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FRANKENSTEIN: MAN OR MONSTER?

Leigh P. Mackintosh

Senior Honors Project


**Submitted in partial fulfillment of the graduation requirements
of the Westover Honors Program**

Westover Honors Program

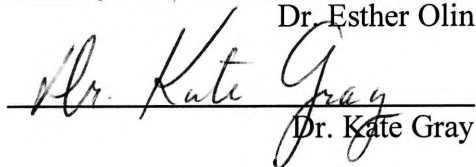
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ABSTRACT

Since its first publication in 1818, Mary Shelley's novel *Frankenstein* has left a lasting impression upon the world speaking to a multitude of audiences including artists, scientists, philosophers, and society as a whole. Considering the impact of *Frankenstein* through its evolution as a cultural myth in various plays and films, this thesis will provide a way to gauge the relevance of Shelley's story as an adaptation. Only by knowing what has been done in the past and how the materials have been used by other playwrights and screenwriters can one understand how to handle them as an original work.

The purpose of this project was to examine and identify the main themes of Mary Shelley's *Frankenstein* in her original 1818 work; to analyze interpretations in film adaptations from 1931-1994; and to determine how Shelley's work applies to modern culture in order to lay the groundwork for an original play (the play itself is not a part of this thesis, but an analysis of the structure is provided). The specific problems of the project are as follows: 1) To provide biographical information on Mary Shelley and general information on the influences that led to her creation of *Frankenstein*; 2) To explore themes of the novel addressed by literary critics; 3) To analyze the identified themes in film adaptations from 1931-94; 4) To analyze the application of Shelley's original work and interpolation of this research into a contemporary, musical adaptation.

Appendices have been added to support this project. Appendix A is a personal analysis of Shelley's 1818 novel including notes and quotations compiled from two separate readings. Appendix B is the final revision of the original script. Appendix C contains the finalized score for the vocal and instrumental music. Appendix D is a set diagram. Appendix E contains photographs of possible costumes, images for set decoration, and a sketch of the monster's make-up. Appendix F is the literature review for sources used in Sections I, II, and III.

METHODOLOGY

Books, articles, essays, and writings by Mary Shelley were consulted to maintain an accurate account of Mary Shelley's biography and to establish an exact view of influential factors in her life that impacted her work. Prior to consulting secondary sources on themes, a personal analysis of the 1818 *Frankenstein* was conducted to form an unbiased perspective of the themes of the novel. The 1818 text was chosen because it was Shelley's first edition and was not influenced (as later editions) by societal views nor Percy Shelley's editing. Following this analysis, books, literary critiques from the 19th and 20th centuries, essays, a commentary by Percy Shelley, and articles were consulted to identify new themes, to validate previously defined themes within the individual analysis, or to rule out extrapolated themes from secondary sources. From this, the following most relevant themes were chosen: modern Prometheus, Lucifer/Satan rebellion, redemption through love: the unlovable monster problem, salvation through God, social neglect and solitude, and monsters of technology and social revolution.

The thematic analysis conducted of the film adaptations includes a combination of film critics, articles, books, and an individual appraisal of each film to establish a clear thematic understanding of each adaptation. The primary reason for examining *Frankenstein* films was because unlike plays, films present a clear, finite presentation of the director's vision and allow multiple examinations of the same performance. The following movies were chosen to display the adaptations of Shelley's tale and to examine their unique representation of themes within their respective eras: *Frankenstein* (1931), *Bride of Frankenstein* (1935), *Curse of Frankenstein* (1957), *Revenge of Frankenstein* (1958), and *Mary Shelley's Frankenstein* (1994).

According to Aristotle's *Poetics* (350 B.C.E.), the following components were used to analyze the incorporation of Shelley's original work and the thematic research of adaptations into an original play: *Characters, Diction, Plot, Spectacle, Melody, and Thought (Themes)*.

SECTION I: BACKGROUND OF MARY SHELLEY AND HER NOVEL

Mary Shelley Background

In 1797, Mary Shelley was born Mary Wollstonecraft Godwin to the English literary figures William Godwin and Mary Wollstonecraft. A few weeks after her birth, Wollstonecraft died from childbirth complications leaving William Godwin alone to raise his daughter in London. In 1811, Godwin remarried Mary Jane Clairmont, and as a result, Mary Godwin went to live in Scotland at the home of the Baxters, where she developed her imagination through writing.

At seventeen Mary met and ran off with Percy Shelley, who at the time was still married to his wife Harriet in 1814. In 1815, Mary gave birth to her first child Clara who died within that same year. Mary and Percy finally were married in 1816, and she began writing *Frankenstein* while on a journey to Switzerland. That same year, tragedy struck again with the loss of her second child, William, and the suicide of Shelley's first wife Harriet. On March 11, 1818, after several difficulties, *Frankenstein* was published and was an immediate success.

Though the novel was immensely well-liked by the public, the critics did not share the same perspective. John Croker in the January 1818 issue of the *Quarterly Review* wrote *Frankenstein* "inculcates no lesson of conduct, manners, or morality; it cannot mend, and will not even amuse its readers" (Croker, 1818, p. 190). Another review from *Edinburgh Magazine* (March, 1818) stated:

there is much power and beauty, both of thought and expression, though in many parts the execution is imperfect...we do not well see why it should have been written . . . they would make a greater improvement...if they would rather study the established order of nature as it appears (Anonymous, 1818, pp. 195-6).

Not all reviews rejected her work. *Gentleman's Magazine* (April, 1818) proclaimed, "though we are shocked at the idea of the event on which the fiction is founded, many parts of it

are strikingly good” (Anonymous, 1818, p. 196). *Knight's Quarterly* (August-November, 1824) states, “Frankenstein is, I think, the best instance of natural passions applied to supernatural events that I ever met with” (Anonymous, p. 198). In the later half of the 19th century, Haweis’s 1886 “Introduction” to the *Routledge World Library Edition* comments on Shelley’s excellent description, character analysis, and powerful prose, but like Croker he still cites the book as lacking a lesson, “its continual attempts at a moral falls short...for want of workmanship and constructive power” (Hunter, p. 201). Despite these harsh reviews, the novel was widely known and popular. But, Mary’s success in 1818 was bittersweet because by that year she had already lost two of her children and her controversial marriage with Shelley had forced their move to Italy. (Walling, 1972)

In 1819, Percy Florence was born and that same year Mary published the novel, *Mathilda*. During the next three years, Mary had another miscarriage and lost her husband, Percy, in a boating accident (Walling, 1972). In 1823, Mary, along with Percy Florence, returned to London and published *Valperga* while simultaneously struggling with her father-in-law, Sir Timothy, over the publication of Shelley’s poetry and the custody of Percy Florence. A year later in 1824, Byron, a good friend of the Shelley family, died influencing Mary’s third major novel *Last Man Standing* published in 1826. By 1831, Mary had revised and edited a second edition of *Frankenstein* and had continued to pursue the publication of Percy Shelley’s work. The defense of her 1831 revised edition is provided in her introduction, “Throughout they [the revisions] are entirely confined to such parts as are mere adjuncts to the story, leaving the core and substance of it untouched” (Hunter, 1996, p. 173). In Shelley’s mind the revisions were not a result of social or domestic influences, though scholars such as M. Butler (1996) suggest

differently citing the vitalist debates and critiques of Percy Shelley and William Godwin as possible factors contributing to Shelley's alterations.

Though her elopement with Shelley caused distance between her and her father, Mary retained strong feelings toward William Godwin and with her return to London relied upon him as a source of comfort and stability until his death in 1836. In 1839, Sir Timothy finally agreed to the publication of Shelley's poems called *Poetical Works of Percy Bysshe Shelley*. During her final years, Mary lived in tranquility under the testament "Preserve always a habit of giving" (Walling, 1972, p. 22). In 1851, Mary Shelley left the world to re-form under the scientific and technological advancements that she had portrayed in *Frankenstein* and, her words and warnings still resonate within her story today.

Background of the Novel Frankenstein

In explaining the origin of her novel, Mary wrote, "Invention . . . does not consist in creating out of void, but out of chaos" (Korg, 1998, p. 11). The story of *Frankenstein, or The Modern Prometheus*, originated from a short story that Mary Shelley wrote in 1816 during a summer vacation in Geneva, Switzerland. While there visiting Lord Byron, Mary Shelley along with Percy Shelley and her step-sister, Claire, discussed various topics, and one rainy evening, they proposed that each member of the party should create a ghost story of his or her own. Later, from a discussion on Erasmus Darwin (1731-1802), galvanization (electricity that could induce movement in corpses), and a previous nightmare, Mary got the idea for her tale that later developed into the novel, *Frankenstein* (Walling, 1972). Mary Shelley in her 1831 introduction describes her initial thoughts that would later become *Frankenstein*, "I busied myself to think of a story,—a story to rival those which had excited us to this task. One which would speak to the mysterious fears of our nature, and awaken thrilling horror—" (Hunter, 1996, p. 170).

Though Mary Shelley won great acclaim with her novel *Frankenstein*, several factors contributed to its creation such as particular experiences from her upbringing, the impact of personal tragedies, and the influence of other literary works of the day. According to Small (1973), the scenery depicted in *Frankenstein* came from her visit to Scotland during her youth and later her journey to Geneva. The Castle Frankenstein in Darmstadt, Germany could have influenced the name of the novel, and also, Frankenstein is similar in syllabic context and origin to the maiden name of Mary's mother, Wollstonecraft. The year of *Frankenstein* was also the same year of the death of William, her second child, and the suicides of Shelley's wife, Harriet, and her half-sister, Fanny (Small, 1973).

At the time of Shelley's novel, galvanization and the use of electricity began to bring inanimate objects such as metal and corpses to "life" (Baldick, 1987). From the impact of electricity on science, the creation and vitality of Shelley's Monster from an inanimate corpse was quite real to the contemporary society. Another influence upon the Monster's character included automata or mechanical men produced in Switzerland in 1814 called "*nouveau Promethee*" (Ketterer, 1979). M. Butler (1996) further mentions the influence of the vitalist debates on the origin of life between the medical professors Lawrence and Abernathy as a possible component of the concept of the Monster's creation. Lawrence, the typical scientist, was a materialist who studied life to answer the mysteries of life. On the other hand, Abernathy the vitalist (Victor Frankenstein) mandated that the study of life alone does not uncover life's secrets and that an added force is necessary to create life; to ignite the soul, a certain spark or electric impulse was needed. Lawrence's *Lectures on Physiology, Zoology and the Natural History of Man* published in 1819 caused tremendous controversy in English society because of its challenges to contemporary anatomical study and evolutionary theory. The impact of

Lawrence's book and resulting changes in medical education may have been a major factor in the revisions of Shelley's novel (Butler, 1996).

Many characters in *Frankenstein* relate to the life of Percy Bysshe Shelley. For instance, the character of Victor Frankenstein was most likely modeled after Shelley, because Shelley's nickname as a child was Victor. Likewise, his sister and mother were both named Elizabeth like the adopted cousin of Victor in the novel (Baldick, 1987). Ketterer (1979) also concurs that Elizabeth's character could have been derived from Shelley's sister, his closest childhood friend. Like Victor, Shelley was fascinated with the topics of science, the occult, galvanism, electricity, and the secrets of nature. Similar to Victor, Shelley was also preoccupied with death, decay, tombs, and charnel houses. According to Small, in the eyes of mankind, both Shelley and Victor are incapable of being evil and both possess a golden innocence that exempts them from the blame of their own faults and imperfections. The event in the novel when Victor sees the Monster at the window after Elizabeth's murder correlates to Percy Shelley's nightmare of an envisioned attacker, thereby exhibiting another common factor between the Victor's and Percy's character (1973).

Other elements in the novel revolve around Mary Shelley's life. William, Victor's brother and the first victim of the Monster, is also the name of Mary Shelley's father, her half-brother, and her son (Baldick, 1987). Ketterer further states that the character Henry Clerval may have been drawn from a combination of personality traits from Percy Shelley and her step-sister Claire. The characters of Elizabeth, Victor, and Clerval in the novel may represent the relationship of Mary, Percy, and Claire. Likewise, the letters between the lovers Safie and Felix from the cottage are based on letters between Mary Shelley's parents, Godwin and Mary Wollstonecraft. Other literary influences on Mary Shelley's novel included Ovid's

Metamorphosis (1567); Marlowe's *Faustus* (1604); Milton's *Paradise Lost* (1667); Rousseau's *Émile* (1762); Mary Wollstonecraft's *Vindication of the Rights of Women* (1792); Godwin's *Caleb Williams* (1794) and *St. Leon: A Tale of the Sixteenth Century* (1799); Samuel Taylor Coleridge's *Rime of the Ancient Mariner* (1798); and Percy Shelley's *Prometheus Unbound* (1820) (Baldick, 1987).

SECTION II: CRITICAL ATTENTION TO THEMES OF *FRANKENSTEIN* FROM SHELLEY'S ERA TO MODERN DAY

Examining the contemporary and present critical approaches to Shelley's *Frankenstein*, six major themes emerge: *Modern Prometheus, Lucifer/Satan Rebellion, Redemption Through Love: The Unlovable Monster Problem, Salvation Through God, Social Neglect and Solitude, and Monsters of Technology and Political Power*. Within this section, each theme will be defined and explored from psychological, social, literary, scientific, and cultural perspectives.

Modern Prometheus

One of the major themes expressed in Mary Shelley's text is derived from the novel's name *Frankenstein, or The Modern Prometheus*. Levine & Knoepfmacher (1979) suggests the tale:

[E]choes the old stories of Faust and Prometheus, exploring the limits of ambition and rebelliousness and their moral implications; but it is also the tale of a '*modern Prometheus*' and as such it is a secular myth, with no metaphysical machinery, no gods: the creation is from mortal bodies with the assistance of electricity, not spirit; and the deaths are not pursued beyond the grave (p. 4).

While it is true that Shelley's story uses secular characters, who are unable to directly interact with the metaphysical or spiritual, Shelley often relates the characters of Victor and the Monster to those of Prometheus, Lucifer, and Adam. The recurrence of these themes throughout the novel, makes it impossible to ignore the moral symbolism of *Prometheus*. The character Prometheus is famous in myths for his rebellion of stealing fire (representing knowledge and power) from the gods. Zeus, God of the Gods in Greek mythology thereby punishes Prometheus for his actions by chaining him to a mountain where an eagle eternally devoured his liver (which regrew every nightfall). Another *Prometheus* myth often overlooked (*Prometheus plasticator*) is

where Prometheus actually creates man. Both these myths apply to *Frankenstein* in that a lesser being rebels or acts beyond his capabilities, thereby challenging the supreme status of God (Levine & Knoepfmacher, 1981).

Small (1973) traces the myth of Prometheus as a beneficial, equal relationship between Prometheus and God (Christian) in the following:

Typically Prometheus appears in medieval iconography as animating man after the primal creation has been performed by God; he does so by bringing a flame to endow man's body with soul, but there is no suggestion that the flame has been stolen, nor of any conflict between Prometheus and the Almighty (p. 49).

Unlike the medieval where God and Prometheus coexist peacefully, in the Renaissance, the Prometheus myth illustrates conflict between Prometheus and God. Here Small (1973) illustrates the punishment wrought by knowledge:

[The] story of Prometheus is interpreted as an allegory of the soul seeking after truth and his torture from the pain brought by reason; after having stolen one beam of light from heaven, the soul is 'beset by the continuous gnawing of inquiry, the most ravenous of vultures;' only death can bring release, carrying the soul to the source of all knowledge, where it will 'be entirely filled with the whole light.' (p. 49)

These mythological themes are evident in the plot of *Frankenstein* by Victor creating life. Like Prometheus, Victor only creates man, never woman, and both Victor and his Monster suffer as Prometheus does from the pain brought by reason. Baldick (1987) further states, "Knowledge is shown to be double-edged, its benefits and hazards depending upon the circumstances, and the spirit in which it is pursued...seeking knowledge *in* solitude, they [Robert Walton, Victor, and the Monster] are condemned to find only a more distressing knowledge *of* solitude" (p.45-46).

The one main difference between Victor and Prometheus is that Prometheus created life from raw materials whereas "Frankenstein is a vitalist. That is, he proposes to give life back to previously living matter" (James, & Field, 1994, p. 49). Despite this difference, both the myth of

Prometheus and Mary Shelley's *Frankenstein* explore the possibility of knowledge wreaking destruction, rejection, torture, and pain to the world. Shelley's *Frankenstein, or The Modern Prometheus* resounds the theme found in the Promethean myth that knowledge has the possibility to bring equality, yet simultaneously constructs a barrier isolating one's self from the rest of humanity.

Lucifer/Satan Rebellion

Mary Shelley in her introduction to the 1831 revised edition exclaims, "Frightful must it be; for supremely frightful would be the effect of any human endeavor to mock the stupendous mechanism of the Creator of the world" (Hunter, 1996, p. 172). The references to *Paradise Lost* in the novel plus Shelley's quote in the introduction alludes to another key theme, the rebellion of Lucifer against God and his fall to becoming Satan. Tropp (1976) splits this rebellion between creator and creation in the following quote:

While planning his experiment, Victor felt like Lucifer: ' I trod heaven in my thoughts, now exulting in my powers, now burning with the idea of their effects.' Like Lucifer before the Fall, Frankenstein before the Monster is in rebellion against his own creator, jealous of his place in his own family, experimenting with a technological imitation of the heavenly thunderbolt, and planning to invert the natural order of things. The interplay of Frankenstein/Monster is somewhat like the relationship between Lucifer/Satan. Each 'monster' is, in outward appearance, a reflection of the inner self of its creator, both separate entity and other self, conceived at the moment of rebellion against God and given form when hoped-for triumph gives way to disaster. (pp. 69-70)

According to Oates (1984), Victor Frankenstein is a "demonic parody (or extension) of Milton's God," (p. 545). Yet, like Lucifer (another demon god), he fails in his attempt to be a god because he denies responsibility for his actions.

While *Paradise Lost* is to Frankenstein's demon...the picture of an 'omnipotent God warring with his creatures,' *Frankenstein* is the picture of a finite and flawed god at war with, and eventually overcome by, his creation. It is a parable for our time, an enduring prophecy . . . of the lethal nature of *denial*: denial of responsibility for one's actions (p. 553).

Victor's continual refusal to take any responsibility for his rash ambition yields his eventual destruction. Here, it seems that Oates is discussing social responsibility rather than the moral implications regarding Victor's fall. However, she continues, "it is a mistake to read *Frankenstein* as a modern novel of psychological realism . . . its concerns are pointedly moral and didactic" (p. 549). Victor fails in his godliness because he disregards God's responsibility (to love, teach, forgive, and care for his creation).

Gilbert and Gubar compare the characters of Victor and the Monster to Adam and Satan. Victor, like Adam, begins his life in an Eden-like paradise with loving parents and loyal friends (Elizabeth and Clerval). Yet, like Adam whose Father forbids him to touch the tree of knowledge, so Victor is also forbidden by his father to pursue "arcane knowledge" (Hunter, 1996, p. 231). Victor falls out of his Eden as he pursues the forbidden knowledge, and "As his researches into the secrets of nature become more feverish . . . Victor begins to metamorphose from Adam to Satan" (Hunter, p. 231). Likewise, the Monster also shares similarities with Adam as he experiences the newness of the world around him in the forest, yet as an outcast, he resembles Satan. According to Gilbert and Gubar, these similarities between Victor and the Monster create a parallel existence that drives them to the same fate. The following passage confirms this linked destiny:

[They] appear to be trying to understand their presence in a fallen world, and trying at the same time to define the nature of the lost paradise that must have existed before the fall. But, unlike Adam, . . . [have] fallen directly into hell (Hunter, 1996, p. 229).

Lipking offers another perspective on the fall of mankind in the following passage:

If everything nature makes is good, and nature makes man, how does man come to be so unnatural . . . to make everything bad? The answer, of course, is society, where institutions stifle nature and disfigure the humanity formed by the Author of things (Hunter, 1996, p. 322).

In this view, society eventually corrupts Victor, and it is the evils of society that cause Victor's unnatural obsession with the creation of a disfigured assembly of humanity. These same ills cause the unnatural being and also the creature's eventual downfall. According to Lipking, "society is like the tree of knowledge or power that causes mankind (Adam and Lucifer) to fall away from God" (pp. 322-23).

Redemption Through Love: The Unlovable Monster Problem

Another important vehicle for carrying Shelley's themes is Victor Frankenstein's creature, also called "the Monster." Percy Shelley's comment (1817) on the book's main theme "Treat a person ill, and he will become wicked" (Hunter, 1996, p. 186), suggests that the way to tame the Monster is to love; love is the only path of redemption for the Monster. Small (1973) asks the following question:

How is it possible genuinely to love our opposites and enemies, for their sake and not our own? How is Frankenstein to love the Monster . . . Love is owed them...since love is the inheritance of every living creature under the sun, the shadow of its deprivation is felt as black injustice; but how is light to be cast into the shade? (p. 319)

Definition of a Monster

In order to analyze this theme properly, one must first define Shelley's Monster to understand why he is difficult to love by his creator and society. Brown (2005) states the Monster could be a supernatural being, "a religious term referring to god and angels" (p. 192). The Monster could be some aspect of god or an angel, and, as a result, it is incapable of being accepted by mere human capacities. Another definition of the Monster is a horrid creature; the sight of the Monster brings about his ruin. Ketterer's *Frankenstein's Creation: The Book, The Monster, and Human Reality* (1979) maintains that a Monster is a metaphor of the elements of

nature meaning his traits are so immense that one stands in awe or horror as in the case of Frankenstein's Monster.

Another reason offered is “the [M]onster is not too large but ‘too big’ to grasp. It can be made, perhaps even in a sense born, but it cannot be conceived” (Brown, 2005, p. 191). Lowe-Evans reasons that the Monster is “impossible to categorize and therefore impossible to love In a scheme where interdependent beings fall into well-defined categories—father, mother, brother, sister—there is no place for one who does not fit in. Nor is there the possibility for true equality or absolute freedom” (1993, p. 57). Likewise, J. Korg (1998) suggests “His [the Monster's] existence implies that there are other forms of life, other worlds, other planes of existence besides the one we are accustomed to. He is not only outside of nature, but in opposition to nature, a being nature cannot create” (p.11).

Other characteristics of the Monster, Brown (2005) attributes as follows:

The [M]onster has no name because it has no one to give it a name. No one, that is, stands in a natural relationship to it . . . the [M]onster yearns for its creator, it normally calls itself Frankenstein's ‘creature.’ Yet it repeatedly calls humans ‘creatures,’ not because it shares an identity with them but only because it sees in them an alliance with a creator and desires the same for itself Victor later loses his ‘creatureliness’ when Elizabeth dies. He has become set apart, plagued. That is the fate of a [M]onster (p. 192).

Also, Brown indicates that a Monster is one who does not have a position in the natural order, which results in a continuous debate amongst scholars whether disorder is brought on by the Monster's actions or the circumstances of his irregular placement that expose the inherent monstrosities in nature. Brown (2005) maintains the latter view stating, “The [M]onster reflects back to humans their buried drives and obsessions . . . the [M]onster is a figure of an impossible truth” (p. 198).

Therefore, a Monster may be a supernatural creature, a diseased or disturbed human, a reflection of horrific truths, or a victim of isolation, etc. With the exception of Lowe-Evans's description, the definitions depict a Monster as a being who is difficult (*not impossible*) to love, whether he belongs in the natural order or not.

A Monster Lies in Everyone

Small responds to the unlovable Monster problem with the following reason:

The peril arises rather when science puts on a moral disguise and proposes for itself a moral goal, no less indeed than perfection . . . so that [science's purpose is hidden and] its [life's] real meaning is forgotten . . . [resulting in the acceptance of] faith—in nothing; hope—of nothing; love—for nothing, for there is nothing left that seems worthy to be loved. The known universe itself, re-animated back to front turns into a [M]onster of evil, waiting to revenge itself for its violation [of science] (p. 328).

To love the Monster, one must realize that the creation of the Monster in the pursuit of perfection is the evil, not the being itself. Whatever morals were lost in the creation of the Monster must consequently be absorbed by mankind. The Monster is no longer one being, but rather, a piece of the Monster lies within each individual (the Monster becomes every person). Wherever there is no hope, no faith, no love, is where the Monster (evil) lies. In order to love an unlovable Monster, one must isolate the things within that being causing the deprivation of hope, love, and faith; afterwards, what is left will be true and capable of giving and accepting love. As in Frankenstein, when De Lacey, the old blind man, speaks to the Monster with kindness and shows him an aspect of friendship, the Monster reacts with compassion and care. When shown violent rejection and neglect, the Monster reacts with a similar vengeance because his natural rights have been violated (Small, 1973).

Lowe-Evans (1993) states, "Except when he has been driven by rejection to seek revenge, the Creature naturally balances healthy egoism and selfless altruism" (p. 52). The

Monster acts in goodness when he rescues a drowning girl and provides food and firewood for a poor family. The Monster is not incapable of benefiting mankind and vice versa. To love the unlovable, one must look past the Monsters within or without each individual and recognize the goodness.

Along with Lowe-Evans, Levine and Knoepflmacher (1979) imply that the characters of Victor and the Monster illustrate that beings are both angels and demons, both creative and destructive. This places morality and the capacity for love within the individual psyche and not as a collective principle (one size fits all). In reference to evil in *Frankenstein*, George Levine (1996) proclaims, “evil is both positively present and largely inexplicable...Evil is a deadly and fascinating mystery originating in men’s minds as an inexplicable but inescapable aspect of human goodness” (Hunter, p. 209).

In accordance with Levine’s statement, Korg (1998) remarks:

The appearance of the [M]onster in human form creates a crisis by threatening the expected order of things and opening new and perhaps unwelcome ways of examining ourselves . . . They [Monsters] warn us that there are dangerous aspects of the human soul. But they also seem to embody a power and freedom that we envy and desire (pp. 12-13).

Gigante also mentions that Monsters depict “a complex and changing resistance to established authority” (2002, p. 567). As creatures of habit, humans reject extremes against the status quo. The Monster in *Frankenstein*, created of humans, from humans, and by humans should typically be accepted by humanity. However, Frankenstein’s Monster (or Creature) is rejected because he stands for what mankind most wants: superior strength, sensitivity, and compassion, and simultaneously most shuns: ugliness, violence, and the abnormal. Considering the creation of Monsters as scientific advancement and as art, Korg proclaims:

It is the function of art [and Frankenstein’s creature] to make things strange again, so that we recover the sensations of life...They open a door to direct

experiences not muffled by our habitual attitudes. They offer us experiences which are of value even if they arouse our fear or revulsion because they enable us to overcome imperceptiveness (pp. 17-18).

As Lipking further states, “Only by reading the sublime, the unknowable, as lovable can we prevent the creation of Monsters” (Hunter, 1996, p. 318).

Whole Beauty

Another aspect to the problem of loving the Monster is its physical ugliness. “Victor Frankenstein assembles his Monster from parts of corpses collected from charnel houses and dissecting rooms.” (Baldick, 1987, p. 33) The Monster, being made of a collection of corpses’ “perfect parts,” creates a body that is hideous because society values the concept of organicism (the whole over the individual parts themselves). The Monster is symbolic of society because as Baldick (1987) notes, “the individual has become a stunted fragment, society can be little more than a monstrous aggregation of incomplete parts” (p. 34-5). Baldick (1987) identifies Victor Frankenstein’s mistake in idealizing perfection in parts and not the whole as the source of the monstrosity.

Victor Frankenstein’s error is to have confused the beauty of the dead limbs he has collected with the beauty of a whole organism. According to the Idealist philosophy [also defined as organicism] of the Romantics, the beauty of the whole can arise only from a pure vital principle within, to which all subordinate parts and limbs will then conform. The parts, in a living being, can only be as beautiful as the animating principle which organizes them, and if this ‘spark of life’ proceeds as it does in Victor’s creation, from tormented isolation and guilty secrecy, the resulting assembly will only animate and embody forth that condition and display its moral ugliness. (p. 35)

To love a Monster, the Monster must be created from goodness or have some “vital principle” within. Otherwise, an assembly of perfect parts will be tainted by the imperfection of the whole self (Baldick, 1987).

Hustis (2003) declares:

Frankenstein's pity and compassion are purely intellectual responses to his creature's helplessness and misery and thus cannot withstand the physical reality of the [M]onster . . . Unwilling to acknowledge the 'magnitude and complexity' of his task and thereby practice responsible creativity, Frankenstein oversizes the 'minuteness of the parts' in an attempt to make the reality of his endeavor match the grandeur of his intentions . . . he thus conceives of life with blatant disregard for its specifics. Ultimately, this attitude will enable him to avoid grappling with the moral complexities and physical impracticalities of life in its concrete manifestations (p. 847).

Frankenstein's blind ambition leads to his disregard of the minute principles of life and the assembly but not unification of the Monster.

As Gigante (2000) agrees, "Frankenstein's Creature is only too real...an excess of existence" (p. 566). The Monster is too much to comprehend physically, mentally, and emotionally. Gigante continues, "Despite the fact that Victor specifically chose each feature for its beauty...the combined form cannot aesthetically contain its own existence" (2002, p. 569). According to Gigante, William Taylor Coleridge would have disproved of Victor's creation because it is "mechanical art," meaning it cannot bring an assembly of raw materials to a "harmonious whole" (p. 569). Again, Hustis and Gigante convey Victor's failure to exercise the concept of whole beauty.

In the course of the novel, the Monster is often condemned for his ugliness, because in Shelley's context, society views ugliness as evil. Immanuel Kant (1724-1804), a philosopher during Shelley's time, implies the reason it is possible to love the Monster is because it is impossible for ugliness to be inherently evil. If the being is not inherently evil, then his refracted ugliness (or absence of whole beauty) should be tolerable.

Kant's theory of ideal beauty illustrates this concept in the following:

The concept of good must be distilled from the ideal of 'pure' beauty since 'an estimate formed according to such a standard can never be purely aesthetic' It would follow that the concept of evil must likewise be distilled from the ideal of pure ugliness, but . . . while we can distill the good from the ideal of beauty, there

is no aesthetic ideal of the ugly from which to distill evil or anything else (Gigante, 2002, p. 574).

According to Kant, Shelley's Monster cannot be inherently evil simply from his ugly physical appearance. Here, Kant's philosophy combines with the actions of society in Shelley's novel that criticize the concept that ugliness equals evil.

Salvation Through God

The origin of evil and the path of salvation are also addressed in Mary Shelley's novel. Small's *Mary Shelley's Frankenstein* (1973) discusses that evil can stem from ill treatment (as shown with the Monster) but also from good intentions (as shown through Victor). Only God's will and actions redeem the soul as seen in the character Justine before she is wrongly executed for the murder of Victor's brother William:

I do not fear to die, . . . that pang is past. God raises my weakness, and gives me courage to endure the worst. I leave a sad and bitter world; and if you remember me, and think of me as of one unjustly condemned, I am resigned to the fate awaiting me. Learn from me . . . to submit in patience to the will of Heaven! (Shelley, 2004, p. 105)

As Ryan (1988) concludes, "Her [Justine's] faith brings consolation and serenity to 'the saintly sufferer' . . . as she awaits execution" (p. 151).

Small (1973) discusses the issue of the Monster's salvation as essential to both himself and humanity:

The Monster could only pray to Frankenstein, who rejected him; but in the last situation, when the metaphor vanishes [Frankenstein, the god, dies], it is not possible to reject him [the Monster], for he is no longer separate [from humanity by his creator's rejection], his being is quite simply ourselves. When by his agency, which is ours, we are bereft of everything, we will forgive him for being us as he will forgive us for trying to deny it; by which, merged with each other, we may ask to be forgiven. (p. 331)

For Small, even in the Monster's case, his salvation still relies upon the combined forgiveness of himself, mankind, and God. Likewise, mankind's salvation relies upon the Monster's

forgiveness and God. Though the laws of salvation seem slightly different for the Monster, in reality, Small contends that God is still the source of absolution.

Stephen Marcus (2002) concurs with Small in the following passage:

The [M]onster then returns and, standing over the coffin of his dead creator, pleads vainly for forgiveness and pardon for his crimes. He recounts his suffering, his misery, his abandonment and inconsolable isolation . . . the [M]onster demonstrates that . . . he is more human than the man who fabricated him—for remorse is one emotion that Frankenstein cannot feel (p.200).

Accordingly, Marcus demonstrates the overwhelming importance of remorse in the process of salvation. In witnessing the Monster's remorse, the explorer Robert Walton pities the Monster and does not kill him, thereby granting him a form of salvation. Despite the Monster's crimes against his creator and the rest of mankind, the Monster in the end of the novel illustrates yet another aspect of absolution, the necessity of humility.

Ryan (1988) reiterates that the Monster's faith is derived from the Christian view in Milton's *Paradise Lost*. According to Ryan, the Monster "is a better Christian than Victor Frankenstein" because he exhibits humbleness, acceptance of guilt for his own actions, and sustained faith in the truth of Christian ideals despite its irrelevance to his creation (p. 152). In the following passage, Ryan draws a new comparison between the Monster and Job rather than relating him to Lucifer, Satan, or Adam as Shelley does.

Victor Frankenstein is all the god he has, and the Monster...wrestling with him like Jacob or Job with their own visions of God, but receiving neither blessing nor insight...The Monster resembles Job in other ways too, such as his inability to understand the reason for the suffering he has endured even when still innocent of any offense. Like Job he attempts to justify himself by defining a rational relationship with his creator...also like Job in his inability to connect gratuitous suffering with the supposedly benevolent God revealed to him in *Paradise Lost*, preserving his faith intact despite his inability to understand (1988, p. 153).

According to Ryan (1988), the Monster demonstrates that his faith in Christian truths does not achieve his absolution, happiness, or sympathy. It appears that Christian redemption only

applies to humans, not Monsters. Yet, if, as Ryan states, Frankenstein's Monster resembles Job, then perhaps Shelley leaves it to the reader to decide whether the Monster is saved or not. Perhaps the Monster, who like Job in the final analysis, receives his rewards from God. Or perhaps as Oates (1984) suggests, "he has become by the novel's melodramatic conclusion a form of Christ: sinned against by all humankind, yet fundamentally blameless, and *yet* quite willing to die as a sacrifice [reminding everyone of Christ's similar sacrifice for mankind's redemption]" (p. 547).

Social Neglect and Solitude

Still other perspectives do not attribute Victor Frankenstein's tragedy to lack of moral obligation but rather neglect of social obligations and narcissism. As Hustis (2003) remarks, "[Shelley's novel] explores the ethics of a male creator's relationship to his progeny by questioning the extent to which he [Victor] incurs an obligation for the well-being and happiness of the creative act itself" (p. 846). Percy Shelley in his 1817 commentary on *Frankenstein* exclaims, "It is thus that, too often in society, those who are best qualified to be its benefactors and its ornaments are branded by some accident with scorn; and changed by neglect . . . into a scourge" (Hunter, 1996, p. 186). Levine and Knoepflmacher, (1979) remark, "Victor's worst sin is not the creation of the Monster but his refusal to take responsibility for it" (p. 10). The result of this irresponsibility, as Marcus (2002) mentions, is "Frankenstein's inevitably coming to share the monstrosity of the creature's condition—his solitude, his singularity, his being utterly outcast, his exile from human and communal forms of life" (p. 199). By failing to take responsibility for his creative actions and for his own Creature, Victor Frankenstein produces a Monster through isolation, rejection, and exile. However, while the Monster lives in involuntary exile, Victor's own withdrawal from humankind also produces a Monster within himself.

