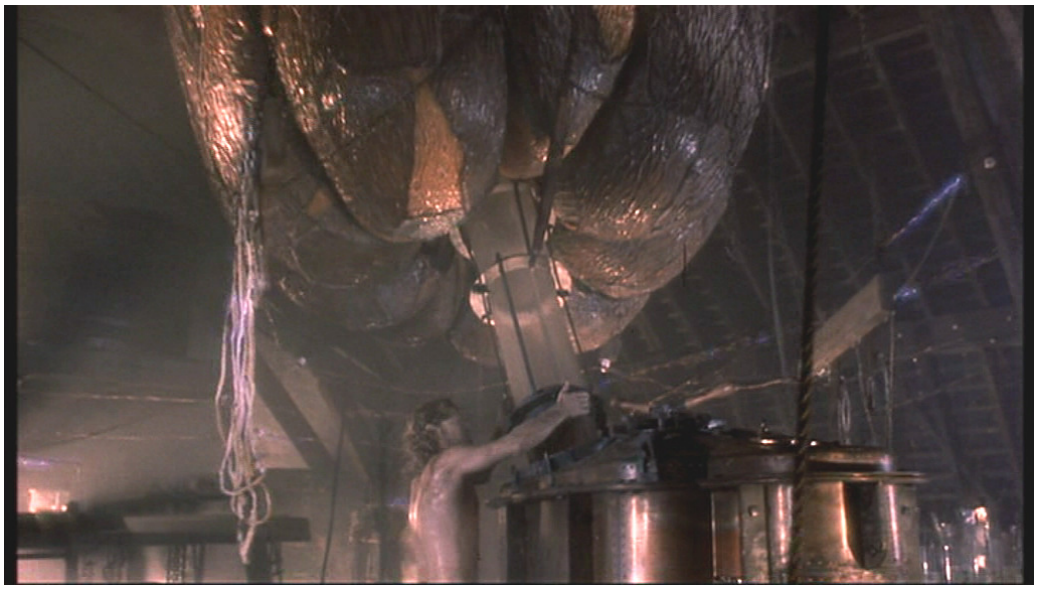


94. Victor locking up the tank for creation.[94]

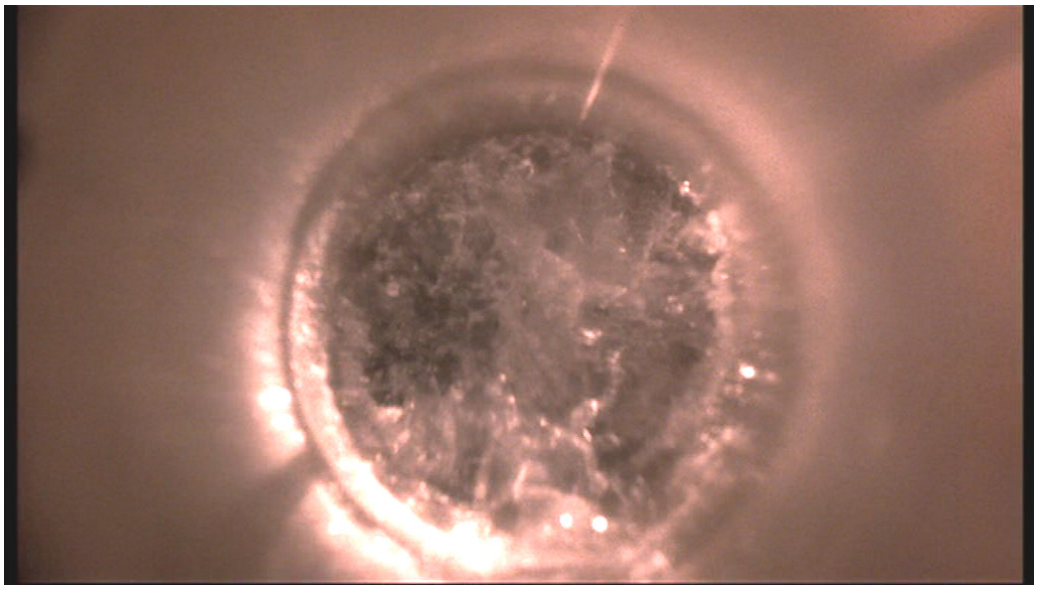


[93] **Ibid.**
[94] **Ibid.**

95. The sexual intercourse imagery.[95]



96. The ejaculation imagery.[96]

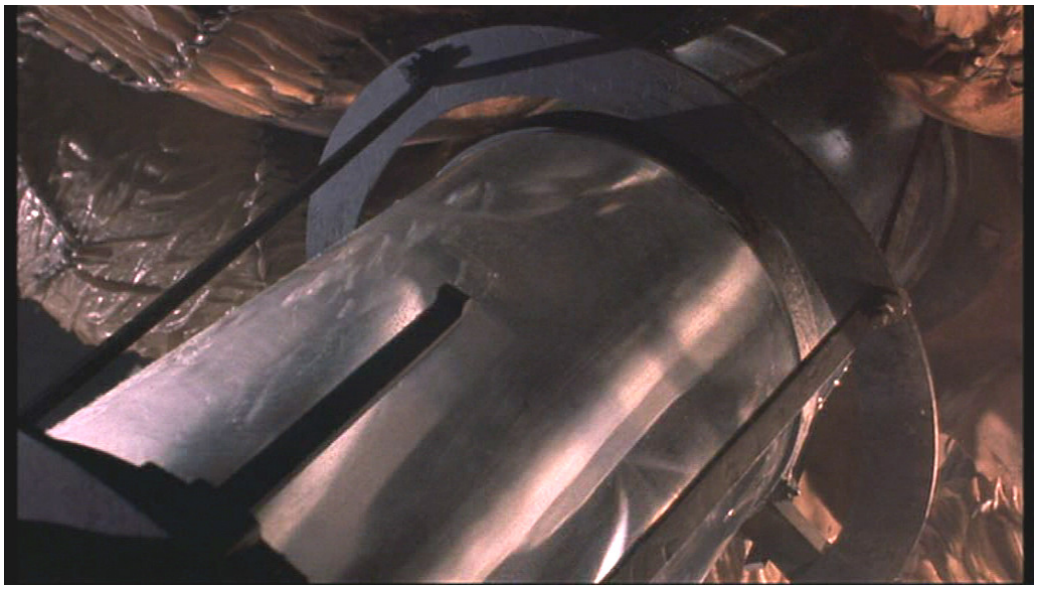


[95] **Ibid.**
[96] **Ibid.**

97. Eels flowing towards the tank.[97]



98. Eels entering the tank.[98]



[97] **Ibid.**
[98] **Ibid.**

99. The delivery imagery, the amniotic fluid discharged.[99]

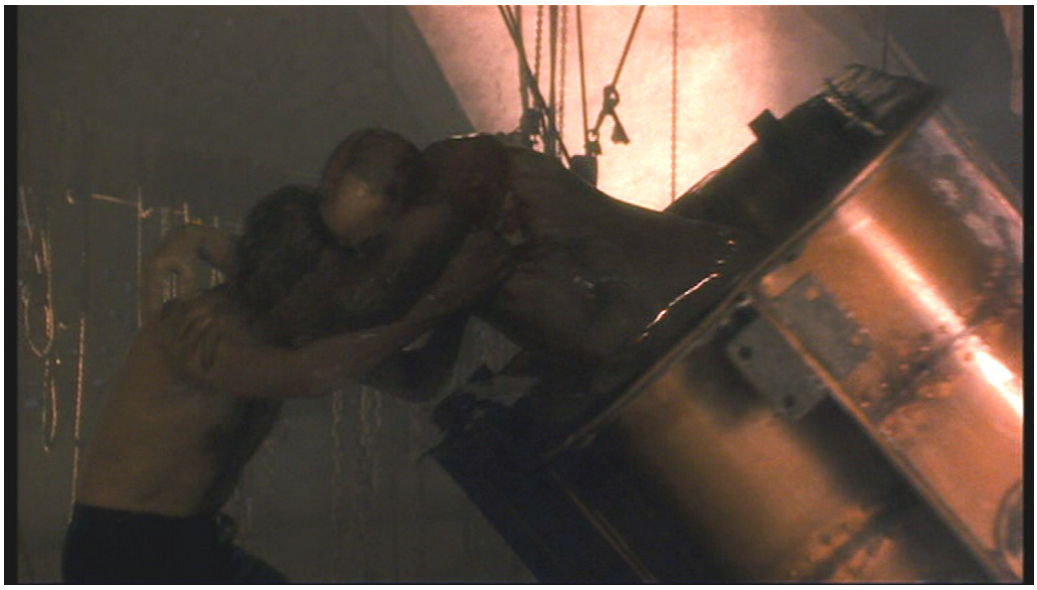


100. The creature delivered.[100]



[99] **Ibid.**
[100] **Ibid.**

101. The creature's initial physical contact with Victor.[101]



102. Both Victor and the creature soaked in amniotic fluid.[102]

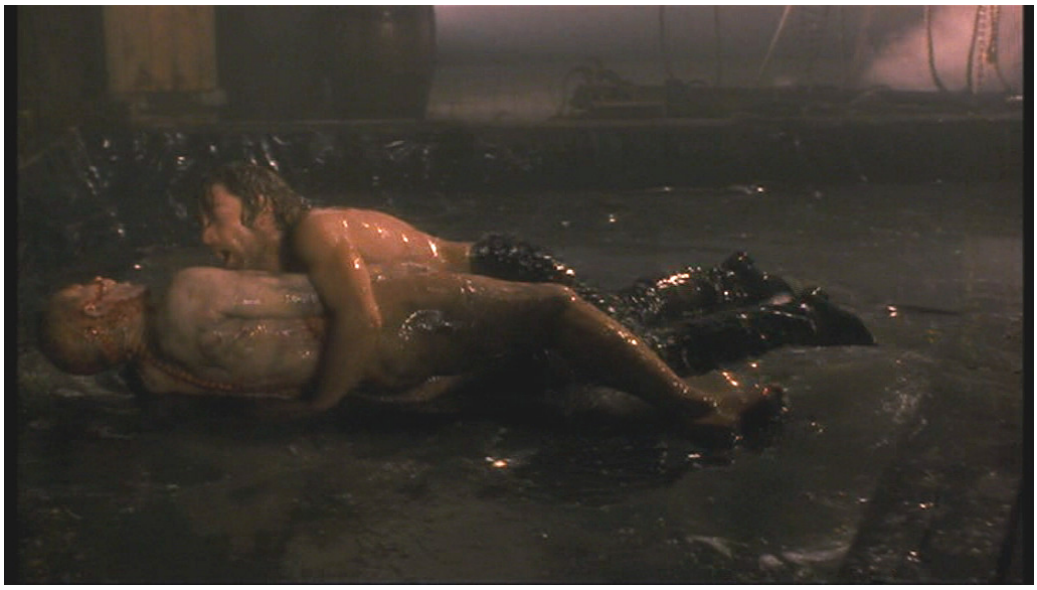


[101] **Ibid.**
[102] **Ibid.**

103. Allusions to homoerotic male desire.[103]