In accordance with Marcus, Coleman (2004) further claims, “Shelley’s successful attempt to humanize the Monster and demonize its creator is soundly assisted by paralleling their emotional experiences. The novel ends with the Monster’s physical demise only assumed, but clearly both he and his creator share the same psychological ruin” (p. 23). Finally, Lowe-Evans (1993) summarizes the various views of the creator/creature conflict in the following passage:

Rather than viewing the universal conflict as an interminable antagonism between the gods, humans, and their mediators, as the Greeks had done, or between God and Satan over the souls of mankind, as the Judeo-Christians do, the romantics saw the conflict as one between the individual and his or her own consciousness (p. 75-6).

Regardless of the view (psychological, social, religious, secular, etc.), because of Victor’s lack of responsibility, the Monster and Victor share the same conflicts (vengeance and solitude), and as result, both exhibit aspects of a Monster.

Baldick (1987) states that *Frankenstein* has no demons, angels, or God present though the characters may seem as such. Instead of dealing with these supernatural figures, Shelley depicts these qualities in humans by placing the responsibilities of creation within social and domestic roles.

Victor aims at first not to rival God but to be useful to humanity by eliminating disease, and all he creates is a single living creature From the [M]onster’s point of view, though, Victor is a ‘god’ of sorts, and it is through this perspective that the novel’s impieties emerge The [M]onster’s ‘god’ comes to be seen as an ineptly negligent creator whose conduct towards his creation is callously unjust (Baldick, 1987, p. 43).

Therefore, it is Victor’s “irresponsible solitude” (Baldick, 1987, p. 51) that causes the destruction of his world.

Victor hides away from his friend [Henry Clerval], from his family, and from his fiancée to turn corpses into a living being. The Monster, precisely *because* Victor’s own solitary condition is forced . . . upon him, turns Victor’s friend, family, and bride from living beings into corpses. Victor, miserable because he is

asocial, makes the Monster in his own image, thereby making him [the Monster] miserable and so antisocially malevolent. (Baldick, 1987, p. 51-2)

Victor's solitude was voluntary (he had a choice), while the Monster had no decision in his solitude. Consequently, the Monster's killing of innocent victims is a response to demonstrate society's victimization and social injustices towards the Monster. This reiterates the theme that the Monster is a reflection of society and illustrates the impact of social injustice upon innocents (Baldick, 1987).

Levine (1996) states, "The family is an aspect of the self and the self cannot survive bereft of its family" (p. 213). Continuing this concept of the importance of family to the social structure, Poovey (1996) maintains the following:

As long as domestic relationships govern an individual's affections, his or her desire will turn outward as love. But, when the individual loses or leaves the regulating influence of relationship with others, imaginative energy [or its product] always threatens to turn back on itself (p. 254).

Victor's lack of association with humanity leads to his own destruction because his creative endeavor responds against the negative forces of isolation and mistreatment. Yet, the fact that the Monster is capable of love, forgiveness, and remorse despite the lack of domestic relationships in his life (with the exception of old De Lacey) is remarkable and seems to contradict Poovey's statement. Though the Monster is greater than a human in physical strength and compassion, allowing him to sustain longer his capacity for love, ultimately, neither the Monster nor Victor survives without domestic relationships. At the death of his family and fiancée, Victor is consumed by grief and hatred. Likewise, at the destruction of his potential companion, the Monster is consumed with rage and despair. In both instances, the creative energy becomes destructive energy.

Monsters of Technology and Social Revolution

Tropp's depiction of the Monster does not define him as a psychologically or physically marred victim of injustice, an image of isolation and narcissism, nor a reflection of poor society and morality's ills. Rather, the Monster is sometimes seen as a representation of the fears of scientific development and the industrial revolution. Tropp (1990) refers to the themes of *Frankenstein* as such, "In the broadest sense, *Frankenstein* examined what technological and social revolution could create, and how it could rebound on its creators" (p. 39). Here, Victor symbolizes the pride in the ingenuity and creation of new technology, while the Monster demonstrates and embodies the fears and apprehension towards technology's effects on humanity. "The way technology was conceived at the time *Frankenstein* was created—not only as a way to imitate and replace human power, but as proof that human life was essentially mechanical" (Tropp, 1990, p. 20). Such experiments like Victor Frankenstein's Monster give "an image of life...an image only; it is life in death" (p. 32).

During the Industrial Revolution, human prisoners were used on treadmills to generate energy linked by gears to a windmill, and in accordance with these machines and similar to Frankenstein's creation, such inventions only served in perpetuating and adding to the overall misery of mankind. This dehumanization caused by the Industrial Revolution is exemplified in Victor Frankenstein as he slowly loses his humanity to the obsession of his creature's creation. Here, the Monster represents both ambition and loss of humanity. The creature is simply a device that gradually takes control of his creator (Tropp, 1990). Lowe-Evans (1993) mentions, "the likelihood that scientific experimentation and technological 'advances' will continue to be made without serious regard for their ethical consequences seems to ensure the eternal timeliness of *Frankenstein* and its place as the quintessential work of science fiction" (p. 11).

In observing Frankenstein's creation according to the scientific theory of entropy, one understands how monstrous technology might become. Levine and Knoepflmacher (1979) express the following:

[I]n any closed system, the new energy generated will be less than the energy expended in its creation, and that ultimately the system will run down. It took a great deal of death to make new life; the making of the [M]onster at the expense of Victor's immediate world . . . The world of mere matter is both finite and corrupted. Without the incalculable presence of divine spirit, creation can only entail destruction larger than itself. It is ultimately, this nightmare image that the Monster represents to our culture. (p. 17)

In this interpretation, the total amount of energy or life created is less than the total amount of energy consumed to produce the creation. The solution to avoiding the Monster of total annihilation is the presence of a divine spirit to bring balance and order to the creation. Applying this concept to her characters in *Frankenstein*, Shelley maintains that religion and morality are necessary elements in a technological world.

Unlike the rebellion of Prometheus, which carried moral implications, Victor and the Monster also represent social/political rebellion. Levine and Knoepflmacher (1979) state, "Victor's revolutionary action causes his isolation; the Monster's isolation causes his revolutionary action . . . the *Frankenstein* metaphor implies great ambiguity about where the burden of good and evil rests. Both Victor and the Monster imply resistance to the established order" (p. 12). The book illustrates both the need for limits in a secular world but also the need for revolution because society's confines pin down the human spirit. The Monster dreams of the ideal domestic community, but he realizes this dream is false and does not exist, because even domestic society can restrict freedom.

Levine and Knoepflmacher (1979) state the following:

Realism tends to remove the spirituality . . . The final reduction of the religious to the secular is perhaps most evident in the way the home is imagined as a temple.

In the idealized Elizabeth Lavenza, in Frankenstein's self-sacrificing mother, in selfless Justine, we have foreshadowings of the Victorian angel in the house. None of the angels survive: the monstrous . . . intrudes on the angelic world (p. 14).

This quote says that the glorified image of domestic community cannot exist in reality, and relates to the previous statement from the section **A Monster Lies in Everyone** warning against the possibility of scientific development becoming the moral code (p. 12). Reason and science will displace religion as the center of value and "The true monstrousness is not, then, the raging *id*...but the attempt of consciousness to impose itself on the world, either in the form of morality or science [M]onsters can destroy what we are culturally required to love and respect." (Levine & Knoepflmacher, 1979, p. 22, 29)

Critics of Mary Shelley's *Frankenstein* attempt to show that Monsters do exist in our culture as humans, creatures, victims, scientific advancements, social revolutions, and idols. In her novel, Shelley outlines the causes of these monstrosities to be the inability to love, displacement of religion and faith, loss of hope, rebellion against God or the status quo, and isolation. Levine and Knoepflmacher (1979) sum up the two most important points to take away from all these *Frankenstein* themes, "if [Victor] wants immortality, all the life in the world, he is doomed to take it away from others . . . Thinking he sought life in the embrace of death, Victor has in fact been seeking death in the embrace of life." (p. 37-8)

SECTION III: THEMES IN FILM ADAPTATIONS

Over the years, Mary Shelley's tale has continued to address audiences through film adaptations. Marcus (2002) verifies the popularity and endurance of *Frankenstein*:

It is one of those remarkable works that for a century and a half was kept alive entirely by itself, and only in the last twenty-five years or so has it entered fully and actively—been a deliberately enlisted and impressed—into the academic canon . . . it has never gone out of print . . . [and] since then more than 30 renderings and derivatives of, as well as variations upon, the tale have appeared on film (p. 191).

Despite the success of *Frankenstein* in films, adaptations fail fully to express Shelley's themes.

Disregard of the Monster as a sympathetic creature and treating him as a weapon rather than hideous being exposes poor representations of Shelley's themes in the films. Percy Shelley stated "language is a more direct representation of the actions and passions of our internal being, than colour, form, or motion" (Heffernan, (1997), p. 134). Films offer views of the Monster that the novel cannot, which consequently tend to blind the audience to his eloquence and sympathetic nature. "In the novel, the words of the [C]reature . . . cover our eyes, and our blindness to his appearance is precisely what enables us to see his invisible nobility . . . A faithful re-creation of the novel's central narrative, in fact, would never show the [M]onster at all" (p. 137). Despite these drawbacks, Heffernan concludes that films do offer important visual and audio representation not present in Shelley's text.

Whale's Frankenstein (1931) and Bride of Frankenstein (1935)

Lupack (1999) contends that early films witness the gradual evolution from presenting the Monster as victim into the Monster as weapon. Mad doctors also replace the mad scientists, "it is up to the doctors of body and mind to repair a world that has grown monstrous and gone mad" (Lupack, p. 50). James Whale's films of the 1930s are the best adaptations for the early twentieth century because they conveyed the most significant themes, which include those

presented in Section II: *modern Prometheus, Lucifer/Satan rebellion, salvation through God, redemption through love, social neglect and solitude, and Monsters of technology.*

English director James Whale produced *Frankenstein* (1931) in Hollywood, California and focused on the *Prometheus* myth symbolizing the development of knowledge through various elements of light (fire, electricity, sunlight, and the burning windmill). According to Whale, the effects of knowledge are both beneficial and harmful. Fire serves as a source of life by providing warmth and light in darkness, but also, it can destroy, as in the burning windmill. Electricity offers the benefits of technology towards mankind but also can be responsible for the creation of the Monster (a destructive being) (Lupack, 1999).

According to Whale, the use of religious symbolism depicts the Monster as a form of Christ. This was a huge contrast to Shelley's text that often identified the Monster as Adam or Satan. Whale's images of crucifixes in the cemetery and a burning windmill (appearing as a flaming cross) underscored his religious symbolism. Instead of a Satan or Adam who rebel against God (Victor), Whale's Monster is reacting as a victim of persecution. Despite this difference from Shelley's text, the Monster's creation still represents the *Lucifer/Satan rebellion* theme because Victor rebels against God through the act of creation, and later pays for this sin through the destructive acts of his Monster (Lupack, 1999).

Whale's 1931 version involves both heredity and environment as sources of the Monster's impairment. Fritz, Frankenstein's assistant, gives the Monster a criminal brain by mistake (heredity). Later, Fritz abuses the Monster and is killed by it (environment). When Dr. Waldman and Frankenstein decide to kill the Monster after Fritz's death, the situation resolves yet again with the Monster killing out of self defense. Then, society attacks the Monster after his accidental murder of a girl when the Monster playfully tosses her into a lake. Whale's Monster

is innocent and trusting, but dangerous. As a result, Frankenstein leads a mob to kill the Monster that society cannot restrain, teach, love, or accept illustrating the failure of society to try to tame the Monster through love and understanding.

In Whale's films, Boris Karloff plays the Monster, a green giant with bolts sticking out of his neck. Here, he appears more like an experiment gone wrong than a walking corpse. Though the Monster is not attractive, he is not hideous. This aspect along with Karloff's interpretation gives the Monster a strange but human quality, allowing the viewer to sympathize with the Monster's situation and emotions. Unlike Shelley's Monster, however, Whale's Monster does not speak (with the exception of the occasional growl or grunt), which gives it a naïve, innocence instead of a powerful persuasive eloquence. In Shelley's novel, Heffernan (1997) explains that it is the Monster's power to speak that elevates him beyond his unnatural features giving the reader a window into his thoughts and emotions not available in Whale's characterization.

The Whale films portray the Monster as "one whose malformed body proclaims the viciousness of his or her soul" (Heffernan, 1997, p. 140). Karloff's Monster (perhaps the most famous representation on film) cannot escape his being and according to Heffernan, "on screen as in the novel, the Monster knows the pitiless gaze of the other only as the witness to his inescapable monstrosity" (p. 146). Like Shelley's literary figure, Karloff's characterization can evoke sympathy but can never be seen as anything more than monstrous. This effectively illustrates the whole beauty aspect of "redemption through love," because the Monster cannot escape his inharmonious ugliness.

According to Lupack (1999), Whale illustrates *Monsters of technology* by portraying the "mindless mob" mentality and fears of World War I. The burning windmill where Monster and creator meet their doom correlates to the flaming crosses of the Ku Klux Klan (Lupack). Unlike

Shelley's novel where society only rejects the Monster, in this film, society physically and willingly seeks to destroy him for his existence and crimes. However, no blame is placed upon Frankenstein, which illustrates social neglect and solitude through the depiction of Victor's irresponsibility and certain blamelessness in the Monster's creation and subsequent actions (Lupack, 1999).

In *Bride of Frankenstein* (1935), Whale develops an extra character, Dr. Pretorious, who wishes to create the perfect weapon (not a person) to rule the world (Laemmle & Whale, 1935). Seen in this light, Victor represents Lucifer in his pursuit of knowledge and Pretorious follows as Satan. Lupack (1999) comments:

Through Pretorious, Whale shows us the true nature of the [Hitler's] eugenic dream—the 'gods' are indistinguishable from the [M]onsters. Pretorious' passion to breed a new race and new life compensates for his . . . perverse love of death . . . if Pretorious were ever to succeed, he would make the world a cemetery. (p. 45)

Whale further captures the fears leading up to World War II by weaving Shelley's *Lucifer/Satan rebellion* and *Monsters of technology* into the plot. Knowledge has the potential to transform life into a state of living death.

The character of the Monster continues to display loveable, humanistic qualities as he visits a hermit (Shelley's old, blind De Lacey). Here, Whale continues the religious symbolism alluding to "salvation through God" as the Monster receives bread and wine, the sacraments of communion. Through this demonstration of generosity and forgiveness, 'redemption through love' is also explored as the Monster learns of love and friendship. Later, the Monster's innate goodness is revealed as he saves a drowning shepherdess. However, his intentions are misunderstood when the townspeople arrive upon the scene responding with gunfire. At this point in the story, the Monster retreats to the tombs illustrating social neglect and isolation.

Instead of finding comfort with the living, the Monster resolves that his place is with the dead (Lupack, 1999) portraying overall the themes of social neglect, salvation, social isolation, and redemption through love.

The friendship of the Monster and Pretorious results in the creation of a mate for the Monster. However, the Monster's bride rejects both his and her own existence because unlike the Monster's brain (from a corpse), her brain was transplanted from a live person and therefore reacts as the rest of humanity upon the ugliness she perceives. At the rejection by his bride, the Monster declares that they both belong with the dead and the laboratory is blown up. The Monster's bride cannot love him because she exhibits whole beauty; her mind never died (she is still on the level of the living) and her body was a whole corpse (not a sum of dead parts). Also, the Monster's bride conveys that a Monster lies in everyone because she is a combination of the physical form of the Monster (a dead corpse revitalized) and the mind of humanity (live brain) (Lupack, 1999).

Fisher's Curse of Frankenstein (1957) and Revenge of Frankenstein (1958)

Lupack (1999) reasons that during the 1950s, Monsters became larger and more destructive as a result of the fear generated by the atomic bomb. *The Thing* in 1951 introduced an alien Monster instead of a Monster created by humans. In 1956, *Forbidden Planet* involved a scientist's discovery of technology giving unlimited power to man. This technology eventually creates a Monster out of Dr. Morbius's subconscious hatred that will ultimately destroy the world. The Monsters of the 1950s are created not by man, but by man's desire and by technology and tend to focus on *redemption through love* and *Monsters of technology*.

Lupack (1999) states the following about Frankenstein in the 1950s:

Monsters of the Fifties films are not of the same species as the first Monster, though they have much the same function and share a common ancestor. On the

cultural level, [M]onsters visualize and exorcise group anxieties. Mary Shelley's *Monster* was in part a manifestation of the fear, engendered by galvanic experiments, that the secret of life was about to be discovered. (p. 55)

Though *Frankenstein* initially seems good in director Terrence Fisher's *Curse of Frankenstein* (1957), Victor uses the Monster solely as a weapon for his own selfish purposes, illustrating *Monsters of technology*. With this film, Fisher blatantly contradicts the *Lucifer/Satan rebellion* and *modern Prometheus* themes because in Shelley's novel, Victor and the Monster were initially good, whereas Fisher's film clearly depicts two Monsters from the beginning in Victor and the Monster. Through this characterization, Fisher conveys the capability of Monsters within humanity, thereby, relating to an aspect of Shelley's "redemption through love" (Lupack, 1999).

However, Fisher's Victor is never seen in a positive light, making it difficult to attribute the Monster's actions to lack of love because it seems that this particular Victor is incapable of love himself. Unlike Shelley's Victor, who is sympathetic, the audience hates Fisher's Victor and eradicates any potential moral lesson in the storyline because there is no protagonist to balance the evil. Though Fisher adheres to the *Monsters of technology*, his representation of *redemption through love* is shallow and under developed. Fisher's focus is on fear whereas Shelley's is on morality and love; Fisher's film shifts the hatred of the Monster to hatred of Victor (Fisher, 1957).

According to Fisher's *Revenge of Frankenstein* (1958), Frankenstein, after being saved from execution, disguises himself as Dr. Stein. The "good doctor" begins collecting parts of bodies to rebuild his creation. Once again, Hines and Fisher (1958) emphasize the scientist as the Monster rather than its creation, and continue to express the necessity of whole beauty as an

aspect of “redemption through love.” Regarding whole beauty, Lupack (1999) states the following:

Frankenstein’s denial of the part the body plays in making up the self is, first of all, a denial of death. If the brain can outlive the body then, in [Frankenstein’s] mind, the self is immortal. But in the process, he must deny feeling and life. He sees man as only matter, reducing existence to ‘a dull affair, soundless, scentless, colorless, merely the hurrying of material endlessly, meaninglessly’” (p. 64).

This theme, also found in Shelley’s Victor, shows mankind’s interpretation of perfection and immortality only creates a life without meaning; a life of chaos and a life of death as opposed to the immortal interpretation of God who created humanity with a purpose, order, and life. The definition of Monster has changed from Shelley’s sympathetic victim acting against injustice in the Romantic Era, to the immortal Monster used as a weapon against society in the 1930s and 1940s, and finally, to the scientist who has become the immortal Monster.

Branagh’s *Mary Shelley’s Frankenstein* (1994)

Modern films continue to explore the context of *Frankenstein* in the twentieth century as well as to recapture the original meaning of Shelley’s text. *Frankenstein* (1993) and *Mary Shelley’s Frankenstein* (1994) both aspire to create closer adaptations to Shelley’s work using the original settings, complete representation of characters including the minor roles, and a more humane Monster. Kenneth Branagh’s adaptation focuses on *Modern Prometheus*, *Lucifer/Satan Rebellion*, *Redemption Through Love*, *Social Neglect and Solitude*, and *Monsters of technology*. Conveying the most of Shelley’s themes in a single film compared to any film production thus far, Branagh’s version remains the closest to the original text.

Rike (1995) concurs that Branagh’s film demonstrates the tragedy of humans attempting to be godlike in the characterization of Victor Frankenstein. Victor’s creation stems from the grief over his mother’s death, and as a result, Victor rejects his Monster as the embodiment of his

negative emotions. His return to Switzerland to escape the dread of his horrid creation only brings him more sadness with his brother's murder. The second creation scene involves the revitalization of Elizabeth's corpse. Branagh shows that Victor will do anything to take back the death of his bride. From the beginning to the end, he still has not learned to accept death, only to fight it. Shelley's Victor, devoured by the guilt of his creation and loved ones' deaths, never makes the same mistake by bringing another creature to life as Branagh's Victor does. However, after losing everything, both Branagh's and Shelley's Victors leave with a vengeance in pursuit of the Monster across the globe. Branagh achieves aspects of *modern Prometheus* and *social neglect and isolation*.

Heffernan (1997) asserts that both Shelley's and Branagh's Victor find the living creature to be hideous, yet Branagh's Victor makes an initial attempt to help the creature, whereas Shelley's Victor simply shuns his creation from the initial point of life. Likewise, Branagh's film Victor shows far more affection towards Elizabeth than Shelley's, demonstrating more compassion than the Victor of the novel. This creates a greater contrast to the Monster than Shelley's Victor because the Monster actually gains then loses an aspect of his creator's love thereby emphasizing *social neglect and isolation*.

Branagh's Monster does not represent the revitalization of a whole corpse as some movies portray, but instead represents its true form, "a patchwork quilt of flesh cut from dead bodies, a paradoxically ugly composite of features 'selected...as beautiful'" (Heffernan, 1997, p. 138). Unlike previous films, Branagh attempts to produce the creature as Shelley's did both in physical, mental, and emotional capacity. According to Rike (1995), "The slow turn from yearning for love to despair at being rejected to hatred and revenge is rendered with accuracy and

pathos unmatched by other film attempts” (p. 177). Through Branagh’s *Monster*, the viewer witnesses the themes of *redemption through love* and *social neglect and solitude*.

Rike (1995) declares that Robert De Niro’s characterization of the Monster brings perhaps the closest representation of Shelley’s Monster to film with his sympathetic, passionate actions and eloquent use of speech. Likewise, the modern special effects add increased validity to the Monster’s creation making Shelley’s progeny truly come to life on screen. Branagh does an exceedingly accurate depiction of conveying both the angels and demons within *Monster* and *Creator*, and also of displaying the *Lucifer/Satan rebellion* and *redemption through love* themes. However, Rike determines Branagh’s *Monster*, though pitiful, is not sympathetic. It is this aspect that causes *Mary Shelley’s Frankenstein* (1994) to fail at rendering the most compelling moments of the novel. Because the audience cannot care for the Monster, his entire story and quest for companionship remain irrelevant; the audience instead of sympathizing with both Victor and his creation (as in the novel), finds the creature “pathetic and monstrous” (Rike, 1995, p. 178).

Branagh (1994) suggests that the film addresses Shelley’s moral and religious themes and also warns of the replacement of religion with science by demonstrating the dangers of technology and the power it has to revolutionize and change society in harmful ways. Despite the evidence acknowledging the film as perhaps the best and closest adaptation created, Branagh lacks elements of one of Shelley’s themes (*Christian salvation through God*), and as such, fails to develop an equivalent or more compelling adaptation than Shelley’s novel.

SECTION IV: APPLICATION TO CREATIVE PRODUCT AND CONCLUSIONS

Mary Shelley's story of *Frankenstein* has evolved through film and stage since its creation in 1818; each era adding its own fears and characters in the creation of a "new" Monster and subsequently developing a new perspective. This research suggests that each work attempts to adapt Shelley's themes to a specific cultural epoch, or to apply Shelley's original story to current audiences. However, most of these works succeed only in presenting a few of the themes or fail in some aspect of adapting the novel fully to audiences of the twenty-first century. David Pinchley in his afterword included in the Collector's Library Edition of *Frankenstein* asserts that:

Missing from the popular imagination are Mary Shelley's powerful depiction of the dangers of knowledge and ambition, the fluctuating moods inspired by solitude and loss, and the enduringly troubled relationship between man and deity (implied in the novel's alternative title *The Modern Prometheus*) . . . All that remains is a notion of science perverted by a madman and an image of a towering abomination with metal bolts sticking out of his neck (2004, p. 270).

In order to do justice to Mary Shelley's *Frankenstein*, an original play must draw from these past productions and create a text that fully exhibits all of her themes paying special attention to their moral and religious implications. Musical elements such as a string quartet and a chorus have been chosen to enhance the flow of the script and understanding of the concepts. Below is an analysis of how *Characters, Diction, Plot, Spectacle, Melody, and Thought (Themes)* observed in Shelley's original work were interpolated into a contemporary musical adaptation.

Characters

In the interest of time and practicality constraints, not all of Shelley's characters were included within the script, but typically playwrights and screenwriters often merge elements (including characters) in adaptations. To avoid complete omission of their importance to the plot and themes, certain quotes and dialogue from Robert Walton (the arctic explorer), Alphonse

Frankenstein (Victor's Father), Henry Clerval (Victor's loyal best friend), and Justine (beloved household servant) were used to flesh out the main characters and chorus roles giving the themes more impact.

The character of Victor Frankenstein embodies the intelligent, ambitious youth, who seeks to understand the greatest mysteries of life, but he is also extremely sensitive, lacks the ability to cope with difficult situations, and is afraid of death. His initial depression and isolation projected onto a dead body, which brings Victor's worst fears (death taking life and love) to fruition, and logically, Victor rejects his creature. Still driven by fear and guilt, Victor further isolates himself, ultimately causing the Creature's vengeance to swallow all the things he cherishes. In a self-fulfilling prophecy, Victor's character demonstrates the overwhelming power that fear holds over action. His lack of control over his fears led Victor to bring to life the very things he tried to overcome. To the audience, Victor should symbolize that humanity is afraid of what it cannot accept, and that fear is one of the most dangerous creators of all.

The Monster or creature also demonstrates important aspects of humanity. Unlike many of the early adaptations, this script portrays him as a sympathetic character, who was innately good but became a Monster as a result of others' reactions of rejection, violence, and hatred. The Monster is unique, but is not new because he is created from human corpses. Because of his construction, the Monster relates to humans more than any other characters within the play realize. However, his birth was from dead instead of living beings and because of this, the Monster is separated physically from the rest of creation. Accordingly, the Monster will appear onstage with some physical deformities, but not to the extent that he appears alien. The audience must be able to see his humanity as well as hear and feel it within his dialogue and actions.

Throughout the play, the Monster continually illustrates the fine line that opposites play against one another: creature vs. monster; victim vs. tyrant; crime vs. justice; innocence vs. knowledge; guilt vs. responsibility; salvation vs. damnation; depiction vs. reflection; and love vs. hate. Perhaps, the most important aspect of the Monster's character is his search for love. Similar to Percy Shelley's belief, the Monster ultimately teaches that love, rather than fear and isolation, will turn even the most despised to good.

Elizabeth's character continually expresses angelic, religious themes through her actions of love, kindness, and patience. Her passive, determined nature allows Elizabeth to overcome the tragedies of the Frankenstein family and in essence to tie Victor to humanity. Even in her death, she tries to teach Victor that submission to God will release him from his guilt and isolation. A representation of Elizabeth's character as a spirit has been added; and though this addition disregards Shelley's realistic convention (no supernatural figures), the effect creates a concrete image to juxtapose the effects of faith and life-after-death against Victor's doubt and creation of life from death. As with all mankind, Elizabeth shows that mere mortals cannot possess total control, but do have a single redeeming quality: the ability to love.

The role of the chorus varies throughout the play functioning as a neutral body interacting with main characters and commenting upon the action to convey information to the audience through music and dialogue. In attempting to incorporate Shelley's themes with only three main characters, the chorus provided the best vehicle to serve as townspeople, funeral gatherers, wedding guests, narrators, and to play individual minor roles (William and Old DeLacey) that filled out the storyline and moved the action along smoothly. The script calls for the chorus members to appear in neutral colored robes with hoods for the majority of the time in order to maintain their supporting role rather than upstage main events. For soloists, the script dictates

that their costumes be worn underneath the chorus robes for specific characters such as William and the DeLacey blind man, which provides further distinction and development for minor characters apart from the entire chorus.

Diction

In order to preserve Shelley's text as closely as possible, the initial play concept was based on a series of notes and quotations compiled during my individual analysis of Shelley's text through two readings (See Appendix A). The original concept was a reader's theatre with three narrators (Elizabeth, Victor, and the Monster), who carried Shelley's themes through various quotations from the text that were connected by incidental music. After several revisions and more research of other dramatic interpretations of the text, the context of the themes was too difficult to understand from a loose string of quotations and music. Because the goal of any dramatic work is to express specific themes to the audience, the play was restructured into a play with three main characters (Victor, Elizabeth, and the Monster) who carried the majority of the action and dialogue to clarify the message of the themes.

Though the script uses several quotations directly from Shelley's text, it was necessary to adjust the wording in order for twenty-first century listeners to understand the context and emotion of the characters. The goal in adding or changing words was to capture the flavor of Romanticism and the early nineteenth century, while simultaneously conveying a clear representation to the audience. As with any adaptation, any alterations in the language were made solely for practical purposes without compromising Shelley's words. Below are two examples of how the wording was changed to adhere to modern audiences; the first shows moderate changes in the text and the second illustrates the strict adherence to Shelley's language:

ORIGINAL

MONSTER- Remember, that I am thy creature; I ought to be thy Adam; but I am rather the fallen angel, who thou drivest from joy for no misdeed. Everywhere I see bliss, from which I alone am irrevocably excluded. I was benevolent and good; misery made me a fiend. Make me happy, and I shall again be virtuous....Shall I not then hate them who abhor me? (M. Shelley, 1818, p. 120)

ADAPTATION

MONSTER-(*angry*) I am malicious *because* mankind shuns me and deems me evil. And you, my creator, would tear me to pieces and triumph without remorse. Remember that, and tell me why should I pity man more than he pities me? I am your creature! I ought to be your Adam not your fallen angel. Everywhere I see bliss, from which I alone am excluded. I was benevolent and good; misery and the fear of men made me a fiend. Make me happy, show me love and I shall again be virtuous.

ORIGINAL

MONSTER- Accursed creator! Why did you form a monster so hideous that even *you* turned from me in disgust? God, in pity, made man beautiful and alluring, after his own image; but my form is a filthy type of yours, more horrid even from the very resemblance. Satan had his companions, fellow-devils, to admire and encourage him; but I am solitary and abhorred. (M. Shelley, 1818, p.156)

ADAPTATION

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Plot

The time and place of Shelley's tale remained the same, beginning around 1790 in Switzerland (the year 1790 was chosen because letters from the explorer Robert Walton are dated 17—, and because the novel was written in the early 19th century). The majority of the play takes place in three locations: the Frankenstein house in Switzerland, an old charnel house near Ingolstadt University in Germany, and the wilderness of Switzerland. Additional scenes are

placed in front of a curtain or scrim and include the De Lacey cottage, a wedding, and a funeral. For practical staging purposes, instead of traveling to Scotland or the Arctic, Victor simply returns to the chanel house near Ingolstadt to create the female monster and his final confrontation with the Monster occurs in the wilderness of Switzerland. The application of these to the set design will be discussed later under the heading of *Spectacle* (p. 45).

Similar to Branagh's adaptation, Scene I begins at the Frankenstein household in Geneva, Switzerland and depicts the death of Victor's mother, Caroline Frankenstein. This was chosen as the inciting incident because it immediately illustrates Victor's fear of loss and the beginning of his quest for higher powers. The death of Victor's mother displays the range of Victor's emotions and the different ways Victor and Elizabeth react to handling grief. Compelled to seek power and knowledge beyond the ordinary scope of science, Victor ultimately follows the path towards isolation, fear, and doom.

In Scene II, the chorus introduces one of the recurring themes of salvation through God, "For within our loving sacrifice, there lies the path to salvation." (Appendix B, p. 66) While Elizabeth accepts the chorus's concept of death (a natural act created by the will of God), Victor violently objects to surrendering his loved ones to God. Standing before his mother's coffin at the funeral, Victor raises the major dramatic in his oath: Will Victor save his loved ones from what he perceives as God's wrath (death)?

Scene III, located in the garden, establishes the engagement of Victor and Elizabeth and the reason for Victor's departure to Ingolstadt University. Here, Elizabeth releases her grief physically in the labor of gardening while Victor uses his grief to spur him onwards to greater depths of knowledge (Ingolstadt). In this way, Victor denies his grief, attempting to replace it with knowledge whereas Elizabeth works past her grief and accepts the situation. Elizabeth's

frank expression of doubt and fear towards Victor's departure gives the impression that she too is human and susceptible to weakness; however, her dialogue also expresses her strength and honesty towards Victor; Elizabeth hides nothing. On the other hand, Victor fails to share his doubts and aspirations with anyone but himself, and therein, begins his journey of isolation from humanity.

After his departure, Victor not only isolates himself physically from his family, but also he continues to lose himself mentally in loneliness and the fear of loss in Scene IV. Victor's change from healthy ambition to megalomania is expressed in the letters between him and Elizabeth. (instead of Victor's father, as in Shelley's plot). Elizabeth, the constant, patient, friend and lover provides perhaps the only light in Victor's dark world. However, Victor blindly follows his intense feelings of isolation and rather than express his feelings within his letters (dead matter), he projects them onto his scientific pursuits (creation of life from death). Victor's creation becomes a collection of his greatest fears and sorrows realized, and as such, Victor rejects the creature.

The creation in Scene IV raises a second important question in the plot: Is Victor's Creature innately evil, or does his environment make him a Monster (nature vs. nurture)? The question is left unanswered as the creature escapes from Victor's physical and mental rejection and also leaves the audience ultimately uncertain of the creature's future identity and Victor's responsibility towards it.

In Scene V, the choral response *Nought May Endure But Mutability* demonstrates that both Frankenstein's and the creature's worlds changed and that both have reached a point of no return, no longer able to rest upon the past. At first, to Victor, the Monster embodies fear and propels him further into isolation; to the Monster, Victor is a father who rejects him. For this

reason, Victor and Monster must accept the present and move forward or they will be “poisoned” and “polluted” by dwelling on the negative thoughts of one another.

Initially, the Creature is innocent, capable of happiness, and, like his creator, enjoys knowledge, yet, he is continually torn by the rejection of his creator and by the chorus (humanity). Though the Creature has exhibited no ill feelings or destructive behavior towards anyone, the choral response in the end of Scene V reflects the Creature as a Monster or devil in *Vengeance of God* by conveying both the pain of the Creature and the harshness of mankind through dissonance and imitation.

After rejection by mankind, the Creature’s transition from his wilderness existence to his isolation in the shed by a cottage is explained by a soloist from the chorus in Scene VI. Here, the Monster still exhibits goodness both in his caring generosity and sympathy towards the poor family. The Creature develops a perception of love and friendship, and after learning to read, write, and speak, the Creature attempts a conversation with the eldest of the De Lacey family, the old blind father. Through this dialogue, the creature is seen as an equal for the first time in his life and is encouraged to become better.

Though the blind man assists the Creature, the De Lacey family rejects his appearance, marking the first time that the Creature is outcast for his good deeds, friendship, and love. In Scene VII, the Creature recognizes the thing that sets him apart from every other person, “I have one want which I have never yet been able to satisfy, and the absence of this precious gift I feel is a most severe evil. I have no friend.” (Appendix B, p. 77) Because of his forced isolation by mankind, the Creature becomes the Monster declaring war on his creator Frankenstein in the end of Scene VII.

Scenes VIII & IX depict Victor's return to Switzerland and the Monster's first evil actions in the confrontation with William Frankenstein, Victor's younger brother. It is left to the audience to decide whether William's death (offstage) was indeed an accident or murder by the Monster. Despite Victor's attempts to avenge his brother, the Monster quickly overpowers him and declares that Victor shares in the guilt of William's death, because he neglected to teach or to love his Creature. At this statement, Victor accepts the partial burden of guilt and responsibility for the Monster's actions; however, the Monster exercises no remorse. Consumed by revenge for the injustice of mankind and his creator, the Monster sees William's death as leverage to obtain a female companion (love). Frankenstein grudgingly agrees to the compelling arguments of the Monster; but before creating another, Victor mandates that he must return home to bring the sad news of William's fate. According to Victor's perception, the major dramatic question appears to be answered: Victor failed to protect his loved ones from death, but William's death was not from God's wrath. From the audience's viewpoint, however, William's death was caused by Victor's own rage against God at the loss of his mother and his rejection of his creation.

Upon his return in Scene X, Victor glimpses a change in his beloved home that once reflected a golden past. Once again in his mother's garden with Elizabeth, Victor states the news of William's disappearance and death, then simply announces his immediate departure to pay off an unknown debt. As always, Elizabeth responds by openly admitting her weaknesses and doubts, remaining completely honest in the relationship. But Victor's vague manner causes Elizabeth to press him further in her words, "Do not forsake your family on my account Victor. If there is another that you love...or is our love only the kind a brother and sister may share? If either is true, I release you from all promises to me." (Appendix B, p. 83) Elizabeth clearly

admits to her worst fears, but, Victor fails to understand and trust Elizabeth to share the burden of his grief, only pushing her further away.

In Scene XI, the two monologues of the Monster and Victor depict their expressions of loneliness, but for different reasons. Victor is isolated by his choice and his failure to allow others to help him carry his guilt and grief; the Monster's loneliness is a product of his creation and mankind's rejection. Yet, in their bitter loneliness, both the Monster and Victor turn to their creators: Victor to God and the Monster to Victor. Within the laboratory, Victor finally accepts that he cannot act against God, but must act in accordance to God's will as well as towards the good of all mankind, and ceases to accept further blame for the Monster's behavior despite his failures to love and to teach his Monster goodness. Denied again the possibility of friendship and love, the Monster continues to disregard the responsibility for his actions, and swears vengeance on Victor's wedding day (the ultimate consummation of friendship and love).

The wedding in Scene XII depicts Elizabeth and Victor's union as well as the Monster's murder of Elizabeth behind a scrim, making the Monster's worst actions blind to the audience's eyes. Elizabeth's death levels Victor with the Monster because in losing everything, the only thing that satisfies either "creature" is vengeance against injustice and loneliness. Yet, Elizabeth's return as a spirit demonstrates that yet again God's wrath (death) did not kill her goodness and love, nor did Victor's Monster (fear/sin). Thus, the major dramatic question is completely answered for the audience: Victor did not fail in protecting his loved ones from God's wrath, (nor did he fail in protecting them from death) because the true Creator (God) saved them.

Consumed with hatred and vengeance against one another, Scene XIII shows both the Monster and Victor's changed feelings towards death: the Monster exhibits some fear at the

unknown possibilities of death and Victor almost embraces the end of life. Renouncing all guilt for the Monster's actions, Victor literally wrestles against his own fears (the Monster) and is wounded in the process. During the struggle, the second question concerning the Monster's goodness is answered: the Monster is neither wholly good nor evil, but is like man, susceptible to both good and evil. As Victor dies, he finally realizes his major flaw and teaches the Monster the following:

My Creature, the sorrows we reap in life are sewn by our sin. I desired knowledge for selfish reasons, not for the good of all. In a fit of enthusiastic madness and fear I created you, a rational creature. I was bound towards you. But, I have spent the rest of my life running from the seeds of my fate. Everything I touch turns to dust. Such is the price of you, my creation.

Life is a gift, but there is only One who has the right to bestow it. The task of your destruction was mine, but I have failed. I forfeit my life for the knowledge I have gained. God forgive me. Nameless creature, seek happiness in tranquility and avoid ambition. Love is the only way to find redemption. Do not fear death creature. Do not fear solitude and loneliness. Do not fear, my creature, love (Appendix B, p. 87).

No longer blinded by his sins, the Monster takes responsibility for his guilty deeds, accepting his future fate. Within this monologue, the audience understands the reasons for the Monster's evil actions by listening to his depiction of the battle of good versus evil within everyone:

You think I am dead to agony and remorse? He did not suffer, oh! not the ten thousandth portion of the anguish that was mine. A frightful selfishness hurried me on, while my heart was poisoned with remorse. My heart was fashioned to be susceptible to love and sympathy. But when my mind was wrenched by mankind's misery to vice and hatred, you cannot even imagine the torture within my soul. Like the archangel who aspired to omnipotence, I am chained in eternal hell. My God is dead by these hands, and I am eternally alone (Appendix B, p. 87).

Like the rest of humanity, the Monster is neither wholly good nor completely evil; however, he cannot be redeemed by his creator (Frankenstein) for his "God" is dead. Likewise, those who believe God or religion to be dead suffer the same fate as Frankenstein's Monster.

The final response of the chorus illustrates why Victor Frankenstein failed to achieve godliness:

In the beginning God created the heavens and the earth. Formless, and empty, darkness was over the surface of the deep and the Spirit of God was hovering over the waters. Let there be light! Let us make man in our image in our likeness and let them rule over the fish of the sea and the birds of the air and all the creatures that move along the ground...and it was good (Appendix B, pp. 87-88).

Victor's creation of life from death was selfish, chaotic, ugly, abused, neglected, and alone. Victor failed to teach his creature and failed to show him love. God's creation, Adam, was created in His image (beautiful). God's lessons were to love, to give, to befriend, to gather together, and to be purposeful. Christ (God in human form) resurrected as life from death representing that only love (not fear or isolation) can conquer death.

Melody

The music consists of incidental music underlying points of action such as the battle in Scene XIII between Victor and the Monster. The following *leit-motifs* are also incorporated to illustrate specific characters or strong emotions: *Victor Loneliness, Elizabeth, Vengeance of God, Ambition, Knowledge, Love, and Switzerland*. Several pieces are written for chorus or chant including the titles: *Vengeance of God, Sallow Skin, and Nought May Endure But Mutability*. Finally, instrumental music is used to transition between specific themes and is titled *Traveling Music* or labeled by specific locations such as *Garden Theme*. An analysis and finalized score is available in Appendix C.

Spectacle

The set, similar to Stephen Joseph's 1959 play *Frankenstein*, is split into three general areas: the Frankenstein house/garden (stage right); a neutral open area (wilderness, graveyard, and wedding, positioned center stage); and the charnel house laboratory (upstage left).

Construction of the Frankenstein house utilizes an open doorway for entry and exit and a series of painted flats using warm, light colors against a sand background to illustrate stones and gray coloring for the roof. A tree of papier-mâché wrapped around chicken wire, a lattice full of vines and flowers, and a stone bench will also be positioned downstage of the house to represent the garden. A rolling bookshelf, chair, and desk will be positioned downstage left, serving as Victor's study.

The charnel house laboratory also consists of a series of painted flats, positioned upstage with a window, and upstage left with a door. The tops of the flats will be cut away to make the building appear old and crumbling to reflect the misguided ambition and distorted mentality of Victor Frankenstein. The darker, cooler colors of the charnel house (mausoleum) painted as abstract images in the Expressionist style will create a stark contrast to the warm, light tones and concrete imagery of the Frankenstein house. Furniture in the laboratory consists of the desk and chair from Victor's study, a rolling coffin (where the Monster is constructed), and a table with scattered papers. Also, the creation scene will involve special effects utilizing pyrotechnics (flash pots), fog machines, tubes, liquid reactions (colored water, vinegar, and baking soda) and lighting effects.

The wilderness will be represented by a backdrop, a series of flats in the center depicting mountains and a forest, and lighting. This will be done in an overall Impressionistic style to blend the Realism of the Frankenstein home and the Expressionism of the charnel house. Vibrant, expressive colors will be used to bring out the beauty of nature; however, these colors will not be distracting or painfully contrasting to either the laboratory or house. No props are necessary except for the campfire.

In the beginning of the production and the finale, there will be a lighting *schema* of a stained glass cross. The funeral of Caroline Frankenstein is center stage with little scenery other than a coffin that the chorus members carry off, and the scrim reflecting a graveyard. A table, chairs, and a bookshelf are used to convey the inside of the cottage positioned center stage in front of the grand drape. The wedding scene is to be depicted in front of a scrim showing the graveyard on one side and the transparent screen on the other with a slit allowing Elizabeth and the Monster to pass through it. Refer to Appendix D for a schematic drawing of the set.

Between the backdrop and the flats of the house, wilderness, and laboratory is a raised platform running the length of the stage with stairs in the center and on either side. The string orchestra will sit center stage and will wear forest colors serving as a part of the wilderness scenery. The platforms stage right and left will be waist high so chorus members may be seen and heard.

Costuming of characters will be in period dress (late 1700s to early 1800s). Elizabeth should have two dresses (possibly three depending on budget) a mourning/daily house dress, and a wedding dress. Similarly, Victor should have two suits, a traveling cloak, and a dagger. Victor's first suit could be light and the second could be darker to show a change of season, a contrast between his wedding and mourning apparel, and to symbolize the difference between Victor's emotions before and after Elizabeth's death. The traveling cloak will be worn in the wilderness and upon his return home from Ingolstadt.

As stated previously, the chorus will be in hooded robes of a neutral color. William will need a jacket because he has been outdoors when missing. The old blind man will be dressed in nice clothing, but they should look worn or tattered along with the two women and man representing his family from the chorus. The Monster's appearance should illustrate deformity

and some ugliness but not to the point of alienation from humanity. Clothes of the Monster should be dark, tattered, and appear similar to Victor's because they are from Victor at the time of the creation scene. Also, the Monster obtains a cloak when the people flee from the fire. Make-up is left to the discretion of the director; however, a possible design is suggested in Appendix E along with photographs of possible costumes.

Thought (Themes)

Salvation Through God

In completing the final draft, the script attempts to convey all of Shelley's main themes identified and analyzed throughout this research. The word "attempt" is used because the work has yet to be produced and the audience remains the determining factor to decide whether the themes are conveyed successfully or not. The primary theme of 'salvation through God' relays elements of Shelley's themes of Science versus Religion as the center of morals and culture. Initially explored at the beginning in the dialogue between Victor and Elizabeth and the choral narration, the theme of salvation is explored throughout the play in accordance with characters' reactions to events in the plot. The chorus states that a loving sacrifice will bring salvation, but does not clarify whether this sacrifice has occurred (death of Victor's mother) or must happen (death of Victor's loved ones; mainly Elizabeth). Victor in turn describes salvation as protection from the wrath of God and death. Elizabeth describes salvation as submission to God's will. In contrast, the Monster serves to define both damnation and salvation, "Everywhere I see bliss, from which I alone am excluded. I was benevolent and good; misery and the fear of men made me a fiend. Make me happy, show me love and I shall again be virtuous." (Appendix B, p. 80) The Monster determines that love and companionship are the keys to salvation; isolation, fear, and vengeance lead to the Monster's damnation.

Modern Prometheus, Satan/Lucifer Rebellion

The *Modern Prometheus* and *Lucifer/Satan rebellion* are expressed in the concept of knowledge. Victor is enticed by the glory and power offered by knowledge and identifies it as the door into the unknown, which offers no suffering or pain:

So much has been done, more, far more, will I achieve. Treading in the steps already marked, I will pioneer a new way, explore unknown powers, and unfold to the world the deepest mysteries of creation Only fools put their faith in man and his morals (Appendix B, p. 70).

Elizabeth believes the motto of ancient Greek philosophy, “everything in moderation,” (including knowledge), and warns, “Beware Victor, how dangerous is the acquirement of knowledge, and how much happier that man is who believes his native town to be the world, than he who aspires to become greater than his nature will allow.” (Appendix B, p. 71)

The Monster articulates to the audience that knowledge bridges differences, but realizes that it can also be a source of isolation. The chorus supports this realization with their words, “The deal struck, the promise made. Knowledge relieves no burdens of solitude.” The old blind man mentions that everyone perceives knowledge differently, and sometimes, things one sees are not always the truth. William represents trusting innocence as opposed to the knowledgeable scientist who doubts. (Appendix B, p. 81)

Redemption Through Love: The Unlovable Monster Problem, Monsters of Technology and Social Revolution, & Social Neglect and Solitude

In Hunter’s *A Norton Critical Edition: Mary Shelley Frankenstein* (2004) Percy Shelley’s belief, “Treat a person ill, and he will become wicked” (p. 186) resounds most within the character of the Monster. The vicious treatment of mankind towards the creature as well as neglect from his creator turned a Creature capable of enormous blessings and love into a vengeful Monster. The question is then raised, who is to blame? Certainly, Victor Frankenstein

shares some of this guilt, but what of the rest of society? Does each individual bear responsibility for every person? (Am I my brother's keeper?)

The golden rule found in Kant's philosophy (treat every person as you would like to be treated) is evident in Elizabeth, William, and the old blind man, because they do not judge the Monster. Similarly, the *utilitarian* philosophy states: treat each person how you would like to be treated as long as it benefits the majority. Society views the Monster's appearance and existence as a contradiction to nature and mankind, presenting a threat. In order to benefit of the majority, the Monster must not be loved, accepted, or encouraged to survive. Victor also follows this philosophy when he refuses to create a female that only benefits the Monster and not the rest of humanity.

Victor's act of creation violates both the Kantian and *utilitarian* moral philosophies. The Monster to Victor represented living fear, and because fear is impossible to love, it was impossible to love the Monster. However, if Victor had confronted the Monster (fear), then the Monster may not have been a thing to fear, and may have been loveable.

Though science offers a glimpse into unknown regions and a vast array of knowledge, with this insight and wisdom come a responsibility and a greater need for moral justification. As society plunges into a world of computers in a technologically aided atmosphere, people lose touch with the nature of humanity. Victor Frankenstein demonstrates the moral importance of love and faith; without these things, he failed to cope as his entire world died. Rejected by society, the Creature (creation) became a Monster and destroyed the only being capable of showing him any affection or respect (Victor). In order to function in a powerful, technologically advancing world, one must learn to love and in return be able to take on the responsibility to express love to even the most rejected and despised.

**APPENDIX A: Personal Analysis Conducted by Leigh Mackintosh
from M. Shelley's *Frankenstein* (1818)**

Trustworthy is no man. Only fools put their faith in man. Man is selfish. He hurts his own. And though God may smite him down, he chuckles at the mere inkling. Alas! Man has plagued me long enough. I put my sights towards the unknown. Discovery is upon us. Frankenstein, I will be God and you my Adam. Yet you shall not betray me as man with his lust for knowledge. You shall be the start of a better form. Someday my beautiful one, you shall inherit the earth, a god among men and I a god among the gods!

Chapter 1-Letter from R. Walton in St. Petersburg to his sister Mrs. Saville in London

December 11, 17—

He is going to the North Pole-Symbolism to heaven.

“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 beauty and delight.... 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 feel my heart glow with an enthusiasm which elevates me to heaven, for nothing contributes so much to tranquilize the mind as a steady purpose—a point on which the soul may fix its intellectual eye” (15-16)

Going from St. Petersburg to Archangel

Father's dying wish was he not go into seafaring life

Chapter 2-Letter from Walton from Archangel

March 28, 17—

Walton is lonely

“But I have one want which I have never yet been able to satisfy, and the absence of the object which I now feel as a most severe evil. I have no friend...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 endeavor to sustain me in dejection.” (20)

Walton is 28, self taught, and is a romantic

“There is something at work in my soul which I do not understand...there is a love for the marvelous, a belief in the marvelous, intertwined in all my projects, which hurries me out of the common pathways of men.” (23-24)

Chapter 3-Letter from Walton July 7, 17—

“But success *shall* crown my endeavors.” (25)

Chapter 4-Letter from Walton August 5, 17—

Walton finds Frankenstein

“I never saw a more interesting creature: his eyes have generally an expression of wildness, and madness ; but there are moments when, if anyone performs an act of kindness towards him, or does him any the most trifling service, his whole countenances is lighted up, as it were, with a beam of benevolence and sweetness that I never saw equaled. But he is generally melancholy and despairing; and sometimes he gnashes his teeth, as if impatient of the weight of woes that oppresses him.” (29)

“You have hope, and the world before you, and have no cause for despair. But I-I have lost everything and cannot begin life anew.” (33)

“Such a man has a double existence; he may suffer misery and be overwhelmed by disappointments, yet when he has retired into himself, he will be like a celestial spirit that has a halo around him, within whose circle no grief or folly ventures....Sometimes I have endeavored 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.” (34)

Chapter 1 Family Background

Family background of Frankenstein

Father & ancestors counsellors and syndics-very loyal to country

Genevese by birth.

Father was friends with a Beaufort who's prestige had been diminished by debt. In search of his dear friend, he found him too late, for he had died. Therefore he took in the daughter Caroline Beaufort and married her. Because of the trials of dealing with her father, Caroline's health was fragile therefore they toured France & Italy.

Naples-Victor Frankenstein born

Mother-tenderness

Father-benevolence

“I was their plaything and their idol...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” (40)

Mother-guardian angel to the poor

One house there is a girl who has been orphaned. German mother died in childbirth and father is Milanese but in an Austrian prison or dead for fighting for freedom in his country.

“a being heaven-sent, and bearing a celestial stamp in all her features.” (41)

“Fairer than a garden rose among dark-leaved brambles.” (42)

(Victor is 5 yrs old) Elizabeth (same age) adopted by Frankensteins

“the beautiful and adored companion of all my occupations and my pleasures...I have a pretty present for my Victor-tomorrow 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...since till death she was to be mine only.” (42)

Chapter 2 Victor's early youth

Elizabeth-calm and collected, liked poetry and nature, symbol of love and kindness
Victor-energetic and “deeply smitten with the thirst for knowledge.” (43) investigates causes of things, introspective, violent temper and fierce passions but they were stemmed to his drive to understand the secrets of heaven and earth, metaphysical

“Natural philosophy is the genius that has regulated my fate” (46)

13- Read Cornelius Agrippa and his theories which were ancient science not modern science, also studied Albertus Magnus and Paracelsus who spoke of immortality, etc.
15-learned concept of galvanism when a tree is splintered by lightning, gives up ancient studies and turns to secure science

“When I look back, it seems to me as if this almost miraculous change of inclination and will was the immediate suggestion of the guardian angel of my life” (50)

William is born when Victor & Elizabeth are 7, family settles in Geneva
Best friend is Henry Clerval-loved enterprise, hardship, and danger, chivalrous, studied morality

Chapter 3 Victor's later years to Ingolstadt

Victor is 17 and will go to the university of Ingolstadt to learn of other cultures
Elizabeth catches scarlet fever, while nursing her Victor's mother catches it and dies

Victor's description of death “I need not describe the feelings of those whose dearest ties are rent by that most irreparable evil; the void that presents itself to the soul;” (51)

Left for Ingolstadt and met Kempe-professor of natural philosophy and Waldman-professor of chemistry

Waldman's speech “The ancient teachers of this science...promised impossibilities, and performed nothing. The modern masters promise very little; they know that metals cannot be transmuted and that the elixir of life is a chimera. But 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.” (57)

“I felt as if my soul were grappling with a palpable enemy; one by one the various keys were touched which formed the mechanism of my being: chord after chord was sounded, and soon my mind was filled with one thought, one conception, one purpose. So much

has been done, exclaimed the soul of Frankenstein—more, far more, will I achieve: treading in the steps already marked, I will pioneer a new way, explore unknown powers, and unfold to the world the deepest mysteries of creation.” (57)

Waldman to Victor “The labours of men of genius, however erroneously directed, scarcely ever fail in ultimately turning to the solid advantage of mankind.” (58)

Chapter 4 Ingoldstadt continued

Victor chooses to study natural philosophy and more directly chemistry, because in other fields one can only achieve to the level of what has been done but science allows one to forge ahead to new things

After two years has mastered his studies

Victor warns “how dangerous is the acquirement of knowledge, and how much happier that man is who believes his native town to be the world, than he who aspires to become greater than his nature will allow.” (63)

Begins studying physiology and anatomy and studying death and life

Discovers how life becomes death and death becomes life

Starts creating an 8 foot tall human being

“lost all soul or sensation except for this one pursuit.” (65)

Father wrote him wishing for Victor to write the family.

“If the study to which you apply yourself has a tendency to weaken your affections, and to destroy your taste for those simple pleasures in which no alloy can possibly mix, then that study is certainly unlawful...not befitting the human mind.” (66-67)

Chapter 5 the monster is born

November at 1 am

Victor’s description of monster-yellow eyes “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 shriveled complexion and straight black lips.” (68)

Took 2 years to build the monster

Flees into his room. At 6 am goes past the church into the streets.

“Like one who, on a lonely road,

Doth walk in fear and dread,

And, having once turned round, walks on,

And turns no more his head;

Because he knows a frightful fiend

Doth close behind him tread.” Coleridge’s *Ancient Mariner*

Frankenstein meets Henry Clerval at an inn and upon returning to the university, collapses and is ill for many months nursed by Clerval.

Chapter 6-letter from Elizabeth March 18 17--

Elizabeth writes a letter giving news of the family.

Ernest-wants to pursue a military career-Victor's younger brother

William is five

Justine-a servant and friend of the house whose mother kicked her out when her father died continues to live at the Frankenstein home but her entire family is dead from sickness

Clerval is at Ingolstadt to learn Sanskrit, Persian, and Arabic languages

Goes on walk w/ Clerval to bid farewell to the country before he departs homeward—nature's beauty is soothing to Frankenstein

Chapter 7-William is dead

Family outing, William is lost. Search for him that night but cannot find him.

Find his body in the morning, he has been strangled.

Elizabeth blames herself for the murder for lending William a miniature that she thinks the murderer tried to steal.

“He can no longer be a subject for pity; we must reserve that for his miserable survivors.”
Clerval to Frankenstein (88)

Frankenstein begins journey back to Geneva-is afraid because he has been gone 6 years and things have changed.

“My country, my beloved country! Who but a native can tell the delight I took in again beholding thy streams, thy mountains, and, more than all, thy lovely lake!...Night also closed around; and when I could hardly see the dark mountains, I felt still more gloomily. The picture appeared a vast and dim scene of evil, and I foresaw obscurely that I was to become the most wretched of human beings.” (89-90)

“This noble war in the sky elevated my spirits; I clasped my hands and exclaimed aloud, ‘William, dear angel! This is thy funeral, this thy dirge!’ As I said these words, I perceived in the gloom a figure” (91)

Frankenstein sees the monster (it has been 2 years since its creation)

Returns home to find that Justine is accused of the murder because the miniature was found on her

Chapter 8-Justine's trial

Justine is found guilty-she confesses to the murder but is innocent

“I do not fear to die, that pang is past. God raises my weakness, and gives me courage to endure the worst. I leave a sad and bitter world; and if you remember me, and think of

me as of one unjustly condemned, I am resigned to the fate awaiting me. Learn from me, dear lady, to submit in patience to the will of Heaven!” (105)

Justine is hung

Chapter 9-Victor’s Guilt

Frankenstein feels guilty for Justine’s death because the monster was the murderer

“Now all was blasted: instead of that serenity of conscience, which allowed me to look back upon the past with self-satisfaction, and from thence to gather promise of new hopes, I was seized by remorse and the sense of guilt, which hurried me away to a hell of intense tortures, such as no language can describe....I shunned the face of man; all sound of joy or complacency was torture to me; solitude was my only consolation—deep, dark, deathlike solitude.” (108)

Family retires to house at Belrive. Victor spends hours at night upon the lake contemplating suicide, but cannot desert his family with the fiend still alive. Fears the worst because his loved ones are still alive and susceptible to evils.

Elizabeth “Alas! Victor, when falsehood can look so like the truth, who can assure themselves of certain happiness?” (111)

“Thus not the tenderness of friendship nor the beauty of earth, nor of heaven, could redeem my soul from woe: the very accents of love were ineffectual.” (112)

Victor journeys through the Valley of Chamonix and admires nature, and forgets himself in the power of nature.

Chapter 10-Victor’s Journey in Chamonix

“We rest; a dream has power to poison sleep.
We rise; one wandering thought pollutes the day.
We feel, conceive, or reason; laugh or weep,
Embrace fond woe, or cast our cares away;
It is the same: for, be it joy or sorrow,
The path of its departure still is free.
Man’s yesterday may ne’er be like his morrow;
Nought may endure but mutability!” (117)

Frankenstein while climbing a mountain finds the monster and threatens it.

Monster-“I expected this reception....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.” (119)
Frankenstein attempts to fight the monster.

“Remember, that I am thy creature; I ought to be thy Adam; but I am rather the fallen angel, who thou drivest from joy for no misdeed. Everywhere I see bliss, from which I alone am irrevocably excluded. I was benevolent and good; misery made me a fiend. Make me happy, and I shall again be virtuous....Shall I not then hate them who abhor me?” (120)

Monster wishes for compassion and a chance to tell his story before Victor judges him. Victor complies and hears the story.

Chapter 11-Monster’s Tale

Monster was overwhelmed by senses at first. Liked the darkness and shade. Admired the moon. Heard birds and tried to imitate music, but was unsuccessful. Senses sharpened.

Found fire and a cottage-scared man out of cottage.

Went into a village and chased out.

Found a hovel next to a cottage. Young man, young woman, and old man live in the cottage. Monster hears old man play an instrument, and sees love between the family members. Old man benevolent and young man is sad. Observes reading and more music.

Chapter 12-Monster’s tale continued

Monster discovers kindness, Sees one of the problems of cottagers is poverty so he doesn’t steal food from cottagers. Gives them wood to help the young man.

Discovers language and longs to read and speak. Monster feels if he masters the language then knowledge will help people overlook his deformities.

Monster is happy.

Chapter 13-Monster’s Tale continued

Young man’s Arabian girlfriend comes to the cottage. She begins learning the language and the monster studies with her. Monster learns about different cultures and hears different music.

Monster learns how to read, and learns that man can be good and virtuous or base and evil. Also learns the values of society and continues to see differences between himself and mankind. Wishes for death but fears it. Knowledge makes the monster sad because he sees that he is different and wants to understand his identity.

Chapter 14-Monster Tale continued-History of the Family

Learned the history of the family: Old man’s name is De Lacey, established man in Paris. Turkish merchant accused and imprisoned unjustly waiting execution. Felix-the young man, attends the trial and vows to set the Turk free. Turk offers the daughter’s hand in marriage if Felix helps him escape.

Helping the Turk and his daughter flee, Felix's plan was discovered and DeLacey and his sister Agatha were thrown in prison. The Turk planning to betray Felix and not have his daughter marry a Christian was gladdened when Felix returned to help his family. Felix returned and admitted his guilt, and his family was depleted of their fortune and exiled from France.

Therefore, Felix and his family moved to Germany and after the Turk left Leghorn to escape the French authorities, Safie, the daughter, fled from Leghorn against her father's instructions to return home and pursued Felix.

Chapter 15 Monster Reveals himself

Monster finds books: *Sorrows of Werter*, Plutarch's *Lives* and Milton's *Paradise Lost*. *Werter*-teaches despondency & gloom. Monster sympathizes w/ characters but still questions identity

Lives teaches him to think higher and has greater admiration for virtue and dislike for vice

Paradise Lost-views as a true historical context.

Monster relates himself to Adam "Like Adam, I was apparently united by no link to any other being in existence; but his state was far different from mine...He had come forth from the hands of God a perfect creature, happy and prosperous, guarded by the especial care of his Creator; he was allowed to converse with, and acquire knowledge from, beings of a superior nature: but I was wretched, helpless, and alone." (155)

Relates to Satan "I considered Satan as the fitter emblem of my condition; for often, like him, when I viewed the bliss of my protectors, the bitter gall of envy rose within me." (155)

Monster reads Victor's diary which accounts his creation.

"Accursed creator! Why did you form a monster so hideous that even *you* turned from me in disgust? God, in pity, made man beautiful and alluring, after his own image; but my form is a filthy type of yours, more horrid even from the very resemblance. Satan had his companions, fellow-devils, to admire and encourage him; but I am solitary and abhorred." (156)

Monster decides to reveal himself to the blind man and win his affections. People only fear the monster's appearance but the monster is not evil. Old man is kind to him but Felix and the family return before the monster may persuade the man of his good intentions. Monster is driven out.

Chapter 16 The Murder and the Ultimatum

Monster flees into the woods

"Cursed, cursed creator! Why did I live? Why, in that instant, did I not extinguish the spark of existence which you had so wantonly bestowed?...I, like the arch-fiend, bore a hell within me" (162-63)

Monster declares war on mankind and on his creator
 Returns to cottage to befriend the old man again, but finds the family has fled.
 Burns cottage and leaves for Switzerland in search of his creator.
 Saves a girl from drowning but is shot by her friend—again swears vengeance on mankind.
 Sees William and wishes to capture him and make him love him...but he finds that the
 child is a Frankenstein and kills him.
 Frames Justine because he knows he will never have the opportunity of her kindness
 Tells Frankenstein he wishes for a companion

Chapter 17 Frankenstein agrees to the monster's wishes

Monster wishes for a female companion
 "I am malicious because I am miserable. Am I not shunned and hated by all mankind?
 You, my creator, would tear me to pieces, and triumph; remember that, and tell me why I
 should pity man more than he pities me?" (173)

"the love of another will destroy the cause of my crimes, and I shall become a thing of
 whose existence everyone will be ignorant. My vices are the children of a forced solitude
 that I abhor; and my virtues will necessarily arise when I live in communion with an
 equal." (176)

Frankenstein agrees and the monster promises to flee as soon as he has his mate.

Chapter 18 Victor returns to Geneva and goes to England

Father asks Victor if he is in love with Elizabeth
 Victor plans to marry Elizabeth but must first go to England to study the work of a few
 philosophers so he may finish his promise to the monster.
 Clerval will accompany Victor.

"The sounding cataract
 Haunted him like a passion: the tall rock,
 The mountain, and the deep and gloomy wood,
 Their colours and their forms, were then to him
 An appetite; a feeling, and a love,
 That had no need of a remoter charm,
 By thought supplied, or any interest
 Unborrow'd from the eye." (187) Wordsworth's *Tintern Abbey*

Chapter 19—arrive in London

Clerval wishes to visit India and actively enjoys his surroundings while Victor does not
 like the company of others
 Victor & Clerval go to Perth, Scotland to see a friend and see the sights along the way—
 see monuments of liberty and self-sacrifice
 Victor goes off alone in Scotland asking Clerval to meet him in 2 months
 Finds a hut in a rocky, barren place by the shore where people are so poor they will not
 bother him
 "so much does suffering blunt even the coarsest sensations of men." (196)
 Works in the morning and takes walks in the evening by the roaring seas

Chapter 20 Victor continues working

Questions intentions of promise—will the new creature agree to the demands? Will she like the monster? Will the monster like her? Will they have children?

Victor sees the monster & destroys his new work

“Remember that I have power; you believe yourself miserable, but I can make you so wretched that the light of day will be hateful to you. You are my creator, but I am your master—obey!” (200)

Victor refuses to comply to the promise-Monster swears revenge & death and that he will be with Frankenstein on his wedding night

Victor sets out to re-join Clerval before he journeys to India and throws the remains of his second creation in the sea

Sets out to sail towards Clerval but is caught in a storm. Arrives on the shore and is received by an angry crowd of Irish people who claim Victor must answer to a gentleman's murder.

Chapter 21 Victor & the Magistrate

Fishermen testify that they saw a man in a boat like Victor's sail away after they found a body.

The body is Henry Clerval

Victor falls into a fever, and lies in a prison

His father comes to see him-Victor is acquitted of the charges of murder with evidence that he had been on another island when the body was found

“for I was a wreck—the shadow of a human being.” (219)

Returns w/ his father to Geneva

Chapter 22 Victor Journeys back w/ his Father

Victor attempts to tell his father of his fatal secret- but cannot

Still avoids the company of man

Elizabeth writes Victor asking if he loves another

Victor decides to marry Elizabeth and confront his fate (the Monster)

He will tell Elizabeth his secret the day after they are married.

They are married

“What a divine day! How happy and serene all nature appears!” (231)

Chapter 23 Elizabeth dies

Monster kills Elizabeth

“Nothing is so painful to the human mind as a great and sudden change. The sun might shine or the clouds might lower: but nothing could appear to me as before. A fiend had

snatched from me every hope of future happiness: no creature had ever been so miserable as I was; so frightful an event is single in the history of man.” (236)

Father died of despair

Victor spent months in an asylum for the insane

Goes to magistrate to obtain help in killing the monster—magistrate does not give him help claiming the monster is too powerful for him to pursue

Victor has one passion keeping him alive—revenge and magistrate claims Victor is delirious

Victor- “Man, . . . how ignorant art thou in thy pride of wisdom! Cease; you know not what it is you say.” (240)

Chapter 24-Revenge

Victor leaves Geneva

“By the sacred earth on which I kneel, by the shades that wander near me, by the deep and eternal grief that I feel, I swear; and by thee, O Night, and the spirits that preside over thee, to pursue the demon who caused this misery until he or I shall perish in mortal conflict. For this purpose I will preserve my life: to execute this dear revenge will I again behold the sun and tread the green herbage of earth, which otherwise should vanish from my eyes forever. And I call on you, spirits of the dead; and on you, wandering ministers of vengeance, to aid and conduct me in my work. Let the cursed and hellish monster drink deep of agony; let him feel the despair that now torments me.” (242)

“I am satisfied: miserable wretch! You have determined to live, and I am satisfied.” (242-43)

“His soul is as hellish as his form, full of treachery and fiendlike malice.” (250)

Victor pursues the monster to the north pole ice caps.

In his dreams, Victor’s loved ones visit him which gives him strength

“like the archangel who aspired to omnipotence, I am chained in eternal hell.” (253)

“think you that any can replace those who are gone? . . . Even where the affections are not strongly moved by any superior excellence, the companions of our childhood always possess a certain power over our minds which hardly any later friend can obtain.” (253)

Walton’s men wish to return if the ship breaks free of ice

Victor “Oh! Be men, or be more than men. Be steady to your purposes and firm as a rock.” (257)

“And wherefore was it glorious? Not because the way was smooth and placid as a southern sea, but because it was full of dangers and terror, because at every new incident your fortitude was to be called forth and your courage exhibited, because danger and death surround it, and these you were to brave and overcome. For this was it . . . glorious.” (257)

Walton consents to men and will return to England

Victor is dying

“In a fit of enthusiastic madness I created a rational creature, and was bound towards him, to assure, as far as was in my power, his happiness and well-being. This was my

duty; but there was another still paramount to that. My duties towards the beings of my own species had greater claims to my attention, because they included a greater proportion of happiness or misery. Urged by this view, I refused, and I did right in refusing, to create a companion for the first creature. He showed unparalleled malignity and selfishness, in evil: he destroyed my friends; he devoted to destruction beings who possessed exquisite sensations, happiness, and wisdom; nor did I know where this thirst for vengeance may end. Miserable himself, that he may render no other wretched he ought to die. The task of his destruction was mine, but I have failed.” (260)

“Seek happiness in tranquility and avoid ambition” (260)

“That is also my victim!...Oh Frankenstein! Generous and self-devoted being! What does it avail that I now ask thee to pardon me? I, who irretrievably destroyed thee by destroying all thou lovedst.” (262)

“If you had listened to the voice of conscience, and heeded the stings of remorse, before you had urged your diabolical vengeance to this extremity, Frankenstein would yet have lived...do you think that I was then dead to agony and remorse?...he suffered not in the consummation of the deed—oh! Not the ten thousandth portion of the anguish that was mine during the lingering detail of its execution. A frightful selfishness hurried me on, while my heart was poisoned with remorse...My heart was fashioned to be susceptible of love and sympathy; and when wrenched by misery to vice and hatred it did not endure the violence of the change without torture such as you cannot even imagine.” (262-63)

“Yet even that enemy of God and man had friends and associates in his desolation; I am alone.” (265)

Monster will go burn himself on a funeral pyre and feels remorse for his sins.

APPENDIX B: FRANKENSTEIN

BY

LEIGH MACKINTOSH

Based on the 1818 novel by Mary Shelley

Overture

SCENE I

VICTOR-*(Curtains closed. Spotlight on Victor kneeling before a stained glass cross lighting.)* What have I done to cause this? Lord of the Heavens have mercy! I pray you, spare the life of my Mother. Do not take your angel back. Do what you will towards me, but please, do not take her away. Save her. She does not deserve this.