104. Allusions to homoerotic male desire.[104]



[103] **Ibid.**
[104] **Ibid.**

105. Allusions to homoerotic male desire.[105]



106. Allusions to homoerotic male desire.[106]



[105] **Ibid.**
[106] **Ibid.**

107. Allusions to homoerotic male desire.[107]



108. Victor traumatized after the experience.[108]



[107] **Ibid.**
[108] **Ibid.**

109. Clerval nursing Victor at his bed.[109]



110. The creature's initial contact with 'society' outside Victor's attic.[110]



[109] **Ibid.**
[110] **Ibid.**

111. Scene Ten, the creature's gaze at the old man, the young couple and their children.[111]



112. The creature gazing.[112]



[111] **Ibid.**
[112] **Ibid.**

113. The creature gazing.[113]

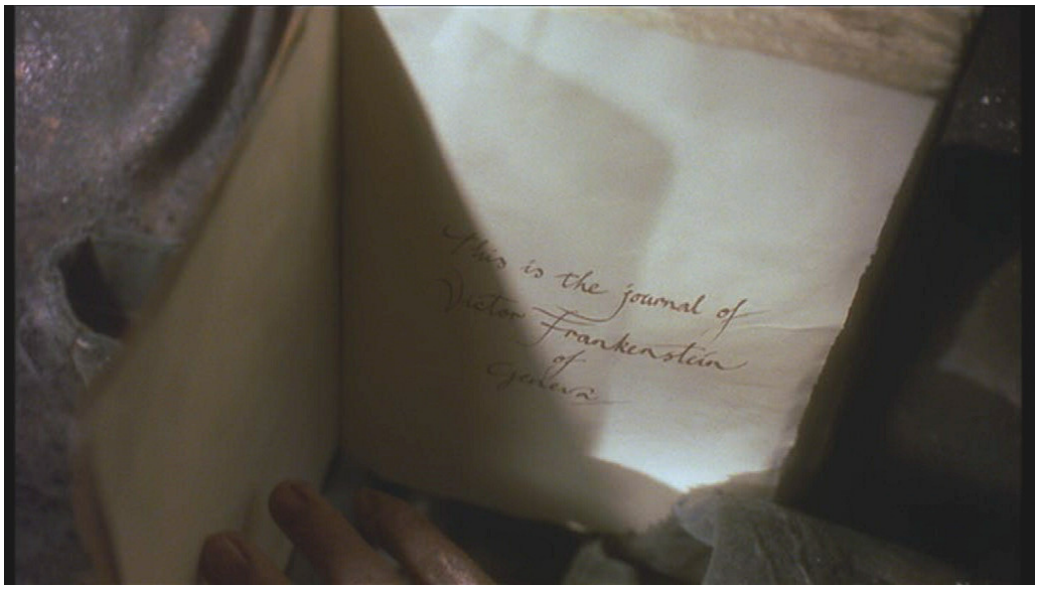


114. The creature gazing.[114]



[113] **Ibid.**
[114] **Ibid.**