ELIZABETH- *(Vamp Victor's Loss Intro.)* Victor, she's gone. The doctor did everything he could. It was her time. There's nothing more we can do for the soul of Caroline Frankenstein. She is with God now.

VICTOR-*(Cue: Orchestra continue. Victor's Loss gradually crescendos throughout dialogue.)* God no! Why? Answer me! Why did you kill one of your most beautiful creatures? Tell me why! Why did you take her away? Was I not good enough? Did I not love her enough? Is that why you took her? Because You could love her more? *(Elizabeth crosses to Victor and comforts him.)*

(Curtains remain closed. Lights on Chorus along both outer wings of the stage. Lights out on Elizabeth and Victor and music fades as the Chorus speaks. Chorus is dressed in hooded robes. Their lines are spoken as dialogue amongst Chorus members while the soloists are positioned CS. A soloist steps forward as Narrator 1 and speaks to audience DSC. Narrators 2 & 3 follow suit.)

NARRATOR 1- Every being on this earth is born with tragedy.

NARRATOR 2- Born with the tragedy that one day we must surrender all that we love.

NARRATOR 3- Lose everything that is lovely and fight for a new loveliness of our own making.

NARRATOR 1, 2, & 3- This is our tragedy in life.

CHORUS- But hope springs eternal . . .

NARRATORS 1, 2, & 3- For within our loving sacrifice . . .

CHORUS (All)- There lies the path to salvation.

(Lighting fades. Chorus members exit offstage. Members on SR will walk in as a part of the funeral train in SCENE II carry in a coffin from SR. SL Chorus members will be mourners not part of the funeral train.)

SCENE II

(Lights up as curtains open and Elizabeth's Soliloquy begins. Elizabeth and Victor are dressed in black as if at a funeral. Chorus members gather in pockets as mourners. Victor kneeling Elizabeth standing behind him CS Coffin is being carried off slowly by a few chorus members wearing white gloves. Elizabeth's Soliloquy repeats if the Chorus is still exiting, then start the duet during Elizabeth's dialogue.)

ELIZABETH-*(Cue Elizabeth Soliloquy duet.)* Oh Caroline, never did I think a name like Frankenstein could bring the most incredible joy and at the same time yield such sorrow. Go, be in peace. I shall keep my promise. This family will not dwell in misery for long. We will miss you always, but I remember the lessons you've taught me. I have faith that you will watch over the Frankenstein family and lead us to salvation. And don't worry about your Victor. I will take care of him. I love him almost as much as you did. *(Turns away.)*

(Orchestra stops.)

VICTOR-Farewell dear angel, I shall never forget you. And I swear upon this soil where you now rest, that no one I love will ever suffer again from the mighty wrath of God. As long as I live I will make certain that death never touches a living soul. *(Pauses a moment, then glances at Elizabeth.)* Come Elizabeth, let us return.

ELIZABETH-*(Starts to follow Victor but stops.)* Oh, Victor, look at the sky. Your mother always said a sky without clouds was like a glimpse of Heaven. Victor, don't you remember?

VICTOR-I have no time for painful memories. *(Looks back on the grave.)* My thoughts are flooded in darkness. Hurry, let us depart from this dreadful place. *(Blackout Victor's Loneliness Reprise swells.)*

SCENE III

(Lights up. Victor's Loneliness Reprise stops after lights come up. Victor is at a table SL. Books are scattered, papers etc. Elizabeth enters.)

ELIZABETH-I've a surprise!

VICTOR-*(Teasing, but slightly annoyed.)* Out of my sight you silly rogue. Please Elizabeth dear, my work can't be interrupted now.

ELIZABETH-Oh, do put away those wretched books and come spend a few moments with your dear Elizabeth.

VICTOR-I haven't time today. I'm sorry, Elizabeth, but presently I'm not very good company.

ELIZABETH-Suit yourself, you old grouch. I hope you find all those dreary pages enlightening.

VICTOR- Not in the least. These old books haven't much to offer. I need more. My studies drive my very soul to exhilaration, but there's something missing.

ELIZABETH-Victor, what is this wildness and madness I see? For weeks now you've done nothing but shut yourself up in this miserable study. Come enjoy the sunlight. I've kept up your mother's garden. Come see, you'll love it. With your father and William gone for the summer, I thought it would be a nice surprise for them when they returned. Oh, at the very least let's go for a walk to give that dust in your head a stir.

VICTOR-*(Surrendering.)* You won't let it be will you? As you have it my dear. I will see the garden. *(Victor and Elizabeth stroll SL. Lighting changes and A Walk in the Garden Part I plays until it finishes.)* Elizabeth, tell me your secret.

ELIZABETH-Secret? Why I keep no secrets from you, Victor.

VICTOR-You've been such a blessing these weeks to the whole family. I daresay, one of the best things mother did was rescue you from that awful hovel.

ELIZABETH-I thought Caroline Frankenstein was an angel when I saw her from the street.

VICTOR-I believe she was.

ELIZABETH-And still is, I'm certain of it, Victor. Why just the other day, I was sitting here in her garden, listening to the birds, and while I sat an incredible peace came over me. I closed my eyes and I could feel the warmth of sunlight on my face. And then, your mother's hand touched mine as if to say "thank you for letting my flowers grow." Maybe it was a silly daydream. I don't know, what do you think, Victor? Victor? *(Victor stops walking.)* Why what's the matter?

VICTOR-I'm leaving, Elizabeth.

ELIZABETH-*(Shocked.)* Leaving? Where are you going?

VICTOR-To the University in Ingolstadt. If my studies are to come of anything, I must seek a higher source. Just think, once my work is complete, there will be nothing I couldn't do! I shall read books and obtain knowledge of all sorts. Unravel the mysteries of the stars!

ELIZABETH-And all for what?

VICTOR-So I may find what I seek and return a better man for you to marry.

ELIZABETH-Oh, Victor! Do you mean it?

VICTOR-If you'll have me of course.

ELIZABETH- I couldn't think of any name I would rather have than Elizabeth Frankenstein. Victor, I shall be a true Frankenstein. Your mother would be so proud!

VICTOR-It was mother's only wish, you know, to see the two of us wed. If only she were here, she could give you this *(Kneels and pulls out a ring from his pocket and places it on Elizabeth's finger.)* There, now you truly are a lady Frankenstein.

ELIZABETH-Victor, this is your mother's wedding ring.

VICTOR-Mother always said this ring was a reminder of the hopes and joys of union. So naturally, she only saw it fit to give to her only daughter, because you brought her such happiness when you came into our family.

ELIZABETH-Oh Victor, I am truly blessed. *(hugs Victor and kisses him)*

VICTOR-Come, hurry, we must get back to the house and make all the necessary arrangements.

ELIZABETH-So soon? But Victor, your father and William haven't even returned yet. Shouldn't we wait upon them to announce our engagement? And I'm sure your father would want to see you off.

VICTOR-The sooner I'm away, the sooner I may return and we shall be married! Think of it Elizabeth, by the time father and William reach the border of Geneva, I'll be in a coach off to Germany! Isn't it all intoxicating!

ELIZABETH-*(Faltering.)* Yes, lovely.

VICTOR-What's wrong, Elizabeth?

ELIZABETH-It's all so sudden, Victor. I'll be the only one left to take care of the house. It shall be quite lonely, and I do fear walking about the halls at night even with you here.

VICTOR-Don't worry, I shall write you so much you'll be having tea with the postman every day. And never fear the darkness. Just lift your eyes to the heavens and glimpse the millions of lighted stars. Let their light guide you and bring you hope until I return. *(Blackout. Cue: A Walk in the Garden Part II.)*

SCENE IV

(Victor's Ambition plays during Victor's dialogue. Spotlight on Victor SR seated at desk. Papers are stacked neatly with books. Victor writing at desk.)

VICTOR-Dear Elizabeth, Here we are at the university in Ingolstadt; a place prizing knowledge and honing its students to the will of science. I find the company of my fellow classmates a bit dull. The professors, however, are a source of pure intellect. So much have I to learn from them. Oftentimes in the late hours of the night, I pour over hundreds of pages to continue my various projects. Day after day, the attempt is made to unlock yet another secret of nature.
(Lights up on laboratory.)

(Mysterious Knowledge plays.)

VICTOR-*(Victor turns from desk and begins setting up the experiment, putting bottles out, pouring mixtures, fixing electrical fixtures etc. SL.)* There is something at work in my soul which I do not understand. A love for the marvelous, a belief in the marvelous, intertwined in all my projects, which hurries me out of the common pathways of men. I will not allow death to erect suffering in the face of scientific knowledge. For far too long, the phantoms of my affections have plagued me. But no longer will feelings depress my ambition! One by one various keys were touched which formed the mechanism of my being. Chord after chord sounded, and soon my mind fills with one thought, one conception, one purpose. So much has been done. More, far more, will I achieve. Treading in the steps already marked, I will pioneer a new way, explore unknown powers, and unfold to the world the deepest mysteries of creation. *(Lighting changes. Elizabeth's Care begins.)*

(Elizabeth's Care plays.)

ELIZABETH-*(Victor freezes. Lights up on Elizabeth write in letter SR in garden.)* November 1st, 1790. Dearest Victor, It's almost two years since your departure from Geneva, and still the house isn't the same without you. I hope this letter finds you well and happy, since your correspondence has dwindled as of late. Your father's beginning to think your studies have taken you hostage. What has become of my dearest friend? I don't mean to burden you, as I'm sure your work is noble and consumes your time. *(Music changes to Pursuit of Knowledge).*

(Pursuit of Knowledge.)

VICTOR-*(Lights dim slightly on Elizabeth, Victor looks through books, flipping through pages.)* Not an ounce of wisdom in these books. Ridiculous nonsense! All of it! And they call themselves scholars. I shall prove them all wrong. No man is trustworthy! Only fools put their faith in man and his morals. Man is selfish. He hurts his own. And though God may smite him down *(fist in the air and looking up)*, He chuckles at the mere inkling. Ha, ha. Man has plagued me long enough. I put my sights towards the unknown *(Pulls blanket off of coffin. Music stops. Elizabeth finishes letter and holds it up reading it over. Victor picks up a letter from desk and holds it in the same manner as Elizabeth.)* What is this? Ah, another of Elizabeth's letters. What words of inspiration does she speak? *(Orchestra plays Elizabeth's Reason.)*

(Elizabeth's Reason.)

ELIZABETH- *(As Victor reads it, Elizabeth stands looking across as if having a conversation.)* But, if the study to which you apply yourself weakens your affections, and destroys your taste for those simple pleasures in which no alloy can possibly mix, then that study is certainly unlawful, not befitting the human mind. Beware Victor, how dangerous is the acquirement of knowledge, and how much happier that man is who believes his native town to be the world, than he who aspires to become greater than his nature will allow. *(Music continues during Victor's dialogue.)*

VICTOR-Elizabeth, how simple life seemed in our youth. Imagination let us escape cruel reality for a brief time. Could this letter be from the guardian angel of my life? *(Lights dim slightly as he puts letter away in jacket pocket and finishes setting up connecting wires. Spotlight on the body.)*

(Faith in Knowledge plays. Victor continues.)

No, my faith rests upon knowledge. Angels no longer exist in my life. I've come too far to stop now.

Discovery is upon us. I will be God and you, my creation, shall be my Adam. You will not betray me as man with his lust for selfish knowledge. Like Christ, you shall be the start of a better form. Someday my beautiful one, you shall inherit the earth, a god among men and I a god to above all! You will teach mankind that death is no longer! Only life! *(music stops suddenly).*

ELIZABETH-*(Bell chimes for 1:00.)* I wish you were here to see the stars tonight. Their shine echoes in the sparkling snow. How could God create two vastly different things but together make them so beautiful? They still reflect perfection despite the distance between them. The clock in the hall just chimed one o'clock. I must retire. Goodnight, dear Victor; do write us soon. All my love, your stargazer, Elizabeth. *(Elizabeth exits US through the house.)*

(Victor's Ambition Reprise plays.)

VICTOR-One o'clock. *(Lights flicker, Victor throws switch, dim lighting.)* Death, bow to your new master! His name is Victor Frankenstein! My creation is alive! I have done it! Never again will grief or human emotions oppress me! Ha, ha, I have achieved man's greatest ambition! I have created life!!

(Monster slowly rises from coffin stumbling towards Victor. Spotlight on Monster. Victor begins dressing Monster as music finishes. Chorus enters USR of the laboratory chanting as a group in dim lighting. As the Chorus members chant they circle around the Monster.)

CHORUS

*Sallow skin
Bones beneath
Flowing, glossy strands of black
Teeth of pearly, pearly white
Vile eyes
Shriveled skin*

Straight black lips.

*(When the chant ends Chorus dissipates slowly fading offstage as the lights come up. **Creation Revealed** plays.)*

VICTOR-Light, more light, so that I may see my glorious creature! Say hello to your master and father. My name is Frankenstein. *(Spotlight out as lights come up.)* Do not be afraid, come closer. *(Monster continues closer.)* Come, come, that's right. Here take this cloak, there's a terrible draft in this place. *(As Victor takes off his coat Elizabeth's letter falls to the floor. The Monster bends down and picks it up. He hands it back to Victor, Victor takes it from the Monster and stops.)* What trick of nature is this? *(Music stops.)* My very soul shudders within me. Goodness, what have I done? Every piece, every little piece was perfect. Why do I quake with fear, when I should be beyond joy? How can such a wretch live? Out of my sight! *(Victor pushes it away. The Monster is confused.)*

You were to be my fondest dream realized. The creature who defies death itself! But you are no more than a nightmare. *(Angrily.)* An ugly reminder of things that can never be. Out of my sight pitiful creature! I've nothing left to give to you. My God, I cannot bear the sight of it. I cannot look upon a living death. *(Victor stumbles, and falls. The Monster takes a step toward Victor slowly, confused and timid. Victor yells, and the Monster backs away and runs out the door. Victor attempts to stand, but is too weak and falls again, sobbing. Blackout.)*

SCENE V

*(Lights on Chorus entering from SR & SL. Chorus stands DSC in a semicircle with monster in the middle singing **Not May Endure But Mutability**.)*

CHORUS- *We rest; a dream has power to poison sleep.
We rise; one wandering thought pollutes the day.
We feel, conceive, or reason; laugh or weep,
Embrace fond woe, or cast our cares away;
It is the same: for, be it joy or sorrow,
The path of its departure still is free.
Man's yesterday may ne'er be like his morrow;
Nought may endure but mutability!*

(Monster's Soliloquy plays until it finishes as the Chorus exits slowly. The Monster walks among the Chorus as the stage lights change. Blue and green lighting silhouettes show leaves on the stage for the forest. An amber spot shines on the Monster.)

MONSTER-What is this brightness and beauty? I am overwhelmed. *(Light fades from spot on monster and more amber lighting comes up to bring warmth to the stage.)* The numerous sights and sounds and smells are almost painful to me. There are so many. My soul fills with wonder and joy here among the songs and trees of the wood. The simple berries and roots of the earth sustain me until darkness and the pangs of hunger set in. Night is cold, but I am happy in this world when I close my eyes and remember the warmth of light.

Sometimes, I see a face in my dreams. There is a fear in his eyes when he looks upon me. These images are my only memory of my creator, that and his name, Victor Frankenstein. But, I do not linger on these dark thoughts for long, for there is so much more to see and hear and learn. Yet, even as I continue to explore my surroundings, I can't help but wonder where my place is in all this beauty.

(Vengeance of God Intro by orchestra underscores the following Chorus's dialogue with the Monster. Split into three groups, the Chorus members are arranged throughout the stage. As the Monster comes into contact with them, they shun him. CS there is a fire which all the pockets surround. One by one, the Chorus disperses when the Monster tries to communicate with them or get nearer to the fire. The Monster sees a cloak on the ground and picks it up. As he puts the cloak on, the Chorus reacts.)

CHORUS-Beast! Foul creature. Abomination! *(Chorus goes US with their backs to the Monster.)*

MONSTER- Light, this light exists in the darkness? What blessing is this?

CHORUS-Demon begone! Away! Cover your eyes my children! Hurry now, quickly. Leave the fire alone! *(Move USL with backs facing towards the audience and the Monster.)*

MONSTER-No. I mean no harm.

CHORUS-Look away, look away. Devil, go burn in the flames of hell! *(USR, backs still to the Monster.)*

MONSTER-(*Chorus's backs are to the Monster as he reaches to touch the flames. Monster jumps back.*) Ahhhh, my hand. (*Angrily kicks fire.*) No, please! Don't let it die! Oh, Frankenstein, why have you left me? Why does the world despise me so? (*Turns back to audience, lights dim gradually. Orchestra cues the Chorus as they come forward past the Monster. There is a straight line DSC and the Monster is hidden behind the line. Orchestra continues as Chorus sings Vengeance of God.*)

CHORUS- *Vengeance of God, vengeance, vengeance
O how thou art dreaded,
By each, who doth read
That which is manifest unto mine eyes!
Behold the monster with the pointed tail,
Who cleaves the hills,
and breaketh walls and weapons,
Behold him who infecteth all the world. (Dante's Inferno)*

SCENE VI

(Lights fade. The orchestra plays Vengeance of God as the Chorus exits to the platforms except for one soloist acting as narrator. Spotlight on soloist and the Monster as they move DSC. Curtains close behind them and Vengeance of God finishes. Monster is hunched on his knees or in a surrendered position.)

CHORUS SOLOIST (as Narrator)- Rejected by all living beings,
The Monster flees once more to the hills of Germany.
Hidden from view, he learns how to speak, read, and write.
Pages of an old Bible and a family in a nearby cabin serve as his teachers.
During wintertime, he finds food and firewood for a poor family. *(Man enters with firewood from SR. He mimes calling to his sister. Woman 1 enters SL and gazes around catching her brother's eye and running to him. They embrace and walk together offstage as the narrator finishes his dialogue).*
For the first time in his life, he feels love.
Praised as the unseen guardian angel, the monster hoped that knowledge will bridge the gap between mankind and his deformities.

MONSTER-*(Looks up gathering resolve)* I shall finally look upon a face and see acceptance, not fear.
Like all of God's creation, I will be loved. *(Monster Soliloquy Reprise. Spot fades to black.)*

SCENE VII

(Lights up on cabin, curtain remains closed. There is a desk, a chair, and bookcase inside the cabin. Other props may be added at the discretion of the director. Music fades as lights come up.)

CHORUS SOLOIST (As Old Man steps out in front of chorus)-Who is it that enters? Speak.

MONSTER- Please, I mean no harm. I've been alone for a long time and when I saw your fire, I thought I would stop for a moment.

OLD MAN - Of course, of course, get out of that cold weather and make yourself comfortable. You sound foreign to this country my friend.

MONSTER-Yes. I have been here a little more than a year.

OLD MAN -Well we've something in common there. I too am a stranger to Germany. Come sir, rest by my fire, and tell an old blind man about yourself. Certainly, you must miss your homeland and family. Please, what is your name?

MONSTER-Name? I do not know.

OLD MAN- Come, come, you must have a name! Why every person, good or bad's got at least a name. Who is your father?

MONSTER- I have no father. He fled at the sight of me like the rest. The only thing I have from him is this wretched face. A face and a name, Victor Frankenstein.

OLD MAN - Such bitterness I hear in your tone friend. I too have battled with the blows of humanity in my blindness. Mankind perceives our differences as unnatural deformities and therefore, they fear us. But tell me this, am I running away from you? Certainly not. And why is that? Because I don't base a person on looks alone. No sir! Of course I was a fool in my younger days, but now I'm a bit older, a bit wiser, and can't see my nose to spite my face. I find as a blind man I see things clearer than I ever did when I could tell you the color of the sky. You must find him, this father of yours, despite the past. Confront this Victor Frankenstein and prove to him that you are the better man.

MONSTER-Would you help me? Can you teach me to become better?

OLD MAN - Patience my friend. A little faith and lots of patience. But, before we begin that lesson, you must first have a bite to eat. And of course, I almost forgot, you shall meet my family.

MONSTER-No, they will not understand. Their eyes deceive them. They will be blind to the truth.

OLD MAN-O ye of little faith, trust me. My family will not turn a poor stranger away. Consider it your first test. Prove that those who fear and reject you can overlook your faults.

(Man, Woman 1, and Woman 2 from the Chorus chatter as the family offstage.)

Woman 1- Father! You'll never believe it!

OLD MAN -Ah, here they come!

(Man, Woman 1, and Woman 2 enter and converse amongst themselves.)

WOMAN 2 - The guardian angel has left us enough food and wood to last a few days at least.

MAN- And we've found the old family Bible in the shed! Someone's gone and fixed the binding.

WOMAN 1-But we found the strangest thing, papers with writing on them. It looks as though someone were trying to copy the passages out of the Bible. *(Group suddenly sees the Monster, Women scream)*

WOMAN 2-God help us!

MAN-What is this monster?

WOMAN 1- Kill him!

MAN- Step away, Father.

OLD MAN - No, my son, please do not act in haste.

MAN, WOMAN 1, & WOMAN 2-Terrible creature, you are not welcome here.

CHORUS *(Entire group from side wings of audience.)* –Away! Begone! Begone!

(Vengeance of God Transition vamps. Monster becomes violent throwing books in despair as Chorus onstage flees. Monster is left alone. Vengeance of God Transition stops at Monster's dialogue.)

MONSTER-Misery, are you my only companion? Like Adam, I have no link to any other being in existence. But his state was far different from mine. He came from the hands of God a perfect creature, happy and prosperous, guarded by the especial care of his Creator. He could converse and acquire knowledge from beings of a superior nature. But I am wretched, helpless, and alone.

I have one want which I have never yet been able to satisfy. The absence of this precious gift I feel is a most severe evil. I have no *friend*. *(Vengeance of God Transition continues.)* Cursed, cursed creator! Why do I live? Why, in the instant that you created me did I not extinguish the spark of existence which you so vehemently rejected? I am like the arch-fiend, bearing my own hell within me. Beware, Frankenstein! You shall reap the curses of your sins. Death will touch everything you claim as kin. I will find you, and we shall see once and for all who is the better man! *(Blackout. Vengeance of God Transition finishes and segues into Victor's Return.)*

SCENE VIII

(Victor's Return opens the scene and plays throughout Victor and Elizabeth's dialogue. Victor travels down the aisle from the back of the auditorium to the stage. Spotlight follows Victor.)

VICTOR-*(From audience.)* My country, my beloved Geneva! Who but a native can tell my delight in again beholding thy streams, thy mountains, and, more than all, thy lovely lake! Oh, I have neglected my memories of this beautiful land. Forgive me for straying too far. I'm home. Finally home. *(Spot follows Victor up onto the stage and off into the wings SR.)*

Elizabeth *(Spotlight moves to Elizabeth who is holding a letter sitting on the garden bench)*-A letter! What has become of our dear Victor? It says at present he has regained his fortitude and is at this moment returning home to Switzerland. And the date marks three weeks ago. He should be here any day now! *(Rising and running to the door to Frankenstein home)* Papa Frankenstein! William! Victor is coming home. *(Pausing before going inside)* Oh Victor, beautiful Geneva welcomes thee! *(Exits inside lights fade to black. Music finishes.)*

SCENE IX

(A Storm Clouds the Heavens vamps until Monster speaks. Chorus dialogue is between Narrators again. The Narrators are in the center of a semicircle DSR from the Frankenstein house.)

NARRATOR 1-One could hardly see the dark mountains as night fell over the valley. *(Lighting on stage dims and resembles moonlight through tree branches.)*

NARRATOR 2-A storm clouded the starry heavens. *(Monster appears SR and tremolos crescendo.)*

CHORUS (all)-The picture appeared a vast and dim scene of evil. *(A Storm Clouds the Heavens ceases abruptly.)*

MONSTER-*(Picks up locket from ground SR and holds up locket crossing to CS.)* What is this? This face, looks so familiar. Could it be?

CHORUS (soloist steps out and acts as William)- That locket is mine. It was my mother's before she died.

MONSTER-*(turns to the soloist)* Who's the man in the picture?

WILLIAM -That is my dear brother, Victor.

MONSTER-Victor you say? Victor Frankenstein?

WILLIAM -Yes, Victor Frankenstein. You are familiar with my brother?

MONSTER-We met a long time ago. I should like to see him. Is he nearby?

WILLIAM - As we speak this very moment he is on his journey home! Over two years he's been away at the university.

MONSTER-What is your name?

WILLIAM - William. William Frankenstein.

MONSTER-Do you fear me, William?

WILLIAM - No. Though the shadows hide your face. If you please, I'd like my locket back before it gets too dark. My family will be expecting me soon.

MONSTER-Take me to your family. I wish to greet your brother when he returns.

WILLIAM -Hand me my locket first. *(Approaches monster and sees face.)*

MONSTER-What's the matter? You do not like the sight of my face?

WILLIAM -No! I mean, I'm not afraid.

MONSTER-You should be. Do you know who I am?

WILLIAM -A friend of my brother and therefore a friend of the Frankenstein family.

MONSTER-*(Steps toward choir soloist as if to strangle, stops.)* I cannot hurt you. You are innocent. Here, take your locket back, little one. The storm will soon be upon us. Goodbye, young Frankenstein. Tell your brother I found the better man, and his name is William. *(Holds out locket as choir soloist approaches.)*

VICTOR- *(Offstage.)* It's too dangerous to continue on in this sort of weather. I'll have to wait out this storm.

WILLIAM -That sounds like my brother's voice. Victor? Victor!

MONSTER-*(Monster grabs William.)* No William, I cannot let you return just yet. Come, let us say goodbye to the stars. *(Pulls William offstage struggling and yelling, and as they struggle the locket is dropped.)*

(Lights flicker A Storm Clouds the Heavens Part II vamps under the dialogue.)

VICTOR- *(Trips entering SR.)* I've got to be more careful of those pesky sinkholes. Why, what have we here? *(picks up locket)* A locket. This is William's locket, but what would it be doing here? Probably got himself lost again. *(Hears yell offstage.)* William! *(Hear another yell and then nothing. Monster enters.)*

VICTOR- William? Good God, what have you done to him, Fiend?!

MONSTER-Save your cries for the living.

VICTOR-*(Runs offstage to see where William is.)* No. No!! Murderer. *(Enters.)* Murderer! I'll put a stop to this madness! *(Pulls out a knife from his pocket. The Monster bends back Victor's*

hand making him drop the knife. Monster holds Victor down by bending his hand back, forcing him to his knees to listen.)

MONSTER-I expected this. All men hate the wretched. How I must be hated, I who am miserable beyond all living things! Even you, my creator, detest and spurn me. You purpose to kill me. *(Laughs.)* How dare you sport thus with life? *(Threateningly.)* Do your duty towards me, and I will do mine towards you and the rest of mankind. Comply with my conditions and I will leave them and you at peace. *(Pushes Victor back. Victor rubs his wrist.)*

VICTOR-You speak blasphemy. Why should I let your murderous words poison my ears?

MONSTER- You place the blame of your brother's death on my actions alone? You consider yourself innocent in the matter? William was the only one of us who carries no guilt. I admit I had a hand in the matter. He was my key to meeting you. But, he would never go against you, his dearest brother. Like you, he fought me. He was thrown in the water. His neck broke somewhere on the rocks. So who is the murderer? You, me, this storm, God?

VICTOR-How dare you accuse me, I would never hurt my brother!

MONSTER-Nor would I hurt one who loved me with such devotion. And no one else will be harmed, unless you give me reason to be disagreeable.

VICTOR-Suppose I don't like your conditions, Monster?

MONSTER-If you refuse, I will open the jaws of death and quench their thirst with the blood of your remaining family.

CHORUS *(All.)*-Evil, demon, malevolent being. See no evil. *(The Agitato movement of A Storm Clouds the Heavens Part II begins.)*

VICTOR-Your soul is as hellish as your form, full of treachery and fiendlike malice.

MONSTER-*(Angry.)* I am malicious *because* mankind shuns me and deems me evil. And you, my creator, would tear me to pieces and triumph without remorse. Remember that, and tell me why should I pity man more than he pities me? I am your creature! I ought to be your Adam not your fallen angel. Everywhere I see bliss, from which I alone am excluded. I was benevolent and good; misery and the fear of men made me a fiend. Make me happy, show me love and I shall again be virtuous.

CHORUS-Devil, heinous wretch, loathsome creature. Hear no evil.

VICTOR-What is it you ask of me? Must I sacrifice more of my family for your happiness?

MONSTER-It is not my intent to cause you further misery. But, I know of no other way to persuade you. I assure you, the love of another will destroy the cause of my crimes.

VICTOR-You will disappear forever?

MONSTER-On my life, I swear it.

CHORUS-Vile, wicked, vicious, depraved monster. Speak no evil.

VICTOR-Create another monster?

MONSTER-Adam had his Eve. You owe me at least a companion. You yourself cannot love me.
Give me the chance to teach another like myself to love.

VICTOR- (*Victor pauses, and looks up reflecting on the storm.*) This noble storm in the sky elevates my spirits. How strange, when for months I have sought comfort, but it is here, in the midst of nature's might, I feel at ease. These torrential elements echo the very depths of my soul. Oh, William, dear angel! I will make certain that you did not die in vain dear brother. I swear to you, no other Frankenstein will suffer from the hands of my monster. William, this tempest is thy funeral, the thunders thy dirge! (*Victor turns to Monster. A Storm Clouds the Heavens Part II Agitato finishes.*)

As you wish, creature. You shall have your Eve. But first, I return to my family. My brother's death will not be taken lightly. There is nothing to be done but bring the news to his miserable survivors. I go. To the House of Frankenstein I am bound. (*Retrieves the knife and exits. Monster smiles triumphantly. Blackout. A Storm Clouds the Heavens Part III plays through Chorus dialogue.*)

(*Chorus moves DSC. Spotlight on the Chorus. Chorus chants in unison.*)

CHORUS-The deal struck, the promise made.

Knowledge relieves no burdens of solitude

Will love find a way to enlighten the most despised?

Ah yes, Victor Frankenstein, you shall play God once more.

(*A Storm Clouds the Heavens Part III ends after Chorus dialogue. Victor's Ambition Reprise plays during scene change.*)

SCENE X

(Victor's Ambition Reprise finishes. Cue: Victor's Reminiscence as lights come up. Victor walks across stage Elizabeth is reading a book in the garden. Victor speaks to himself.)

VICTOR-The air tastes bittersweet walking these same grounds that held so much happiness in my youth. What terrible tragedy has crumbled your proud halls; first mother and now William. And there you sit, a being heaven-sent, and bearing a celestial stamp on every feature. Fairer than a garden rose among dark-leaved brambles. My Elizabeth, it has been a lifetime.
(Elizabeth notices him and they share an embrace. Victor's Reminiscence finishes as Elizabeth begins her dialogue.)

ELIZABETH-Oh Victor, you've returned! Thank goodness. Your father and the rest of the family are out. They've gone to gather up a search party because William's gone missing again.

VICTOR-Missing?

ELIZABETH-He's been gone since yesterday.

VICTOR-Yes, I know.

ELIZABETH-Did you meet your father along the way? Oh, have they found him?

VICTOR-Sit down for a moment. Elizabeth, William won't be coming back.

ELIZABETH-What do you mean Victor? He's not... dead? *(Victor looks away)* No, it can't be. But how?

VICTOR-The fault lies with me, Elizabeth.

ELIZABETH-Don't be ridiculous, Victor, you could never hurt William.

VICTOR-No, I never thought it possible. But, on my way home last night, I stopped to rest during the storm. I heard yelling and...my God Elizabeth, my brother is dead. I should never have gone to that wretched school. None of this would have happened. I could have stopped this madness. I've killed him, Elizabeth. William's death is my fault.

ELIZABETH-Nonsense, Victor. Blaming yourself hardly brings justice to William. You are no more responsible for his death than I. You cannot always carry the burden of grief. None of us had any control over his death, but that doesn't mean . . .

VICTOR-No Elizabeth, *you* had no control. But believe me when I tell you that William's death is my fault and mine alone.

ELIZABETH-When falsehood can look so like the truth, who can assure themselves of certain happiness? *(Looks at wedding ring reaches out and holds Victor's hand.)* Let it go, Victor. William is with God now. I'm certain that any guilty party contributing to his death will surely be found and punished. But that burden is not ours to carry. That lies with the law.

VICTOR-*(Fearfully pulls away.)* No! William died upon the rocks. He must've fallen somehow. No person touched him.

ELIZABETH-All the more reason you are not responsible, Victor.

VICTOR-Heaven itself cannot redeem my soul Elizabeth. I must go. *(Begins to walk away)*

ELIZABETH- Leave? But you've just arrived. This is folly! I do not understand Victor. What is this burden you carry that pushes you away from me? So much suffering this house has seen since you left for Ingolstadt. And now, we face another tragedy and you run away. What knowledge do you possess that forces you above the rest of us? We need you, Victor. I need you. I cannot face this sorrow alone.

VICTOR-Never speak that name to me again, that university. Knowledge, ha. You know nothing of the burdens I carry. I'm sorry, but I cannot stay.

ELIZABETH-*(Defensively.)* Do not forsake your family on my account Victor. If there is another that you love...or is our love only the kind a brother and sister may share? If either is true, I release you from all promises to me. You are free, Victor. No more must you carry the burden of our marriage *(She takes off the ring and holds out her hand to give it to Victor.)*

(Victor's Vow plays.)

VICTOR-No, Elizabeth. *(Closes her hand around the ring and puts his hands around hers.)* Do not say such words! I love you. Never question the fact that you are the only person in this world who brings me hope and joy. But I've a debt to pay. I know this sounds mad, but I shall tell you everything when my task is done. To Germany, I am bound to complete my work, and upon my return, we shall be married, if you'll have me still. Will you, Elizabeth do me the honor of becoming my wife?

ELIZABETH-Promise me one thing Victor. You will come back?

VICTOR-I swear it on my life. *(Places the ring back on Elizabeth's finger.)* After our union, there will be nothing that divides this family. No more of these burdens will push me from you. *(Elizabeth kisses Victor on the cheek and touches him on the shoulder. Blackout. Victor's Vow fades and Monster's Will plays as lighting comes up on the laboratory.)*

SCENE XI

(Victor enters lab and a spotlight follows him.)

VICTOR- Now all is dismal: instead of that serenity of conscience, which allows me to look upon the past with self-satisfaction, and gather promise of new hopes, I am seized by remorse and guilt, which hurries me away to a hell of intense tortures. I shun the face of man; all sound of joy or complacency is torture to me; solitude is my only consolation—deep, dark, deathlike solitude.
(Victor pauses before the coffin and looks down. He freezes.)

(Monster's Will fades and Broken Promise Introduction plays. Spotlight still on Victor, a second spot follows the Monster on the US platform. He is looking down upon Victor in his laboratory.)

MONSTER-Accursed creator! Why form a monster so hideous that even *you* turn from me in disgust? God, in pity, made man beautiful and alluring, after His own image; but my form is a filthy type of yours, more horrid even from the very resemblance. Satan has his companions, fellow-devils, to admire and encourage him; but I am solitary and abhorred. *(Monster ducks behind the wall, hidden from view. Spotlights go out and Laboratory lights remain dim but are raised slightly to see Victor)*

(Broken Promise resumes at a slower tempo.)

VICTOR-*(Low lights.)* What have I done to cause this? Lord of the Heavens have mercy for I haven't the strength alone to bear this guilt. What must I do? To do what this loathsome wretch desires, I cannot. I can sacrifice myself but the whole of mankind? No. God willing, I will stop this madness. *(Monster appears above the laboratory. Lighting comes up. Victor suddenly sees him. Broken Promise ceases abruptly.)* Begone! I do break my promise. Never will I create another like yourself, equal in deformity and wickedness. *(Monster disappears behind the wall. Victor waits a moment thinking the Monster is gone. There is a sound of breaking glass and the Monster enters the laboratory from SL. Victor does not move but is afraid of the Monster's wrath.)*

MONSTER-*(Forcefully but with control.)* Remember that I have power. You consider yourself miserable, but I can make you so wretched that the light of day will be hateful to you. You are my creator, and I am your master—obey!

VICTOR-Devil, cease; and do not poison the air with these lies. I have declared my resolution to you, and I am no coward to bend beneath words. Strike me down, do what you will, but I shall never create another living soul. I have failed you, my creation, because I could not love you. I cannot offer you redemption.

MONSTER-Very well. I go. You leave me no choice. But remember, I shall be with you on your wedding-night. *(Blackout.)*

ELIZABETH-*(Spotlight in the garden praying.)* How quickly is happiness spoiled by the evils of mankind. Yet, God raises me in my weakness, and gives me courage to endure the worst. I am resigned to the fate awaiting me. I submit in patience to the will of Heaven. Your will be done. Amen. *(Fade to black.)*

SCENE XII

(A Swiss Wedding plays. Lights up on stage. There is a scrim with a running halfway back from DSC but it is open. Chorus is gathered in pockets similar to the funeral but it is now a wedding. Victor and Elizabeth enter SR.)

VICTOR-What a divine day! How happy and serene all nature appears! I have confronted my demons and know the truth. Elizabeth I love you, and that is enough for me now. I don't need books, or knowledge, or monsters, only you. You are so lovely, my beautiful bride. God himself could not have made you more perfect on this day. *(Victor kisses her.)* Elizabeth, may I have this dance?

ELIZABETH-Yes! I thought you'd never ask. *(Victor places a ring on Elizabeth's hand and bows. She curtsies. Victor and Elizabeth dance, as they dance the scrim is closed behind them and the lights come up on the scrim revealing a graveyard and dead forest.)*

CHORUS- *(Echoing in a chant style behind scrim.)* Remember, I shall be with you on your wedding-night.

(Final Dance plays as Victor and Elizabeth continue dancing and getting closer to the center opening of the scrim. Suddenly, from behind the scrim, the Monster cuts in and dances with Elizabeth. Lights go on and off showing them dancing behind the scrim and then the graveyard/forest being seen. Finally, the lights stay on the graveyard, with Victor being on the audience side of the scrim and Elizabeth and the monster behind the scrim. Elizabeth screams. Blackout.)

SCENE XIII

(Freeze, slowly bring spot up on chorus as Elizabeth's Spirit plays.)

CHORUS-*(Spotlight.)*

And where does Elizabeth now exist?
Is this gentle, lovely being lost forever?
Does this mind with ideas and imaginations perish?
Does it now exist only in memory?

(Lights up on scrim, Victor is standing over the coffin almost exactly the same as at his mother's funeral. There are no mourners around. He is the only one left. He lays a rose on the coffin.

Elizabeth's Spirit plays throughout.)

ELIZABETH-*(Lighting changes, see Elizabeth walk from SR behind the scrim through the garden in a white gown. She moves towards Victor but Victor does not see her.)* Though my form so divinely wrought, and beaming with beauty, has decayed, my spirit still remains with my true Creator. *(She gazes upwards and a spotlight shines on her.)* I must leave you now my dearest Victor. Never fear the darkness. Just lift your eyes to the heavens and glimpse the millions of lighted stars. Let their light guide you and bring you hope until we may once again see one another. I love you. *(Other spotlights shine on Elizabeth, Chorus members, and Victor as the stage goes black. Gradually each spot goes out until only Victor is left. Silence. Then Victor's Loneliness Reprise gradually crescendos.)*

VICTOR-*(Spotlight.)* Nothing is as painful to the human mind as great and sudden change. The sun might shine or the clouds might lower: but nothing appears as before. I am a wreck—the shadow of a human being. A fiend has snatched from me every hope of future happiness. *(Kneels as if by grave.)* By the sacred earth on which I kneel, by the shades that wander near me, by the deep and eternal grief that I feel, I swear to pursue the demon who caused this misery until he or I shall perish. For this purpose I will preserve my life: to execute this dear revenge. I call on you, spirits of the dead; and on you, wandering ministers of vengeance, to aid and conduct me in my work. Let the cursed and hellish monster drink deep of agony; let him feel the despair that now torments me. *(Victor's Loneliness Reprise stops abruptly.)*

MONSTER-*(Steps from behind scrim and speaks over the shoulder into Victor's ear.)* I am satisfied. Miserable wretch we are now equals in loneliness and hatred! You have determined to live, and I am satisfied.

VICTOR-Do not flee, vile wretch. I am your creator and I am here to send you where you belong.

MONSTER-You think I will go willingly? Go to that darkness which has no end? Even you fear that place above me.

VICTOR-What have I to fear from death now? It has taken all I loved. Why should I not go willingly into that peaceful night to see all those who left before me?

MONSTER-And where will I go in death? How do you know that by destroying me, I shall not wreak havoc in the land of the dead?

VICTOR-I forbid it.

MONSTER-I am all you have left. And you would destroy me?

VICTOR-I created you. And since your first breath of existence you have repaid me in guilt, sorrow, and fear. But no more will I bear the responsibility for your actions. You act alone in your malice.

(Vengeance Reprise plays. Monster and Victor fight with one another. Victor pulls out his knife and is wounded when he attempts to kill the Monster. Monster and Victor freeze and the audience should not be aware of who has been stabbed until Victor falls. The Monster holds Victor.)

MONSTER-No, what have I done? Please Frankenstein, tell me why. Why did you create a being that is impossible to love? Why?

VICTOR-*(Dying.)* My creature, the sorrows we reap in life are sewn by our sin. I desired knowledge for selfish reasons, not for the good of all. In a fit of enthusiastic madness and fear I created you, a rational creature. I was bound towards you. But, I have spent the rest of my life running from the seeds of my fate. Everything I touch turns to dust. Such is the price of you, my creation.

Life is a gift, but there is only One who has the right to bestow it. The task of your destruction was mine, but I have failed. I forfeit my life for the knowledge I have gained. God forgive me. Nameless creature, seek happiness in tranquility and avoid ambition. Love is the only way to find redemption. Do not fear death, creature. Do not fear solitude and loneliness. Do not fear, my creature, . . . love. *(Victor Dies)*

(Monster's Remorse.)

MONSTER-Oh Frankenstein! What good does it do if I ask you to pardon me now? I, who destroyed you and all you loved. *(Lights dim to spot Monster. Chorus enters circling around the Monster.)*

CHORUS-If you had listened to the voice of conscience, and heeded the stings of remorse, before you had your vengeance, Frankenstein would have lived.

MONSTER-You think I am dead to agony and remorse? He did not suffer, oh! not the ten thousandth portion of the anguish that was mine. A frightful selfishness hurried me on, while my heart was poisoned with remorse. My heart was fashioned to be susceptible to love and sympathy. But when my mind was wrenched by mankind's misery to vice and hatred, you cannot even imagine the torture within my soul. Like the archangel who aspired to omnipotence, I am chained in eternal hell. My God is dead by these hands, and I am eternally alone. *(Chorus completely surrounds the Monster in a semicircle facing out to the audience. **Monster's Remorse** finishes and the **Finale** plays throughout the Chorus's dialogue. The Chorus surrounds Monster. Lights return to the stained glass cross seen at the top of the show.)*

CHORUS-In the beginning God created the heavens and the earth. Formless, and empty, darkness was over the surface of the deep and the Spirit of God was hovering over the waters. Let there be

light! Let us make man in our image in our likeness and let them rule over the fish of the sea and the birds of the air and all the creatures that move along the ground...and it was good.

(Finale finishes.)

APPENDIX C

Analysis and Final Score

OVERTURE

2 Vlns. Vla. Vc. & Db.

Intro

2 Vlns. Vla. Vc. & Db.

(m. 1-9)

6/8

DM:-----HC (I-V)

Theme A

(m. 10-24)

-----HC (V/V-V)

Vln. 1 & 2 dual melodies

Theme B

2 Vlns. & Vla.

(m. 25-42)

3/4

-----PAC (V-I)

Vla. melody

Theme C

2 Vlns. Vla. Vc. & Db.

(m. 43-61)

4/4

DM:-----AM:-----

(Chromatic Modulation)

Vln. 1 melody

Theme C'

(m. 62-76)

(Common Chord Modulation)

-----f #m DC (V/vi-vi)

Vln. 1 melody continues

Vln. 2, Vla., Vc., & Db. percussive

VICTOR'S LOSS

2 Vlns. Vla. Vc. & Db.

Intro

2 Vlns. Vla. Vc. & Db.

3/4

(m. 1-2)

dm-----

Pedal tone-Vc. & Db.

Motive A

(m. 3-17)

-----Implied IAC (vii₆-I)

Vln. 1 plays motive

Vln. 2 harmonizes after Vln. 1 enters

Vc. & Db. pedal tone continues

Motive A

(m. 18-33)

dm:-----IAC (vii₆-I)

Vln. 1 repeats motive

Vla. uses harmonic imitation in a retrograde inversion of the motive.

Vc. & Db. continue pedal tone

In 'Victor's Loss,' the music underscores the dialogue of Victor and Elizabeth and as a result must reflect the grief over the death of Caroline Frankenstein. The pedal tone created by the cello and string bass creates a dark, ominous tonality giving the overall atmosphere a sense of foreboding and prepares the entrance of the motive in *d minor*. As the first violin carries **Motive A**, the second violin joins the first harmonizing with the motive that gives depth and volume to the line heighten the emotions.

The restatement of **Motive A'** in m. 18 repeats **Motive A** in the first violin while simultaneously imitating the motive in the viola line by utilizing a retrograde inversion. Though the imitation is not exact due to undesired dissonance, the resulting tension created by the violin/viola counterpoint along with the low pedal tones of the cello and string bass serves to further the sense of sadness created by the characters' actions.

ELIZABETH'S SOLILOQUY

2 Vlns. Vla. Vc. & Db.

Theme A

Vla.

4/4

(m. 1-13)

AM: PAC (V-I)----

Vla. acapella

Theme A'

Vla./Vln.

(m. 13-25)

-----PAC (V-I)

Vln. & Vla. play together as duet.

VICTOR'S LONELINESS REPRISE

2 Vlns. Vla. Vc. & Db.

Motive A

3/4

(m. 26-44)

(m. 3-17)

dm:-----Implied IAC ($vii_6 - I$)

Vln. 1 plays motive 8va

Vln. 2 plays motive-imitation

Vla. uses harmonic imitation in a retrograde inversion of the motive.

Vc. & Db. continue pedal tone

This piece has a thin texture initially played solely on the viola and then repeated with the first violin in a duet. The reasoning behind the texture is to expose the resonance and warmth of the viola associated with the character Elizabeth. Here, the legato, flowing line accompanied by the violin allows the beauty of the melody to lie in the sweet tones and simplicity of structure, which is the message Elizabeth tries to convey to Victor throughout the play. The key of *A major* reflects the positive, hopefulness of Elizabeth's nature.

As before, the cello and string bass function as a pedal point while the viola and violin manipulate the motive. However, this particular reprise involves a three voice counterpoint where the second violin no longer functions as a harmonic support, but carries the motive. To expand the resonance of the piece, the first violin is placed an octave higher, which initially creates a larger space between violin and viola. With the entry of the second violin in measure 28, the piece balances the sonorities allowing a more complex expression of Victor's grief to develop. Again, the main structural tool relies upon imitation.

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A WALK IN THE GARDEN

2 Vlns & Vla.

Intro

Vlns. & Vla.

4/4

(m. 1-4)

DM:-----HC (I-V) ----- PAC (V₇-I)

Vln. 1 & 2 spiccato

Vla. sustained tones

Theme A

3/4

(m. 5-16)

-----PAC (V₇-I)

Vln. 1 & Vla. counterpoint

Vln. 2 pizzicato/harmony

Retransition

4/4

(m. 17-20)

-----HC (I-V)

Vlns 1 & 2 legato

Theme A'

3/4

(m. 21-32)

Vln. & Vla. counterpoint

Vln. 2 legato/longer tones

This piece serves as an underscore to the action between the two lovers Victor and Elizabeth and a transition for scene changes. For this reason, the thinner texture of the upper strings was used as well as spiccato and pizzicato to create a lighter, happier mood. Here, the viola and violin imitate the interaction of the characters in a melodic counterpoint, while the second violin plucks a series of running eighth notes. The second violin also acts as a sound wall allowing the first violin and viola to weave around it as vines furthering the image of a garden. Changing from duple meter in the introduction to triple meter in the statement of the theme

creates a dance for the characters to move around the garden. The repeat of the theme remains the same with only a change in bowing and style to legato rather than spiccato as in the previous section.

CREATION SCENE IV-Rondo

2 Vlns. Vla. Vc. & Db.

Theme A

Vlns., Vla., Cb., & Db.

2/2

(m. 1-15)

am:----- FM:

(Chromatic Modulation)

Theme B

4/4

(m. 16-34)

FM: -----am:--PAC (V-i)

(Chromatic Modulation)

Vln. 1 melody

Theme B'

(m. 35-48)

-----IAC (vii_6° -I)

(Common Chord Modulation)

Vln. 1 melody continues

Vln. 2, Vla., Vc., & Db. percussive

Theme C

Vlns. & Vla.

3/4

(m. 48-65)

AM:----(I-i)-----

(Chromatic Modulation)

Vla. melody

Theme B'

4/4

(m. 66-86)

am:-----dm:-----DC (V_7 - VI)

(Chromatic Modulation)

Vln. 1 melody

Vln. 2, Vla., Vc., & Db. percussive

Theme D

Vln. 1, Vla., Vc., & Db.

(m. 87-113)

AM-----PAC (V_7 -I₇)

(Chromatic Modulation)

Vla solo----Vla. & Vln. 1 duet

Vc. & Db. pedal tone sustained

Theme E

Vlins., Vla., Vc., & Db.

3/4

(m. 114-130)

dm:-----IAC (vii-i)

Common Chord Modulation

Vln. 1 & Vla. counterpoint

Vla.- retrograde inversion

Vc. & Db. pedal tones

Theme E'

(131-149)

-----am:

(Chromatic Modulation)

Vln. 1 plays motive 8va w/ Vla.

Vln. 2 plays motive-imitation

Vc. & Db. continue pedal tone

Theme A'

Vlins., Vla., Vc., & Db.

4/4

(m. 150-164)

am:-----PAC (V-i)

Vln. 1 melody

Vla. & Vln. 2 harmonize

Vc. & Db. pedal tones

Theme A''

(m. 164-180)

----- PAC (V-i)

(Pizzicato & arco)

Vln. 1 variation on melody

Vla. & Vln. 2 harmonize

Vc. & Db. pedal tones

Theme A begins in the key of a minor and uses full instrumentation for a full sound and resonance that underscores the dialogue of Victor. The melodic style and harmonies of the minor key imply the darkness of Victor's growing ambition. **Theme B** modulates to the key of *F major* as the tempo increases to express the growing madness and excitement of Victor's creative efforts. Here, the first violin carries the melody, while the second violin, viola, cello, and string bass play the chordal harmony of the accompaniment. The key then modulates to *a minor* in **Theme B'** to display that the knowledge Victor pursues has both positive (major) and negative (minor) possibilities. The texture also changes with the second violin, viola, cello, and string bass becoming harsher and more percussive.

Theme C modulates to the key of *A major* and underscores Elizabeth's dialogue with the viola carrying the melody. Here, the texture thins to two violins and a viola to give more contrast between Victor and Elizabeth. The return of **Theme B'** contains the same percussive accompaniment and minor key to bring the focus of the audience back to Victor's misguided ambition. In measure 76, the key modulates from a minor to *d minor* ending in a deceptive cadence to prepare for the entrance of the viola solo in **Theme D**.

Using a chromatic modulation back to *A major* with **Theme D** is the same melody as 'Elizabeth's Soliloquy' that characterize Elizabeth with the viola. This texture consists of the viola and violin duet while the cello and string bass play a sustained pedal tone throughout. **Theme E** utilizes the same elements as the piece 'Victor's Loss.' Modulating to *d minor*, the texture requires the use of all instruments to develop a fuller sound. The cello and string bass still act as a pedal tone while the viola, first violin, and second violin use counterpoint and imitation to relate Victor's actions onstage to his former sense of loss and loneliness.

Finally, the scene ends with the statement of **Theme A** which begins with the chordal harmonies in the second violin, viola, cello, and string bass. The first violin plays the melody and then continues the variation of the theme in measure 164 with the start of **Theme A**". The accompaniment also changes to pizzicato to create a softer dynamic and focus the audience's attention to the special effects in the laboratory. Ending in a perfect authentic cadence (V-i), this piece immediately goes to the choral response 'Sallow Skin.' Overall, the rondo utilizes multiple themes and variations to underlie and distinguish the various emotions of the characters Victor and Elizabeth.

SALLOW SKIN- Imitation

Chorus-SATB & Sb.

(m. 1-12) (m. 13-21) (m. 21-33) (m. 34-37) (m. 38-40) (m. 41-45)

S----- ***** ,,,,,,,,,,,,,,,,,,,,,, ‘’ ^^^^

A----- ***** ,,,,,,,,,,,,,,,,,,,,,, ‘’ ^^^^

T----- ***** ,,,,,,,,,,,,,,,,,,,,,, ‘’ ^^^^

B----- ***** ,,,,,,,,,,,,,,,,,,,,,, ‘’ ^^^^

Db.-----
Pedal Tone

LEGEND

- = Sallow skin bones beneath ** = Flowing glossy strands of black
- ... = Teeth of pearly, pearly White ,, = Vile eyes
- ‘’ = Shriveled skin ^^ = Straight black Lips

TEXT

- Sallow skin, bones beneath.*
- Flowing glossy strands of black.*
- Teeth of pearly, pearly white.*
- Vile eyes, shriveled skin.*
- Straight black lips.*

'Sallow Skin' is a choral piece composed in duple meter (2/4) for SATB that is spoken (not sung) using a series of imitations. The text comes directly from Mary Shelley's 1818 novel *Frankenstein* and is used to describe the Monster's appearance to the audience. The lack of tonality along with the emphasis on consonants creates a harsh, eerie sound and unsettling atmosphere as the Monster comes alive. Another reason for the use of spoken text is to give a human interpretation of the Monster without the emotions of music. The resulting effect would allow the audience to interpret for themselves the emotions of the text and share a part in humanity's description of the Monster. Also, by producing a dramatic contrast in the overall musical texture, 'Sallow Skin' parallels the contrast between the Monster and the rest of humanity. Utilizing various dynamic levels enhances the text rather than the meaning of the words being lost in a monotone setting of one volume. The only accompaniment used is a plucked series of quarter notes on the same tone by the string bass to help maintain the meter.

CREATION REVEALED

Vlns., Vla., Vc., & Db.

Theme A

Vlns., Vla., Vc., & Db.

4/4

(m. 1-9)

am:-----PAC (V-i)

Vln. 2 melody

Vla. counterpoint (pizzicato)

Theme A'

(m. 9-17)

----- PAC (V-i)

Vln. 1 counterpoint (8^{va})

Vln. 2 melodic variation

Vla. harmonize (arco)

Vc. & Db. pedal tones

As in **Theme A'** (m. 150-164) and **Theme A''** (m. 164-180) at the end of 'Creation Scene,' **Theme A** follows the same instrumentation and tonality. In order to give the piece variety, the two themes from 'Creation Scene' were placed together in a melodic counterpoint between the second violin and viola without any harmonization or accompaniment. This thinner texture then repeats the counterpoint between the first and second violins, while the viola, cello, and string bass provide chordal harmonies.

NOUGHT MAY ENDURE BUT MUTABILITY-Through-composed
--

Chorus SATB-(a cappella)

4/4

(1-4)

gm:-----HC (vi-V)

A & T in unison

(4-8)

-----HC (i-V)

A & T harmonize

(8-17)

-----HC (ii-V/iv)

S--- ----- ---

A-- ----- ---

T-- --- -----

B-- -----

(18-23)

gm:-----HC vi-V)

S & A S-----

T & B

(23-29)

-----IAC (vii-i)

Imitation

S-----

A-----

T-----

B-----

TEXT

We rest, a dream has power to poison sleep.

We rise, one wandering thought pollutes the day.

We feel, conceive or reason;

We laugh or weep.

Embrace fond woe.

It is the same, for be it joy or sorrow.

The path of our departure still is free.

Man's yesterday may ne'er be like his morrow.

Nought may endure but mutability.

This piece is through-composed for an acapella SATB, and similar to the Renaissance style of counterpoint, it incorporates a variety of techniques including suspension, retardation, imitation, unison, and harmonization. Initially, the text is syllabic and sung in unison between the alto and tenor voices gradually separating to harmonize with one another. The thinner texture allows the audience to easily discern the words of Shelley's novel. Progressing from a peaceful, stable unison to a more complex harmony further supports the message of the text that states only mutability (change) will exist.

The next section breaks the text amongst the sopranos, altos, tenors, and basses to create the image that as parts alone they make nonsense, but as a whole the meaning is complete. This plays into the imagery of the Monster and how Victor's assembly of parts failed to make a whole being. The call and response section is another way the choir sings the text by using a similar thin texture as in the beginning, except this time the two voices are women (soprano/alto) then men (tenor/bass) instead of using the middle voices (alto/tenor). The call and response creates a sung dialogue amongst the choir members that also commentates upon the events of the play.

Finally, the text is imitated in each of the four parts ending in the word 'mutability.' The imitation in the music draws a parallel to the Monster's imitations of nature and humanity, which force him to forever grow and differentiate from the rest of mankind. Neither Victor nor Monster can return to a time before the Monster's creation, and as such, the music cannot return to any specific theme or motive and for this reason is through-composed and continually changing throughout.

MONSTER'S SOLILOQUY

Piano

4/4

Theme A

(m. 1-12)

am:-----PAC (V₇/VI-i-VI)

Theme A'

(m. 13-25)

----CM: -----PAC (V-I)

(Common chord modulation)

The 'Monster's Soliloquy' contains a simple lilting melody in a minor over a flowing chordal harmony. This effect gives both the left and right hand equally important roles and imitates the Monster's struggle within to find simplicity and peace in a complex world. The chord progression from i-VI in measure 1 and the succession of secondary dominants in measures 9-12 cause a change in the tonality to disguise the identity of the key signature similar to the uncertainty of the Monster's role in humanity.

The repeat of the theme contains the same chordal progressions but ends instead in the key of *C major* to express the Monster's initial intentions and actions as positive and innocent. For this composition, a piano was used as a solo instrument to express the solitude of the Monster. Also, the piano like the rest of the ensemble has strings and can create music but is not classified as a string instrument but as a member of the keyboard or percussion family. This image portrays the Monster's plight as an assembly of human parts that can act as humans, but is not human.

VENGEANCE OF GOD INTRODUCTION-Through-Composed

This piece contains the same elements as 'Vengeance of God, Chorus and Orchestra' except the introduction omits the choral text. The purpose of this piece is to introduce the audience to human hatred towards the Monster and to cue the chorus. For this reason, please refer to the following analysis chart and description for further information.

VENGEANCE OF GOD, CHORUS AND ORCHESTRA-Through-Composed
--

Chorus-SATB, Vlns., Vla., & Cb.

6/8

Motive A

(1-8)

am:-----HC (i-V)

Imitation between S/A & T/B

Texture-Percussive

Strings in unison w/ voices

Motive B

(9-12)

(13-16)

-----IAC (V₇-i)

S/T same rhythms S/A/T rhythm & text same

A/B same rhythms B- Stabilizes harmony w/ (Ah)

Motive C

(16-24)

am:-----IAC (vii₆^o-i)

S/A/T/B harmonize

Rhythm & Text in unison

Transitional Sequence

(25-30)

-----HC (i₇-V)

S/A/T/B on (Ah)

All voices different rhythms

Motive D

(30-38)

(38-44)

am:-----PAC (V-i)

S-Melody S/A/T/B harmonize

A/T/B percussive harmony Suspension

LEGEND

S = S & Vln. 1

A = A & Vln. 2

T = T & Vla.

B = B & Cb.

TEXT

Vengeance of God,

How, oh how, thou art dreaded,

By him who doth read,

That which is manifest unto mine eyes.

Behold! The monster with pointed tail.

Who cleaves hills and breaketh walls and weapons.

Behold the blight of the earth.

Blight of the Earth!

The text of this piece is an excerpt from Dante's *Inferno* and was chosen for two reasons: 1) it conveys an image of a crowd calling upon God to condemn a demon, which is the same reference often given to the Monster; and 2) in Shelley's novel, the Monster compares himself to Satan, and Dante's text explicitly refers to Satan as a monster. The use of a percussive texture in the choir and strings represents mankind's damnation and rejection of the Monster and provides a harsher, more poignant sound to the text. The continual use of imitation echoes the choir's judgment upon the Monster and builds the intensity of the scene. Repetition of words emphasizes important points in the text such as 'vengeance' to evoke a clearer meaning.

The role of the strings was to act as a second choir that played in unison with the first (Violin 1=Soprano, Violin 2 = Alto, etc.). The combined timbre of strings and voices with the differing pairs playing against one another provides tension to the piece overall and amongst the choir and orchestra. For instance, in **Motive A** the sopranos and altos are together against the tenors and basses, but in **Motive B**, the sopranos are paired with the tenors forcing the altos with the basses. Thus, the choir and orchestra are crying out for God to wage war upon the Monster, but at the same time are at war amongst themselves.

VENGEANCE OF GOD -Through-Composed

Vlns., Vla., & Cb.

This piece contains the same elements as ‘Vengeance of God, Chorus and Orchestra’ in texture. The instrumentation changes with the omission of the choir and addition of the string bass. Here, the Soprano/Violin 1 line of **Motives A & B** is played in unison with the use of octave displacement. The purpose of this piece is to serve as a transition between scenes and allows the audience to reflect upon the text. Please refer to the ‘Vengeance of God, Chorus and Orchestra’ analysis chart and description for further information.

MONSTER’S SOLILOQUY REPRISE

Piano

This piece repeats exactly all elements of ‘Monster’s Soliloquy.’ The purpose of this piece is to serve as a transition between scenes and reestablishes the struggle of the Monster’s goodness against mankind’s hatred. Please refer to the ‘Monster’s Soliloquy’ analysis chart and description for further information.

VENGEANCE OF GOD TRANSITION -Through-Composed
--

Vlns., Vla., & Cb.

6/8

Motive A Vamp (1-4)	Motive A & B (5-21)	Motive D (21-33)
am:-HC (i ₆ -V)	-----PAC(V-i)	-----PAC (V-i)
Unison	Imitation	Call & Response
	Vlns. ***** ^^ ^^ ^^ ^^	
	Vla./Cb.***** ^^ ^^ ^^	

This piece contains the same elements as ‘Vengeance of God’ in a different texture. The instrumentation changes with the omission the string bass. Here, four measures of the Soprano/Violin 1 line of **Motive A** is played in unison as a vamp using octave displacement. **Motive A & Motive B** continues the Soprano/Violin 1 line but no longer places all instruments in unison. Instead, Violins 1 and 2 play in unison and two measures later, the viola and cello begin following a pattern of imitation that continues throughout. At measure 21, the form changes to a call and response where the violins initiate the call using **Motive D** sustaining while the viola/cello pair repeats the same line in response. The piece ends on a perfect authentic cadence (V-i) in *a minor*. The purpose of this piece is to serve as a transition between scenes and reiterate the previous theme of mankind’s hatred and rejection of the Monster.

VICTOR'S RETURN –ABA Form

Vlns., Vla., Cb., & Db.

3/4

Intro

(m. 1-4)

DM: I-----

Db. pedal tone

Staggered entrances to build tonic chord

Theme A

(m. 5-20)

-----HC (IV-V)

Vln. 1 melody spiccato

Vln. 2, Vla., & Cb. harmony

Db. pedal tone

Theme A'

(m. 21-28)

-----HC (V/iii-V)

Vln. 1 melody legato

Vln. 2, Vla., Cb., & Db. pizzicato harmony



Theme A''

(m. 29-37)

DM: I-----PAC (V₇-I) *fine* ||

Vln. 1 melody legato

Legato bowed harmony

Theme B

(m. 38-53) D.S. al *fine*

-----PAC (V₇-I) = || I)

Vln. melody

Vla. harmony

This piece begins with full instrumentation of violins, viola, cello, and string bass and underscores the dialogue of Victor as he returns to his homeland of Switzerland. The first violin carries the light, playful melody of **Theme A** that expresses Victor's happiness and love for the beauty of his country. The other instruments play a vertical harmony that uses a series of quarter/eighth notes to create an image of a carriage or horse as it bounces along the road. As the theme repeats, the articulation changes from spiccato (lightly off the string) to legato (smooth bows) while the use of bowing and pizzicato in the harmony alters the texture. The resulting effect mimics Victor's descriptions of the varied textures of the Swiss landscape.

Theme B features a thinner texture of violin and viola and continues the melody in the first violin to underscore Elizabeth's dialogue. More flowing and dance-like than **Theme A**, the viola accompaniment utilizes a simple harmony of quarter notes lightly bowed with a brush stroke. Following **Theme B**, the restatement of **Theme A**' brings the focus of the action back to the Swiss landscape and Victor as he completes his journey.

A STORM CLOUDS THE HEAVENS PART I & II-Three Part Form

Vlns., Vla., Bd. Sus. Cym., & Cb.

2/4

Theme A

(m. 1-8)

cm: -----PAC (V₇-i)

Tremolo Vlns. & Vla.

Cb. melody

Bd. roll

Sus. Cym. crash

Theme B

(m. 9-14)

-----HC (V⁺-V)

Vla. pizz. melody

Cb. chords/double stops

Bd. roll

Bd. roll

Theme C

(15-20)

V-----HC

Vln. 1 pedal tone

Vln. 2 pizz.

Vla. counterpoint against Vln. 2

Sus. Cym. crash

Theme A

(m. 21-28)

cm: -----PAC (V₇-i)

Theme B

(29-34)

----HC (V⁺-V)

Theme C

(m. 35-41)

V-----HC

The purpose of this music is to provide the audio effect of a storm to underscore the tension and emotion of the confrontation between the Monster and Victor during the scene of William's death (Victor's brother). **Theme A** begins in *c minor* and utilizes a tremolo in the violins and viola to imitate the fall of rain. The descending cello melody creates a darker tone that presents an ominous atmosphere as the Monster and William meet. Throughout the entire piece, the bass drum and suspended cymbals create the effects of thunder rolls and lightning crashes.

The texture changes in **Theme B** as the Viola plays a pizzicato melody to convey light raindrops. The series of trills in the violins and the marcato double stops and chords in the cello create dissonance and convey the harsh winds and elements of the storm. **Theme C** continues the pizzicato in the motive of the second violin. This motive lasts three measures and then is played as a retrograde inversion. The viola bows an imitation inversion second violin line. The opposing textures and direction of the lines symbolizes the turbulent forces of nature in the storm and the agitation between Victor and the Monster. Here, the pedal tones of the first violin and the descending cello line provide a stable structure around the opposing middle voices.

This piece begins in *c minor* and underscores the action and dialogue between Victor and the Monster after Victor learns of William's death. The initial introduction gradually builds the chord with a series of running sixteenth notes from the cello up to the second violin. At measure 41, the first violin begins the subject of the fugato in the tonic of c minor. The second violin answers the first violin's subject in the dominant (g) while the first violin continues developing the melody. The form of a fugato (little fugue) was chosen because the two violin lines parallel the Monster and Victor's relationship as both contain similar elements, but simultaneously oppose one another.

Following the fugato is a transition to **Theme B**. Here, the texture changes placing the pedal tones in the outside voices of the first violin and cello while the viola carries a solo melody. The theme then repeats with the second violin adding a harmonic line. Different from the fugato that uses imitation and opposition, this section utilizes a more horizontal lines that harmonize together to illustrate both Victor and the Monster's solitude and desire for companionship. The end of **Theme B** is followed by another transition that leads into the restatement of the fugato.

A STORM CLOUDS THE HEAVENS PART III

Vlns., Vla., Bd. Sus. Cym., & Cb.

This piece contains the same elements as ‘A Storm Clouds the Heavens Part Ia & Ib.’ The purpose of this piece is to transition between the scenes. Please refer to the previous analysis chart entitled ‘A Storm Clouds the Heavens Part Ia & Ib’ for more information.

VICTOR’S AMBITION REPRISE

Vlns., Vla, Cb. & Sb.

This piece contains is a reprise of a theme from ‘Creation Scene IV.’ The purpose of this piece is to transition between the scenes. Refer to the previous analysis chart entitled ‘Creation Scene IV’ for more information.

VICTOR’S REMINISCENCE & VICTOR’S VOW

Vlns., Vla, Cb. & Sb.

These pieces contain a reprise of themes from ‘A Walk in the Garden Part II’ and ‘Victor’s Return.’ The purpose of this piece is to underscore the action of Victor and Elizabeth’s reunion. For more information, refer to the previous analyses of these two works.

THE MONSTER’S WILL & BROKEN PROMISE

Vlns., Vla, Cb. & Sb.

These pieces contain themes from ‘Creation Scene IV’ and ‘Vengeance of God.’ The purpose of this music is to underscore the action of Victor in the laboratory as he begins to create another Monster. The music changes when Victor decides to break his promise to the Monster, in refusing to finish his second creation. For further information, refer to the previous analyses of these two works.

A SWISS WEDDING & FINAL DANCE
--

Vlns., Vla, Cb. & Sb.

Vlns., Vla, Cb. & Sb.

6/8

Intro

(m. 1-8)

DM:-----HC (I-V)

Theme A

(m. 9-17)

-----PC (IV-I)

Vln. 2 melody

Vln. 1 harmony

Theme A'

(m. 17-25)

-----HC (V/V-V)

Vln. 2 melody

Vln. 1 counterpoint

Theme A

(m. 26-34)

DM:-----HC (I-V)

Theme A'

(m. 34-42)

-----PC (IV-I)

Codetta

(m. 43-45)

-----PAC (V-I)

Vlns. & Vla.

3/4

Intro

(m. 46-47)

AM: I-----

(Common Chord Modulation)

Vla. melody

Vlns. harmony

Theme B

(m. 48-63)

-----PAC (ii-V-I)

Theme A represents the marriage of Victor and Elizabeth with a bright, lively dance in the key of *D major*. The most important element of this theme is the dual melodies that play against one another in the first and second violins which symbolizes the two distinct characters Elizabeth and Victor and their union to create one overall beautiful sound. The remaining viola, cello, and string bass support the two melodies with varying rhythms to give the accompaniment a dramatic contrast and overall movement to the piece.

Theme B symbolizes the final dance of Elizabeth as the Monster cuts in to wreak his vengeance upon Victor's wedding. Here, the key changes from *D major* to *A major* in a common chord modulation, the texture thins to the violins and viola, and the meter changes from duple (6/8) to triple (3/4) to signify a change in the action. The harmony is sustained in the violins as the melody moves to the viola to bring the focus solely upon Elizabeth's character.

ELIZABETH'S SPIRIT, VICTOR'S LONELINESS, & VENGEANCE REPRISE

Vlns., Vla, Cb. & Sb.

These pieces contain elements of themes from 'Elizabeth's Soliloquy,' 'Victor's Loneliness,' 'Victor's Loneliness Reprise,' and 'Vengeance of God, Chorus and Orchestra.' The initial theme of the violin/viola duet underscores the dialogue of Elizabeth as her spirit comforts Victor. The second theme utilizes a full instrumentation of violins, viola, cello, and string bass to reiterate Victor's grief and draw a parallel to Victor's reactions to the loss of his mother in the beginning. The last theme restates the choral/orchestral version of 'Vengeance of God' utilizing the violins, viola, and cello to underscore the battle between Victor and the Monster. Here, the former condemnation and cry for God's vengeance upon the Monster by the chorus parallels the vengeance of Victor and the Monster as they act upon their hatred. For more information on form or musical elements, please refer to the analysis charts of the -763titles mentioned above.