115. The creature reading Victor's journal.[115]



116. The creature cast off.[116]



[115] **Ibid.**
[116] **Ibid.**

117. The creature burning down the hut, determined for revenge.[117]



118. Scene Eleven, the Frankenstein house and the tree, now burnt down.[118]



[117] **Ibid.**
[118] **Ibid.**

119. The creature's initial contact with William.[119]



120. The creature pointing out to the Alps.[120]



[119] **Ibid.**
[120] **Ibid.**

121. Victor's pistol, highly phallic.[121]



122. Victor sliding down the crevasse.[122]



[121] **Ibid.**
[122] **Ibid.**

123. The creature seated at the very centre of the cave.[123]



124. Scene Twelve, Elizabeth approaching the threshold, determined to leave the Frankenstein house.[124]



[123] **Ibid.**
[124] **Ibid.**

125. Scene Thirteen, the wedding chamber, Victor distracted by the music the creature plays.[125]



126. The creature ripping Elizabeth's heart out.[126]

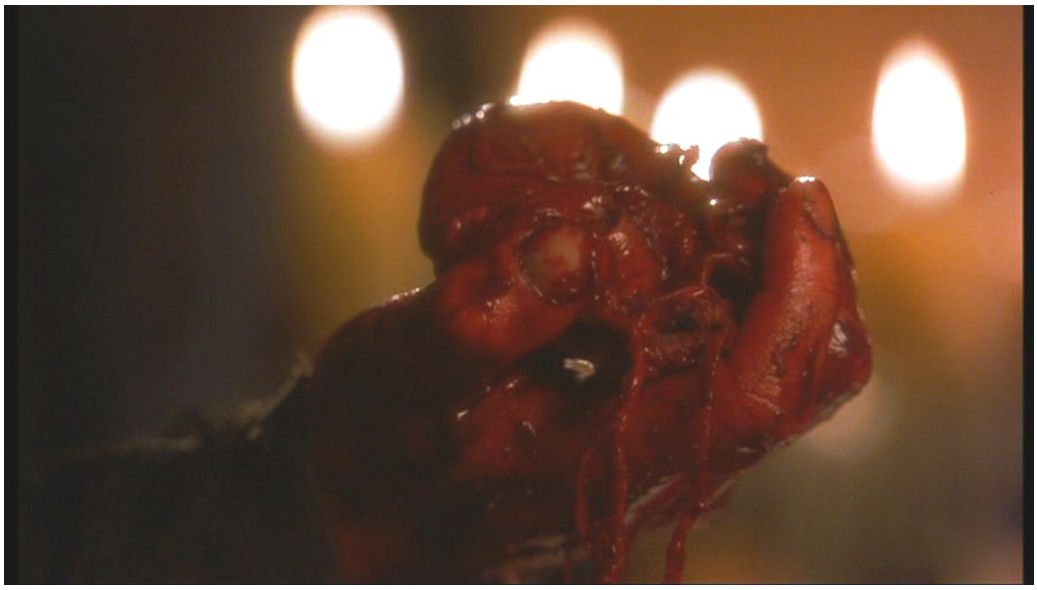


[125] **Ibid.**
[126] **Ibid.**

127. The creature ripping Elizabeth's heart out.[127]



128. Elizabeth's heart palpitating in the creature's hand, highly graphic.[128]



[127] **Ibid.**
[128] **Ibid.**

129. Scene Fourteen, Victor telling Elizabeth to say his name after having re-created her.[129]

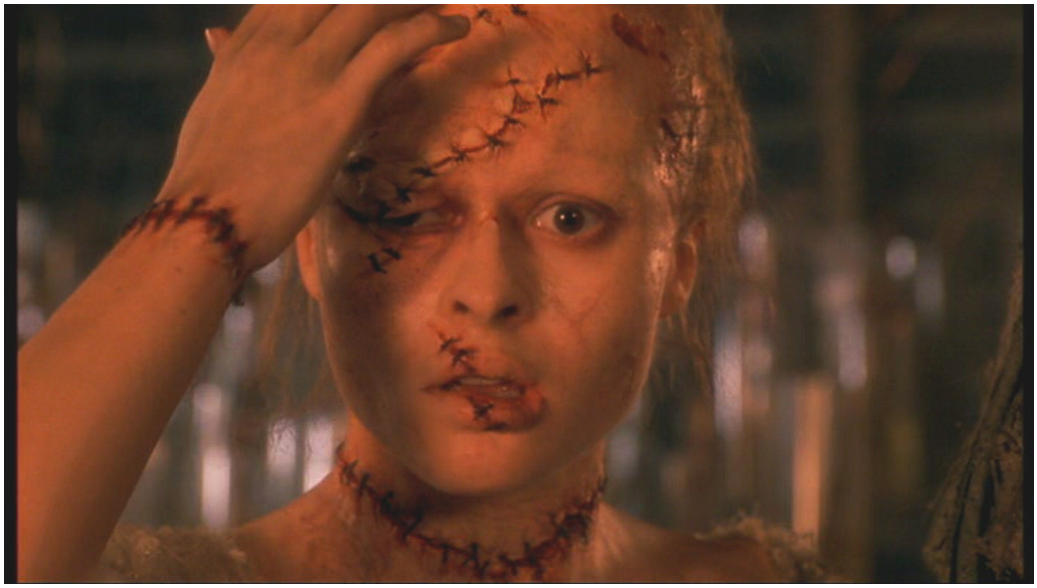


130. Elizabeth feeling the creature's face.[130]



[129] **Ibid.**
[130] **Ibid.**

131. Elizabeth now feeling her face, and realizing that she and the creature are congenerous. [131]



132. Elizabeth setting herself on fire.[132]



[131] **Ibid.**
[132] **Ibid.**

133. Elizabeth in flames.[133]



134. The Frankenstein house in flames.[134]



[133] **Ibid.**
[134] **Ibid.**