MONSTER'S REMORSE

Piano

This piece repeats exactly all elements of 'Monster's Soliloquy.' The purpose of this piece is to underscore the Monster's dialogue as he expresses his sorrow and remorse at the death of Victor Frankenstein. Please refer to the 'Monster's Soliloquy' analysis chart and description for further information.

FINALE

Piano

3/4

Theme A

(m. 26-40)

CM:-----HC (IV-V)

Theme A'

(m. 41-60)

-----PAC (V₇-I)

This piece is played on solo piano in the key of *C major* and underscores the Chorus' dialogue as they recite their final response by quoting a few lines from Genesis in *The Bible*. The sweet melody of **Theme A** is never heard prior to the final scene. Played in the right hand and accompanied by a flowing open chorded harmony in the left hand, **Theme A** reflects the purpose of God's will, the beauty of His creation, and the cleansing goodness of grace. The key of C Major was chosen to bring hope to the audience that those like Victor Frankenstein can find happiness in tranquility and that the monsters of this world can find redemption. Though the Monster feels he is eternally alone, the melody's light tones allow the audience to perceive what the Monster cannot: God's presence, forgiveness, and acceptance of even the most despised.

FRANKENSTEIN SCORE

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Overture

L. Mackintosh

Vivace ♩ = 165-175

Musical score for measures 1-4. The score is in 6/8 time with a key signature of two sharps (F# and C#). The instruments are Violin I, Violin II, Viola, Violoncello, and Double Bass. Violin I and Viola parts start with a dynamic of *f* and increase to *ff* by measure 2. Violoncello and Double Bass parts also start with *f* and increase to *ff* by measure 2. Violin II is silent in these measures. Measure numbers 2, 3, and 4 are indicated below the staves.

Musical score for measures 5-9. The instruments are Violin I, Violin II, Viola, Violoncello, and Double Bass. Violin I and Viola parts start with a dynamic of *mf*. Violoncello and Double Bass parts start with a dynamic of *mf*. Violin II enters in measure 8 with a dynamic of *f*. Measure numbers 5, 6, 7, 8, and 9 are indicated below the staves.

Musical score for measures 10-14. The score is written for five instruments: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The key signature is two sharps (F# and C#). The time signature is 4/4. The measures are numbered 10, 11, 12, 13, and 14 at the bottom of the staves. The Vln. II part includes dynamic markings 'V' (Vibrato) above the notes in measures 10 and 12. The Vc. part features a consistent eighth-note pattern throughout. The Db. part plays a simple bass line with dotted rhythms.

Musical score for measures 15-18. The score is written for five instruments: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The key signature is two sharps (F# and C#). The time signature is 4/4. The measures are numbered 15, 16, 17, and 18 at the bottom of the staves. The Vln. I part includes a dynamic marking 'f' (forte) in measure 16. The Vln. II part includes dynamic markings 'V' (Vibrato) above the notes in measures 16 and 18. The Vc. part continues with its eighth-note pattern. The Db. part plays a simple bass line with dotted rhythms.

Musical score for measures 19-22. The score is for five instruments: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The key signature is two sharps (F# and C#). Measure 19 shows the beginning of the section. Measure 20 features a first violin part with a fermata over a half note. Measure 21 has a first violin part with a fermata over a half note. Measure 22 continues the first violin part. The Viola and Violoncello parts feature a rhythmic pattern of eighth notes. The Double Bass part has a simple bass line.

25 *Allegro* ♩ = 120-130

Musical score for measures 23-27. The score is for five instruments: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The key signature is two sharps (F# and C#). Measure 23 shows the beginning of the section. Measure 24 continues the section. Measure 25 is the start of a new section in 3/4 time, marked *p* (piano). Measure 26 continues the section. Measure 27 continues the section, marked *mp* (mezzo-piano). The Violin I and II parts feature a rhythmic pattern of eighth notes. The Viola part has a simple bass line. The Violoncello part has a simple bass line. The Double Bass part has a simple bass line.

Musical score for measures 28-34. The score is for five instruments: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The key signature is two sharps (F# and C#). The time signature is 4/4. The music features a melodic line in the violins and viola, with a dynamic marking of *mf* (mezzo-forte) starting at measure 30. The strings are mostly silent, indicated by a horizontal line on the staff.

28 29 30 31 32 33 34

Musical score for measures 35-40. The score is for five instruments: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The key signature is two sharps (F# and C#). The time signature is 4/4. The music features a melodic line in the violins and viola, with a dynamic marking of *mf* (mezzo-forte) starting at measure 35. The strings are mostly silent, indicated by a horizontal line on the staff.

35 36 37 38 39 40

43

♩ = 175

Musical score for measures 41-45. The score is for five instruments: Vln. I, Vln. II, Vla., Vc., and Db. The key signature is two sharps (F# and C#) and the time signature is 4/4. Measure 41 shows the beginning of the section with various notes and rests. Measure 42 features a dynamic marking of *mp*. Measures 43-45 continue with similar musical notation, including rests and notes. The bottom of the page shows measure numbers 41, 42, 43, 44, and 45.

Musical score for measures 46-50. The score is for five instruments: Vln. I, Vln. II, Vla., Vc., and Db. The key signature is two sharps (F# and C#) and the time signature is 4/4. Measure 46 features a dynamic marking of *mf*. Measure 47 features a dynamic marking of *p*. Measures 48-50 continue with similar musical notation, including rests and notes. The bottom of the page shows measure numbers 46, 47, 48, 49, and 50.

Musical score for measures 51-55, featuring five staves: Vln. I, Vln. II, Vla., Vc., and Db. The key signature is one sharp (F#) and the time signature is 4/4. The score includes dynamic markings: *f* (forte) for Vln. I, *mp* (mezzo-piano) for Vln. II, Vla., and Vc., and *mf* (mezzo-forte) for Vln. II, Vla., and Vc. in the later measures. Slurs and hairpins are used to indicate phrasing and dynamics.

Musical score for measures 56-60, featuring five staves: Vln. I, Vln. II, Vla., Vc., and Db. The key signature is one sharp (F#) and the time signature is 4/4. The score continues the musical material from the previous page, with Vln. I playing a melodic line and Vln. II playing a rhythmic accompaniment. The lower strings (Vla., Vc., Db.) provide harmonic support with sustained notes.

Musical score for measures 61-65. The score is for five instruments: Vln. I, Vln. II, Vla., Vc., and Db. The key signature is one sharp (F#) and the time signature is 4/4. Measure 61 features a dynamic marking of *f* and the instruction *divisi* above the Vln. II staff. Measures 62-65 feature a dynamic marking of *mf*. The Vln. I part consists of long, sustained notes with some grace notes. The Vln. II part plays a rhythmic eighth-note pattern. The Vla., Vc., and Db parts play a similar rhythmic eighth-note pattern with some rests.

Musical score for measures 66-69. The score is for five instruments: Vln. I, Vln. II, Vla., Vc., and Db. The key signature is one sharp (F#) and the time signature is 4/4. The Vln. I part continues with long, sustained notes. The Vln. II part continues with the rhythmic eighth-note pattern. The Vla., Vc., and Db parts continue with the rhythmic eighth-note pattern.

Musical score for measures 70-72, featuring five staves: Vln. I, Vln. II, Vla., Vc., and Db. The key signature is two sharps (F# and C#). Measure 70 shows the beginning of a phrase with a slur over the first two measures. Measure 71 continues the phrase. Measure 72 concludes the phrase with a fermata over the final note. A dynamic marking 'V' is present above the Vln. I staff in measure 72.

Musical score for measures 73-76, featuring five staves: Vln. I, Vln. II, Vla., Vc., and Db. The key signature is two sharps (F# and C#). Measure 73 shows the beginning of a phrase with a slur over the first two measures. Measure 74 begins with a 'Rit.' marking above the staff. Measures 75 and 76 continue the phrase. A dynamic marking 'V' is present below the Vln. I staff in measure 74.

I Victor's Loss

SCENE I

Vamp Cue: *Victor-She does not deserve this..*

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Moderato

Cue: *Victor-God no!*

Musical score for measures 1-7. The score is in 3/4 time with a key signature of one flat (B-flat). The instruments are Violin I, Violin II, Viola, Violoncello, and Contrabass. The score begins with a double bar line at measure 1. A cue mark is present at the start of measure 3. Dynamics include *p* (piano) and *mf* (mezzo-forte). Measure numbers 1 through 7 are indicated below the staves.

Musical score for measures 8-15. The instruments are Violin I, Violin II, Viola, Violoncello, and Contrabass. The score continues from measure 7. It features trills (*tr*) and triplets (*3*) in measures 10 and 11. Dynamics include *f* (forte). Measure numbers 8 through 15 are indicated below the staves.

Musical score for measures 16-24. The score includes staves for Vln. I, Vln. II, Vla., Vc., and Cb. The key signature has one flat (B-flat). Measure 16 starts with a piano (*p*) dynamic. Measure 19 features a mezzo-forte (*mf*) dynamic and the instruction "Broadly". Measure 24 ends with a fermata.

Musical score for measures 25-28. The score includes staves for Vln. I, Vln. II, Vla., Vc., and Cb. The key signature has one flat (B-flat). Measure 25 features a trill (*tr*) in the Vln. I part. Measure 27 features a forte (*f*) dynamic and a triplet of eighth notes in the Vln. I part. Measure 28 features a mezzo-forte (*mf*) dynamic.

*music fades as*¹¹
Chorus enters

Vln. I

Vln. II

Vla.

Vc.

Cb.

29 30 31 32 33

II CHORUS

*CHORUS enters from wings to outer wings in the auditorium.
NARRATOR 1 steps forward.*

NARRATOR 1- Every being on this earth is born with tragedy.

NARRATOR 2- *(steps forward)* Born with the tragedy that one day
we must surrender all that we love.

NARRATOR 3- *(steps forward)* Lose everything that is lovely and
fight for a new loveliness of our own making.

NARRATORS 1, 2, & 3- This is our tragedy in life.

CHORUS- But hope springs eternal

NARRATORS 1, 2, & 3- For within our loving sacrifice

CHORUS (All)- *(step forward)* There lies the path to salvation.

(Lights fade, CHORUS exits.)

III Elizabeth's Soliloquy

SCENE II

Cue: Lights up.

Legato ♩ = 114

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Musical score for measures 1-6. The score includes staves for Violin I, Violin II, Viola, Violoncello, and Contrabass. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The Viola part is marked *Freely* and *mf*. The Viola part contains the following notes: M1: G4; M2: A4, B4, C5; M3: B4, A4, G4; M4: F#4, G4, A4; M5: B4, C5; M6: B4, A4, G4. There are also some rests and accidentals in the Viola part.

*Vamp once if Chorus
is still exiting*

Musical score for measures 7-12. The score includes staves for Violin I, Violin II, Viola, Violoncello, and Contrabass. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The Viola part contains the following notes: M7: G4, A4, B4; M8: G4, A4, B4; M9: G4, A4, B4; M10: G4, A4, B4; M11: G4, A4, B4; M12: G4, A4, B4. There are also some rests and accidentals in the Viola part.

Elizabeth's Soliloquy Duet

13

Cue: Elizabeth-Oh Caroline, never did I think a name

Musical score for measures 13-19. The score is for five instruments: Vln. I, Vln. II, Vla., Vc., and Cb. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. Measure 13 starts with a *mp* dynamic marking. The Vln. I part has a melodic line with slurs and accents. The Vla. part has a similar melodic line with slurs and accents. The Vc. and Cb. parts are mostly rests. The measures are numbered 13, 14, 15, 16, 17, 18, and 19 at the bottom.

Cutoff: Elizabeth-I love him almost as much as you did.

rit.

Musical score for measures 20-25. The score is for five instruments: Vln. I, Vln. II, Vla., Vc., and Cb. The key signature changes to two sharps (F#, C#) and the time signature changes to 3/4. Measure 20 starts with a *rit.* marking. The Vln. I part has a melodic line with slurs and accents. The Vla. part has a similar melodic line with slurs and accents. The Vc. and Cb. parts are mostly rests. The measures are numbered 20, 21, 22, 23, 24, and 25 at the bottom.

IV Victor's Loneliness Reprise

SCENE III TRANSITION

26 Cue: Blackout
Moderato

Musical score for measures 26-33. The score is for five instruments: Vln. I, Vln. II, Vla., Vc., and Cb. The key signature is one flat (B-flat) and the time signature is 3/4. The tempo is *Moderato*. The dynamic marking is *f* (forte). Measure 26 starts with a cue for a blackout. The Vln. I part features a melodic line with a trill in measure 33. The Vln. II part has a similar melodic line. The Vla. part has a bass line with a trill in measure 33. The Vc. and Cb. parts have a steady bass line of quarter notes.

Musical score for measures 34-38. The score is for five instruments: Vln. I, Vln. II, Vla., Vc., and Cb. The key signature is one flat (B-flat) and the time signature is 3/4. The tempo is *Moderato*. The dynamic marking is *f* (forte). Measure 34 starts with a cue for a blackout. The Vln. I part features a melodic line with a triplet in measure 35. The Vln. II part has a similar melodic line. The Vla. part has a bass line with a triplet in measure 35. The Vc. and Cb. parts have a steady bass line of quarter notes.

V

A Walk in the Garden

16

SCENE III

Part I

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Allegro ♩ = 120-130

spicato

Piano score for the first system. It consists of three staves: Treble Clef (Right Hand), Treble Clef (Left Hand), and Bass Clef (Pedal). The key signature is one sharp (F#) and the time signature is 4/4. The music is marked *p* (piano) and *spicato*. The right hand plays a rhythmic pattern of eighth notes. The left hand plays a similar pattern. The bass clef part features a sequence of notes with fingerings 2, 3, 4, and 5. The system concludes with a 3/4 time signature change, marked *mf* (mezzo-forte).

Violin and Viola score for measures 6-11. It consists of three staves: Vln. I (Violin I), Vln. II (Violin II), and Vla. (Viola). The key signature is one sharp (F#) and the time signature is 4/4. The Vln. I part has several accents (V) over notes. The Vln. II part is marked *mp* (mezzo-piano). The Vla. part has accents (V) over notes. Measures 6, 7, 8, 9, 10, and 11 are numbered below the staves.

Violin and Viola score for measures 12-18. It consists of three staves: Vln. I (Violin I), Vln. II (Violin II), and Vla. (Viola). The key signature is one sharp (F#) and the time signature is 4/4. The Vln. I part has accents (V) over notes. The Vln. II part has slurs under groups of notes. The Vla. part has accents (V) over notes. Measures 12, 13, 14, 15, 16, 17, and 18 are numbered below the staves.

VI A Walk in the Garden

Part II

17

Cue: Blackout

Cutoff Cue: Victor & Elizabeth sit on the bench.

Andante ♩ = 110-120

Musical score for measures 17-23. The score is for three staves: Vln. I, Vln. II, and Vla. The key signature is one sharp (F#) and the time signature is 4/4. Measure 17 starts with a double bar line and a repeat sign. The Vln. I part has a fermata over the first measure. The Vln. II part is marked *arco*. The Vla. part has a fermata over the first measure. Measures 19-23 are numbered below the Vla. staff.

Musical score for measures 24-30. The score is for three staves: Vln. I, Vln. II, and Vla. The key signature is one sharp (F#) and the time signature is 3/4. Measure 24 starts with a double bar line and a repeat sign. The Vln. I part has a fermata over the first measure and is marked *mf*. The Vln. II part is marked *mp*. The Vla. part has a fermata over the first measure and is marked *mp*. Measures 24-30 are numbered below the Vla. staff.

Musical score for measures 31-35. The score is for three staves: Vln. I, Vln. II, and Vla. The key signature is one sharp (F#) and the time signature is 3/4. Measures 31-35 are numbered below the Vla. staff.

Musical score for Violin I (Vln. I), Violin II (Vln. II), and Viola (Vla.) parts, measures 36-40. The score is in G major (one sharp) and 3/4 time. The key signature is G major (one sharp). The time signature is 3/4. The score includes dynamic markings such as *Attacca* and *V* (Vibrato). Measure numbers 36, 37, 38, 39, and 40 are indicated below the staves.

Vln. I

Vln. II

Vla.

36 37 38 39 40

Attacca

Attacca

Attacca

V

VII a Victor's Ambition

SCENE IV

Cue: Spotlight on Victor

Leigh Mackintosh

Presto ♩ = 86

Violin I
Violin II
Viola
Violoncello
Contrabass

p *f* *p* *f* *p* *f*

2 3 4 5 6

p *f* *p* *f* *p* *f*

Detailed description: This block contains the first six measures of the orchestral score. It features five staves: Violin I, Violin II, Viola, Violoncello, and Contrabass. The key signature has one sharp (F#) and the time signature is 3/2. The music consists of rhythmic patterns of eighth and sixteenth notes. Dynamic markings alternate between *p* (piano) and *f* (forte) every two measures. A crescendo hairpin is shown between each pair of measures. Measure numbers 2 through 6 are indicated below the staves.

Vln. I
Vln. II
Vla.
Vc.
Cb.

>f *mp* *f*

>f *mp* *f*

>f *mp* *f*

7 8 9 10 11

>f *mp* *f*

Detailed description: This block contains measures 7 through 11 of the orchestral score. It features five staves: Violin I, Violin II, Viola, Violoncello, and Contrabass. The key signature has one sharp (F#) and the time signature is 3/2. The music continues with rhythmic patterns. Dynamic markings are *>f* (accented forte), *mp* (mezzo-piano), and *f* (forte). Crescendo hairpins are present between measures 7-8, 8-9, and 10-11. Measure numbers 7 through 11 are indicated below the staves.

Musical score for measures 12-15, featuring five staves: Vln. I, Vln. II, Vla., Vc., and Cb. The score is in 4/4 time with a key signature of one flat. Measure 12 starts with a *mp* dynamic. Measure 13 begins with a *p* dynamic. Measure 14 continues with *p*. Measure 15 is marked *Attacca*. The bottom of the score shows measure numbers 12, 13, 14, and 15 with dynamic markings *mp*, *p*, and *Attacca* respectively.

VII b Mysterious Knowledge

16

Cue: Lights up on laboratory
Victor-There is something at work in my soul...
Allegro ♩ = 160

Musical score for measures 16-20, featuring five staves: Vln. I, Vln. II, Vla., Vc., and Cb. The score is in 4/4 time with a key signature of one flat. Measure 16 starts with a *mp* dynamic. Measure 17 continues with *mp*. Measure 18 continues with *mp*. Measure 19 continues with *mp*. Measure 20 is marked *mf*. The bottom of the score shows measure numbers 16, 17, 18, 19, and 20 with dynamic markings *mp*, *mp*, *mp*, *mp*, and *mf* respectively.

Musical score for measures 21-25. The score is for five instruments: Vln. I, Vln. II, Vla., Vc., and Cb. The key signature has one flat (B-flat). The time signature is 4/4. Measure 21: Vln. I has a melodic line with a slur over the first two measures. Vln. II has a rhythmic pattern of eighth notes. Vla., Vc., and Cb. have a simple harmonic accompaniment. Measures 22-25: Similar patterns continue, with Vln. I playing a melodic line and the other instruments providing accompaniment. The measure numbers 21, 22, 23, 24, and 25 are written below the Cb. staff.

Musical score for measures 26-30. The score is for five instruments: Vln. I, Vln. II, Vla., Vc., and Cb. The key signature has one flat (B-flat). The time signature is 4/4. Measure 26: Vln. I starts with a dynamic marking of *f*. Vln. II starts with a dynamic marking of *mp*. Vla., Vc., and Cb. start with a dynamic marking of *mp*. Measure 27: Vln. I has a dynamic marking of *f*. Vln. II has a dynamic marking of *mp*. Vla., Vc., and Cb. have a dynamic marking of *mp*. Measure 28: Vln. I has a dynamic marking of *f*. Vln. II has a dynamic marking of *mf*. Vla., Vc., and Cb. have a dynamic marking of *mf*. Measures 29-30: Similar patterns continue, with Vln. I playing a melodic line and the other instruments providing accompaniment. The measure numbers 26, 27, 28, 29, and 30 are written below the Cb. staff.

Musical score for measures 31-35. The score is arranged in five staves: Vln. I, Vln. II, Vla., Vc., and Cb. The key signature has one flat (B-flat). Measure 31: Vln. I has a half note G4, Vln. II has eighth notes, Vla. has a half note G3, Vc. has a half note G2, and Cb. has a half note G1. Measure 32: Vln. I has a half note A4, Vln. II has eighth notes, Vla. has a half note A3, Vc. has a half note A2, and Cb. has a half note A1. Measure 33: Vln. I has a half note B4, Vln. II has eighth notes, Vla. has a half note B3, Vc. has a half note B2, and Cb. has a half note B1. Measure 34: Vln. I has a half note C5, Vln. II has eighth notes, Vla. has a half note C4, Vc. has a half note C3, and Cb. has a half note C2. Measure 35: Vln. I has a half note D5, Vln. II has eighth notes, Vla. has a half note D4, Vc. has a half note D3, and Cb. has a half note D2. Dynamic markings: *f* for Vln. I, *mf* for Vln. II, Vla., Vc., and Cb. in measure 35. A bracket underlines measures 31-34.

Musical score for measures 36-40. The score is arranged in five staves: Vln. I, Vln. II, Vla., Vc., and Cb. The key signature has one flat (B-flat). Measure 36: Vln. I has a half note E5, Vln. II has eighth notes, Vla. has a half note E4, Vc. has a half note E3, and Cb. has a half note E2. Measure 37: Vln. I has a half note F5, Vln. II has eighth notes, Vla. has a half note F4, Vc. has a half note F3, and Cb. has a half note F2. Measure 38: Vln. I has a half note G5, Vln. II has eighth notes, Vla. has a half note G4, Vc. has a half note G3, and Cb. has a half note G2. Measure 39: Vln. I has a half note A5, Vln. II has eighth notes, Vla. has a half note A4, Vc. has a half note A3, and Cb. has a half note A2. Measure 40: Vln. I has a half note B5, Vln. II has eighth notes, Vla. has a half note B4, Vc. has a half note B3, and Cb. has a half note B2. Dynamic marking: *mf* for all instruments in measure 40.

Musical score for measures 41-43. The score is arranged in five staves: Vln. I (Violin I), Vln. II (Violin II), Vla. (Viola), Vc. (Violoncello), and Cb. (Contrabasso). The key signature is one flat (B-flat major/D minor) and the time signature is 3/4. Measure 41 shows Vln. I with a long note and Vln. II with a rhythmic pattern. Measures 42 and 43 continue the patterns with various articulations like accents and slurs.

Musical score for measures 44-47. The score is arranged in five staves: Vln. I, Vln. II, Vla., Vc., and Cb. The key signature changes to two sharps (D major/F# minor) and the time signature changes to 3/4. Measure 44 shows Vln. I with a long note and Vln. II with a rhythmic pattern. Measures 45 and 46 continue the patterns with various articulations like accents and slurs. Measure 47 features a double bar line, a key signature change to two sharps, and a time signature change to 3/4. The word "Attacca" is written below the staves for Vln. I, Vln. II, Vla., Vc., and Cb. in measure 47. A "Rit." marking is present above the Vla. staff in measure 47.

VII c Elizabeth's Care

Cue: Elizabeth-
Dearest Victor, It's almost two years . . .
♩ = 110-115

48

Musical score for measures 48-53. The score is for five instruments: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The key signature is two sharps (F# and C#), and the time signature is 3/4. The music features a consistent rhythmic pattern of eighth notes with slurs. Measure 48 starts with a square box above the first note. Measures 49-53 continue the pattern with various phrasing slurs and accents.

Musical score for measures 54-60. The score is for five instruments: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The key signature is two sharps (F# and C#), and the time signature is 3/4. The music continues the rhythmic pattern from the previous page. Measure 54 has a square box above the first note. Measures 55-60 show the continuation of the eighth-note pattern with phrasing slurs.

Vln. I
Vln. II
Vla.
Vc.
Cb.

61 62 63 64 65

Attacca

VII d Pursuit of Knowledge

66 Cue: Victor-Not an ounce of wisdom ...
Allegro ♩ = 175

Vln. I
Vln. II
Vla.
Vc.
Cb.

f
mf
mf
mf

mf 66 67 68 69 70

Musical score for measures 71-75, featuring five staves: Vln. I, Vln. II, Vla., Vc., and Cb. The score includes various musical notations such as notes, rests, and dynamic markings.

71 72 73 74 75

Musical score for measures 76-79, featuring five staves: Vln. I, Vln. II, Vla., Vc., and Cb. The score includes various musical notations such as notes, rests, and dynamic markings.

76 77 78 79

Musical score for measures 80-83, featuring five staves: Vln. I, Vln. II, Vla., Vc., and Cb. The score includes various musical notations such as notes, rests, and dynamic markings. A hairpin crescendo is shown below the staves, starting at measure 80 and ending at measure 81. Measure numbers 80, 81, 82, and 83 are printed below the staves.

*Cutoff Cue: Victor-I put my sights
towards the unknown.*

Musical score for measures 84-86, featuring five staves: Vln. I, Vln. II, Vla., Vc., and Cb. The score includes various musical notations such as notes, rests, and dynamic markings. Measure numbers 84, 85, and 86 are printed below the staves. The score concludes with a double bar line and repeat sign in each staff.

VII e Elizabeth's Reason

87 ♩ = 114

cue: Elizabeth-But, if the study . . .

Musical score for measures 87-93. The score is for five instruments: Vln. I, Vln. II, Vla., Vc., and Cb. The key signature is two sharps (F# and C#). The tempo markings are 'meno mosso' for measures 87-88 and 'a tempo' for measures 89-93. The Vln. I and Vln. II parts are mostly rests. The Vla. part features a melodic line with accents and slurs. The Vc. and Cb. parts feature a rhythmic accompaniment with slurs.

Musical score for measures 94-101. The score is for five instruments: Vln. I, Vln. II, Vla., Vc., and Cb. The key signature is two sharps (F# and C#). The Vln. I and Vln. II parts are mostly rests. The Vla. part features a melodic line with accents and slurs. The Vc. and Cb. parts feature a rhythmic accompaniment with slurs.

*Cue: Victor-Elizabeth, how simple
life seemed in our youth*

Vln. I

Vln. II

Vla.

Vc.

Cb.

102 103 104 105 106 107 108

Vln. I

Vln. II

Vla.

Vc.

Cb.

poco rit.

attacca

poco rit.

attacca

poco rit.

attacca

poco rit.

attacca

109 110 111 112 attacca 113

VII f Faith in Knowledge

114 Cue: Victor-No, my faith rests upon knowledge.
Moderato *Molto espressivo*

Musical score for measures 114-122. The score is in 3/4 time with a key signature of two flats. The instruments and their parts are:

- Vln. I:** Starts at measure 116 with a *mf* dynamic and *Molto espressivo* marking. The melody features eighth and sixteenth notes.
- Vln. II:** Remains silent throughout this section.
- Vla.:** Starts at measure 116 with a *Broadly* marking and *mf* dynamic. The part consists of wide intervals and a slow, expressive line.
- Vc.:** Starts at measure 114 with a *p* dynamic, playing a steady bass line of half notes.
- Cb.:** Starts at measure 114 with a *p* dynamic, playing a steady bass line of half notes.

Measure numbers 114, 115, 116, 117, 118, 119, 120, 121, and 122 are indicated at the bottom of the staves.

Musical score for measures 123-130. The score continues from the previous page. The instruments and their parts are:

- Vln. I:** Starts at measure 123 with a *tr* (trill) and a triplet of eighth notes. The dynamic is *f*. The part includes a *V* (crescendo) marking and a fermata at the end of the section.
- Vln. II:** Remains silent throughout this section.
- Vla.:** Starts at measure 123 with a triplet of eighth notes and a *f* dynamic. The part features a melodic line with eighth notes.
- Vc.:** Starts at measure 123 with a *mf* dynamic, playing a steady bass line of half notes.
- Cb.:** Starts at measure 123 with a *mf* dynamic, playing a steady bass line of half notes.

Measure numbers 123, 124, 125, 126, 127, 128, 129, and 130 are indicated at the bottom of the staves.

Molto espressivo

Vln. I *f*

Vln. II *f* *Molto espressivo*

Vla. *f*

Vc.

Cb.

131 132 133 134 135

Vln. I *tr*

Vln. II *3*

Vla.

Vc.

Cb.

136 137 138 139 140 141

Cutoff Cue: Victor-You will teach mankind
that death is no longer! Only life!
Bell Chimes

Musical score for measures 142-149. The score includes staves for Vln. I, Vln. II, Vla., Vc., and Cb. The key signature is one flat (B-flat major/D minor) and the time signature is 2/2. The music features a cutoff cue at measure 148, indicated by a double bar line and a fermata. Dynamic markings include *p* and *f*. The measure numbers 142, 143, 144, 145, 146, 147, 148, and 149 are printed below the staves.

VII g Victor's Ambition Reprise

150 Cue: Elizabeth exits.
Victor-One o'clock!

Musical score for measures 150-156, marked *Presto*. The score includes staves for Vln. I, Vln. II, Vla., Vc., and Cb. The key signature is one flat (B-flat major/D minor) and the time signature is 2/2. The music features a dynamic pattern of *p* and *f* markings across all staves. The measure numbers 150, 151, 152, 153, 154, 155, and 156 are printed below the staves.

Musical score for measures 157-162, featuring five staves: Vln. I, Vln. II, Vla., Vc., and Cb. The score is divided into three systems. The first system (measures 157-158) starts with a dynamic of *mp*. The second system (measures 159-160) features a dynamic of *f*. The third system (measures 161-162) returns to a dynamic of *mp*. Each staff includes a crescendo or decrescendo hairpin indicating the dynamic change. The Cello (Cb.) part includes a > accent in measure 157.

Musical score for measures 163-167, featuring five staves: Vln. I, Vln. II, Vla., Vc., and Cb. The score is divided into three systems. The first system (measures 163-164) starts with a dynamic of *p*. The second system (measures 165-166) features a dynamic of *pizz.* (pizzicato). The third system (measures 167) returns to a dynamic of *p*. Each staff includes a hairpin indicating the dynamic change. The Cello (Cb.) part includes a > accent in measure 163.

Musical score for measures 168-173. The score is arranged in five staves: Vln. I, Vln. II, Vla., Vc., and Cb. The Vln. I staff features a melodic line with eighth and sixteenth notes, including a sharp sign in measure 171. The Vln. II, Vla., Vc., and Cb. staves provide harmonic support with sustained notes and slurs. The word "arco" is written above the Vln. II and Vla. staves in measure 172. Measure numbers 168, 169, 170, 171, 172, and 173 are indicated below the staves.

Musical score for measures 174-176. The score is arranged in five staves: Vln. I, Vln. II, Vla., Vc., and Cb. The Vln. I staff features a melodic line with eighth and sixteenth notes, including a sharp sign in measure 175. The Vln. II, Vla., Vc., and Cb. staves provide harmonic support with sustained notes and slurs. The word "arco" is written above the Vla. and Cb. staves in measure 176. Measure numbers 174, 175, and 176 are indicated below the staves.

The musical score consists of five staves for string instruments: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

- Measures 177-178:** The strings play a rhythmic pattern of eighth notes with slurs. The Vln. I staff has a sharp sign (#) above the notes in measure 178.
- Measure 179:** The pattern continues with a sharp sign (#) above the notes.
- Measure 180:** The strings play a final note, followed by a double bar line (//).

Below the staves, there are dynamic markings and performance instructions:

- Accents (>) are placed under the first notes of measures 177, 178, 179, and 180.
- Slurs are placed under the eighth notes in measures 177, 178, and 179.
- The instruction *Attacca to Chorus* is written at the bottom right, aligned with measure 180.

VIII Sallow Skin

SCENE IV CONTINUED

Chorus enters USSR chanting.

L. Mackintosh

SOPRANO *p* *mf*
Sal-low skin, bones be-neath. Sal-low skin, bones be-neath. Sal-low skin, bones be-neath. Sal-low skin,

ALTO *p* *mf*
Sal-low skin, bones be-neath. Sal-low skin, bones be-neath. Sal-low skin, bones be-neath. Sal-low skin,

TENOR *mf*
Sal - low skin, bones be -

BASS *mf*
Sal - low skin, bones be -

String Bass *pizz.*

1 2 3 4 5 6 7

S. bones be-neath. Sal-low skin, bones be-neath. Sal-low skin, bones be-neath. Flow-ing glos -

A. bones be-neath. Sal-low skin, bones be-neath. Sal-low skin, bones be-neath.

T. neath. Sal - low skin, bones be - neath.

B. neath. Sal - low skin, bones be - neath.

S. Bass

8 9 10 11 12 13

f *rit.*

S. sy strands of black. Flow-ing glos sy strands of black. Flow - ing glos sy strands of black. *rit.*

A. Skin and bones, black. Flow-ing glos - sy strands of black. Flow-ing glos -

T. Flow black. Flow-ing glos - sy strands of black. Flow,

B. Flow black. Flow-ing glos - sy strands of black Flow,

S. Bass

14 15 16 17 18 19

p *a tempo* *mp*

S. Flow-ing strands of black. Teeth of pear-ly, pear-ly white. Teeth of pear-ly,pear-ly white. Teeth

A. sy strands of black. Teeth of pear-ly,pear-ly

T. Flow black.

B. Flow black.

S. Bass

20 21 22 23 24 25 26

S. of pear-ly, pear-ly white. Teeth of pear-ly, pear-ly white. Teeth of pear-ly, pear-ly white.

A. white. Teeth of pear-ly pear-ly white Teeth of pear-ly, pear-ly white. Teeth of pear-ly

T. *mp* Teeth of pear-ly pear-ly white Teeth of pear-ly, pear-ly white. Teeth of

B. *mp* Teeth of pear-ly, pear-ly white. Teeth of pear-ly,

S. Bass

27 28 29 30 31 32 33

S. *f* Vile eyes, Vile eyes, Vile eyes. *sub. p* Shri-veled skin, shri - veled skin, shri-veled

A. pear - ly white *f* Vile eyes, Vile eyes, Vile eyes. *sub. p* Shri-veled skin, shri -

T. pear - ly, pear - ly white. *f* Vile eyes, Vile eyes, Vile eyes. *sub. p* Shri-veled

B. pear - ly white. *f* Vile eyes, Vile eyes, Vile eyes. *sub. p* Shri-veled skin shri -

S. Bass

34 35 36 37 38 39

S. *f*
 skin, shri-veled skin, Straight black lips Straight black lips straight black lipssssssss

A. *f*
 veled skin, shri-veled skin, shri-veled skin. Straight black lips straight black lipssssssss

T. *f*
 skin, shri-veled skin, shri-veled skin shri-veled skin. Straight black lips straight black lipssssssss

B. *f*
 veled skin, shri-veled skin, shri-veled skin. Straight black lips straight black lipssssssss

S. Bass

40 41 42 43 44 45

Attacca, Orchestra

IX Creation Revealed

SCENE V TRANSITION

Cue: End of chant. Lights come up.

Moderato

Musical score for measures 2 through 6. The score is in 4/4 time and features five staves: Violin I, Violin II, Viola, Violoncello, and Contrabass. Violin I is silent. Violin II plays a melodic line starting in measure 2 with a *pp* dynamic. Viola plays a rhythmic accompaniment starting in measure 2 with a *pizz* (pizzicato) instruction and a *ff* dynamic. Violoncello and Contrabass are silent.

Musical score for measures 7 through 11. The score features five staves: Violin I, Violin II, Viola, Violoncello, and Contrabass. Violin I enters in measure 9 with a melodic line and a *f* dynamic. Violin II continues its melodic line with a *mf* dynamic. Viola continues its rhythmic accompaniment with a *mf* dynamic and an *arco* (arco) instruction. Violoncello and Contrabass enter in measure 9 with a *mf* dynamic.

*Cutoff Cue: Victor-What trick of nature is this?
My very soul shudders within me.*

The musical score consists of five staves, each representing a different string instrument. The staves are labeled on the left as Vln. I, Vln. II, Vla., Vc., and Cb. The music is written in a common time signature. Measures 12, 13, 14, 15, and 16 are marked with the number below the staff. Measure 17 is marked with a double bar line (//) below the staff. The word "rit." is written above the staff in measure 15. The score shows a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The Vln. I staff has a melodic line with some accidentals. The Vln. II staff has a similar melodic line. The Vla., Vc., and Cb. staves have a more rhythmic, accompanimental pattern.

X

Nought May Endure But Mutability

SCENE V TRANSITION

Cue: Lights up and Chorus enters.

L. Mackintosh

Andante ♩ = 120

SOPRANO

ALTO

TENOR

BASS

We rest a dream has pow'r to poison sleep. We rise one wan-d'ring thought pol-

To be played in rehearsal only

Piano

mp 1 2 3 4 5 6

mp

mf

S. We feel Em-brace fond woe

A. lutes the day. Con-ceive or rea-son our_

T. lutes the day. We_ laugh or weep

B. Cast our cares a -

Pno.

7 8 9 10 11 12

mf

S. Cares a- way It is the same. Or sor-row The path of its de -

A. cares It is the same. Or sor-row The path of its de -

T. Cares a - way. For be it joy Or sor-row

B. way Or sor - row

Pno.

13 14 15 16 17 18

f *mp* *f* *mp*

S. *ff*
par - ture still is free. Nought may en- *ff*

A.
par - ture still is free.

T. *mp*
Man's ye - ster-day may ne'er be like his mor-row

B. *mp*
Man's ye - ster-day may ne'er be like his mor - row

Pno. *ff*

19 20 *mp* 21 22 23

Exit slowly as piano plays Attacca

rit.

S. *rit.*
dure Nought may en-dure But mu - ta - bi - li - ty.

A. *rit.*
Nought may en-dure But Mu ta - bi - li - ty

T. *ff* *rit.*
Nought may en-dure mu - ta - bi - li - ty.

B. *ff* *rit.*
But mu - ta - bi - li - ty.

Pno. *ff*

24 *ff* 25 *ff* 26 27 28 29

XI

Monster's Soliloquy

SCENE V

Cue: Chorus exits and lighting changes.

Leigh Mackintosh

ANDANTE *espressivo*

Piano

1 2 3 4 5

Ped. * Ped. * Ped.

Pno.

6 7 8 9 10

* Ped. * Ped. *

Pno.

11 12 13 14 15

rit. A tempo

Ped. * Ped.

Pno.

16 17 18 19 20

* Ped. * Ped. *

Pno.

21 22 23 24 25

Ped. * rit.

XII

Vengeance of God Introduction

SCENE V CONTINUED

Cue: Monster-where my place is in all this beauty.

Leigh Mackintosh

Agitato ♩ = 85-90

Violin I
Violin II
Viola
Violoncello

mf *f* *ff*

Vln. I
Vln. II
Vla.
Vc.

mp *mf*

Vln. I
Vln. II
Vla.
Vc.

sub. ff

*Repeat only if chorus
is not finished with dialogue and in place. Cue: Chorus*

21

Vln. I

Vln. II

Vla.

Vc.

1.

2.

Attacca

DIALOGUE DURING MUSIC

CHORUS-Beast! Foul creature. Abomination! *(They go US with their backs to the Monster.)*

MONSTER- Light, this light exists in the darkness? What blessing is this?

CHORUS-Demon begone! Away! Cover your eyes my children!

Hurry now, quickly. Leave the fire alone! *(They go USL, backs facing the Monster.)*

MONSTER-No. I mean no harm.

CHORUS-Look away, look away. Devil, go burn in the flames of hell! *(USR, backs facing Monster.)*

MONSTER-*(Chorus' backs are to the Monster as he reaches to touch the flames. Monster jumps back.)*

Ahhhh, my hand. *(Angrily kicks fire.)* No, please! Don't let it die! Oh, Frankenstein, why have you left me?
Why does the world despise me so? *(Turns back to audience, lights dim.)*

XIII

Vengeance of God, Chorus and Orchestra

SCENE V CONTINUED

Cue: Monster-Why does the world despise me so?

Agitato ♩ = 70-75

L. Mackintosh

SOPRANO
mf *sf* *sf*
 Ven - geance of God... Ven- geance Ven- geance How, O how thou, — thou art

ALTO
mf *sf* *sf*
 Ven - geance of God... Ven-geance Ven - geance How, O how thou art

TENOR
mf *sf* *sf*
 Ven - geance Ven- geance Ven- geance How, O how thou, thou art

BASS
mf *sf* *sf*
 Ven - geance Ven- geance Ven- geance How thou art

Violin I
mf *sf* *sf*

Violin II
mf *sf* *sf*

Viola
mf *sf* *sf*

Violoncello
mf *sf* *sf*

Piano
 For cues only

S. *mp* *mf*
 dread - ed. By him who doth read that which is man-i-fest un-

A. *mp* *mf*
 dread - ed. By him who doth read that which is man-i-fest un-

T. *mp* *mf*
 8 dread ed dread - ed. By him who doth read that which is man-i-fest un-

B. *mp* *mf*
 dread - ed. By him who doth read Ah

Vln. I *mp* *mf*

Vln. II *mp* *mf*

Vla. *mp* *mf*

Vc. *mp* *mf*

Pno. 7 8 9 10 11 12 13 14

S. *ff*
 to mine eyes. Be- hold_ the mon- ster_ with point- ed tail. Who cleaves hills and break-eth

A. *ff*
 to mine eyes. Be- hold_ the mon- ster_ with point- ed tail. Who cleaves hills and break-eth

T. *ff*
 to mine eyes. Be- hold_ the mon- ster_ with point- ed tail. Who cleaves hills and break-eth

B. *ff*
 Be- hold_ the mon- ster_ with point- ed tail. Who cleaves hills and break-eth

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff*

Pno.

S. *sub. p*
 walls and wea-pons Ah

A. *sub. p*
 walls and wea-pons Ah

T. *sub p*
 walls and wea-pons Be - hold, be - hold be - hold be - hold be - hold

B. *sub. mp*
 walls and wea-pons Be - hold

Vln. I *sub. p*

Vln. II *sub. p*

Vla. *sub p*

Vc. *sub. mp*

Pno.

23 24 25 26 27 28 29

ff
S. Be hold Be- hold Be hold Be- hold Be - hold Be-

ff
A. Be- hold Be- hold Be hold Be- hold Be- hold Be

ff
T. Be- hold Be- hold Be- hold Be- hold Be

ff
B. Be- hold Be- hold Be hold Be hold be- hold Be-

ff
Vln. I

ff
Vln. II

ff
Vla.

ff
Vc.

ff
Pno.

30 31 32 33 34 35

Detailed description: This page of a musical score, numbered 52, features a vocal soloist section and an orchestral accompaniment. The vocal parts are for Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.), each with lyrics: "Be hold Be- hold Be hold Be- hold Be - hold Be-". The instrumental parts include Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Piano (Pno.). The score is marked with a forte dynamic (*ff*) throughout. The vocal lines are written in treble clef, while the instrumental parts are in their respective clefs (treble for Vln. I and II, alto for Vla., bass for Vc., and grand staff for Pno.). The piano part features a complex rhythmic pattern with many sixteenth and thirty-second notes. The page is divided into measures 30 through 35, with bar lines clearly visible.

hold _____ Be - hold _____ Be - hold the blight _____ of

hold _____ Be - hold _____ Be - hold the blight of all _____

hold _____ Be - hold _____ Be - hold the blight, blight of the

hold _____ Be - hold Be - hold Be - hold the blight _____

Vln. I

Vln. II

Vla.

Vc.

Pno.

36 37 38 39

Detailed description: This page of a musical score, numbered 53, contains measures 36 through 39. It features four vocal parts (Soprano, Alto, Tenor, Bass) and an orchestra consisting of Violin I, Violin II, Viola, Violoncello, and Piano. The vocal parts have lyrics: 'hold _____ Be - hold _____ Be - hold the blight _____ of' (Soprano), 'hold _____ Be - hold _____ Be - hold the blight of all _____' (Alto), 'hold _____ Be - hold _____ Be - hold the blight, blight of the' (Tenor), and 'hold _____ Be - hold Be - hold Be - hold the blight _____' (Bass). The instrumental parts provide harmonic support with various melodic and rhythmic patterns. The piano part is written in a grand staff with both treble and bass clefs.

Attacca

S. all the earth. Blight of the earth.

A. earth, all the earth. Blight of the earth.

T. earth, of the earth. Blight of the earth.

B. — of the earth. Blight of the earth.

Vln. I *Attacca*

Vln. II *Attacca*

Vla. *Attacca*

Vc. *Attacca*

Pno.

40 41 42 43 44

XIV a

Vengeance of God

SCENE VI TRANSITION

Cue: Chorus exit

Agitato ♩ = 85-90

Leigh Mackintosh

The musical score is arranged in five staves, each with a dynamic marking and a crescendo hairpin. The dynamics are: Violin I (mf), Violin II (mf), Viola (mf), Violoncello (mf), and Double Bass (mf). The crescendo begins in the second measure and reaches fortissimo (ff) by the fourth measure. The score includes various musical notations such as accents, slurs, and fingerings (2, 3, 4, 5, 6, 7) for the Double Bass part.

Cutoff Cue: Narrator speaks

Musical score for Vln. I, Vln. II, Vla., Vc., and Db. The score spans measures 8 to 16. Dynamics range from *mp* to *f*. The score includes various musical notations such as slurs, accents, and dynamic markings.

XIV b

SCENE VI

Narrator's Response

CHORUS SOLOIST (as Narrator)- Rejected by all living beings,

The Monster flees once more to the hills of Germany.

Hidden from view, he learns how to speak, read, and write.

Pages of an old Bible and a family in a nearby cabin serve as his teachers.

During wintertime, he finds food and firewood for a poor family.

(MAN enters with firewood from SR. He mimes calling to his sister.

WOMAN 1 enters SL and gazes around catching her brother's eye and running to him. They embrace and walk together offstage as the narrator finishes his dialogue).

XIV c

Monster's Soliloquy Reprise

SCENE VII TRANSITION

Cue: Blackout

Leigh Mackintosh

Andante espressivo

Piano

1 2 3 4 5

Ped. * Ped. * Ped.

Pno.

6 7 8 9 10

* Ped. * Ped. *

Pno.

11 12 13 14 15

rit. A tempo

Ped. * Ped.

Pno.

16 17 18 19 20

* Ped. * Ped. *

Fade as lights come up.

Pno.

21 22 23 24 25

Ped. *

XV

Vengeance of God Transition

SCENE VII

Cue: Chorus-Terrible Creature you are not welcome here.

Cutoff cue: Monster-Misery
are you my only companion?

Agitato ♩ = 90-100 VAMP

Violin I
Violin II
Viola
Violoncello

mf *f* *ff*

2 3 4

5

Cue: Monster- I have no friend. Cursed, cursed creator!...

Vln. I
Vln. II
Vla.
Vc.

mf *f* *ff*

5 6 7 8 9 10 11

Vln. I

Vln. II

Vla.

Vc.

12 13 14 15 16 17 18 19

mf

Vln. I

Vln. II

Vla.

Vc.

20 21 22 23 24 25

Vln. I

Vln. II

Vla.

Vc.

26 27 28

Musical score for four instruments: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.). The score covers measures 29 through 33. The Vln. I and Vln. II parts are in treble clef, while the Vla. and Vc. parts are in bass clef. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings such as accents (>) and hairpins are present throughout. The piece concludes with a double bar line at the end of measure 33.

XVI

Victor's Return

SCENE VIII

Cue: Blackout. Play through scene until finish.

Leigh Mackintosh

Allegro vivo ♩ = 150

Musical score for measures 1-7. The score is in 3/4 time with a key signature of two sharps (F# and C#). The instruments are Violin I, Violin II, Viola, Violoncello, and Double Bass. The tempo is *Allegro vivo* at 150 beats per minute. The score begins with a *ff* dynamic. Violin I has a melodic line starting in measure 4. Violin II and Viola have rhythmic accompaniment. Violoncello and Double Bass play a steady eighth-note pattern. Dynamics include *ff* and *f* with hairpins.

Musical score for measures 8-14. The instruments are Violin I, Violin II, Viola, Violoncello, and Double Bass. The score continues from the previous page. Violin I has a melodic line starting in measure 8. Violin II and Viola have rhythmic accompaniment. Violoncello and Double Bass play a steady eighth-note pattern. Dynamics include *f* and *mf* with hairpins.

Musical score for measures 15-21. The score is for five instruments: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The key signature is one sharp (F#) and the time signature is 4/4. Measure 15-19 show a melodic line in Vln. I and a rhythmic accompaniment in the other instruments. Measure 20 has a dynamic marking of *mp* for Vln. I and *pizz.* for the other instruments. Measure 21 has a dynamic marking of *p* for the other instruments.

Musical score for measures 22-28. The score is for five instruments: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The key signature is one sharp (F#) and the time signature is 4/4. Measure 22-28 show a melodic line in Vln. I and a rhythmic accompaniment in the other instruments. Measure 25 has an accent (*v*) over the first note. Measure 26 has an accent (*v*) over the first note. Measure 27 has a dynamic marking of *p* for the other instruments.

29

63

Vln. I *mf* *arco at the frog* *ff*
 Vln. II *mp* *arco at the frog* *f*
 Vla. *mp* *arco at the frog*
 Vc. *mp* *arco at the frog*
 Db. *mp*

29 30 31 32 33 34 35

mp

Fade at Blackout
Attacca

38

Meno mosso
dolce

Vln. I *fine*
 Vln. II *fine*
 Vla. *fine* *Brush stroke*
 Vc. *fine*
 Db. *fine*

36 37 38 39 40 41 42

fine

Vln. I

Vla.

43 44 45 46 47 48

Detailed description: This system contains measures 43 through 48. The Violin I part (top staff) begins with a half note G4, followed by quarter notes A4, B4, and C5. It then has a half rest, followed by quarter notes D5, E5, and F5. The Viola part (bottom staff) has a half rest, followed by quarter notes G3, A3, and B3. It then has a half rest, followed by quarter notes C4, D4, and E4. The system concludes with a half note G3 in both parts.

Vln. I

Vla.

49 50 51 52 53

D.S. al fine ⌘

D.S. al fine ⌘

Detailed description: This system contains measures 49 through 53. The Violin I part (top staff) starts with a half note G4, followed by quarter notes A4, B4, and C5. It then has a half rest, followed by quarter notes D5, E5, and F5. The Viola part (bottom staff) has a half note G3, followed by quarter notes A3, B3, and C4. It then has a half rest, followed by quarter notes D4, E4, and F4. The system concludes with a half note G3 in both parts. The instruction *D.S. al fine* with a repeat sign is placed at the end of the system for both staves.

XVII a

SCENE IX

A Storm Clouds the Heavens

Cutoff Cue: Narrator-The picture appeared a vast scene of evil

Cue: Blackout Vamp 3x

Moderato ♩ = 100-110

Violin I
Violin II
Viola
Violoncello
Bass Drum
Cymbals

2 3 4 5 6 7 8

XVII b

A Storm Clouds the Heavens Part II

Cue: Lights Flicker

Victor-I've got to be more careful of those pesky sinkholes...

9

Vamp 4 x

Moderato ♩ = 100-110

Vln. I
Vln. II
Vla.
Vc.
B. D.
Cym.

9 10 11 12 13 14

15 Cue: Monster-I expected this. All men hate the wretched.

Vamp 4 x

Musical score for measures 15-20. The score includes staves for Vln. I, Vln. II, Vla., Vc., B. D., and Cym. The key signature is two flats (B-flat and E-flat). The time signature is 4/4. Measure 15 starts with a double bar line and a repeat sign. Vln. I plays a series of chords with a *mp* dynamic. Vln. II plays eighth notes with a *f* dynamic and *arco* instruction. Vla. plays eighth notes with a *mf* dynamic. Vc. plays eighth notes with a *mf* dynamic. B. D. plays a series of chords. Cym. is silent. The section ends with a double bar line and a repeat sign.

21

Vamp 3x

29

Vamp 3x

Musical score for measures 21-31. The score includes staves for Vln. I, Vln. II, Vla., Vc., B. D., and Cym. The key signature is two flats (B-flat and E-flat). The time signature is 4/4. Measure 21 starts with a double bar line and a repeat sign. Vln. I plays a series of chords with a *mp* dynamic. Vln. II plays chords with a *mp* dynamic. Vla. plays chords with a *mp* dynamic. Vc. plays eighth notes with a *mf* dynamic. B. D. plays a series of chords with a *mf* dynamic. Cym. is silent. At measure 28, there is a double bar line and a repeat sign. At measure 29, there is a double bar line and a repeat sign. Vln. I and Vln. II are silent. Vla. plays eighth notes with a *f* dynamic and *pizz.* instruction. Vc. plays chords with a *mf* dynamic and *Divisi* instruction. B. D. plays a series of chords with a *mf* dynamic. Cym. is silent. The section ends with a double bar line and a repeat sign.

35

Vamp 3 x

Vln. I *ff* *mp*

Vln. II *tr* *tr* *tr* *tr* *tr* *ff* *pizz.* *f* *arco*

Vla. *mf*

Vc. *mf*

B. D. *mf*

32 33 34 35 36 37 38 39 40

41

Cue: Chorus- Evil demon, malevolent being. See no evil

AGITATO ♩ = 130-136

Vln. I *arco* *p*

Vln. II *arco* *p*

Vla. *p*

Vc. *p*

41 42 43 44 45 46

Vln. I *mf*

Vln. II *subito p*

Vla. *subito p*

Vc. *subito p*

47 48 49 50 51

Musical score for measures 52-57. The score is in 3/4 time and features four staves: Vln. I, Vln. II, Vla., and Vc. The key signature has two flats. Measures 52-54 show a steady eighth-note accompaniment in the lower strings and a melodic line in the violins. Measure 55 features a dynamic marking of *mf* and a *V* (accrescendo) marking. Measures 56-57 continue the melodic and accompanimental patterns.

Musical score for measures 58-63. The score continues with the same instrumentation. Measures 58-60 show a melodic line in Vln. II with a *V* marking. Measure 61 has a *mf* marking. Measure 62 features a *V* marking and a slur over the Vln. I staff. Measure 63 concludes the section with a *V* marking.

Musical score for measures 64-69. Measures 64-66 show a melodic line in Vln. I with a *V* marking. Measure 67 features a *mf* marking and a *V* marking. Measures 68-69 continue the melodic and accompanimental patterns.

74

Vln. I

Vln. II

Vla.

Vc.

70 71 72 73 74

Vln. I

Vln. II

Vla.

Vc.

75 76 77 78 79

Vln. I

Vln. II

Vla.

Vc.

80 81 82 83 84

87

Musical score for measures 85-90. The score is in G minor (three flats) and 4/4 time. It features four staves: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.).

- Vln. I:** Plays a continuous eighth-note pattern throughout the entire passage.
- Vln. II:** Remains silent in measures 85 and 86. In measure 87, it begins a melodic line with a forte (*f*) dynamic, consisting of quarter and eighth notes, ending with a fermata in measure 90.
- Vla.:** Mirrors the Vln. II part, starting in measure 87 with a forte (*f*) dynamic and ending with a fermata in measure 90.
- Vc.:** Plays a continuous eighth-note pattern throughout the entire passage.

Measure numbers 85, 86, 87, 88, 89, and 90 are indicated below the staves.

Musical score for measures 91-96. The score continues with the same instrumentation and key signature.

- Vln. I:** Continues with the eighth-note pattern.
- Vln. II:** Continues the melodic line from measure 87, ending with a fermata in measure 96.
- Vla.:** Continues the melodic line from measure 87, ending with a fermata in measure 96.
- Vc.:** Continues with the eighth-note pattern.

Measure numbers 91, 92, 93, 94, 95, and 96 are indicated below the staves.

102

Musical score for measures 97-102. The score continues with the same instrumentation and key signature.

- Vln. I:** Continues with the eighth-note pattern until measure 101, where it rests in measure 102.
- Vln. II:** Continues the melodic line from measure 87, ending with a fermata in measure 102. A *V* (Vibrato) marking is present above the staff in measure 99.
- Vla.:** Continues the melodic line from measure 87, ending with a fermata in measure 102.
- Vc.:** Continues with the eighth-note pattern throughout the entire passage.

Measure numbers 97, 98, 99, 100, 101, and 102 are indicated below the staves.

Vln. I
Vln. II
Vla.
Vc.

mf

103 104 105 106 107

Detailed description: This block contains the musical score for measures 103 through 107. It features four staves: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.). The key signature is two flats (B-flat and E-flat). Measures 103 and 104 show the Vln. I and Vln. II staves with rests, while the Vla. and Vc. staves play a rhythmic pattern of eighth notes. From measure 105, all staves are active. The Vln. II, Vla., and Vc. staves play eighth-note patterns, while the Vln. I staff has rests. Dynamic markings include *mf* (mezzo-forte) and accents (>).

Vln. I
Vln. II
Vla.
Vc.

f

108 109 110 111 112 113

Detailed description: This block contains the musical score for measures 108 through 113. It features four staves: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.). The key signature is two flats. Measures 108 and 109 show the Vln. I staff with a *f* (forte) dynamic and a melodic line, while the Vln. II, Vla., and Vc. staves play eighth-note patterns. From measure 110, all staves are active with various rhythmic patterns. Dynamic markings include *f* and accents (>).

114 Vamp *Cue: Monster-to teach another like myself to love.*

Vln. I
Vln. II
Vla.
Vc.

114 115 116 117

Detailed description: This block contains the musical score for measures 114 through 117. It features four staves: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.). The key signature is two flats. Measure 114 is marked with a box around the number '114' and the word 'Vamp'. A cue instruction reads: *Cue: Monster-to teach another like myself to love.* The Vln. I staff plays a rhythmic eighth-note pattern. The Vln. II, Vla., and Vc. staves have rests. From measure 115, all staves are active with various rhythmic patterns. Dynamic markings include accents (>).

118

Cue: Victor-This noble storm in the sky...

Musical score for measures 118-123. The score is for four staves: Vln. I, Vln. II, Vla., and Vc. The key signature is two flats (B-flat and E-flat), and the time signature is 4/4. Measure 118 starts with a repeat sign. Vln. I has a melodic line with accents and slurs. Vln. II plays a rhythmic accompaniment of eighth notes. Vla. and Vc. play a steady eighth-note accompaniment. Measures 119-123 continue the patterns, with Vln. I having some rests and slurs.

126

Musical score for measures 124-129. The score is for four staves: Vln. I, Vln. II, Vla., and Vc. The key signature is two flats, and the time signature is 4/4. Measure 124 starts with a repeat sign. Vln. I has a melodic line with accents and slurs. Vln. II has a melodic line with accents and slurs. Vla. and Vc. play a steady eighth-note accompaniment. Measures 125-129 continue the patterns, with Vln. I and Vln. II having some rests and slurs.

Musical score for measures 130-135. The score is for four staves: Vln. I, Vln. II, Vla., and Vc. The key signature is two flats, and the time signature is 4/4. Measure 130 starts with a repeat sign. Vln. I has a melodic line with accents and slurs. Vln. II has a melodic line with accents and slurs. Vla. and Vc. play a steady eighth-note accompaniment. Measures 131-135 continue the patterns, with Vln. I and Vln. II having some rests and slurs.

*Cutoff Cue: Victor-William this tempest
is thy funeral, the thunders thy dirge!*

XVII c

A Storm Clouds the Heavens Part III

Cue: Blackout
Vamp until Chorus finishes

XVII d

Chorus Response

CHORUS-The deal struck, the promise made.

Knowledge relieves no burdens of solitude

Will love find a way to enlighten the most despised?

Ah yes, Victor Frankenstein, you shall play God once more.

Attacca Victor's Ambition Reprise

XVIII

Victor's Ambition Reprise

SCENE X TRANSITION

Cue: End of unison chant

Allegro Vivo ♩ = 150

Musical score for measures 1-5. The score includes staves for Violin I, Violin II, Viola, Violoncello, and Contrabass. The key signature is one sharp (F#) and the time signature is common time (C).
- Violin I: Rested throughout.
- Violin II: Measures 2-5 contain a melodic line with slurs and accents.
- Viola: Measure 1 starts with a rest, then a *ff* pizzicato chord. Measures 2-5 contain a rhythmic pattern with slurs and accents. Dynamics include *pp* and *f*.
- Violoncello: Rested throughout.
- Contrabass: Rested throughout.
Measure numbers 2, 3, 4, and 5 are indicated below the staves.

Musical score for measures 6-11. The score includes staves for Violin I, Violin II, Viola, Violoncello, and Contrabass. The key signature is one sharp (F#) and the time signature is common time (C).
- Violin I: Measure 9 has a *f* pizzicato chord. Measures 10-11 contain a melodic line with slurs and accents.
- Violin II: Measures 6-11 contain a melodic line with slurs and accents. Dynamics include *mf*.
- Viola: Measures 6-11 contain a rhythmic pattern with slurs and accents. Dynamics include *f*.
- Violoncello: Measures 10-11 contain a rhythmic pattern with slurs and accents. Dynamics include *mf* and *pizz.*.
- Contrabass: Measures 10-11 contain a rhythmic pattern with slurs and accents. Dynamics include *mf* and *pizz.*.
Measure numbers 6, 7, 8, 9, 10, and 11 are indicated below the staves.

Musical score for measures 12 through 17, featuring five staves: Vln. I, Vln. II, Vla., Vc., and Cb. The score includes various musical notations such as notes, rests, and dynamic markings like *rit.* and *v.*.

Vln. I: Treble clef, 4/4 time signature. Measures 12-14: quarter notes G4, A4, B4, C5. Measure 15: quarter notes B4, A4, G4, F4. Measure 16: quarter notes E4, D4, C4, B3. Measure 17: whole note G3.

Vln. II: Treble clef, 4/4 time signature. Measures 12-14: quarter notes G4, A4, B4, C5. Measure 15: quarter notes B4, A4, G4, F4. Measure 16: quarter notes E4, D4, C4, B3. Measure 17: whole note G3.

Vla.: Alto clef, 4/4 time signature. Measures 12-14: quarter notes G4, A4, B4, C5. Measure 15: quarter notes B4, A4, G4, F4. Measure 16: quarter notes E4, D4, C4, B3. Measure 17: whole note G3.

Vc.: Bass clef, 4/4 time signature. Measures 12-14: quarter notes G2, A2, B2, C3. Measure 15: quarter notes B2, A2, G2, F2. Measure 16: quarter notes E2, D2, C2, B1. Measure 17: whole note G1.

Cb.: Bass clef, 4/4 time signature. Measures 12-14: quarter notes G2, A2, B2, C3. Measure 15: quarter notes B2, A2, G2, F2. Measure 16: quarter notes E2, D2, C2, B1. Measure 17: whole note G1.

Measure numbers 12, 13, 14, 15, 16, and 17 are printed below the staves.

XIX a

Victor's Reminiscence

SCENE X

Cue: Lights up. Victor-The air tastes bittersweet . . .

Andantino ♩ = 120

L. Mackintosh

Musical score for Violin I, Violin II, and Viola, measures 1-4. The key signature is two sharps (F# and C#) and the time signature is 4/4. The tempo is marked *Andantino* with a quarter note equal to 120 beats per minute. The dynamics are marked *p* (piano). The Violin I and Violin II parts feature a melodic line with eighth notes and slurs. The Viola part features a bass line with slurs and fingerings 2, 3, and 4.

Musical score for Violin I, Violin II, and Viola, measures 5-9. The key signature is two sharps (F# and C#) and the time signature is 4/4. The dynamics are marked *mf* (mezzo-forte) for Violin I and *mp* (mezzo-piano) for Violin II and Viola. The Violin I part features a melodic line with slurs and accents (V) above notes. The Viola part features a bass line with slurs and fingerings 5, 6, 7, 8, and 9.

Musical score for Violin I, Violin II, and Viola, measures 10-14. The key signature is two sharps (F# and C#) and the time signature is 4/4. The dynamics are marked *mf* (mezzo-forte) for Violin I and *mp* (mezzo-piano) for Violin II and Viola. The Violin I part features a melodic line with slurs and accents (V) above notes. The Viola part features a bass line with slurs and fingerings 10, 11, 12, 13, and 14.

XIX b Victor's Vow

*Cutoff cue: Elizabeth-Oh Victor,
you've returned!*

Cue: Victor-No Elizabeth, do not say such words.
Dolce ♩ = 130-140 **Vamp 3x**

Musical score for measures 15-19. The score is for three staves: Vln. I, Vln. II, and Vla. The key signature is one sharp (F#) and the time signature is 3/4. Measure 15 shows Vln. I with a melodic line and Vln. II with a rhythmic accompaniment. Measure 16 features a double bar line and a repeat sign. Measure 17 includes a 'Brush stroke' instruction for the Viola. Measures 18 and 19 continue the musical development.

Musical score for measures 20-24. The score is for three staves: Vln. I, Vln. II, and Vla. The key signature is one sharp (F#) and the time signature is 3/4. Measure 20 shows Vln. I with a melodic line and Vln. II with a rhythmic accompaniment. Measures 21-24 continue the musical development.

Musical score for measures 25-28. The score is for three staves: Vln. I, Vln. II, and Vla. The key signature is one sharp (F#) and the time signature is 3/4. Measure 25 shows Vln. I with a melodic line and Vln. II with a rhythmic accompaniment. Measure 28 ends with the instruction 'Attacca'.

XX a

The Monster's Will

SCENE XI

Moderato ♩ = 115-120

Musical score for measures 1-9. The score is in 3/4 time with a key signature of one flat (B-flat). The instruments are Violin I, Violin II, Viola, Violoncello, and Double Bass. Dynamics range from *p* (piano) to *fff* (fortississimo). A crescendo hairpin is shown between measures 6 and 7, with *mf* (mezzo-forte) indicated at measure 7.

Cutoff Cue: Victor-deep, dark deathlike, solitude.

Musical score for measures 10-17. The score continues with the same instrumentation. Measures 10 and 11 feature triplets in the Viola and Violoncello parts. Measure 17 ends with a *p* (piano) dynamic and a fermata. The time signature changes to 6/8 at the end of measure 17.

XX b

Broken Promise Introduction

18*Cue: Monster appears in window.**Agitato*

Vln. I *mf* *f* *ff*

Vln. II *mf* *f* *ff*

Vla. *mf* *f* *ff*

Vc. *mf* *f* *ff*

Db.

18 19 20 21

22*Cue: Monster-Accursed creator!*

Vln. I *sfz* *tr*

Vln. II *ff*

Vla. *ff*

Vc.

Db.

22 23 24 25 26 27 28 29

Musical score for measures 30-37. The score includes five staves: Vln. I, Vln. II, Vla., Vc., and Db. The key signature is one flat (B-flat). Measure 30 features a triplet in Vln. I. Measure 32 features a triplet in Vln. II. Measure 36 features a 'V' marking above a note in Vln. II. The bass line (Vc. and Db.) consists of a steady eighth-note accompaniment.

XX c Broken Promise

*Cutoff Cue: Victor-Deep, dark,
deathlike solitude*

41

*Cue: Monster- but I am solitary and abhorred
Andante*

Musical score for measures 38-43. The score includes five staves: Vln. I, Vln. II, Vla., Vc., and Db. The key signature is one flat (B-flat). Measures 38-40 are marked with a dynamic hairpin from *p* to *f*. Measure 40 is marked *Attacca*. Measures 41-43 are marked with a dynamic hairpin from *p* to *f* and back to *p*. The score includes various musical notations such as slurs, accents, and dynamic markings.

Musical score for measures 44-49, featuring five staves: Vln. I, Vln. II, Vla., Vc., and Db. The score includes dynamic markings (*f*, *p*, *f*, *f*, *mp*) and a crescendo/decrescendo hairpin at the bottom.

Cutoff Cue: Victor-Begone I do
break my promise

Musical score for measures 50-56, featuring five staves: Vln. I, Vln. II, Vla., Vc., and Db. The score includes dynamic markings (*f*, *mp*, *p*) and a crescendo/decrescendo hairpin at the bottom.

SCENE XII

XXI a A Swiss Wedding

Cue: Lights up. VAMP

L. Mackintosh

Vivace ♩ = 80-90

Musical score for measures 1-4. The score is in 6/8 time with a key signature of two sharps (D major). The instruments are Violin I, Violin II, Viola, Violoncello, and Double Bass. The tempo is Vivace (♩ = 80-90). Dynamics range from *f* to *ff*. The Violin I part features a melodic line with accents and slurs. The Viola and Violoncello parts have rhythmic patterns with slurs. The Double Bass part has a simple bass line with slurs. Measure numbers 1, 2, 3, and 4 are indicated at the bottom.

Cue: Victor bows and Elizabeth curtsies

Musical score for measures 5-8. The instruments are Violin I, Violin II, Viola, Violoncello, and Double Bass. The score continues from the previous page. The Violin I part has a melodic line. The Viola and Violoncello parts have rhythmic patterns. The Double Bass part has a simple bass line. Measure numbers 5, 6, 7, and 8 are indicated at the bottom.

9

Musical score for measures 9-13. The score is arranged in five staves: Vln. I, Vln. II, Vla., Vc., and Db. The key signature is two sharps (F# and C#). Measure 9 features a dynamic marking of *mf* with a hairpin crescendo. Vln. II has a *f* dynamic marking and a 'V' (vibrato) marking. The Vc. part has a *mf* dynamic marking and a hairpin crescendo. The Db. part has a *mf* dynamic marking and a hairpin crescendo. The measures are numbered 9, 10, 11, 12, and 13 at the bottom.

Musical score for measures 14-18. The score is arranged in five staves: Vln. I, Vln. II, Vla., Vc., and Db. The key signature is two sharps (F# and C#). Measure 14 features a dynamic marking of *f* with a hairpin crescendo. Vln. II has a 'V' (vibrato) marking. The Vc. part has a hairpin crescendo. The Db. part has a hairpin crescendo. The measures are numbered 14, 15, 16, 17, and 18 at the bottom.

Musical score for measures 19-22. The score is written for five instruments: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The key signature is one sharp (F#) and the time signature is 4/4. Measure 19 shows the beginning of the section. Measure 20 features a dynamic marking of *mf*. Measure 21 includes a *V* marking above the staff. Measure 22 concludes the section. The Viola part consists of a steady eighth-note accompaniment. The Violoncello and Double Bass parts provide a rhythmic foundation with eighth-note patterns.

Musical score for measures 23-26. The score continues for the same five instruments: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The key signature remains one sharp (F#) and the time signature is 4/4. Measure 23 begins the new section. Measure 24 features a dynamic marking of *mf*. Measure 25 includes a *V* marking above the staff. Measure 26 concludes the section. The Viola part continues with its eighth-note accompaniment. The Violoncello and Double Bass parts maintain their rhythmic patterns.

Musical score for measures 27-31. The score is in G major (one sharp) and 4/4 time. It features five staves: Vln. I, Vln. II, Vla., Vc., and Db. The Vln. I part starts with a dynamic marking of *>mf*. The Vln. II part has a *V* marking above the first measure of measure 28. The Vla. part starts with a dynamic marking of *>mf*. The Vc. part has a dynamic marking of *>mf*. The Db. part has a dynamic marking of *>mf*. The measures are numbered 27, 28, 29, 30, and 31 at the bottom.