135. Scene Fifteen, the creature mourning after Victor who is now dead.[135]

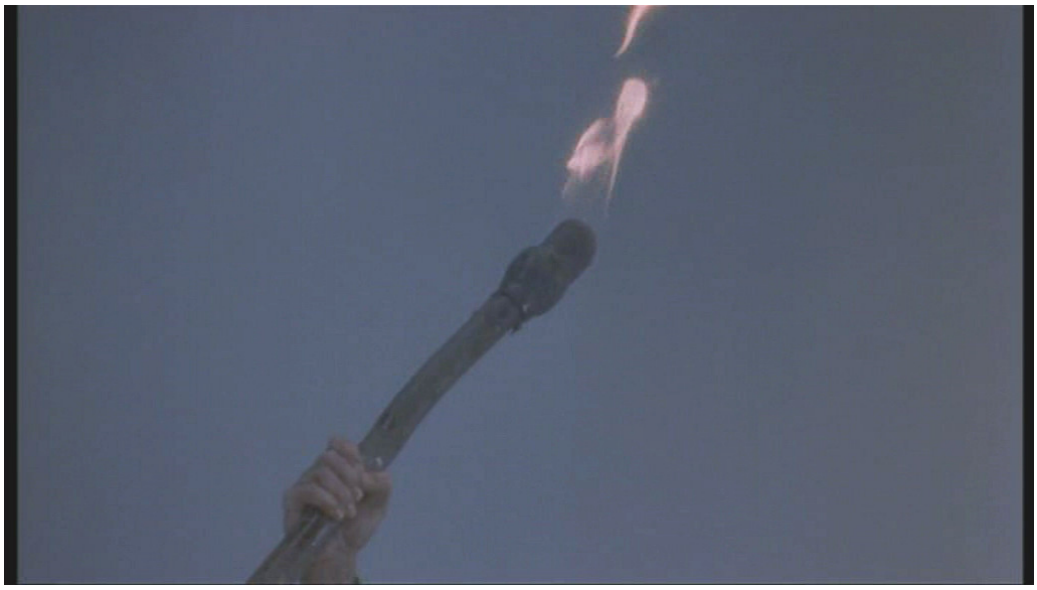


136. Victor's dead body on the pyre and the creature preparing for the end.[136]



[135] **Ibid.**
[136] **Ibid.**

137. The torch uplifted.[137]

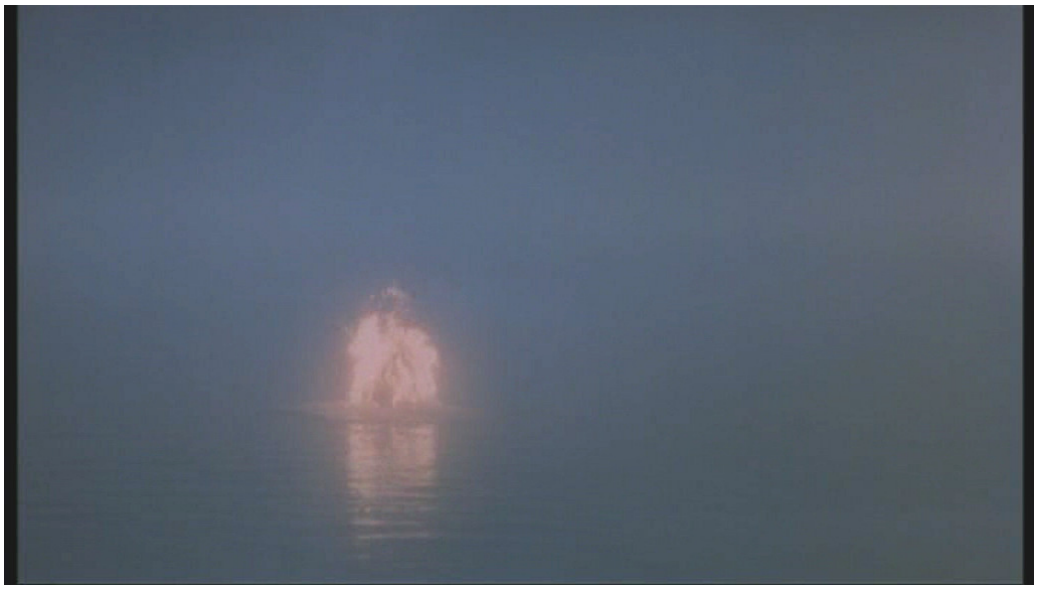


138. The creature and Victor together on the burning pyre.[138]



[137] **Ibid.**
[138] **Ibid.**

139. Zoom out from the burning pyre.[139]



140. Walton's ship sailing back home.[140]



[139] **Ibid.**
[140] **Ibid.**

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ÖZGEÇMİŞ

Özlem Gülgün Güner, 10.02.1973'te İstanbul'da dünyaya geldi. Orta öğrenimini Özel Darüşşafaka Lisesi'nde tamamladıktan sonra, lisans eğitimini İstanbul Üniversitesi Edebiyat Fakültesi, Batı Dilleri ve Edebiyatları Bilim Dalı, İngiliz Dili ve Edebiyatı Anabilim Dalı'nda tamamladı. Yüksek lisans eğitimini, yine aynı üniversitenin Sosyal Bilmler Enstitüsü, Batı Dilleri ve Edebiyatları Anabilim Dalı'nın İngiliz Dili ve Edebiyatı Bilim Dalı'nda " 'Motherhood' as Institution and Experience in Caryl Churchill's Plays: **Owners**, **Vinegar Tom**, **Cloud Nine**, **Top Girls**" adlı yüksek lisans teziyle tamamladı. British Council tarafından düzenlenen ve Yüzüncü Yıl Üniversitesi'nin İngiliz Dili ve Edebiyatı Bölümü'nün katkılarıyla gerçekleşen "24th All-Turkey English Literature Conference: Reconciliation in English Literature" adlı konferansta "Moulded and Remoulded: **The Prelude** as a Wordsworthian Macrocosm of Reconciliation" adlı çalışmasını sundu. Özlem Gülgün Güner, halen Beykent Üniversitesi Fen Edebiyat Fakültesi İngiliz Dili ve Edebiyatı Bölümü'nde Araştırma Görevlisi olarak çalışmaktadır.