Musical score for measures 32-36. The score is in G major (one sharp) and 4/4 time. It features five staves: Vln. I, Vln. II, Vla., Vc., and Db. The Vln. I part has a dynamic marking of *f* above the first measure of measure 33. The Vln. II part has a *V* marking above the first measure of measure 33. The Vla. part continues with its melodic line. The Vc. part continues with its rhythmic accompaniment. The Db. part continues with its bass line. The measures are numbered 32, 33, 34, 35, and 36 at the bottom.

Musical score for measures 37-40. The score is for five instruments: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The key signature is two sharps (F# and C#). Measure 37 features a *V* marking above the first violin staff. Measure 38 features a *V* marking above the second violin staff. Measure 39 features a *V* marking above the second violin staff. Measure 40 features a *V* marking above the second violin staff. The bass line consists of quarter notes in the double bass and eighth notes in the cello.

Musical score for measures 41-45. The score is for five instruments: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The key signature is two sharps (F# and C#). Measure 41 features a *V* marking above the first violin staff. Measure 42 features a *V* marking above the second violin staff. Measure 43 features a *V* marking above the second violin staff. Measure 44 features a *V* marking above the second violin staff. Measure 45 features a *V* marking above the second violin staff. The tempo marking *poco rit.* is placed above the first violin staff at the beginning of measure 43. The dynamic marking *mf* is placed below the second violin staff at the beginning of measure 43. The dynamic marking *f* is placed below the viola staff at the beginning of measure 43. The dynamic marking *mp* is placed below the double bass staff at the beginning of measure 43. The time signature changes to 3/4 at the end of measure 45.

XXI b Final Dance

Cue: Chorus-Remember I shall be with you on your wedding night...
Allegro ♩ = 120-130

Musical score for measures 46-52. The score is for five instruments: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. Measures 46 and 47 feature a piano (*p*) dynamic for both Violin I and Violin II. Measure 48 features a mezzo-piano (*mp*) dynamic for the Viola. Measure 51 features a mezzo-forte (*mf*) dynamic for the Viola. The Violoncello and Double Bass parts are mostly silent, indicated by a flat line.

Musical score for measures 53-57. The score is for five instruments: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. Measures 53-57 continue the musical themes established in the previous system. The Violoncello and Double Bass parts remain silent, indicated by a flat line.

Vln. I

Vln. II

Vla.

Vc.

Db.

58 59 60 61 62 63

Attacca

XXII Chorus Response

L. Mackintosh

SCENE XIII TRANSITION

And where does Elizabeth now exist?
Is this gentle, lovely being lost forever?
Does this mind with ideas and imaginations perish?
Does it now exist only in memory?

XXIII a Elizabeth's Spirit

SCENE XIII

Cue: Lights up. Orchestra plays under the Chorus Response.

Legato ♩ = 114

Violin I

Violin II

Viola
mf
freely

Violoncello

Contrabass

1 2 3 4 5 6

Vln. I

Vln. II

Vla.
pp

Vc.

Cb.

7 8 9 10 11 12 13 14

XXIII b Victor's Loneliness

26

Cue: Victor-Nothing is as painful to the human mind as great . . .

Moderato

Vln. I
Vln. II
Vla.
Vc.
Cb.

26 27 28 29 30 31 32 33 34

p *mf* *mf*

Cutoff Cue: Victor-let him feel the despair that now torments me.

Vln. I
Vln. II
Vla.
Vc.
Cb.

35 36 37 38 39 40 41 42

f *f* *p*

XXIII c Vengeance Reprise

43 Cue: Victor-You act alone in your malice
Allegro Agitato

Vln. I: *f*, *sf*, *sf*, *sub. p*
 Vln. II: *f*, *sf*, *sf*, *sub. p*
 Vla.: *f*, *sf*, *sf*, *sub. p*
 Vc.: *f*, *sf*, *sf*, *sub. p*

Measures: 43, 44, 45, 46, 47, 48, 49, 50

Vln. I: *ff*, *p*
 Vln. II: *ff*, *p*
 Vla.: *ff*, *p*
 Vc.: *ff*, *p*

Measures: 51, 52, 53, 54, 55, 56, 57, 58

Musical score for measures 59-67. The score is written for four parts: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.).

- Vln. I:** Treble clef, key signature of one sharp (F#). Starts with a forte (*ff*) dynamic. The melody consists of eighth and quarter notes with slurs and accents.
- Vln. II:** Treble clef, key signature of one sharp (F#). Starts with a forte (*ff*) dynamic. The melody consists of eighth and quarter notes with slurs and accents. A *sub. p* marking appears at the end of the system.
- Vla.:** Alto clef, key signature of one sharp (F#). Starts with a forte (*ff*) dynamic. The melody consists of eighth and quarter notes with slurs and accents. A *sub p* marking appears at the end of the system.
- Vc.:** Bass clef, key signature of one sharp (F#). Starts with a forte (*ff*) dynamic. The melody consists of eighth and quarter notes with slurs and accents. A *sub. mp* marking appears at the end of the system.

Measure numbers 59, 60, 61, 62, 63, 64, 65, 66, and 67 are indicated below the staves.

Musical score for measures 68-74. The score is written for four parts: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.).

- Vln. I:** Treble clef, key signature of one sharp (F#). Starts with a *sub. p* dynamic. The melody consists of eighth and quarter notes with slurs and accents. A forte (*ff*) dynamic marking appears at the start of measure 72.
- Vln. II:** Treble clef, key signature of one sharp (F#). Starts with a forte (*ff*) dynamic. The melody consists of eighth and quarter notes with slurs and accents. A *V* marking appears at the start of measure 72.
- Vla.:** Alto clef, key signature of one sharp (F#). Starts with a forte (*ff*) dynamic. The melody consists of eighth and quarter notes with slurs and accents. A *V* marking appears at the start of measure 72.
- Vc.:** Bass clef, key signature of one sharp (F#). Starts with a forte (*ff*) dynamic. The melody consists of eighth and quarter notes with slurs and accents. A *V* marking appears at the start of measure 72.

Measure numbers 68, 69, 70, 71, 72, 73, and 74 are indicated below the staves.

Musical score for measures 75-80, featuring four staves: Vln. I, Vln. II, Vla., and Vc. The score includes various musical notations such as notes, rests, and dynamic markings.

*Cutoff cue: Monster stabs Victor
Monster-No, what have I done?*

Musical score for measures 81-86, featuring four staves: Vln. I, Vln. II, Vla., and Vc. The score includes various musical notations such as notes, rests, and dynamic markings. The piece concludes with a double bar line (//) at the end of measure 86.

XXIV

Monster's Remorse

SCENE XIII

Cue: Monster- Oh Frankenstein! What good does it do . . .

L. Mackintosh

Andante espressivo

The musical score is written for piano and consists of 25 numbered measures. It is divided into five systems, each with a grand staff (treble and bass clefs). The tempo is marked *Andante espressivo*. Pedal markings (Ped.) and asterisks (*) are placed below the bass staff to indicate pedaling. Measure 11 includes a *rit.* marking and a fermata. Measure 12 includes a *rit.* marking and a fermata. Measure 13 includes a *rit.* marking and a fermata. Measure 14 includes a *rit.* marking and a fermata. Measure 15 includes a *rit.* marking and a fermata. Measure 16 includes a *rit.* marking and a fermata. Measure 17 includes a *rit.* marking and a fermata. Measure 18 includes a *rit.* marking and a fermata. Measure 19 includes a *rit.* marking and a fermata. Measure 20 includes a *rit.* marking and a fermata. Measure 21 includes a *rit.* marking and a fermata. Measure 22 includes a *rit.* marking and a fermata. Measure 23 includes a *rit.* marking and a fermata. Measure 24 includes a *rit.* marking and a fermata. Measure 25 includes a *rit.* marking and a fermata. The score concludes with a double bar line and a 3/4 time signature.

XXV Finale

26 Cue: Chorus-In the beginning...
meno mosso

Pno. *con pedale*

26 27 28 29 30 31 32 33 34

Detailed description: This system contains measures 26 through 34. The music is in 3/4 time and features a piano accompaniment with a 'con pedale' instruction. The right hand plays a series of chords and eighth-note patterns, while the left hand provides a steady bass line with some melodic movement. Measure numbers 26-34 are printed below the staff.

Pno. *Vamp if Chorus is not finished*

35 36 37 38 39 40 41 42

Detailed description: This system contains measures 35 through 42. It continues the piano accompaniment from the previous system. A double bar line is present at the end of measure 40, with the instruction 'Vamp if Chorus is not finished' above it. Measures 41 and 42 show a vamp on the final chord of the previous system. Measure numbers 35-42 are printed below the staff.

Pno.

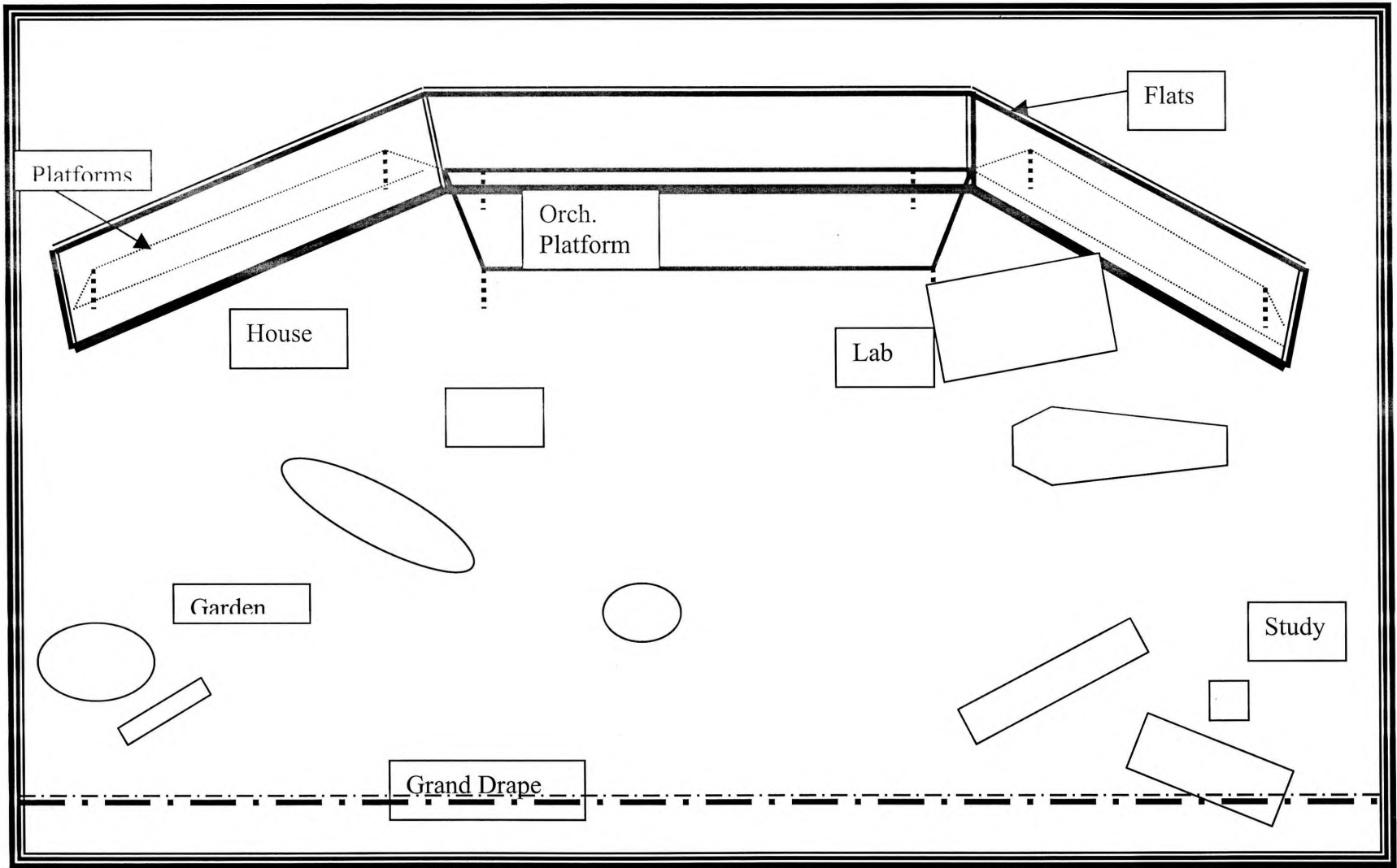
43 44 45 46 47 48 49 50 51

Detailed description: This system contains measures 43 through 51. The piano accompaniment continues with similar rhythmic and harmonic patterns. Measure numbers 43-51 are printed below the staff.

Pno.

52 53 54 55 56 57 58 59 60

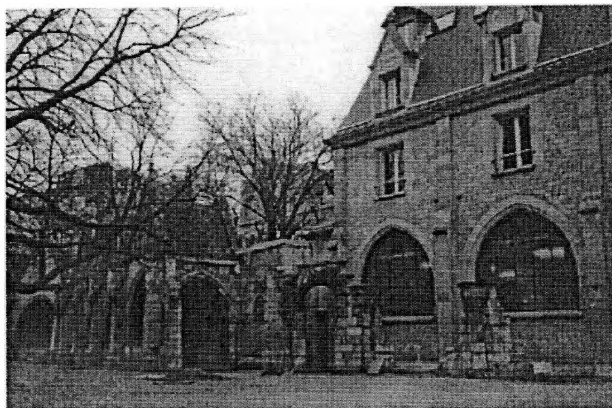
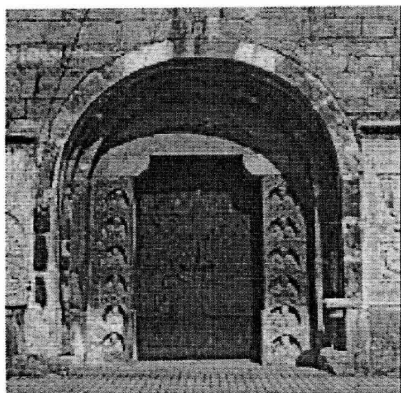
Detailed description: This system contains measures 52 through 60, which concludes the piece. The piano accompaniment continues until the final measure, marked with a double bar line. Measure numbers 52-60 are printed below the staff.



APPENDIX D: Set Diagram

APPENDIX E

Frankenstein House



Charnel House



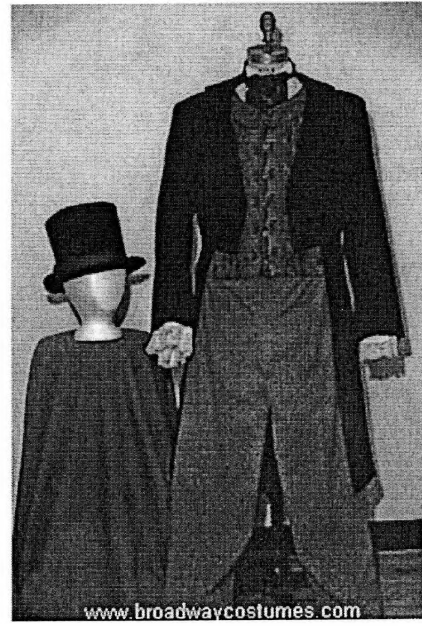
Background of Orchestra



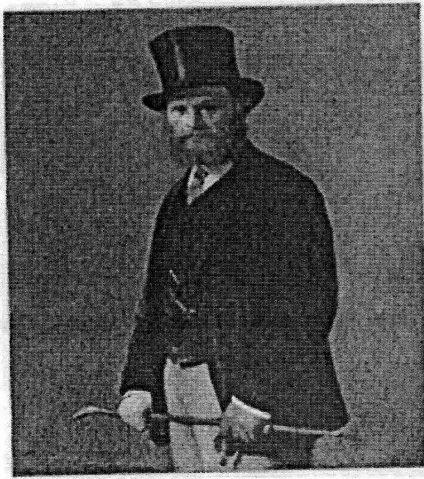
Elizabeth



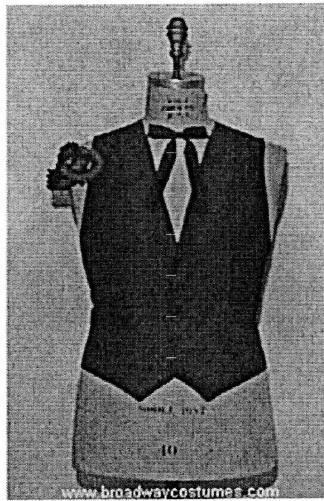
Victor



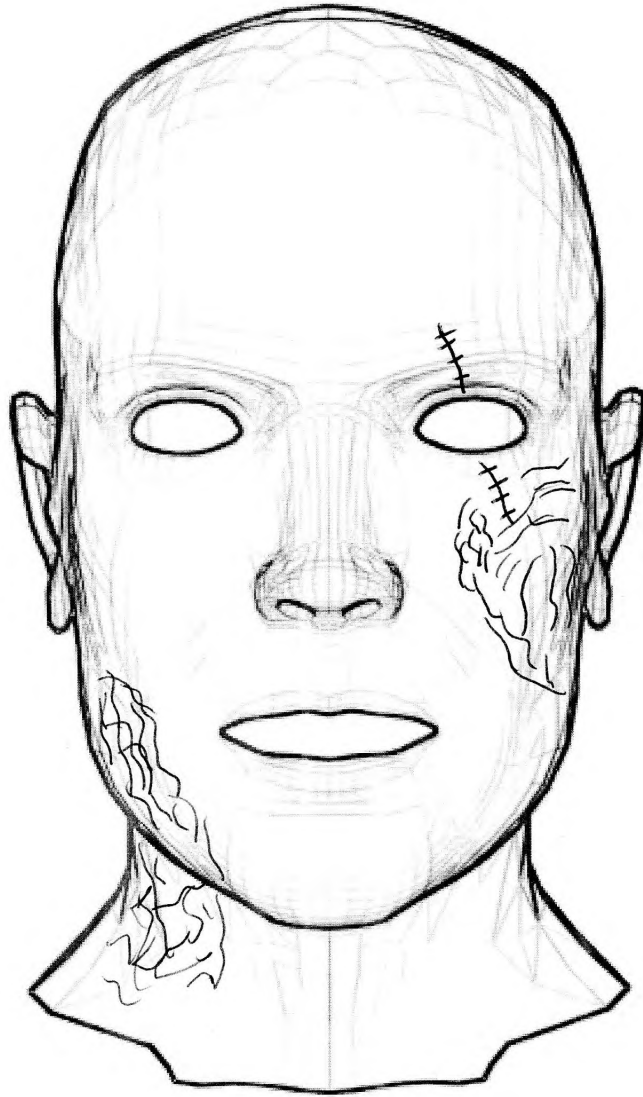
Monster's Cloak and Garments



William



Old Man



APPENDIX F

LITERATURE REVIEW

Since its initial publication in 1818, Mary Shelley's novel *Frankenstein* has left a lasting impression upon the world and still speaks to a multitude of audiences today. Throughout the twentieth century, her story has evolved into a cultural myth transformed by its various adaptations of stage and film. Due to the continuing importance of *Frankenstein* and its moral implications, this thesis will provide a way to gauge the relevance of her story as an adaptation. Only by knowing what has been done in the past and how others have adapted the materials will there be enough understanding to convey Shelley's themes in an original work.

For purposes of clarity, this literature review is divided into three sections: 1) Mary Shelley's biography and the influences that led to the creation of the novel *Frankenstein*, 2) exploration of themes in the novel addressed by literary criticism and 3) an analysis of identified themes in film adaptations from 1931-94. Within each section, a variety of sources including books, articles, essays, films, and literary critiques were consulted. Utilizing this research, this thesis will determine how Shelley's work as an adaptation applies to modern culture. By understanding the use (or exclusion) of her themes through film adaptations, the groundwork will be laid for an original play (though the play itself is not a part of this thesis).

Section I: Background of Mary Shelley and her Novel

The purpose of this section is to convey an accurate depiction of Mary Shelley and to establish a correct view of how events in her life influenced her work. For Shelley's biography, and background on her novel, books, articles, essays, and writings by Mary Shelley were consulted. The preface by Marlow written in 1817, author biographical notes, and afterword by David Pinching found in the complete and unabridged 1818 Collector's Library Edition of

Frankenstein (2004) provides ample information on the events surrounding the creation of *Frankenstein* including her inspiring journey to Geneva, Switzerland where Mary developed her idea for *Frankenstein* from a friendly ghost story contest. Pinching also comments how Shelley's novel resounds in today's society stating "We are reminded that all suffer somehow, justly or without reason, but to suffer with any dignity, we must suffer without creating more suffering in return for our own" (p. 278). Along with Pinching and Marlow's texts, C. Baldick traces the myth of Frankenstein through Mary Shelley's background, the initial text in 1818, and the revised text in 1831 in *In Frankenstein's Shadow: Myth, Monstrosity, and Nineteenth-Century Writing* (1987). Here, he identifies literary and political issues inherent in Shelley's novel and also refers to the literary adaptations spurred by Shelley's work throughout the Romantic era in authors such as Hawthorne, Dickens, Wells, and Melville. Concerning **Section II**, Baldick establishes that Shelley's most important themes deal with relationships in common society, domestic society, and politics. Likewise, L. Lipking (1996) writes an excellent compilation of previous scholars and authors' views on *Frankenstein* in his "*Frankenstein, the True Story; or, Rousseau Judges Jean-Jacques.*" In his essay, he discusses a new influence upon Shelley's novel: Rousseau's *Emile*. Applying Rousseau's educational philosophy to Shelley's themes, Lipking advises readers to use the 1818 text.

Mary Shelley's "Introduction to *Frankenstein*, Third Edition" (1831) in J.P. Hunter's *A Norton critical edition: Mary Shelley Frankenstein* (1996) shares significant factors regarding the development of the novel and also briefly describes her reasoning behind her revisions of the initial 1818 *Frankenstein* text. A primary source, this introduction serves as a piece to verify claims of other scholars' texts regarding *Frankenstein*. In her essay "*Frankenstein and Radical Science*," M. Butler (1996) addresses the conditions of literary censorship and political issues

brought on by the vitalist debates between medical professors Lawrence and Abernathy. In her work, Butler correlates these circumstances with the revisions of the novel in 1831, thereby suggesting another cause for Shelley's editing of *Frankenstein*.

On the subject of her biography, W. Walling, author of *Mary Shelley* (1972), gives a brief overview and timeline of Shelley's life and addresses her major works including *Frankenstein*, *Valperga*, *The Last Man*, other fictional prose and verse, and nonfiction prose. Walling's main focus is confirming Mary Shelley's role as a prominent literary figure. On the other hand, *Mary Shelley's Frankenstein* (1973) by C. Small opposes Walling's view, arguing that Percy Shelley, Godwin, and Lord Byron had a major impact upon Mary Shelley's writing. In the course of his text, C. Small also contributes a detailed thematic analysis relating *Frankenstein* to the myth of Prometheus and Milton's work, *Paradise Lost*, addressed in **Section II**.

With the exception of her prominence as a writer, these authors agreed upon the facts regarding Shelley's biography, creative influences of the novel, and reasons behind the revisions in 1831. Because Mary Shelley's literary role as a writer is not relevant to this specific research, further debate upon this topic is unnecessary.

Section II: Critical Attention to Themes of *Frankenstein* from Shelley's Era to Modern Day

When exploring the themes, books, literary critiques from the 19th and 20th centuries, essays, a commentary by Percy Shelley, and articles were researched. Prior to the referral to secondary sources, an analysis of the 1818 *Frankenstein* was conducted to get an individual, objective perspective of the themes of the novel. Secondary sources were then used to identify new themes or validate previously defined themes within my analysis. The analysis also served as a check and balance system to rule out extrapolated themes from secondary sources.

The complete and unabridged 1818 Collector's Library Edition *Frankenstein* (2004), provides the initial text of Mary Shelley's work. According to Butler and Lipking, the 1818 text is best for thematic analysis because the revisions of 1831 were influenced by social, political, and literary critics that called for conservative censorship.

Nineteenth century reactions to Shelley's novel often cited the novel's flaws as lacking morals, extravagant writing, and outside the established order of literary ideals; however, critics often praised Shelley's excellent descriptions and understanding of human relationships. Percy Shelley's commentary entitled "On *Frankenstein*" and written in 1817 identifies the main themes of the novel as social neglect and solitude and redemption through love: the unlovable monster problem. His appraisal of the novel is perhaps one of the only early critiques of the 1818 text that praised Mary Shelley's work. From a review in *Gentleman's Magazine* (April 1818), an anonymous author commends Shelley's work; however, the author still recognizes her content as shocking to readers. A review from *Knight's Quarterly* (Aug.-Nov. 1824), also by an anonymous author, praises Shelley's superior intuition of human emotions within *Frankenstein*, but criticizes her for extravagant prose. Here, the writer compares *Frankenstein* to Shelley's later novel *Valperga* claiming *Frankenstein*, despite its over-writing, is by far more engaging. Through these critiques, Hunter (1996) gives evidence that Shelley's work maintained its popularity years after its initial publication and stood as testaments to the future endurance of *Frankenstein*.

Opposing Shelley and the above-mentioned critiques, J. Croker in the *Quarterly Review* (January 1818) rejected *Frankenstein* claiming Shelley's novel "has no moral or lesson." A nineteenth century critique of Shelley's work found in *Edinburgh Magazine* (March 1818), praises Shelley's excellent use of prose, but contradicts this statement by faulting her for not

following the established order. Here, Hunter (1996) points out further evidence of the strict literary ideals and lack of flexibility amongst contemporary critics. "Introduction to the Routledge World Library Edition (1886)" by H. Haws includes a commentary on *Frankenstein* that compliments Shelley's description and analysis of feeling. However, Haws cites the novel's moral attempts as lacking. Again, Hunter (1996) notes the failure of nineteenth century critics to recognize the moral themes within *Frankenstein*.

Though most nineteenth century critics (with the exception of Percy Shelley) neglected to identify lessons or morals of Shelley's work, current writers in the twentieth century find an abundance of themes within *Frankenstein*. D. Ketterer, author of *Frankenstein's Creation: The Book, the Monster, and Human Reality* (1979), writes on the *doppelganger* theme (dual personalities), incest, dreams, spirituality, and megalomania (obsession of grandeur). In his analysis, Ketterer provides genuine insights and a useful resource in evaluating previous analyses. Like Ketterer, G. Levine and U. Knoepflmacher also focus on various themes from traditional, biographical, social, and cultural standpoints and verify the importance of the metaphor *Frankenstein* in *The Endurance of Frankenstein: Essays on Mary Shelley's Novel* (1979).

In *Mary Shelley's Monster: The Story of Frankenstein* (1976), M. Tropp separates the book into two sections: biographical and literary influences, and the recreations of the story in film. Extremely thorough, Tropp analyzes the new issue of "how to love the unloveable" concerning the theme redemption through love: the unlovable monster problem. *Images of Fear: How Horror Stories Helped Shape Modern Culture (1818-1918)* (1990), also written by Tropp, is another excellent source relating the importance of *Frankenstein* themes to modern culture and films. Here, Tropp states that *Frankenstein* in modern cultural terms imparts a new

theme as a way to combat and face the monsters of technology and political power in a modern era.

While some critics examine Shelley's themes through a venue of social, biographical, and cultural structure, others analyze the text through literary symbolism. In his essay "*Frankenstein and the tradition of realism*," G. Levine (1996) puts Shelley's novel into context with the literary style of realism. Within his text, he analyzes the character relationships in *Frankenstein* and comments on the simplicity and effectiveness of the novel's three-part narration structure. He also determines the critical themes within the characters. Likewise, J. Korg's article "*Frankenstein: The Monster as a Work of Art*" (1998) places Shelley's characters in a new light by addressing them from artistic and scientific standpoints. Comparing Victor to an artist and scientist as opposed to the typical perspective of scientist alone, Korg evaluates the characters of Victor and the monster and identifies the themes they express. Through his arguments, Korg establishes reasons for why Shelley's novel continues to maintain its position as a powerful literary symbol.

In the course of *Mary Shelley's Frankenstein* (1973), C. Small relates *Frankenstein* to the myth of Prometheus and Milton's work *Paradise Lost*. Along with Small, J. C. Oates in her article, *Artists on Art: Frankenstein's Fallen Angel* (1984) also discusses the relationship of Milton's *Paradise Lost* to the role of the monster by exploring the religious symbolism and implied themes of the monster as a form of Satan, Adam, and Christ. Likewise, S.M. Gilbert and S. Gubar (1996) compare *Frankenstein* to Milton's *Paradise Lost* in their essay "Mary Shelley's monstrous Eve" by examining the roles of Satan, Adam, and Eve within the characters of Victor and the monster. R. Ryan issues a new Biblical analogy (Job) to the religious symbolism in his *Mary Shelley's Christian Monster* (1988) and compares the relationship of the monster and

Christianity to Mary Shelley's relationship with her father, William Godwin. Here, Ryan argues that the positive references to Christianity in Shelley's novel deal more with challenging Godwinian ideology (reason over emotion) than with affirming religion. Ryan also addresses the symbolism of the monster as Christ in Whale's films that apply to **Section III**.

Aside from Christian analogies, critics also observe the meaning behind *Frankenstein's* second title of *The Modern Prometheus*. H. Hustis (2003) addresses the symbolism and modernization of the Prometheus myth in *Frankenstein* in her article, *Responsible Creativity and the "Modernity" of Mary Shelley's Prometheus. (How Mary Shelley's Frankenstein; or, The Modern Prometheus Reconfigures and Modernizes the Prometheus Myth)*. Here, she questions the role of Victor Frankenstein and his responsibilities as creator by examining the moral ethics of justice and reciprocity according to Carol Gilligan's *In a Different Voice: Psychological Theory and Women's Development*. F. James and J. Field in "Frankenstein and the Spark of Being" (1994) similarly discuss the effects of justice and moral responsibility in *Frankenstein* through character analysis. In "Myths of Scientific and Medical Knowledge and Stories of Human Relations" (2002), S. Marcus continues the discourse on *Frankenstein* as the creation of a modern cultural myth. Here, Marcus not only outlines the symbolism of the Prometheus myth, but also pursues the balance between scientific advancement and forbidden knowledge in Victor Frankenstein's actions.

As with literary symbolism, critics often further pursue themes from character analysis and character relationships. In her essay "My Hideous Progeny: The Lady and the Monster, M. Poovey (1996) writes that imagination is not always inherently good. According to Poovey, Shelley's *Frankenstein* defines imagination as egotism shown through the character Victor. Because imagination does not automatically yield beneficial results, the only thing to keep

creative desire in check is domesticity and relationships. Thus, Poovey's perspective allows greater insight into the themes of monsters of technology and political power, redemption through love: the unlovable monster problem, and social neglect and solitude. M. Lowe-Evans also breaks down character relationships and compares them to nineteenth century domestic roles of men and women in *Frankenstein: Mary Shelley's Wedding Guest* (1993). Her main theories employ the separate spheres philosophy of Catharine Beecher and the role of women as moral guardians. She also deliberates upon the themes from Greek mythology and Christianity (Adam and Lucifer's fall) as well as the metaphor towards the destructive possibility of technology. According to Lipking, though Lowe-Evans's feminist theories are somewhat biased, her thematic analysis is relevant.

Another aspect of analysis involves psychological and philosophical theories. In his book, *The Gothic Text*, M. Brown (2005) separates his analysis into three sections: "A Child's Tale," "A Monster's Tale," and "The Monster and the Child." Comparing the Kantian philosophies of childhood, morality, human identity, and the supernatural, Brown applies them to 19th century literature. Another author, D. Gigante, formulates a definition of excessive ugliness based on the views of Kant and Burke's aesthetic philosophies in his article, *Facing the Ugly: The Case of Frankenstein* (2000). Here, Gigante provides information from Kant's and Burke's theories that remains relevant to understanding the source of the monster's ugliness. J. Coleman also discusses the relationship of Mary Shelley's characters Victor Frankenstein and the monster in his article, *Shelley's Frankenstein* (2004). In this text, Coleman brings special light to the psychological and emotional similarities that parallel Victor's and the monster's experiences throughout the novel.

Overall, the above critics offer a variety of insights into the major themes of Shelley's work from psychological, social, literary, scientific, and cultural standpoints. In order to simplify the structure of this thesis, I have identified from these sources the following essential themes in *Frankenstein*: modern Prometheus, Lucifer/Satan rebellion, redemption through love: the unlovable monster problem, salvation through God, social neglect and solitude, and monsters of technology and political power.

Section III: Themes in Film Adaptations

In *Nineteenth-century Women at the Movies: Adapting Classic Women's Fiction to Film* (1999), B. Lupack traces the origins of *Frankenstein* from the first film *Golum* (1920) to the Kenneth Branagh's *Mary Shelley's Frankenstein* (1994). In her work, Lupack compiles a series of essays that explore *Frankenstein* films in relation to politics, religion, philosophy, scientific advancement, and previous film techniques. J. Heffernan's article, *Looking at the Monster: 'Frankenstein' and Film* (1997) ties in with Lupack's text by discussing the importance of film and its impact on visualizing Shelley's *Frankenstein I* and its themes. Throughout his analysis, he focuses on three films and their interpretations of the monster: Whale's *Frankenstein* (1931), Branagh's *Mary Shelley's Frankenstein* (1994), and Mel Brooks' *Young Frankenstein* (1974). Heffernan points out that film enables the audience to see and hear the monster as Victor does and allows viewers to witness events that Shelley only implies in her novel.

Not only do film critics and cinema historians defend the importance of film to the endurance of the cultural myth called *Frankenstein*, but also, they analyze these adaptations and the morals within. In his article, *Mary Shelley's Christian Monster* (1988), R. Ryan analyzes Whale's film, *The Bride of Frankenstein*, and relates the monster to a symbol of Christ. J. Rike takes a similar Christian approach in her film critique "Mary Shelley's Frankenstein" (1995).

Similar to the nineteenth century critics of Shelley's work, Rike states that the drawback of Branagh's film is its exclusion of moral themes and its failure to create a sympathetic monster. Rike also distinguishes how Branagh's film contrasts to previous film adaptations.

Considering the films of the 1930's and 1940's, James Whale's *Frankenstein* (1931) and *The Bride of Frankenstein* (1935) are the best representatives that demonstrate the gradual evolution of the monster as victim to the monster as weapon as well as the replacement of mad scientists with mad doctors. These earlier films focused on the following themes: modern Prometheus, Lucifer/Satan rebellion, redemption through love: the unlovable monster problem, social neglect and solitude, and monsters of technology and political power.

During the 1950's, monsters became larger and more destructive as a result of the fear generated from the atomic bomb. The creation of monsters by man alone had changed. Now, monsters were created by technology, the product of man's desire. The Hammer Series directed by Terrence Fisher includes *The Curse of Frankenstein* (1957) and *The Revenge of Frankenstein* (1958) best shows the elements of monsters within the scientists. Fisher's films carried the themes redemption through love: the unlovable monster problem, and monsters of technology and political power.

Branagh's *Mary Shelley's Frankenstein* (1994) continues to explore the context of *Frankenstein* for the twentieth and twenty-first century. Aspiring to create a closer adaptation to Shelley's text, *Mary Shelley's Frankenstein* attempts to represent the correct settings, correct characterizations including the minor roles, and a more humane monster. The main focus of themes is towards redemption through love: the unlovable monster problem, social neglect and solitude, and monsters of technology and political power.

Overall, Branagh's adaptation covers the most of Shelley's themes and remains the closest to the original text compared to any film production thus far. Despite its accuracy in setting and plot, Branagh's film along with Whale's and Fisher's films expresses the failure of twentieth century film adaptations to fully address some of Shelley's most compelling themes regarding Prometheus and Christianity.

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